

EPISODIC MEMORY AND THE FOOTPRINTS OF COGNITIVE DISSONANCE
IN WILLIAM SHAKESPEARE'S SELECTED PLAYS



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PLAGIARISM

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ABSTRACT

Memory is the vault of moments which determine the present, inspire the future, and create the person we are today. Episodic memory which is a part of the memory system, allows an individual to mentally travel through time towards a particular experience which may be in the past, in the future or it may be a counterfactual situation. On the other hand, cognitive dissonance which is also associated with the mind occurs when a discrepancy is detected between an individual's belief system and behaviour. This study's aim is to analyse the instances of episodic memories and cognitive dissonances in Shakespeare's plays *Othello* and *Hamlet* while investigating the correlation of both theories. The study mainly follows Endel Tulving's episodic memory and Leon Festinger's cognitive dissonance approaches with a close reading of key moments in the selected plays. In this context, it has been observed that the correlation of episodic memory and cognitive dissonance has an impact on the character's decision-making in the plays *Hamlet* and *Othello*.

Key words: episodic memory, cognitive dissonance, correlation, Shakespeare, Othello, Hamlet

ÖZET

Bellek, şimdiki zamana yön veren, geleceğe ilham veren ve bugünkü kişiliğimizi yaratan anların kasasıdır. Bellek sisteminin bir parçası olan anısal bellek kişinin geçmiş, gelecek veya karşılıksal bir duruma, belirli bir deneyime doğru zamanda yolculuk etmesine izin verir. Buna karşılık, yine zihin ile ilgili olan bilişsel ahenksizlik, kişinin inanç sistemi ile davranışları arasında bir tutarsızlık algılandığında meydana gelir. Bu çalışmanın amacı Shakespeare'in *Othello* ve *Hamlet* oyunlarındaki anısal bellek ve bilişsel ahenksizlik durumlarını analiz ederken iki teorinin arasındaki korelasyonu araştırmaktır. Çalışma, seçilmiş oyunlardaki kilit anlara yakın okuma yaparak Endel Tulving'in anısal bellek kuramını ve Leon Festinger'in bilişsel ahenksizlik kuramını takip eder. Bu bağlamda, *Hamlet* ve *Othello* oyunlarındaki karakterlerin karar almaları anısal bellek ve bilişsel ahenksizlik korelasyonunun etkisi altında olduğu gözlemlenmiştir.

Anahtar kelimeler: epizodik bellek, bilişsel ahenksizlik, korelasyon, Shakespeare, Othello, Hamlet

TO: Prof. Dr. Süheyla Artemel

With Love, Gratitude, and Respect.



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1. INTRODUCTION

Memory furnishes meaning to personal identity and human conduct. It is a complex procedure of the mind that allows an individual to relive moments of the past while it serves as a basis for future psychological and behavioural course of actions. Memory may be divided into mainly two types: short-term and long-term memory. A further division of long-term memory into explicit and implicit memory occurs. While the memories which are cognizant and consciously recalled are referred to as explicit memories, the unconscious, or rather, the automatic memories which engage with past experiences to remember without thinking, are called implicit memories. Furthermore, the conscious memories which are explicit memories contain episodic and semantic memories (Queensland Brain Institute, 2019). By definition, episodic memory makes it possible for an individual to remember occurrences that are personally experienced. The person at that moment consciously thinks about an experience of a certain time and place. On the other hand, 'semantic memory is concerned with general knowledge about the world' (Queensland Brain Institute, 2019, para.2) and 'allows accessibility for retrieval' (Tulving, 1993, p.67).

Episodic memory is related to autonoetic consciousness (Gardiner, 2001) which is a matter of the human ability to mentally situate oneself in the past, future, or in counterfactual conditions, consequently providing the ability to analyse thoughts (Tulving, 2002).

Suddendorf and Corballis (1997) were the first to associate episodic memory to 'mental time travel into the past and future' (Werning, 2016, p.1346). In an alike manner, Tulving defends the idea that the system of episodic memory enables mental time travel, that is to say, it contains the capacity to transport at will into the individual's past or future. This process stands out by departing from the accustomed thought which is the idea of a unitary memory system. The element of mental time travel becomes a source of uniqueness since it does not occur in other memory systems (Tulving, 2001).

Another field of study which is related to the human mind is the cognitive dissonance theory. Cognitive dissonance is the state of conflict or uneasiness which results from the disparity between one's beliefs and actions (Festinger, 1957). The theory is mainly based on three central assumptions. The first one indicates that inconsistency between actions and beliefs create discomfort in human beings. The second assumption states that the moment the conflict is recognized, a dissonance appears and a motivation to resolve it occurs. The final assumption explains how the dissonance will be resolved. The individual will either change her/his belief, action or the perception of the action (Festinger, 1957).

As per the fact that episodic memory facilitates 'mental time travel to the past and into the future' (Werning, 2016, p.1346), there appears to be an influence on human behaviour alike the cognitive dissonance theory which develops when there is an inconsistency between actions and beliefs. Therefore, this study's aim is to research episodic memories and cognitive dissonance instances in Shakespeare's selected plays and investigate how these theories associate by following an interdisciplinary approach with a close analysis of the plays in relation to various non-dramatic texts. In addition, an investigation of a variety of critical studies concerning both theories will be considered to understand the influence of memory with regards to the cases of cognitive dissonance in Shakespeare's characters. More specifically, the study will address three main research questions. The first question focuses on the presence of the aforementioned theories in Shakespeare's plays *Othello* and *Hamlet*. The second research question evaluates the effects of episodic memory on decision making and the third question addresses the correlation between the cognitive dissonance theory and the episodic memory. Furthermore, the objectives of this research are to provide a comprehensive review of episodic memories present in Shakespeare's characters to disclose the subjective experience of remembering and to apply a thorough overview of the instances of cognitive dissonance to clarify decision making for a better understanding while

developing an analysis of the impact of the two theories correlating on character decisions. This will contribute to comparative and interdisciplinary studies of drama by investigating the selected plays with regards to the theories of neuroscience.

The study is organized in seven parts. Following the introduction, the second part focuses on the theory of memory. To provide a better understanding of the theory of episodic memory, a detailed background will be presented. The chapter will begin by examining the difference between *Anamnêsis* and *Mnêmê* and the Art of Memory, which was the only preservation system of knowledge used to transfer knowledge from generation to generation when reading and writing was not common. In addition, it will also contain the theory of collective memory which claims that memory is a socially built concept as it is formed with social factors, language, and symbolic systems. While the elements of differentiation with regard to communicative and cultural memory will be mentioned, how the system of memory works will be introduced. Furthermore, the history of episodic memory along with its connection to the 3W Theory and autonoetic consciousness will be explained while making a distinction between autobiographical memory and episodic memory. Finally, the criticism of the theory will be considered while an important case study which proves that episodic memory and semantic memory have different locations in the brain with different functional systems, will be recognized. To conclude the chapter, an introduction of how Shakespeare uses memory in his plays will be explored.

The third chapter will concentrate on the theory of cognitive dissonance beginning with its history and development. How the theory works with reference to the definitions of consonance, dissonance, reality, relevance, and irrelevance will be presented. In addition, the relationship between motivation and dissonance along with the function of the self in the dissonance theory which transforms into the protection of the self-system will be discussed. Another element that will be mentioned is the magnitude of cognitive dissonance that refers

to the degree of dissonance which detects the strength of the dissonant relation. Moreover, the resistance to change which is connected to reality along with the limits of the magnitude will be analysed in detail. Another section will discuss the reduction of cognitive dissonance and the types of strategies in order to decrease the dissonance at hand. Finally, the idea that cognitive dissonance is not limited to a specific culture will be explained and how the strategies to reduce dissonance serve as defense mechanisms which can be integrated into the systems of psychotherapy will be discussed. To conclude, a brief information of the flaws of cognitive dissonance will be considered along with an illustration of the use of cognitive dissonance in literary texts.

The fourth chapter will analyse Shakespeare's play *Othello* by investigating in detail the instances of cognitive dissonances which the characters experience along with the moments of episodic memories. Alike the fourth chapter, chapter five will investigate the occurrences of cognitive dissonances in characters and the illustration of episodic memories in Shakespeare's play *Hamlet*. The sixth chapter will discuss the correlation between the theory of episodic memory with the cognitive dissonance theory in both plays. The last chapter will include the conclusion of this study. Founded upon the analyses of the plays *Hamlet* and *Othello*, the study will mainly exhibit the existence of aforementioned theories and their correlation with the intention to provide tangible evidence of their impact on character decision-making.

2. MEMORY

When to the sessions of sweet silent thought,
I summon up remembrance of things past
William Shakespeare, Sonnet 30

... Alice remarked, 'I can't remember things before they happen'.
'It's a poor sort of memory that only works backwards', the Queen remarked.
Lewis Carol, Alice in Wonderland

2.1 Anamnêsis and Mnêmê

Memory gives meaning to human actions. It is a complex procedure which can be simplified as the process of encoding, storing, and retrieving past experiences and knowledge. Memory can be recalled, protected, recorded, ruined, formed, lost, and found. A person or an event can be alive or gradually disappear from a memory. One can gain inspiration or be terrified from a memory. According to Samuel Hynes, the 'problem is with the term memory itself. Rather than employing it loosely to encompass the multiple ways in which people conceive of the past, memory should instead be regarded as intrinsically personal' (Bell, 2006, p.26).

Throughout time, memory has been one of the concepts that has ignited the interest of great philosophers since antiquity. The Greek differentiate between *anamnêsis* which is recollection (searching a memory) and *mnêmê* which is memory (occurring as memory), that is to say, memory can be searched for intentionally or it can naturally occur without any conscious intervention. Plato's Socrates considers memory to be one of the goods of the soul, along with 'justice, courage, cleverness, and nobility' (Waterfield, 2005, p.126). He argues that forms of knowledge that are of utmost importance do not come into existence with instruction, but rather, with the reactivation of previously existing dormant knowledge.

In Plato's *Meno*, Socrates' dialogue with Meno demonstrates *anamnesis*, which is the ability to 'recollect' the ideas that are innate. This also illustrates the idea that the soul transcends the body and is immortal. Socrates proves his claim by revealing knowledge from a slave who works in Meno's house and is not equipped with the idea of geometry. Although Socrates only asks him questions on the matter and does not provide any extra information, the slave is able to provide the correct answer, which according to Socrates affirms the idea that the slave had simply remembered knowledge from his previous life (Plato, ca. 350 B.C.E./2005). As stated before, in his early works *Meno* and *Phaedo*, Plato addresses memory in the sense of, *anamnesis*, that is, recollection. However, in his later work he widens the concept and apart from 'recollection', he introduces memory in *Philebus* as 'the preservation of perception' which is to hold secure a past perception in the mind (Bernecker, et.al., 2019). 'Hence *Philebus* 34b just makes explicit a distinction between "recollection" and "memory", *anamnêsis* and *mnêmê*' (Bernecker, et.al., 2019, p.397).

On the other hand, Aristotle, in his *On Memory and Reminiscence* treatise which is the first to be dedicated mainly on memory, adopts this distinction and reshapes it. Differently from Plato who believes that *anamnêsis* and *mnêmê* are separate concepts, Aristotle sees them as primarily connected. He starts his argument by first placing memory in time. He states that one is not able to remember the future and only expectation or opinion may occur regarding the oncoming. In addition, one cannot have a memory in the present as what actually occurs at a current moment is related to one's sense perception. Therefore, memory has a connection with the past which implies time having passed by. Furthermore, Aristotle not only claims that certain animals possess memory along with human beings, he likens memory to a picture (Aristotle, ca. 350 B.C.E./1999). He compares the process of imprinting an image on the mind to a signet ring which leaves a mark upon the sealing wax. He also asserts that very young and very old people do not have perfect memory since they are in a state of ongoing change;

the young for the particular reason that they are growing and the old because they are declining in life. Aristotle also talks about *phantasia* which refers to the mind's reception of perceptual images. '*Phantasia* in Aristotle is not just the condition or state (*hexis*) of having impressions sitting there passively in your mind; dM 450a1 tells us that it is a necessary condition of any thought at all, and clearly most thought is not passivity but activity' (Bernecker, et.al., 2019, p.400). Finally, Aristotle states that 'memory or remembering is the state of presentation related as a likeness to that of which it is a presentation and that memory is a function of the primary faculty of sense perception, i.e. of that faculty whereby we perceive time' (Aristotle, ca. 350 B.C.E./1999, par.12). Furthermore, Aristotle points out that 'remembering' happens only when an occurrence turns innate after the original experience is exposed to time and becomes a memory. In connection with recollection, Aristotle states that it is not the recovery of memory since learning is not the recovery of memory and learning is a recollection of previous knowledge. Thus, it is accurate to state that recollection presents itself when students try to display their knowledge in an exam. They are recollecting the information.

2.2 The Art of Memory

The art of memory was the only preservation system of knowledge that could be used to transfer from generation to generation in societies which had not completely acquired the ability to read and write. This system operates with images being connected to words and are set in a significant way. The general advice was to place the elements which were to be remembered in a well-known house or a street so that the person could take a walk in her/his mind to make it easier to learn. Frances Yates in *The Art of Memory* refers to this as the 'Ciceronian Mnemonic' and provides three texts which is discussed in detail (Yates, 1992, p.18). The first text is by Marcus Tullius Cicero named *De Oratore* in which the story of the poet Simonides of Ceos is told. Simonides was invited to a banquet to entertain and praise the

gods in his lyric poem for a certain time period. However, he was not paid in full by the host since he had not fulfilled the promised time. Within a short time, Simonides is called outside to meet with people but as soon as he leaves the roof collapses and people die a horrific death. The bodies were so damaged that the relatives were not able to recognize them. In spite of this situation, Simonides was able to provide assistance since he remembered the places the guests were sitting at the table. Subsequently, Simonides became aware of the fact that if one had a system of arranging objects this could help one's memory. The crucial element was to have a place to put the objects for the purpose of having an easier way to remember. The second text is *Rhetorica ad Herennium* which was previously associated with Cicero but was later understood to be anonymous. The text is about the five components of rhetoric and contains *memoria*. The text differentiates between natural memory and artificial memory in which the first relates to the one people are born with and the latter is connected to the more reinforced one with the art of memory. Yates points out that the text is the earliest to discuss the method of loci (places) and images. The third text is Quintilian's *Institutio Oratoria* in which he criticizes the method of loci and images. He asserts that the method is unusual in the way that to execute this method one needed to work harder and memorize both the place and the objects. Thus he offered to simply remember the objects (Yates, 1992).

The Renaissance had a renewed perspective on the art of memory. Yates depicts a large collection of the memory treatises. One of them is called *The Phoenix* which was written by Ravennus Petrus in 1545. The text was written to aid normal people in their daily lives by teaching them how to remember things. In addition, Petrus provides rules for *loci* to make it easier to place images in them. First of all, he points out the importance of appropriateness, and that it could be pillars or windows. Secondly, he asserts that they should not be further apart from each other. Thirdly, he states that they should not draw one's attention away by being a noisy place. Finally, he claims that they should not be inaccessible like being too

higher up. Another text written in 1562 by Guglielmo Gratarolo was *The Castle of Memory*. Not only did it supply information on the art of memory, but it also discussed memory's location in the brain and the treatments for memory loss. Interestingly, Gratarolo was convinced that the printed books were the reason people were destroying their ability to memorize and to use the art of memory since they would simply look at them if they were not able to remember. In addition to the others Robert Albott wrote a treatise in 1599 named *Wits Theatre of the Little World* which comprised of a part that explained the ancient memory ideas and the art of memory and this section was called *Of Wit and Memory*. Albott combined wit with memory and seems to be referring to 'intelligence' when his following examples are examined: 'Virgill for all that vvith his so deuine a wit and iudgement, tooke all hope from his posterity, for any to follow him at any time, yet would he follow Homer' (Albott, n.d., p.58) and 'The Schollers of Pythagoras learned his precepts by hart, using their vits & memories for bookes' (Albott, n.d., p.57). As stated before, the Renaissance refashioned its way of looking at the memory of art. Giulio Camillo designed a wooden building which he called the 'Memory Theatre'. The building was designed to aid people in the art of memory by providing the loci. Although it was never completed, the drawings revealed that it was designed to be an amphitheatre. Furthermore, John Willis wrote *Mnemonica: sive Ars Reminiscendi* which had drawings of theatre styled places that would aid in the art of memory and Robert Fludd published *Utriusque Cosmi* which influenced the famous Globe Theatre (Yates, 1992).

The poets of the nineteenth century revived memory 'paradoxically, within the framework of written language' (Nelson, 1988, p.3). Newly formed Romanticism employed 'remembering' as a type of aesthetic meditation which allowed the poets to consider the past as a means of looking into the soul and extracting the senses towards the consciousness. To

illustrate how this is done, Nelson gives a part of Wordsworth's *The Prelude* where he describes memory:

As one who hangs down-bending from the side
Of a slow-moving boat, upon the breast
Of a still water, solacing himself
With such discoveries as his eye can make
Beneath him in the bottom of the deep ... (Nelson, 1988, p.3)

In the twentieth century, Marcel Proust uses a great amount of recollection in his *Remembrance of Things Past*. Proust craftily places crucial objects which have a personal importance in such a manner that he, as the author, is able to recall them one by one with the help of his senses and his strolls on the streets of Combray. 'In a community which had other means to preserve knowledge, memory had become a tool of art which installed meaning to experience' (Nelson, 1988, p.4). Walter Benjamin in his text *The Image of Proust* defines Proust's work as being written as how it was remembered rather than literal experience and points out that Proust had used the technique *memoire involontaire* (involuntary memory) (Benjamin, 1955, p.202). Benjamin asserts that the interconnection of 'aging and remembering' is the 'heart of Proust's world' (Benjamin, 1955, p.202). He argues that by applying involuntary memory, 'Proust mitigates the effects of the impossible process of aging' (Benjamin, 1955, p.211). It is overt that Proust has been influenced by Henri Bergson's *Matter and Memory* (1896) who also had an impact on many others like Maurice Merleau-Ponty, Jean-Paul Sartre, along with Gilles Deleuze, Walter Benjamin, Theodor Adorno, and Max Horkheimer. His stand regarding memory was unconventional for the era as he introduced different kinds of memory, which was later called episodic, semantic, and procedural. Bergson believes that time is related to 'duration' which requires the past and the present in conformity. He states that creative duration is connected to memory along with

sense (Ansell-Pearson, 2018). Jean Hyppolite claims that Bergson's notion of memory involves of a combining of the past and the present that contains a future aspect which is the opposite of the view which relates memory to repetition, that is to say, the past being reproduced in the present without any innovation (Hyppolite, 2003).

In the second chapter of his *Matter and Memory*, Bergson states that the human body is a kind of conveyor that accepts and delivers movements to motor systems which include autonomous memory (Bergson, 1914).

Thus he formulates his hypothesis:

- I) 'The past survives under two distinct forms: first, in motor mechanisms; secondly, in independent recollections' (Bergson, 1914, p.87). According to Bergson, there are two different kinds of memory in which the first is related to *habitual* memory that is constructed with repetition. It is linked to motor mechanisms which is improved through the nervous system. On the other hand, the second is connected to *memory images* or depictions of events from the past that can not recur. The mind is required to make an effort to search the personal images of the past and choose the accurate version to apply it to the present.
- II) 'The recognition of a present object is effected by movements when it proceeds from the object, by representations when it issues from the subject' (Bergson, 1914, p.87). Bergson distinguishes between the function of representations and the role of movement regarding the duration of recognition. Recognition combines past images with the present sense and relates it with the past perception. Thus, recognition links perception and memory. However, Bergson also indicates that there is a spontaneous memory which the body automatically refers to without searching for any representations in the mind.

III) ‘We pass, by imperceptible stages, from recollections strung out along the course of time to the movements which indicate their nascent or possible action in space. Lesions of the brain may affect these movements, but not those recollections’ (Bergson, 1914, p.88). Bergson claims that recollection goes through stages and evolves in a period of time to emerge as a motor mechanism.

According to Bergson, there are two types of memory; the memory of the body and independent memory. While the body memory is formed by repetition which converts into habitual memory, the independent memory stores the past and is defined as *pure* memory by Bergson. He asserts that pure memory is connected to the individual’s unconscious and recollection may occur abruptly. To make it understandable, Bergson provides further explanation. An individual who studies a lesson to learn it by heart will eventually succeed with the help of repetition since with every repetition, progress occurs. ‘The memory of the lesson, which is learned by heart, has *all* the marks of a habit’ (Bergson, 1914, p.89). ‘To learn by heart is to create a cerebral mechanism, a habit of the body’ (Bergson, 1914, p.90). However, the memory of every individual reading is not habitual. ‘To recall the successive stages of learning by heart is to appeal to an independent memory’ (Bergson, 1914, p.90).

In addition, Bergson indicates that there are two kinds of recognition that is connected to these memory types; instantaneous recognition and attentive recognition. Instantaneous recognition occurs automatically without the aid of the memory-image and it is composed of action rather than representation. Attentive recognition, on the other hand, is connected to memory-images and time since the mind is guided back to the true image or similar memory-images of the detected object in order to create a present perception (Bergson, 1914).

2.3 Collective Memory

The French sociologist, David Emile Durkheim who is considered to be the forefather of modern social science, has claimed that memory could not be placed apart from its social factors, language and symbolic systems. Most importantly, as Schwartz asserts, Durkheim points to ‘the fact that permanent and changing visions of the past are part of one another’ (Schwartz, 2000, p.302). Durkheim believes that continuity with the past is a very important factor for societies since the past bestows identity on groups and individuals. Furthermore, he claims that solidarity occurs with the creation of collective memory as it develops the society’s cognitive and spiritual framework. Durkheim argues that the past remains alive in the present and maintains in the future by being in every establishment such as law, culture, language and in ourselves since not one person is the same as yesterday but carries the past within which has an influence on the present (Misztal, 2003).

Maurice Halbwachs who followed the footsteps of Durkheim, claims that collective memory is a socially built concept. In his *The Collective Memory* he asserts that ‘While the collective memory endures and draws strength from its base in a coherent body of people, it is individuals as group members who remember’ (Halbwachs, 1951, p.48). He continues by stating that members of institutions and groups such as associations, corporations, and families construct memory over time. Individuals who are situated in a certain group environment appeal to that context to remember and reinvigorate the past. Moreover, Halbwachs affirms that ‘every collective memory requires the support of a group delimited space and time’ (Halbwachs, 1951, p.84). He investigates memory on different contexts such as religion or family in which supports his ideas. However, he discovers that there is ‘only one human experience that is not rooted in a social context and structure: the sphere of dreams’ (Coser, 1992, p.367). He unfolds this idea by stating that dreams do not have a body, form, continuity, or a chronological order which set them apart from any other humanly

experience. He argues that dreams do not have a structure and contain inconstant pieces of images. Although dreams are an area of freedom without any restriction, Halbwachs points out the fact that this area of experience is the least reasonable, least human, and least structured, and adds that 'waking existence' that preserves human integrity and uniqueness can only arise in the existence of other individuals.

Having explained meticulously the differences between 'waking existence' and dream, Halbwachs turns to elucidate between historical and autobiographical memory. Historical memory secures its maintainability through written and visual records, and with periodic celebrations, commemorations, and reunions that people carry out, it is eternalized. Contrariwise, autobiographical memory is related with the individual's own past experiences which can also strengthen connections between parties such as reunions and anniversaries. Nevertheless, autobiographical memory faces the risk of gradually disappearing unless invigorated regularly by the individuals who share the same events from the past. 'In any case, autobiographical memory is always rooted in other people. Only group members remember, and this memory is near extinction if they do not get together over long periods of time' (Coser, 1992, p.369).

Another argument that Halbwachs points at is the *presentist* approach as Coser mentions. He asserts that present beliefs, habits, hopes, and ambitions form certain notions of the past. Halbwachs indicates that 'our understanding of the past is influenced by the cognitive representations we reflect to the present issues, thus collective memory is indeed a restoration of the past which takes into account the present' (Coser, 1992, p.372).

2.4 Communicative and Cultural Memory

Jan Assmann differentiates the concept of communicative memory, or every day memory as Assmann calls it, from cultural memory in his *Collective Memory and Cultural Identity*. He states that collective memory contains every day communication and every day communication does not involve specialization, but rather a mutual exchange, inconsistency, and disorder. Assmann points out that every individual forms memory with communication to others. However, these ‘others’ may be, as Halbwachs has claimed, socially connected or in groups, but also there exists less prearranged situations like ‘train rides, waiting rooms, or common table’ (Assmann, 1995, p.127) which aid collective memory through oral communication. Through a time span of eighty to one hundred years, verbal communication has played a role in handing down social emotions from generation to generation. Considering that communicative memory is an unorganized concept, Assmann points out that it could be one’s uncalled-for private everyday memory (Assmann, 1995).

Alike communicative memory, cultural memory is a mode of collective memory. While communicative memory is defined by its closeness to everyday, cultural memory is formed with its remoteness. Assmann denotes that cultural memory is connected with memory (as in recent past), culture, and group (as in society). He draws attention to the features of cultural memory. Cultural memory maintains information with its group’s realization of unity. It is defined by an ‘identificatory determination’ in which could be a positive one such as “‘We are this’ or a negative one as in ‘That’s our opposite’” (Assmann, 1995, p.130). ‘Belonging to’ and ‘not belonging to’ which creates identity becomes of importance. Assmann calls this *the concretion of identity*. Secondly, Assmann indicates that cultural memory needs *a capacity to reconstruct* to preserve itself. It responds through the act of ‘actual and contemporary situations’. Cultural memory exists in the form of archive like written data, images, or custom and in the form of reality in which every context creates its

own meaning. Assmann also talks about *formation* in which he states that shared collective information and meaning should be strong and stable enough to transform into a cultural legacy of a society. The formation may include written text, rites, or pictures. Another element Assmann presents is of *organization*. He defines organization as in a) institutive support of communication as in ceremony b) having experts of cultural memory. *Obligation* is the fifth feature that Assmann points out. A standardized self-perception of the group induces an understandable 'system of values' and 'distinctions in importance' which construct cultural knowledge and symbols. 'There are important and unimportant, central and peripheral, local and interlocal symbols, depending on how they function in the production, representation, and reproduction of this self-image.' (Assmann, 1995, p.131) For instance, historicism does not accept 'perspectival evaluation of a heritage.' Finally, Assmann refers to *reflexivity* which is one's capacity to shape and place oneself into the social structure. Assmann states that 'cultural memory is reflexive in three ways: a) It is practice-reflexive which indicates that cultural memory situates itself into proverbs, rites, theories. b) It is self-reflexive as it clarifies, differentiates, interprets from a different viewpoint, criticizes, censures, controls, surpasses, and receives hypoleptically' (Assmann, 1995, p.132). c) It mirrors the self-perception of the group by being occupied with its own social system, thus, it is reflexive of its own image (Assmann, 1995).

2.5 Memory: How does it work?

Memory can be individual and collective. Collective memory can be divided into two, as Jan Assmann had differentiated (communicative memory and cultural memory). Before indicating the details regarding individual memory, I would like to point out Jan Assmann's chart in his *Communicative and Cultural Memory* article which essentially distinguished time, identity, and memory among three stages (Erll et al., 2010).

Figure 1

Individual, communicative, and cultural memory

Level	Time	Identity	Memory
inner (neuro-mental)	inner, subjective time	inner self	individual memory
social	social time	social self person as carrier of social roles	communicative memory
cultural	historical, mythical, cultural time	cultural identity	cultural memory

Note: Adapted from Communicative and Cultural Memory. In *Cultural Memory Studies: An International and Interdisciplinary Handbook*, by Erll, A., Nünning, A., Young, S. B., & Assmann, J, 2010, p.109–118. Copyright 2010 by De Gruyter.

On the *inner level*, memory is related to the neuro-mental system which is the individual's own memory. On the *social level*, memory is connected with communication which involves social interactions as Halbwachs had pointed out. Assmann states that 'memory enables us to live in groups and communities, and living in groups and communities enables us to build a memory' (Erll et al., 2010, p.109). Regarding the *cultural level*, an art historian named Aby Warburg who was the one to coin the phrase 'social memory' claimed that images of culture that became objects were the bearers of culture. However, the term 'cultural memory' was not used for some time.

On the other hand, individual memory can be divided into three memory stages; sensory, short-term, and long-term memory in which subdivisions occur (Schoenberg & Scott, 2011). The first instance of memory is the system of 'sensory storage' or 'sensory registration stage' (Schoenberg & Scott, 2011, p.181). As it can be concluded from the name, sensory storage is connected to the five senses, that is, 'auditory, visual, gustatory, tactile, and olfactory' (Schoenberg & Scott, 2011, p.181). However, if not repeated, since it does not last for more than a few seconds, there is a danger of being forgotten. Thus, for a complete transmission towards the short-term memory, the knowledge must be managed.

The second stage of memory which is commonly termed as working memory, is the short-term memory. The approximate capability for an individual to use their short-term memory is give or take seven elements. The number can be increased by using 'chunking' which is a strategy that makes use of short-term memory more efficiently. For instance, if you have a large collection of letters which you are to memorize, by organizing them in to a 'semantic cluster' it will be easier to remember. Below in Figure 2, the number of letters that is sixteen (16), reduces to six (6) items which is easier to remember, yet tends to disappear without rehearsal. (Schoenberg & Scott, 2011, p.181).

Figure 2

Facilitation of memory by chunking

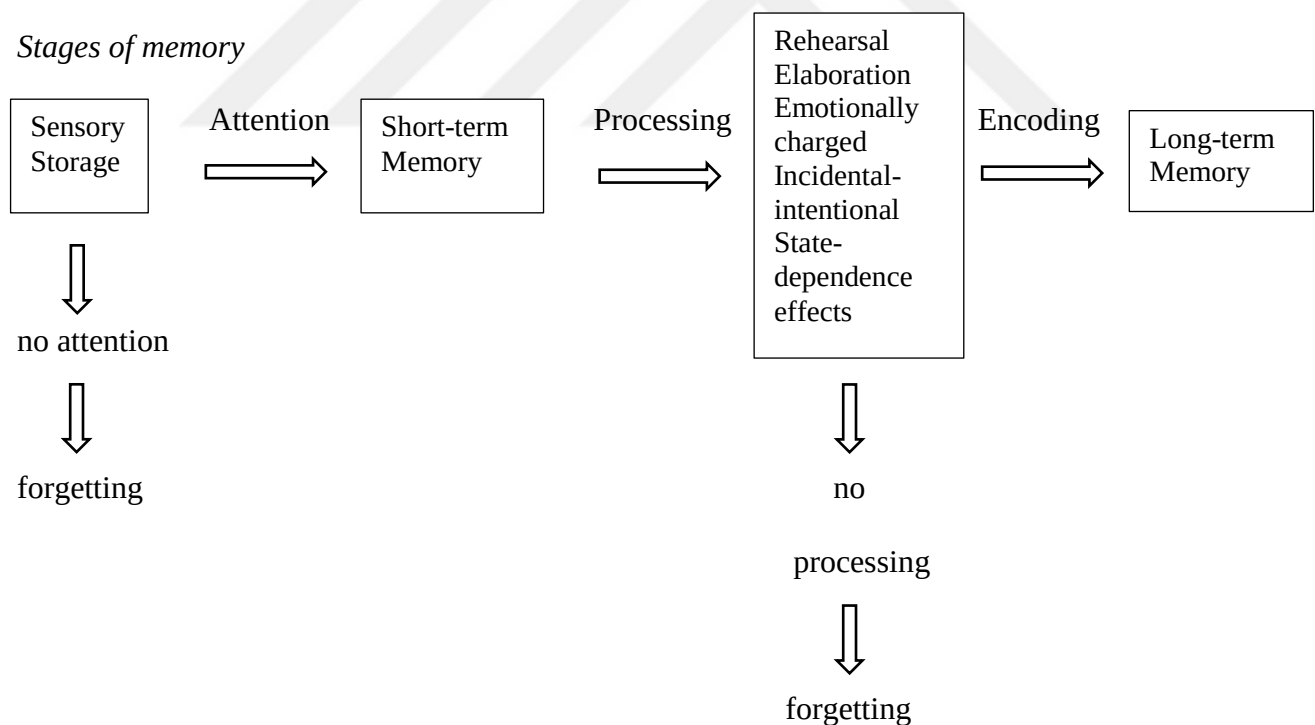
ABCI	AB
AFBI	CIA
NOWS	FBI
PCAI	NOW
	SPCA
	I

Note: Adapted from *The Little Black Book of Neuropsychology: A Syndrome-Based Approach*, by M. R. Schoenberg & J. G. Scott, 2011, p.181. Copyright 2011 by Springer.

Long-term memory is relevant to knowledge that lasts longer compared to the others and can be accessed by will. Various processes aid to strengthen the place of information into the long-term memory. It is safe to say that practicing and repeating the information would make sure that it is transferred to the long-term memory. However, the emotional state connected to the information, which can be positive or negative, provides an easier encoding and retrieval. In addition, if the information can be associated with another learned item in the past, this also expedites the process. Another element that would increase the productivity of encoding and retrieval is the state-dependence effect, as in physical and emotional state being in harmony. Furthermore, information that is learned in one environment can be easily retrieved at the same environment. Figure 3 displays the stages of memory while showing how information is transferred. (Schoenberg & Scott, 2011).

Figure 3

Stages of memory



Note: Adapted from *The Little Black Book of Neuropsychology: A Syndrome-Based Approach*, by M. R. Schoenberg & J. G. Scott, 2011, p.182. Copyright 2011 by Springer.

2.6 Types of Memory

There are two main types of memory with regard to long-term memory; implicit (nondeclarative) memory and explicit (declarative) memory. Implicit memory is connected to skills and procedures in which mostly an individual is not able to recall the origins of the progression. For instance, one will not be able to recall the moment one started speaking. Implicit memory contains motor skills and complicated human conducts such as playing the piano. ‘The adaptation of humans to perform repetitive skills with precision and very little conscious processing is astounding’ (Schoenberg & Scott, 2011, p.184). In short, the automatic memories which engage with past experiences to remember without thinking, are called implicit memories. Implicit memory is also divided into two categories; priming and procedural. Priming involves the state which one is influenced by one element and responds accordingly. For instance, if one is introduced to the color orange, there is a great possibility that the person will think of an orange. In addition, procedural memory contains motor skills that include how to execute specific procedures such as riding a bicycle or speaking (Queensland Brain Institute, 2019).

On the other hand, the memories which are cognizant and consciously recalled are referred to as explicit memories. Declarative memory is relevant to the moments in which an individual tries to recall facts, events, names, and faces, etc. Explicit memory in addition is divided in to two; semantic memory and episodic memory. By definition, episodic memory makes possible an individual to remember occurrences that are personally experienced such as the memory of your first time to an aquarium or your sister’s birthday party last year. The person at this moment consciously thinks about an experience of a particular time and place. However, semantic memory is concerned with ‘general knowledge about the world’ (Queensland Brain Institute, 2019, para.2) and makes it accessible for retrieving, such as

knowing that the highest mountain on land is Mount Everest or knowing that a week is seven days (Tulving, 1993).

2.7 Early History of Episodic Memory

Endel Tulving, a renowned cognitive neuroscientist, differentiated between semantic and episodic memory, focusing on knowledge to be recollected in his 1972 *Episodic and Semantic Memory*. The formulation was accepted and found functional by the psychological world. In Tulving's 1983 *Elements of Episodic Memory*, he made a statement that he was not correct in his presentation of 1972 in which he had stated that 'Ebbinghaus-inspired, study/test laboratory experiments of verbal learning and memory' (Tulving, 2002, p.3) was enough to evaluate episodic memory. However, there were two elements that he had to add. The first one included the content which was asked to the subjects. The questions were mostly interested in 'What' instead of 'What' 'Where' and 'When' which should have been the primary when evaluating episodic memory. The second shortcoming was 'conscious awareness' of the experience from the past. The tests which were offered to the subjects were focused on the item. As soon as the subject was able to recognize an item from the list, this would create the assumption that the subject had a conscious recollection. Studies on implicit memory showed that the responses could be conscious or the opposite. Improved research exhibited that conscious awareness could be *autonoetic* or *noetic*. While the former is connected to consciously experiencing the recollection, the latter is tied to the conscious condition of general knowledge of the world. This new information was inspired from the research of implicit memory. The conclusion was that the behavioural response of a subject towards the item on a list, could mirror either of the two conditions of conscious awareness regarding the past. In his 1998 *Functional brain imaging of episodic and semantic memory with positron emission tomography* article, Tulving focuses on the elements of similarity and differences between episodic memory and semantic memory while he investigates 'subjective

time and the human development of mankind's culture' in his 2001 *Chronesthesia: Conscious Awareness of Subjective Time* (Tulving, 2002).

2.8 What is Episodic Memory?

Tulving defines episodic memory as a new, 'late-developing, and early-deteriorating past-oriented memory system' (Tulving, 2002, p.5) with a high level of vulnerability regarding neuronal dysfunction, and with a probability of uniqueness to mankind. Episodic memory enables mental time travel by means of subjective time to the past to relive that moment with the aid of autonoetic awareness (Tulving, 2002).

As stated before, Tulving is known for his differentiation between semantic (general knowledge) and episodic (memory for events) memory. Although it is easy to mistake them as one, Tulving discusses 'the nature of conscious awareness that characterizes retrieval of episodic and semantic information' (Tulving, 1993, p.67) to point out the differences. He asserts that semantic memory records general information or rather information of the world and waits to be retrieved. He adds that if one is in the knowledge of an element that is definable in the form of proposition¹, this situation corresponds with semantic memory. Semantic memory has the ability to know about state of affairs, substances, and associations regarding the world which do not have any connection to the senses. Episodic memory, on the other hand, allows one to recollect personal experiences and occurrences. To be specific, episodic memory enables one to think of a moment consciously from the past, of a certain occurrence and time. Therefore, it is correct to state that episodic memory is concerned with subjective time and space while semantic memory is related to the 'knowledge of the world in general' (Queensland Brain Institute, 2019, par.2). The most important part of this theory is that Tulving claims episodic memory does not only go back to the experience in the past, but

¹According to University of Albert Dictionary of Cognitive Science, proposition 'is the most basic unit of meaning in a representation. It is the smallest statement that can be judged either true or false'.

also is able to do so in to the future, in which he describes as *mental time travel* and adds that this feature can only be done with episodic memory and not by others (Tulving, 1993).

Moreover, Tulving asserts that the connection between semantic and episodic memory is established on hierarchy and that episodic memory has developed out of semantic memory although there are many experts who believe in the opposite.

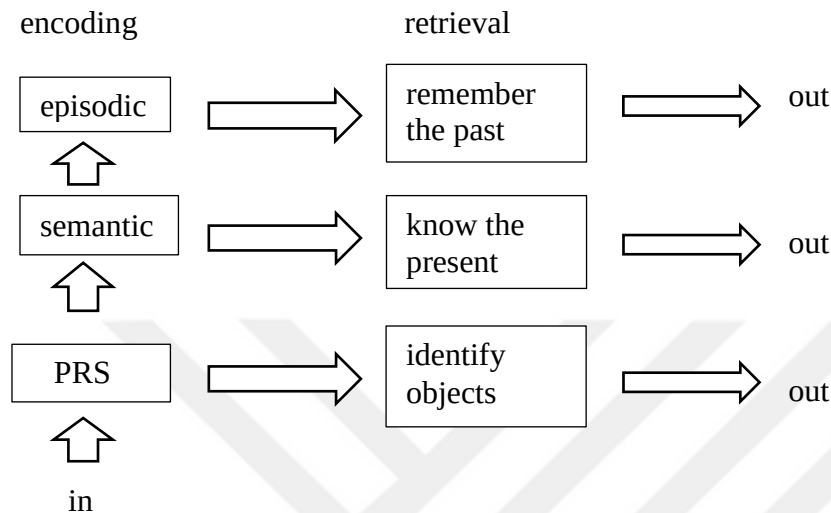
A corollary is that semantic memory can operate (store and retrieve information) independently of episodic memory, but not vice versa. Episodic memory is not necessary for encoding and storing of information into semantic memory, although it may modulate such encoding and storage (Tulving, 1993, p.67-68).

Tulving asserts that knowledge gets into episodic memory by means of semantic memory which he explains by the connections or rather, the relationships of the memory systems which is called SPI. He states that ‘... information gets into episodic memory through semantic memory’ (Tulving, 2001, p.1508). He explains that the associations among systems are ‘process-specific: encoding is serial (S), storage is parallel (P) and retrieval is independent (I)’ (Tulving, 2001, p.1508). It is the idea that memory consists of several hierarchically ordered systems and the SPI model explains the correlation regarding the systems. Serial encoding (S) is achieved when successful coding is done in the previous systems. The knowledge which is to be stored occurs parallel (P) in different systems which are in different places in the brain. Knowledge retrieval is independent (I) in its own system from the others (Tulving, 2001). In Figure 4, perceptual, semantic, and episodic memory systems are organized in a mono-hierarchical manner. The duty of the perceptual system is to receive, store, and be ready to share knowledge with other systems. While the semantic system is interested with facts, the episodic system is concerned with the ‘objects’ (PRS) and ‘facts’ (semantic) related to the ‘self’ and ‘subjective time’ (episodic). The operation of encoding knowledge in the systems advances in order. At any stage the existing information can be

stored or can move on to the next stage, or do both. If all the required features of retrieval are carried out, the information stored can be retrieved at any stage.

Figure 4

SPI among three large memory systems: perceptual(PRS), semantic, and episodic.



Note: Adapted from *Memory and Common Sense: How Far Apart?* by E. Tulving, 2001, p.1509. Copyright 2001 by Royal Society.

According to Tulving, the SPI model explicitly demonstrates that memory is able to perform at the perceptual (recognition) level alone which has been proven with the study of pre-verbal infants and non-human animals (Tulving, 2001, as cited in Aggleton & Pearce, 2001). For object identification to occur, semantic memory is not required. In addition, learning and memory can take place in semantic memory without the interference of the episodic memory. Children of young age are able to obtain information regarding the world before they improve their episodic memories (Tulving, 2001, as cited in Nelson 1993; Perner and Ruffman 1995).

Furthermore, episodic and semantic memory differentiate on the conscious awareness level, that is to say, the 'retrieval of information' is done consciously. Recollection of an experience from another time and place and re-experiencing it here and now is a familiar event to every human being. Tulving assigns this kind of memory, consciously recollecting

past occurrences as *autonoetic*. The word *autonoetic* is the opposite of *noetic* which ‘characterizes retrieval of information from semantic memory’ and ‘*anoetic* awareness, which accompanies expression of procedural knowledge’ (Tulving, 1993, p.68). Tulving hypothesizes that while *remembering* established by ‘autonoetic awareness’ mirrors the action of the episodic system, *knowing* formed by ‘noetic awareness’ mirrors the process of the semantic system. Tulving indicates that he uses the word ‘remembering’ to state a specific concept, which is the retrieval of the past experiences with an autonoetic awareness and this could only be considered as episodic memory (Tulving, 1993).

2.9 The 3W Theory - What, When, and Where

Tulving (1972) formed the ‘WWW’ theory in association with mental time travel. He argued that recollection involved ‘what’ is remembered from the past events, ‘where’ the past event had happened, and ‘when’ the event had occurred. However, the WWW theory had a flaw. One is able to remember an event and give details answering the questions of the theory, but that person may not be able to actually experience it (Rock, 2018). For instance, one can remember watching the fire from the television that happened at the Notre-Dame de Paris cathedral on 15th of April 2019. However, that person was not there to feel the heat of the fire or smell the smoke. Consequently, it is correct to state that although mental time travel had happened, the episodic act had not. With regards to this issue, Tulving (1985) introduced *autonoetic* consciousness which is the moment when one experiences the memory personally. In addition, his article *Chronesthesia: Conscious Awareness of Subjective Time* (2002) suggested that one is able to pre-experience the moments in future.

2.10 Autobiographical Memory vs. Episodic Memory

Autobiographical memory enables one to recollect specific past events in connection with episodic and semantic aspects. Autobiographical memories include many event-specific knowledge as in experiences, elaborate details of an event, and emotional occurrences, or

contain ambiguity or facts (Anderson & Dewhurst, 2009). Bluck indicates that autobiographical memory contributes to three functions which are self, social and directive. (Bluck, 2003). The self assists one's own 'knowledge of the self in the past, and as projected into the future' (Bluck, 2003, p.114). This ensures a sense of self as the memories of past experiences of the self or the future self, achieve guidance. The social purpose of the autobiographical memory is to provide 'material for interactions with others through the sharing of personal memories' (Rock, 2018, p.18). Directive function operates like a guidance counsellor as it assists the decision-making process by comparing the present events to past experiences while guiding one in responding similar future occurrences (Bluck, 2003).

Episodic memory, which gives us knowledge of specific episodes experienced in the past and depends on a dedicated memory system, should be distinguished from autobiographical memory, which is responsible for overall knowledge of one's life history and is usually viewed not as the product of a single memory system but rather as a capacity emerging from the interaction of other, more fundamental capacities, including both episodic and semantic memory—in particular, semantic memory for facts related to the self (Markowitsch, Welzer, 2010 as cited in Michaelian, 2016).

Episodic memory enables one to either experience the past or the future by probability which promotes the capability of imagination. Episodic memory is concerned with subjective time and event in the past that is connected to autonoetic awareness (Tulving, 2002) and future thinking in which remembering to act according to a certain action at a particular time in the future (Rock, 2018). Since plan development is of utmost importance for future thinking, one must be able to create a mental representation of the specific experience and determine the best action to take (Atance & O'Neill, 2005, as cited in Rock, 2018).

2.11 Criticism of Episodic Memory

The proposal which Tulving had made in his *Elements of Episodic Memory* (1983), that episodic memory functioned in a different memory system than semantic memory, generated dispute. Critics believed that the concept was ambiguous and did not accord with the back-then-current method. Some stated that it was a meaningless task to investigate ‘in what complex arrangements they may be ordered’ (Roediger et al., 1989, p.36 as cited in Tulving, 2002). Some showed discontent on post-hoc separations which were employed to present the distinction between the systems, and found it pointless as the dissociations were not ‘predicted by a theory’ (Hintzman, 1984, p.241). Some could not see any cause for a separation regarding the knowledge of the world and the knowledge of the self (Kihlstrom, 1984, p.244). Some were anxious that there could arise other types of memories and that this situation could cause an escalation in the number of memories which would eventually create an ‘intellectual disaster’ (Roediger & Blaxton, 1987, p.370-71 as cited in Tulving, 2002). Some suggested that the field of memory should present the matureness of being able to include the new findings ‘into its abiding viewpoint before offering a proliferation of additional memory stores to account for a few new data points’ (Gorfein, 1987, p.383, as cited in Tulving, 2002). Some were questioning the idea of classifying memories since it may be harmful for the theory (Ratcliff & McKoon, 1986, p.312-13). Some accepted the fact that there were many memory systems but were not confident of episodic memory (Cohen, 1984, p.99 as cited in Tulving, 2002). Others accepted the evidence for ‘neurobiological mechanisms’ which would have episodic and semantic memory as a basis but not as ‘discrete neural subsystems’ (Horner, 1990, p.281).

Brain-imaging methods which were not technologically the same as today’s created doubt. The procedures suggested were seen as a way to find out how ‘a computer worked by breaking it with a sledgehammer to form lesions’ (Ratcliff & McKoon, 1986, p.312-13).

Eventually, about a year after Tulving's article was published, some critics asserted that 'episodic memory's time had come and gone' (Hintzman, 1984, p.240). Although Tulving had informed the world that there was a need of more evidence and that the present ones were not sufficient, the critics were not convinced at the time.

From the standpoint of practice, memory studies were limited to the 'what' part of the knowledge which created a unity that could not be separated as episodic or semantic. However, there is a need to know the 'when' and the 'where' of the information along with an auto-noetic consciousness. Tulving draws attention to some of the critics of today who do not believe in the differentiation of the episodic and semantic memory. In a treatise on the development of memory in young children, the idea of episodic and semantic memory functioning in different memory systems was disregarded and the traditional idea of single memory system was defended: since there appears to be hardly any evidence to assist the idea '(a) that there are separate memory systems or, (b) that they come on line at different developmental junctures... it is perhaps still more parsimonious to view memory as a unitary system that supports a variety of modes of remembering' (Howe, 2000, p.87). Others, like Glenberg, who have similar thoughts on the matter state that the distinction of the two memory systems provides evidence for the distinctive use of unlike memories, procedures used in evaluation, and different information (Glenberg, 1997, p.1-19). Others who do not accept or suspect Tulving's idea of multiple systems include Craik 2001, McClelland et al. (1995), Toth & Hunt (1999), and Weldon (1999). Tulving asserts that the theory of episodic memory had contributed from justified criticism which helped him to improve the flaws of the theory over time but not of the ones in which thought the idea was unnecessary or a waste of time or that the separation could be avoided.

2.12 The Case of K.C.

Patient K.C. is a man who was involved in a traffic accident which left him with a traumatic brain injury. Tulving and his colleagues studied him at the University of Toronto for several years. After the motorcycle accident his episodic memory became dysfunctional and as a result he did not have autonoetic consciousness. Apart from these problems, K.C. functioned normally and was a healthy person (Tulving, 2002).

After having multiple brain surgeries it was concluded that K.C. had severe amnesia. By its very nature, like all amnesic patients, his cognitive abilities were undamaged and he was impossible to differentiate from healthy individuals. His intellect and language, reading and writing, the ability to focus and maintain it, the thought duration was normal. He had the ability to play the organ, chess, and different card games. His imagination was working properly and there occurred to be no problem with his short-term memory. He did not have any issues in remembering facts about himself such as the day he was born, his address of the last nine years, his schools, the color of his car in the past and even the summer house that his parents had along with its distance to his house in the city.

Similar to other amnesic patients, K.C. had a problem with new comprehensive knowledge of his everyday world and the ongoing events. He experienced anterograde amnesia regarding his individual experiences and semantic knowledge. Tulving defines K.C.'s anterograde amnesia as asymmetrical since K.C. does not have the capability to remember individual events even if it happens once or multiple times. However, the semantic information which he had attained before the traffic accident had not deteriorated.

The extraordinary fact about K.C. is his failure to recollect anything from his own life except for the events that had happened to him in the last one or two minutes. Although he is able to understand time structure, he is unable to apprehend personally experienced time, past and future, which indicates that the autonoetic awareness is damaged. This reveals the fact

that auto-noetic consciousness is clearly related to the future as well as the past which Tulving had pointed out in his 1985 article. ‘The profile of K.C.’s cognitive capabilities suggest that his brain damage greatly impaired his episodic memory and auto-noetic consciousness while leaving his semantic memory and noetic consciousness largely intact’ (Tulving, 2002, p.14).

Tulving and his colleagues make two experiments with the help of K.C. and try to understand if he is able to learn new ‘factual information’. Both results in the fact that K.C. is able to learn and remember the material that he was taught but was unable to recall how he came to the lab where he was receiving new information (Tulving, 2002). This overtly demonstrates that K.C. has an impaired episodic memory. The case of K.C. exhibits Tulving’s assertion that the episodic memory and the semantic memory have different locations in the brain with different functional systems.

2.13 Shakespeare and Memory

A dramatist, poet, and actor from Stratford-upon-Avon, William Shakespeare was born in the year of 1564 into the most prosperous era with regards to the notion of domestic peace in England’s history, that is to say, he was born while Queen Elizabeth I was the ruling monarch. F.E. Halliday asserts that ‘the England of Elizabeth has the quality of an April day, fresh, boisterous and invigorating’ (Halliday, 1965, p.4).

After the civil war *Wars of the Roses* which was fought between two noble families Lancaster and York for thirty years, and which had ended with the *Battle of Bosworth*, the reign of Henry Tudor (Henry VII) started. Henry Tudor made a very clever political move and married Elizabeth of York which created a bond between the two families and strengthened with the birth of Henry VIII. Famous for his six marriages, Henry VIII wanted a male heir. Queen Elizabeth was his daughter from his second marriage to Anne Boleyn who was a Protestant. Henry VIII was initially a Catholic when he married Catherine of Aragon but as soon as he believed that she could not provide a male heir, he wanted to annul the marriage

but the Pope rejected his request. Henry VIII cut ties with the Catholic Church and declared himself to be the supreme head of church in England. The act of supremacy transformed the official religion of the country to Protestantism. Henry executed Queen Ann and married Jane Seymour who had a son, Edward VI who died at a very young age. After his death Mary I, the daughter of Queen Catherine of Aragorn became a ruthless monarch who burned anybody who did not want to convert back to Catholicism. Finally, in 1558 she died without children and Elizabeth became the monarch starting the famous Elizabethan Age.

Shakespeare was born when Elizabeth was a very young queen. However, she was well-educated, and 'was a scholar, a humanist and an educationist ... and by the end of her reign there were nearly four hundred grammar schools in the country, as well as a considerable number of new elementary schools' (Halliday, 1965, p.5). Shakespeare attended to grammar school and learned Latin. However, he did not have a university degree which caused his contemporaries to look down on him. The first reference to Shakespeare is seen in an envious autobiographical pamphlet by the playwright Robert Greene which was published in 1592: 'an vpstart Crow, beutified with our feathers, that with his *Tygers heart wrapt in a Players hide*, supposes he is as well able to bombast out a blanke verse as the best of you: and being an absolute *Iohannes fac totum*, is in his owne conceit the onely Shake-scene in a countrie' (Halliday, 1965, p.141) In 1592, Shakespeare was already famous and this disturbed Greene so he accused Shakespeare of plagiarism.

In the Medieval Era, there existed non-commercial theatres in England and there were only two types of drama: Miracle (Mystery) Plays which dramatized episodes from the Bible and Morality Plays which personified abstract concepts such as Vice or Virtue. The purpose of these plays were to educate people rather than making a profit and Shakespeare was influenced by these plays. In 1577 the first commercial theatre which was called 'The Theatre', was established by James Burbage in London who became the main actor in

Shakespeare's several plays. In 1592, the plague caused London authorities to shut down all theatres until 1594. Shakespeare was able to write two important narrative poems during this time: *Venus and Adonis* along with *The Rape of Lucrece*. In 1594, Shakespeare and his friends decided to establish their own theatre company 'Lord Chamberlain's Men'.

Shakespeare was a resident playwright, actor and shareholder of the theatre. With the death of Queen Elizabeth in 1603, James VI king of Scotland also became James I king of England.

King James like Queen Elizabeth was interested in drama and thus became the protector of 'Lord Chamberlain's Men' which soon changed into 'King's Men' (Halliday, 1965).

Shakespeare died on the 23rd of April 1616. More than half of his plays were printed in his lifetime. In 1623, two of his friends came together and wrote all his plays and created the First Folio.

Furthermore, the Renaissance period lived through a rebirth which was based on the revival of ancient art and texts which were forgotten in the medieval era. The spread of the archaic texts achieved in returning to memory and history. The depiction of memory in Shakespeare's plays are often seen as in the manner of providing extra information by simply remembering the past which aids in expanding the features of the characters and furnishing them with a background. Memory not only holds together the general course of a play but it also stipulates the actions which are not put on stage. Remembering a memory makes the characters become conscious of the past and see the difference between now and then.

The first time the word 'memory' appears in *Hamlet* is when Claudius is talking about his late brother King Hamlet's death and arguing that although it is suitable to mourn, life has not ended with his death.

CLAUDIUS

Though yet of Hamlet our dear brother's death

The memory be green, and that it us befitted. (I.2.294)

Claudius associates the memory of the late King Hamlet to fresh flora, indicating that his memories of his brother are still alive. However, there is a possibility that Shakespeare had intentionally used the word green and memory together. The phrase ‘green-eyed monster’ which is related to envy, jealousy, and covetousness implies that Claudius was envious of his brother in many ways in the past and this provides background to the character.

In *Romeo and Juliet*, the nonexistence of the remembered guides to recollection. After the death of Tybalt and the banishment of her new husband Romeo, Juliet is devastated. Although her cousin is murdered by Romeo, the exile of Romeo has given her a greater grief.

JULIET

...

That murder'd me: I would forget it fain;

But, O, it presses to my memory,

Like damned guilty deeds to sinners' minds:

‘Tybalt is dead, and Romeo-banished;’

Hath slain ten thousand Tybalts. (III.2.1026)

Although she would be happy to forget about everything, she is not able to since the thought seems to be engraved in her memory which she likens it to the way sinners feel of their crimes. She is thinking about Tybalt and Romeo who are the non-existent, and finds solace in the fact that at least Romeo is alive even though he is not there.

There are also objects of memory which trigger the character's recollection of an incident.

Romeo's reaction to the poison which he takes:

ROMEO

...

Here's to my love! (*He drinks*) O true apothecary,

Thy drugs are quick. Thus with a kiss I die.

He falls (V.3.1038)

As he drinks the poison which is connected to the Apothecary, he recollects their moment of conversation. Here, Romeo remembers what the apothecary had said:

APOTHECARY

Put this in any liquid thing you will

And drink it off and if you had the strength

Of twenty men it would dispatch you straight. (V.1.1036)

On the other hand, Othello who is being influenced by Iago's ill wishes, wants to forget about the memory regarding the handkerchief situation. The very instant Iago reminds him, the memory of the incident is compared to 'ravens and other birds of ill omen' which 'were believed to hover over houses infected with sickness or the plague' (Shakespeare & Pearce, 2014, p.113).

OTHELLO

By heaven, I would most gladly have forgot it!

Thou said'st – O, it comes o'er my memory

As doth the raven o'er the infected house

Boding to all—he had my handkerchief. (IV.1.965)

By the same token, Macbeth and Lady Macbeth are in frustration. They are struggling to forget their sins. Lady Macbeth is sleep walking and trying to clean the blood off her hands which is not there and this creates concern in Macbeth who is also disturbed by his conscience. Macbeth is in search for a tangible cure for something that is not.

MACBETH

Cure her of that:

Canst thou not minister to a mind diseas'd,

Pluck from the memory a rooted sorrow,

Raze out the written troubles of the brain,
 And with some sweet oblivious antidote
 Cleanse the stuff'd bosom of that perilous stuff
 Which weighs upon the heart? (V.3.796)

On the surface, Macbeth seems to be requesting help for Lady Macbeth. Nevertheless, there is a hidden incentive behind his plea as the heaviness of the immoral act, the 'perilous stuff' does weigh 'upon' his 'heart' too. Macbeth wants to wipe out the memory which brings pain to himself and his lady.

Another representation of memory could be defined as 'Shakespearean self-forgetting – the rearticulation of the self in terms not of social coordinates of one's existence but of one's desire – that has tragic consequences' (Sullivan, 2005, p.50). Towards the end of the balcony scene in *Romeo and Juliet*;

JULIET

I will not fail. 'Tis twenty year till then.

I have forgot why I did call thee back.

ROMEO

Let me stand here till thou remember it.

JULIET

I shall forget, to have thee still stand there,

Rememb'ring how I love thy company.

ROMEO

And I'll still stay, to have thee still forget,

Forgetting any other home but this. (II.2.1018)

Cleverly constructed the first few lines play on the meanings of memory and forgetting. Romeo, thrilled to see that Juliet forgot why she had called him, is aware of the

fact that this situation is extending the time that he is with her. Juliet's early forgetfulness which seems not to be true, converts into a memory of how she loves his company. The last line of Romeo presents the memory of the feud of the two houses; the Montagues and the Capulets. Romeo wants to forget not only the memory of his home but also his family and himself since the hostility between the houses is an obstacle for their relationship (Sullivan, 2005).

In *Julius Caesar*, after the assassination of Caesar, Antony brings out his body and gives a remarkable speech to the Plebeians.

ANTONY

...

And they would go and kiss dead Caesar's wounds,

And dip their napkins in his sacred blood,

Yea, beg a hair of him for memory,

And, dying, mention it within their wills,

Bequeathing it as a rich legacy

Unto their issue. (III.2.350)

Antony builds up suspense by indicating that there is a matter in Caesar's will that is favourable to the Plebeians. He emphasizes on how they will go and kiss the wounds, dip their napkins in his blood and beseech a piece of his hair to keep as a memory. Since Caesar had mentioned them in his will, so will the Plebeians in the future. His aim in using this technique of rich imagery in his speech is to set the crowd against the murderers. Here, memory enhances into an ornamented object that is to be passed on from one generation to another.

The instances of memory which are taken from Shakespeare's *Hamlet*, *Romeo and Juliet*, *Othello*, *Macbeth*, and *Julius Caesar* plays are only a few illustrations of the way

memory, forgetting and remembering is fashioned in the plays. However, the main focus will be episodic memory which is a type of declarative long-term memory that is related to individual experiences in Shakespeare's *Othello*, and *Hamlet*.



3. COGNITIVE DISSONANCE

One of the most famous fables belongs to Aesop (circa 620-564 BC) and it is called *The Fox and the Grapes*. The tale begins on a very hot summer day. A fox who is walking through an orchard comes across a bunch of grapes which are hanging from a branch. It is so hot that the fox is thirsty. He thinks that the bunch of grapes could quench his thirst. Drawing back a few steps, the fox runs and jumps up to bite off the grapes but misses it. He tries again and again but has no luck. The grapes are simply out of his reach. Finally, he gives up and starts walking away with his nose up saying 'They were sour anyway'. Although the fox experiences frustration, it is clear that he desires the bunch of grapes. This tale is a very good example of the cognitive dissonance theory. Cognitive Dissonance is the psychological state of conflict which arises when an individual's beliefs contradict with their actions (Festinger, 1962). In the tale, instead of admitting his failure of not being able to attain the grapes, the fox uses rationalization in order to reduce the effect of dissonance.

Throughout the 1950's the attention of social psychology was towards the exploration of individuals functioning in groups and the effect groups had on individuals. Social psychologists Harold Kelley and John Thibaut (1959), (as cited in Cooper, 2007) were the ones who developed a framework on social interaction which stood out. While Leon Festinger (1954), created a social comparison theory to comprehend the influence of groups on individuals, Hovland and his co-workers (1953) worked on a learning theory and persuasion. Later on, the cognitive dissonance theory was developed by Leon Festinger. Festinger's social comparison theory was already a success in social psychology when he developed the idea that people did not like inconsistencies. He observed that human beings encountered anxiety when inconsistency was involved and this would create a drive to decrease that inconsistency. The more the inconsistency, the more restless one would be and the greater the individual would be driven to decrease it (Cooper, 2007). 'The state of arousal that is assumed to be

elicited by inconsistent beliefs serves as a signal that the current system of beliefs has to be revised to facilitate context-appropriate action' (Gawronski, 2012, p.655).

3.1 The History of Cognitive Dissonance Theory

In the early days of the cognitive dissonance theory, although it was basic and straightforward, it held new ideas to be revealed. It relied upon a basic theory which indicated that the individuals had the urge towards consistency and were impelled to make modifications in the existence of any inconsistency. However, there exists certain characteristics in the cognitive dissonance theory that transcend the concept of consistency. The first one is the concept of *cognition*. Cognition which Festinger explains as 'pieces of knowledge', made it possible to connect concepts which were at the time considered separately. 'Attitudes, beliefs, perceptions of environment, values, and behaviours all fell under a single rubric' (Cooper, 2007, p.26) which became the core element to set the levels of consistency and inconsistency. The second one is the *magnitude* of dissonance which is the level of displeasure caused.

The effect of inconsistency was not first theorized by Festinger. Fritz Heider (1946) had initially studied psychological balance in social psychology. He also trusted in the idea of people disliking inconsistency. Comfort arises, for instance, if our friends like the same movie that we like. Harmony and balance correspond with consistency. Festinger and Heider have different backgrounds regarding their thoughts on people's mental states in social context. Heider comes from the Gestalt psychology tradition which argues that particular relationships between objects in the physical world are more favoured than other relationships. Heider's contribution pointed out that these tenets could be applied to the social world. On the other hand, Festinger came from an intellectual tradition which was advanced by Kurt Lewin. He argued that people came across 'motivational pushes and pulls' which operated them. There existed hidden psychological forces which got hold of human behaviour. Therefore, Festinger

was able to produce a cognitive theory of consistency which was concerned with forces and drives instead of perceptual preferences. As soon as the notions of drive and stimuli were acquainted with, the theory of magnitude was not very far. There can be an increased amount of drive or a decreased amount of drive present, determined by the amount of dissonance that is stimulated in a possible condition. The prediction of situations in which there could be an increased or decreased amount of dissonance allowed the theory to have exclusive properties. Not many would have agreed that speaking in contrast with one's attitudes is inconsistent and it would cause a change. Nevertheless, it was the assumption that 'the magnitude of the dissonance (and consonance) increases as the importance or value of the elements increases' (Festinger, 1957, p.18) which made the dissonance theory stand out.

Following his theoretical discoveries, Festinger had the opportunity to test his cognitive dissonance theory in a real-world setting before he published the theory by documenting the formation of dissonance arousal and reduction. He was influenced by an article which was from a Minneapolis newspaper. He was able to study the inconsistency of a group who believed that Earth was to be destroyed by a flood on December 21, 1955. Everyone was to be lost or destroyed except for the ones who believed in the prophecies which came from the planet Clarion. Festinger declared that if Earth did not perish on the expected date, the group who believed that it will, would be facing a great amount of inconsistency the next morning (Cooper, 2007).

Planet Clarion had sent instructions on what to do on doomsday. They were to come together at Mrs. Keech's home and wait for the Clarion spaceship to save them. Festinger's aim was to answer the questions he had which was relevant to the theory he was creating: 'If people are driven to deal with inconsistency, how would Marion Keech and her followers react to the morning of December 21 when the sun rose, the sky brightened, and the spaceship from Clarion failed to appear?' (Cooper, 2007, p.17). Festinger and his colleagues foresaw

that inconsistency would produce cognitive dissonance and the believers would be driven to procure a way to decrease it. Stanley Schachter, Festinger's research colleague, infiltrated the group to see the consequences of their behaviour. When the prophecy did not materialize, Mrs. Keech acquired a message from Clarion which stated that the group had conveyed so much goodness and light that the Almighty decided not to destroy Earth. The message contributed the occasion to restore consistency between their belief of a doomsday and the non-arrival of the spaceship. Not only did the group affirm that they were correct to believe God intended to destroy Earth but they also strongly considered themselves as the saviours of Earth (Cooper, 2007).

Ahead of December 21 Festinger and his colleagues had hypothesized that the group which did not like publicity would search for public approval following the disconfirmation. Festinger's hypothesis was proven correct since the group searched for support from the public. The assumption of the dissonance theory is that inconsistency is not tolerated very well. Therefore, the group found a way to feel consistent and then searched for affirmation. The group probably had their own reasons for their actions but they acted just the way Festinger and his colleagues predicted:

They were driven to find a way to restore their consistency – driven to find a new belief that would make sense of what they had done and driven to convince a sceptical world of the truth of their new position (Cooper, 2007, p.18).

After this investigation, Festinger was ready to publish his new theory under the name *A Theory of Cognitive Dissonance* (Festinger, 1957). Although it appeared to be alike with other theories which investigated consistency and inconsistency, it soon became one of the most known theories in social psychology. Its difference from the beginning was Festinger's use of, back then new concept 'cognition' (Cooper, 2007) which he defines as 'any

knowledge, opinion, or belief about the environment, about oneself, or about one's behaviour' (Festinger, 1962, p.3).

3.2 How does Cognitive Dissonance work?

Festinger defends the idea of inclination towards rationalization in human beings. This disposition indicates that there is a certain *drive* alike the hunger drive to find consistency in what one thinks and behaves. An individual who believes that college education is required for a better life will presumably encourage everyone around him to get college education. Furthermore, a student who knows that punishment will follow any kind of cheating, will avoid the action. However, there exists inconsistencies where the individual knows that the action is wrong, yet still continues to do so. An example would be that one may know smoking is not good for health but may insist on not giving up. Festinger states that this person might believe (a) smoking is gratifying, thus it is worth it; (b) the consequences may not be as serious as people say they are; (c) it is not possible to avert every kind of danger in life; and (d) when one quits smoking weight gain would be another health issue. Therefore, smoking is rationalized and is consistent with his opinions. Nevertheless, this is not always the case since rationalizing may fail and the inconsistency which continues to exist may create psychological discomfort. Festinger hypothesizes that inconsistency, which is the presence of dissonance, causes psychological discomfort and encourages motivation to lower dissonance and attain consonance. In the existence of dissonance, the individual not only tries to decrease the dissonance but also attempts to escape the conditions and knowledge that would escalate the inconsistency. He argues that 'the existence of non-fitting relations among cognitions, is a motivating factor in its own right' (Festinger, 1962, p.31).

Festinger explains the possible reasons of individuals acting in a way that do not suit with what they know, or hold ideas that do not accord with their other opinions by arguing

that there might be new events that have happened or new information that might have emerged which would manufacture an ephemeral dissonance with the current idea, knowledge, or cognition regarding the behaviour. It is not possible to control information or events that might happen in one's environment, thus it is normal that dissonances appear. Another reason that he points out is that dissonance tends to be an everyday condition since nothing is a clear-cut, black and white situation. The moment dissonance appears pressure to eliminate it will also occur (Festinger, 1962).

3.3 The Conditions of Cognitive Dissonance

Festinger investigates the conditions of dissonance which are not momentary but last. To explain how dissonance could be reduced, he takes up the same example of a person who smokes and who has just learned that it is bad for health. He states that this individual might alter his cognition of the behaviour at present, simply by *changing the action*. In the example this is when the individual decides to stop smoking. Therefore, if the individual does not smoke again, the action will be in order with the knowledge of smoking being bad for health. On the other hand, the individual may also choose to *alter the knowledge* he has on the effects of smoking. He may start to believe that smoking does not have harmful effects or he might gather information which points out the good effects. In either way, the individual manages to decrease the element of dissonance between his knowledge and action. However, there is no assurance that the hypothetical smoker will be capable of reducing or removing the dissonance. He might stay in this situation in which he carries on smoking and continues to know that smoking is deleterious. In this case the struggle to decrease the dissonance will not come to an end (Festinger, 1962).

3.3.1 Consonance, Dissonance, Reality

Festinger defines the terms ‘dissonance’ and ‘consonance’ by stating that these terms refer to relations which exist between pairs of ‘elements’, thus the clarification of the elements themselves. He points out that the elements are associated with cognition, that is to say, anything that is related to oneself, such as the existing behaviour, and/or about one’s environment is connected to cognition. While ‘knowledge’ can be of oneself as in; likes, dislikes, desires or feelings, it can also involve the world which the individual lives in; what advances to what, what is pleasurable or irksome, what is trivial or considerable. It being the fact that these are the ‘elements of cognition’, consonance and dissonance may arise between them (Festinger, 1962).

Festinger points out another issue which concerns the formation and substance of the elements. The most important determining agency of the elements is ‘reality’. Since the elements of cognition are readily reactive to reality which may be physical, social, or psychological, they reflect it. Basically, cognition maps reality. Put differently, elements of cognition coincide with that individual’s self as in what he feels and does, along with what exists in his environment. In the event of beliefs, values, and ideas, reality is capable of changing into what the rest thinks and does, comes with experience, or becomes to exist by what others have told. As a result, the reality that influences an individual will apply pressure to bring out suitable ‘cognitive elements’ in concurrence with that reality. However, there exists cognitive elements that do not coincide with reality and the cognitive dissonance theory helps to understand the circumstances.

3.3.2 Relevance, Irrelevance, Dissonance, and Consonance

Festinger states that there exist three types of relations that occur between cognitive elements; irrelevance, dissonance, and consonance. Concerning *irrelevant relations*, he points out that there exist two elements which simply do not have any connection to one another.

These two elements of cognition are unrelated. An example would be of a person who knows how long it takes for a letter to reach Paris from New York by normal boat mail which is two weeks. This person also knows that July is a good month to crop up corn in Iowa. These two elements do not have any connection and are irrelevant to each other. However, there are times that irrelevant elements become relevant to each other which become consonant in relation. Festinger uses the same example for clarification. If the individual who lives in Paris thinks about the corn crop in the United States, he would want to know about the weather in Iowa but would not trust the boat mail to acquire the information. Festinger states that 'it is impossible to decide' if two elements are irrelevant or not 'without reference to other cognitions of the person' involved since there exists a behavioural element which makes two irrelevant elements relevant to each other' (Festinger, 1962).

The consonant relation, that is the *relevant relation*, occurs when two cognitions are connected. An example would be that a person who believes in global warming would invest in energy efficient appliances for his home. There are two cognitive elements here that are relevant and are consonant in their relation. Cognitive elements which have a relevant relation can be in a positive or negative relationship. Regarding relevant relations, the meaning of dissonance becomes of importance. Dissonance is when two elements do not correspond with each other, that is, they do not fit together. In the existence of two elements that are relevant to each other in an individual's cognition, dissonance will ignore the occurring of all other cognitive elements which are relevant to one or both of the two elements that are being speculated at the time, to deal with the two elements alone. To make it easier to understand, Festinger elucidates this with an example: If an individual knows that he is among his friends but also feels afraid, this becomes a dissonant relation among the two elements which have a negative relationship. Another example would be if a person is in great debt and buys a new car, the correlative cognitive elements would be dissonant with each other. Festinger points

out that ‘the dissonance might exist because of what the person has learned or come to expect, because of what is considered appropriate or usual, or for any of a number of reasons’ (Festinger, 1962, p.13). He also indicates that ‘motivations and desired consequences’ (Festinger, 1962, p.13) could be agents in deciding if two elements are dissonant or not. An example would be of a gambler who continues to play cards although his money is melting away and is aware of the fact that his competition are professionals. His awareness of the other players being professionals is dissonant with his behaviour. However, it would be correct to assume that this individual aims to win, thus, the relation of the two elements are dissonant but the aim to win creates a positive relationship.

Festinger elucidates ‘dissonance between two cognitive elements’ which originate from different basis by listing a series of representations that could be useful in deciding if two elements are dissonant or not. First of all, he proposes that ‘dissonance could arise from logical inconsistency’ (Festinger, 1962, p.14). To clarify this statement, he gives an example of an individual who believes that man has the capacity to reach the moon soon. Although this individual is hopeful in the idea of success, he also believes that man is not able to construct a device that is capable of leaving the atmosphere. These two cognitive elements are dissonant with each other. The latter element, believing that man cannot create a device which can leave the atmosphere, ‘follows from’ the first which is man will reach the moon soon, on valid reasoning in the individual’s idea sequence. Secondly, ‘dissonance could arise because of cultural mores’ (Festinger, 1962, p.14). Supposedly there is a formal dinner and an individual struggles to eat chicken and decides to pick up the chicken bone with his hands. The action becomes dissonant with the decorum of the formal dinner and it exists merely because ‘culture’ assigns what is consonant and what is dissonant. Thirdly, ‘dissonance may arise because one specific opinion is sometimes included, by definition, in a more general opinion’ (Festinger, 1962, p.14). If an individual votes for a Republican candidate although he is a

Democrat, there arises two contrasting opinions which become dissonant with each other since 'being a Democrat', by logic, indicates that the individual should prefer Democratic candidates. Finally, 'dissonance may arise because of past experience' (Festinger, 1962, p.14). An individual would expect to get wet on a rainy day. However, if the individual does not see any evidence of getting soaked, these two elements would be dissonant with each other since the experience of the individual foreshadows the aftereffect. Festinger adds that in any of the cases above there is a probability that there may be other elements of cognition which would be consonant with either of the agents (Festinger, 1962).

3.4 Motivation and Dissonance

Festinger developed his dissonance theory at a time where psychology was expanding the ideas of 'internal processes'. For instance, regarding animal learning, Clark Hull argued that learning was established upon internal drive states. He claimed that the desire to learn was connected to the drive states. In addition, Sigmund Freud developed his influential psychoanalytic theory which was also constructed on the notion of drives. He claimed that human behaviour could be understood when connected with the increase and decrease of the sexual drive state.

With some assumptions about the need to repress sexually cathartic experiences, Freud could speculate about the build-up of sexual tension, which in turn predicted counterproductive behaviour patterns like phobias, obsessions, and hysteria (Cooper, 2007, p.43).

Although psychologists were able to measure and estimate the patterns of neurotic behaviour, they were not able to assess the internal drive which caused them.

On the other hand, behaviourist psychologist B.F. Skinner opposed to the classical teachings of the learning theory since he believed that it leaned on unmeasurable inner states. Similar to Hull, he pointed out the importance of incentive in learning. Furthermore, Joseph

Wolpe focused on behavioural therapy which ignored internal mechanisms that Freud examined. Leon Festinger entered the arena of ideas on the side of the ones who investigated the non-measurable and unseen inner states. Nonetheless, there occurred criticism about his dissonance theory. In the same way of Skinner's disapproval of Hull's learning strategies and Wolpe's objection to Freud's psychoanalytic assumptions, Festinger had scholars opposing to his theory.

On the other hand, there were investigators who searched ways to prove that cognitive dissonance functioned as a drive. Waterman and Katkin (1967) designed an indirect method which gave evidence to dissonance as a drive. They claimed that the strength of a drive had an effect on how learning occurred. While a highly stimulated drive promotes simple learning, it frustrates complex learning by creating tension. Waterman and Katkin declared that if cognitive dissonance is the cause of tension and creates stimulation it should have a similar influence on learning. They designed an experiment in which the students were to write a counter-attitudinal essay on a subject of interest. Before they were able to change their attitudes to decrease the dissonance that they had, Waterman and Katkin gave them complex and simple material to learn. Although the results were encouraging, they were not completely clear. The subjects with high dissonance did not have problems in simple learning and neither did they have any problems in complex learning. This study's aim was to show that if dissonance had the effects of a stimuli it should function as other arousing drive states. Although the idea was a sensible one to work on, it was difficult to prove (Cooper, 2007).

Pallack and Pittman (1972) were the next to conduct an experiment in which they also asked the contributors to write counter-attitudinal essays that created high and low dissonance. They concluded that high dissonance obstructed complex learning but were not able to promote the idea that dissonance supported simple learning. Both experiments showed

that dissonance had an effect on learning but were able to support only one of the effects (Cooper, 2007).

The motivation that people have in order to change their attitudes is built up on the desire to make the outcomes of their decision/behaviour acceptable. However, how they accomplish to change their attitude is a different story. Festinger (1957) claimed that the cognition which had the lowest resistant to change would be the first to be altered.

Ziva Kunda's (1990) theory of 'motivated reasoning' offers an effective outlook of how a desired state can be reached. Kunda asserts that a process occurs which is in part defined by their motivation if they are motivated to continue their attitudes or hold on to a specific view of themselves. Kunda claims that people search their past behaviours, remarks, and ideas to discover convincing proof that the new behaviour was actually what they already believed in. Modification in the original behaviour appears because people seek autobiographical memories which support the new idea. Sanitioso, Kunda, and Fong (1990), executed an experiment about 'self-concept' which provided assistance in understanding this process. The participants of this experiment who were measured with personality scales before-hand, were asked to look into their autobiographical memories to decide if they were introverts or extraverts. However, they were led to believe that being an introvert was better than being an extrovert. The attendants who were introverts generated more memories of introversion than the ones who were led to believe that introversion was better. The differences in recollecting were contradictory to the actual characteristics of the participants. The extent of introversion and extroversion was subject to the result of the autobiographical search which was motivated. The people who were motivated to believe that one of the distinguishing features is more enticing than the other were consistent in their self-views and motivation, yet they were restricted by former self-knowledge.

The motivation to have an attitude that renders the consequence of a behaviour non-aversive causes a biased autobiographical search, but one that is constrained by prior knowledge of their true attitudes (Cooper, 2007, p.86).

That is to say, if there is a reason, or rather an encouragement - just as in the experiment in which the participants were told that being an introvert is better than being an extrovert – bias appears – as in the participants’ search for introversion although being an extrovert – which is unnatural with true behaviour – that is being an extrovert.

Although there appears to be no direct evidence of motivated reasoning being the reason of disposition change following dissonance, the approach is found useful in various areas which look into the process of change. The aim of this approach is to understand the reason of attitude change, that is, unwanted results are changed into agreeable ones.

3.5 The Self in Dissonance Theory

The self is one other element which becomes important in the comprehension of cognitive dissonance. Claude Steele and his colleagues (Steele, 1988; Steele and Liu, 1983) developed the theory of self-affirmation. They argued that people are highly motivated to protect their integrity within their self-systems. It is very common that people would like to think of themselves as being good and honest. While they set high standards and acceptable values, they encourage themselves to try to match them. Be that as it may, there occurs complicated situations at times. For instance, imagine a time in which an individual has bought something from a shop that the cashier had given back too much change and he/she did not return the extra change because he/she was already home. Or a time when a student was supposed to study a math test but did not, thus received an average grade which he/she knew that could have been better. Thinking about these behaviours may contradict with how we think of ourselves. The question is; ‘Are we really as good and as honest as we would like to believe we are?’ (Cooper, 2007, p.90).

The theory of self-affirmation advocates the idea that people are highly motivated to see themselves as good and conscientious and any demonstration of the opposite will disturb one's balance. There is a need to justify actions, alter or add information to protect the integrity of one's ideas of oneself. If an unacceptable action occurs, which in general good and honest people would not have done, there is to be a rationale behind it. To protect their self-system, people are motivated to change their cognitions about themselves. According to the self-affirmation theory, this motivation is the main component that provides incentive to the efforts of decreasing cognitive dissonance.

Steele's essential argument is that there is generally a need to support one's integrity of self-system whenever it is threatened. The moment our actions lead us to feel less worthy or honest, these threats occur. Through this perspective, Steele claims that the dilemma which people have in cognitive dissonance moments, arises from a threat to their sense of self. It is accurate to say that when people do not tell the truth, make challenging choices, or bear embarrassment, they come across a threat to their self-systems.

In all of the experiments made, it was seen that in high-dissonance conditions people were able to put themselves in situations that threatened their self-worth, morality, or capacity. How they were able to correct themselves lies in the theory of self-affirmation which states that 'anything' can be done to make it right. The complication occurs in not trying to correct what seems to be wrong, but in trying to find a way to claim the 'global integrity of the self'. There are different ways to better one's self-system which have been damaged by the decision made beforehand. However, there arises a question: 'Why?'. Why do the participants in the cognitive dissonance experiments change their dispositions? According to the self-affirmation theory, the participants do not have any other choice and attitude change is the only way to make them feel better about themselves. A cognition can only change to make an unacceptable consequence less repulsive (Cooper and Fazio, 1984).

Another question which the self-affirmation theory analyses is if the reconstruction of the damaged self-system requires to be specific or global. Festinger claims that to lower dissonance, consistency must be restored in the specific cognition which was contradictory. Likewise, Cooper and Fazio (1984) state that repairing the specific effect to make it non-aversive is of importance. However, the self-affirmation theory has a different approach. If there occurs a specific unacceptable behaviour which threatens the self-system, the repair can be made in a localized or general manner. The behaviour which threatens the self-system can be left intact and the individual can find another solution which could be connected to her/his accomplishments that are not connected to the threatening behaviour. It is the total effect that is of importance which needs to be strengthened by self-affirmations (Cooper, 2007).

The self-consistency theory is another assumption which associates the self in the stimulation of cognitive dissonance alike the self-affirmation theory. Elliot Aronson (1968), Festinger's pupil, has put emphasis on the self-concept which departed in one area of Festinger's theory. Festinger asserts that two incompatible cognitions ignite the process of cognitive dissonance. Festinger (1957) lists several dilemmas of inconsistency which provokes dissonance. However, two of them highlight the difference in theories of Aronson and Festinger.

1. It is raining and you are outside but you are not getting wet.
2. You have been informed that smoking is unhealthy but you disregard the warning and continue smoking.

The first one is connected to past experience. In the past one has knowledge of getting wet when there is rain. Therefore, 'getting wet' is expected rather than 'not getting wet' under the rain which creates inconsistency between the cognitions. The second one creates an inconsistency between information and behaviour: reading of the harmful effects of smoking and the action of lighting up another one. Both of these circumstances are stimuli according to

Festinger. However, as per Aronson's self-consistency theory (1968) only the second one would produce dissonance. The self-consistency theory argues that the self itself needs to be involved in the dissonance stimulation. Alike the self-affirmation theory, the self-consistency theory asserts that the individual needs to feel as a good person, competent and highly moral. Dissonance occurs when there is a discrepancy between the individual's way of thinking about himself and the individual's choice of behaviour.

At the very heart of dissonance theory, where it makes its strongest predictions, we are not dealing with just any two cognitions; rather, we are usually dealing with the self-concept and cognitions about some behaviour. If dissonance exists, it is because the individual's behaviour is inconsistent with his self-concept (Aronson, 1968, p.23).

In the self-consistency approach, without the engagement of the self-concept, there is no possibility of dissonance. That is why in the situation of a 'not getting wet under the rain' Aronson claims that the individual will not experience cognitive dissonance but rather be confused.

Both Steele's self-affirmation theory and Aronson's self-consistency theory have similar essential assumptions. The theories claim that in the event of reducing dissonance, self-conception is involved. In addition, both accept that the healthy sense of self-regard is threatened by anything which disrupts that view. Nevertheless, there happens to be a chief difference between the two theories. Aronson's approach (the self-consistency theory) argues that inconsistency must include *expectation concerning the self*. How one should behave is the main point and when there occurs a problem in the behaviour in line with that expectation, an inconsistency between the action and the view of self occurs. Aronson believes that dissonance must involve the self. In Steele's approach (self-affirmation theory) dissonance is seen as a group of occasions in which individuals try to *protect their self-integrity*.

Maintaining one's thought of oneself as good and moral is the main objective rather than expectations.

On the other hand, regarding the 'New Look' theory, Joel Cooper and Russell Fazio (1984) state that individuals agree to change their behaviour only if four conditions are met in the existence of dissonance between action and attitude: if the consequences of the action have a negative impact, if the individual acknowledges responsibility for the consequences, if there occurs an unwanted effect such as a strong dissonance, and if the individual ascribes the dissonance to their own action and not to another element (such as; being drunk, being on drugs etc.). Only if these four conditions are met the individual will be taking an action to reduce the dissonance.

3.6 The Magnitude of Cognitive Dissonance

Another element which separates the cognitive dissonance theory from the other theories of inconsistency along with the notion of 'cognition' is that dissonance has 'magnitude'. The magnitude of the dissonance is connected to the inconsistency of the two cognitions (Cooper, 2007). Festinger states that not all dissonant associations are even in magnitude. He states that there is a need to determine the 'degrees of dissonance' and detect the strength of the dissonant relation. The magnitude of the dissonance creates the importance of the elements when there are two dissonant agents with each other. The greater the person values the elements, the more the magnitude of a dissonant relationship will be created. Therefore, if an individual gives a small amount of money to a beggar although he has the knowledge that the beggar does not really need it, the dissonance between the two elements would not be very strong since neither element is of utmost importance or very substantial to the individual. However, if a student has a very important exam in which he had not studied, an increase in the dissonance develops since the elements are of greater importance to the student. This creates a larger magnitude of dissonance. Festinger points out that there

generally exists other cognitive elements related to any element in which dissonance appears and that it is scarce for no dissonance at all. For any action taken there occurs at least one cognitive element which is dissonant to the 'behavioural' element. He illustrates this by referring to an individual who takes a walk on a Sunday afternoon. He suggests that although the individual is out for a walk, he might be thinking of other things which needs his attention, like chores at home.

The magnitude of dissonance becomes a valuable variable to ascertain the pressure to decrease dissonance. Thus, it is important to know the three facts which Festinger points out. Firstly, the connection between two cognitive elements which are relevant to each other is either dissonant or consonant. Secondly, the increase of the magnitude of the consonance or dissonance is connected to the importance or value of the elements. Finally, the amount of dissonance which occurs between two cognitive elements is associated with the 'weighted proportion' of all relevant connections among the two elements that are dissonant. In essence, whichever element is more important or has greater weight in relevant relations, it becomes the function of the total amount of dissonance (Festinger, 1962).

3.6.1 The Resistance to Change

Concerning the chief sources of resistance to change for 'any cognitive element' Festinger asserts that the leading source of 'resistance to change, for any cognitive element is the responsiveness of such elements to reality' (Festinger, 1962, p.24). When an individual sees that the grass is green, it is not possible to change the idea since there is an element of reality. Naturally, there is an assumption here that the individual is in contact with reality. Undoubtedly, behaviour mostly can be modified according to the situation at hand. For instance, if the road that an individual takes for work is under construction, that individual will change his way to reach his destination. Be that as it may, the question is, in which situations would it be difficult to change behaviour? First of all, change may require pain or

loss. If an individual would want to move out from his new bought house, he would have to endure the difficulty of packing up and moving with the risk of financial loss when selling the new house. Another example would be of an individual who wants to quit smoking. He would have to resist the desire of smoking which would create great discomfort. Festinger suggests that the weight of resistance to change established by the amount of 'pain or loss' must be endured. Secondly, the existent behaviour may be favourable. An individual might not find it advantageous to change the restaurant in which he has lunch every day although the food is bad just because his friends regularly eat there. In these kinds of situations, the role of satisfaction would be the resistance to change. Finally, Festinger points out that there could be a very simple explanation for the resistance of change, that is, it is simply beyond the realms of possibility. Some behaviours may not be under the control of the individual. This occurs especially in emotional reactions. Thus, it is not acceptable to assume that all actions can be controlled if one desires badly enough. In addition, one might not be able to change a behaviour because one might not know what to replace it with or not have a different range of behaviour to choose from. To exemplify this, a father could be discussed. The father who is strict towards his children may not know how else to behave. Another situation would be the impossibility of the irreplaceable nature of certain acts. In the case above, if the individual would want his new sold house back and if the owner refuses to sell it back, there appears to be nothing that could be done. Festinger states the following regarding this issue:

The action has been taken and is not reversible. But under circumstances where the behaviour simply cannot change at all, it is not correct to say that the resistance to change of the corresponding cognitive element is infinite. The resistance to change which the cognitive element possesses can, of course, not be greater than the pressure to respond to reality (Festinger, 1962, p.26).

Regarding the 'resistance to change of environmental cognitive elements' Festinger points out that the main basis of resistance to change is connected with the ability to react of these elements to reality. With regard to behavioural elements, the consequence of this is to attach the 'resistance to change of the cognitive element' to the 'resistance to change of the reality' which is the action itself. However, this differs when environmental elements are in question. When a cognitive element is connected to an absolute reality, there is no chance in change. If an individual would want to change the knowledge of one's idea on a building, that is to say, if he wanted to change his idea of the location of the building which he saw everyday going to work, it would be impossible to perform. However, in some situations, the reality correlative with the cognitive element is unclear and indefinite. When the reality is connected to a social environment, that is, if it is based on concurrence with others, the resistance to change would be related to the complication of finding approval by others for the new cognition. Festinger indicates that there exists another source of resistance to change regarding behavioural and environmental elements. If an element correlates with more than one other element and is consonant with these elements, changing it would create more dissonances than consonances, thus, the element will withstand change.

3.6.2 The Limits of the Magnitude

Referring to the 'limits of the magnitude of dissonance', Festinger proposes that the *maximum dissonance* between two cognitive elements such as A (resistant) and B (less resistant), equals to the *sum resistance to change of the less resistant*, in this case B (less resistant). The magnitude of dissonance is not capable of surpassing this amount since if it does, the less resistant element would be modified and would discard the dissonance. Nevertheless, this does not indicate that the magnitude of dissonance will reach to the topmost value in many instances. A strong dissonance which is smaller in value than the resistance of change in any of the elements included, can be decreased by applying new elements which

would help in decreasing the dissonance. In such manner, the overall dissonance can be managed at lower levels.

For illustrative purposes, Festinger gives an example of an individual who has just bought a new expensive car in which he comes across difficulties after purchasing it. He finds out that the expenses of the car are greater than the car's worth and it is more expensive even to operate this car when compared to others. On top of these problems, the individual's friends comment negatively on the looks of the car. As a result, the individual is unhappy by the choice that he had made.

If this dissonance develops enough that it becomes equal to the resistance to change of the lesser resistant element, that is the behavioural element, the individual may accept the consequences of selling the car which might even mean selling it half price. Therefore, the dissonance should not exceed the resistance the individual has to changing his behaviour, that is, selling the car.

If we take into consideration where the dissonance for this individual who has bought the car is significant but lower than the maximum possible dissonance, meaning, lesser than the resistance of the lesser resistant cognitive element, the present cognitive elements would remain the same. However, by including more consonant elements which are in line with the ownership of the car, the individual will be able to retain the total dissonance low. He might start to believe that power and speed are important rather than looks or economy and begin to test the speed limits of the car. With these elements added the individual may succeed in making the dissonance unimportant.

However, there is a possibility where his efforts to add new consonant elements could fail and maybe he cannot sell the car. Be that as it may, he is able to reduce his dissonance by adding a different type of consonant element. He can entertain the fact that he was wrong to buy the car and that he should have bought another instead. He can admit this to himself and

to others. This notion of psychologically distancing himself from the action creates a lessening in the dissonance.

In the attempt to reduce dissonance, a new cognitive element to replace one of the elements is sought for or a support for a current one by using a new cognitive element is looked for. This complicated situation must be handled carefully since an individual will not want to discuss with a person who would not support the new cognitive element. An individual would look for information that would add new cognitive elements which increase consonance but would abstain the ones that increase the dissonance. Where there is no dissonance, an absence of willing to act on seeking new information would be expected. Although this is mostly correct, there exists exceptions. A past experience may cause fear in an individual and this may cause avoidance of the original occurrence of dissonance. In this situation a cautious behaviour is expected in receiving new information even if there is no or brief dissonance. Hesitancy of taking an action may be a result of fear of dissonance. However, if the action is not to be delayed, it may be attended with a ‘cognitive negation’ of the action. For instance, as soon as an individual who had bought a new car and who is trying to avoid dissonance may declare that his purchase was not the right thing to do. Although it is not common, it does happen.

The core of the theory dissonance holds three basic points. First of all, there is a possibility that dissonant or ‘non-fitting’ relations are a part of cognitive elements. Secondly, when there is dissonance, a pressure increases to reduce the dissonance along with an avoidance of a rise in dissonance. Finally, with the emergence of pressure, behaviour and cognition changes, and a reluctance of obtaining new information and ideas appear.

3.7 The Reduction of Cognitive Dissonance

Regarding the reduction of dissonance, Festinger points out that in the existence of dissonance, a tension to decrease or discard the dissonance appears. ‘The strength of the

pressures to reduce the dissonance is a function of the magnitude of the dissonance' (Festinger, 1962, p.263). He suggests that dissonance performs like a drive, as in the hunger drive which activates the urge to reduce hunger. Alike the action of a drive, when the dissonance is extensive, the action to decrease the intensity will be influenced in a greater way and there will be a recognizable effort to avoid conditions that would elevate the dissonance. Festinger's claim in which cognitive dissonance resembled a drive and it demanded a decrease insinuated that people needed to find ways of solving their inconsistencies. 'People do not just *prefer* eating over starving; we are *driven* to eat' (Cooper, 2007, p.3). Likewise, people who have problems in their social life are driven to solve the inconsistencies. The easiest way to reduce dissonance is simply by decreasing the conflict by matching the knowledge of behaviour and knowledge of attitude (Cooper, 2007). Regarding the possible ways to decrease the dissonance Festinger states that changing one of the two elements would cease it. However, the importance lies on how the changes are caused since the related type of element and the context matters (Festinger, 1962).

Concerning the change in a behavioural element Festinger asserts that the dissonance is among knowledge regarding the environment and the behavioural element. In this case, the dissonance can be eliminated simply by changing the action which is unfavourable. This converts the dissonance into a consonant. He assures that this approach is the most common way to decrease the dissonance. Actions and emotions are often altered according to the new information received. The behaviour of an individual who is out having a picnic on a sunny day, mostly changes if there is sudden rain. The individual would very likely pack up and return home. Nonetheless, it is not always a probability to decrease or put an end to dissonance. Changing the behaviour can be very hard and by changing it new dissonances may appear. Since it is possible to modify a behaviour by altering the 'behavioural cognitive element', it is also possible to transform an 'environmental cognitive element'. This occurs

when the condition is changed in which the element correlates. That said, this is harder than modifying a behaviour since it requires influence or authority over one's environment. It is easier to decrease dissonance when a social environment is considered rather than a physical environment. Festinger gives an example of an individual who paces up and down in his living room and jumps at some point over a particular area on the floor while walking. The cognitive element which coincides with his action is dissonant with his knowledge, that is, he is aware there is no hole that requires him to jump. However, if the individual decides to dig a hole in the floor at the point which he jumps, the dissonance which he had before will be eliminated and a consonance will occur. He changes the cognitive element by literally changing his environment which eliminates the dissonance. This is possible when one is in control of his environment (Festinger, 1962).

It is apparent that to entirely remove a dissonance, a cognitive element must be modified but this is not always the solution. Nonetheless, if a dissonance cannot be removed, there is a possibility to add a new cognitive element at least to decrease the dissonance. For instance, there would be dissonance between the cognitive element regarding the unhealthy results of smoking and the cognition in the matter of continuing the behaviour. To decrease the dissonance the individual would add new cognitive elements which support the action. This could be a search for knowledge which promoted the idea that smoking was not harmful for health. There are many ways to add new elements to decrease the dissonance. The individual can collect knowledge on accidents and compare the death rates with the dangers of smoking which could reduce dissonance (Festinger, 1962).

In the instance of the Judgement Day cult which Festinger and his colleagues investigated, it is seen that their dissonance was decreased by adding new cognitions which were consonant with their behaviour. The head of the cult received information from the Clarions which created cognition consonant with their beliefs. The Earth was saved *because*

of their actions. To amplify the significance of this cognition they made a press release since they wanted to build up public support (Cooper, 2007).

It is clear that with the existence of dissonance, the individual will attempt to decrease it. However, if the attempt(s) to reduce dissonance come to naught, it is possible to observe psychological distress.

3.8 The Strategies of Dissonance Reduction

Festinger originally introduced the three characteristics of reducing dissonance in 1957. The first one was *changing one's cognition* which reduces the number of dissonant cognitions, secondly, *creating new consonant cognitions*, and finally *decreasing the importance of dissonant cognitions* which could be changed into 'increasing the importance of consonant cognitions' that was introduced by Harmon Jones (2000). With the development of the theory, significant reduction strategies were noted (McGrath, 2011).

Disposition/Attitude Change: Changing one's cognition was the most concentrated characteristic in dissonance reduction along with the change of disposition.

Attitude/disposition change which is the dependent variable of Festinger and Carlsmith's 1959 influential work is one of the cognitions which is used to decrease dissonance.

Subsequently to experimentally stimulate participants' dissonance the Likert² scale is used for measuring attitudes. Although attitude change is a credible way to indicate dissonance, many researchers state that the dissonance theory has been limited by the researchers' over-dependency on this particular variable (Devine et al., 1999; Leippe & Eisenstadt, 2005; Simon, Greenberg, & Brehm, 1995; Wilder, 1992). Festinger himself has commented on this specific issue by pointing out that there are multiple other ways of dissonance reduction that

²According to www.britannica.com the Likert scale which 'is a rating system, is used in questionnaires that is designed to measure people's attitudes, opinions, or perceptions. Subjects choose from a range of possible responses to a specific question or statement: responses typically include 'strongly agree,' 'agree,' 'neutral,' 'disagree,' and 'strongly disagree'.

changes the individual's behaviour and that the researcher should pay attention (Festinger, 1959).

Forgetting or Distraction: After measuring the subjects' attitudes/dispositions, the experimenters noticed that the dissonance could be decreased by forgetting (Leippe & Elkin, 1986) or distraction (Azziza and Zanna, 1976). Distraction creates a diversion which steers the attention of the individual away from the dissonant cognition. Subsequently, the negative state which is caused by the dissonance is averted. On the contrary, when subjects are exposed to an attitude/disposition change, it may be less effective since a recall is at place about their dissonance. Elkin and Leippe (1986) discovered that the reduction of dissonance did not occur after the attitude change, but rather it developed when the subjects were swayed to forget it.

Self-affirmation and Trivialization: Trivialization which is one of Festinger's dissonance reduction strategy, is to make something appear insignificant, that is, reducing the significance of dissonant cognitions. Simon et al. (1995) was the first to explore the possibility of trivialization as a method of decreasing dissonance. The researchers found that the subjects' first choice was to change their attitude if their previous behaviour had not been made obvious. In the case of a trivializing context, the subjects chose to deemphasize, that is, trivialize their behaviour instead of changing it. Another hypothesis of Simon et al. (1995) was that self-affirmation aided in the reduction of dissonance since it bestowed a sense of self-integrity and morality. This is done through trivialization. The moment a person reasserts the sense of self, the disturbance of the unwanted behaviour decreases and thus does not stimulate any dissonance.

Denial of Responsibility: Festinger asserts that while responsibility is a factor in experiencing cognitive dissonance, the denial of responsibility is an element that reduces dissonance (Festinger, 1957). Research showed that the subjects who were introduced to

different modes of dissonance reduction after an unwanted behaviour chose the first made available to them which was denial of responsibility. Elliot and Devine's (1994) self-report dissonance measure demonstrated that after the denial in responsibility, the negative outcome decreased. The researchers in the experiment explained the denial of responsibility to the subjects by appointing responsibility to another party which creates peripheral justification. Since denial of responsibility and peripheral justification work consecutively, there is a possibility that the subjects would have strengthened their abnegation.

Adding Consonant Cognitions: Rationalizing which is adding a positive consonant to a belief system is an easy way to decrease dissonance. This occurs when the individual needs to support their state and is done by researching new information. If an individual is somehow forced into amenability, that is to say, made to accept the circumstances or ideas, that individual is able to simply add a consonant cognition to justify the behaviour. The simplest example would be the cognitive dissonance which the smokers experience. They know that smoking is harmful for their health but still continue smoking by adding a new consonant such as 'Most of the things that we consume are unhealthy'.

Changing Behaviour: Festinger (1957) asserts that behaviour change can be difficult to establish. Researchers who have used behaviour change as a dependent variable found that subjects were more willing to modify their behaviour in an effort to decrease their unwanted state. However, since these experiments are made in a scientific area which offer options to be picked out of, there is a possibility that the subjects may choose other reduction modes in real life. In addition, Festinger (1959) has claimed that behaviour change is one of the most carried out dissonance reduction.

3.9 Culture and Cognitive Dissonance

Social psychology studies how most people respond to social situations. However, their results are based on reactions of often young, mainly white, middle-class students at

universities. Therefore, the question of generalizing the findings of the collected data arises. Is dissonance experienced by everyone and everywhere?

John H. Bodley (1994) defines culture as a 'set of shared, symbolic rules and norms that characterize a social group' (Cooper, 2007, p.136). It is composed of the group's regulations, merits, and standards which are passed on from generation to generation inside the group. The way individuals think, act or feel is mostly determined by their cultural rules. Although there are similar qualities in human cultures, there are differences that which distinguishes the way people in various cultures apprehend themselves and others.

Joan Miller (1984) divided cultures into the one that people are seen as agentic³ and holistic. While in agentic cultures people are liable for their own outcomes, in holistic cultures outcomes are a mutual function which has an effect on roles, interrelationships and social duties. Miller examined that North America and Western Europe were agentic, in which people seem to be responsible for their own actions since in agentic cultures responsibility of the action is the beholder of the behaviour. On the other hand, East Asia and India have a more of a holistic culture as people mostly believe that their actions are deep-rooted in their connections with other people.

To elucidate this assumption, Miller makes an experiment which includes Hindus from Mysore southern India and Americans from Chicago. She creates a scenario of a traffic accident in which the driver is a lawyer. Since the lawyer is in a hurry to the court to meet with his client, he drops off the injured passenger to the hospital without making sure that he is being taken cared for. The Hindus reaction to the situation was as seeing one's social obligation and role in society. They believed that the lawyer was duty bound since his client was waiting at court and maybe the passenger was not seriously injured. However, the

³According to the Medical Dictionary for the Health Professions and Nursing; 'Agentic denotes self-directed actions aimed at personal development or personally chosen goals'.

Americans who were from an agentic culture mainly accepted that people's actions were a result of who they really were. They believed that the driver was aggressive and irresponsible. Hazel Markus and Shinobu Kitayama (1991) explored the results of the agentic and holistic cultures on the individual's self-concept. They supported the idea that in Western cultures people separated themselves, that is to say, they felt more independent from their social environment. The individuals are encouraged to act on their values and stand for their beliefs. The self is identified with innate features such as attitudes, temperaments, and beliefs. In the West people are surely involved with others in their lives, yet the true self is seen as a being that connects with others. The true self stands alone with its own traits. Whereas in interdependent cultures, people see themselves in connection with others, rather than being as separate. The interdependent self is internally linked to others. While the personal characteristics matter, they are not more important than the 'quality' of relationships. The capability to form harmony and think good for the people one is connected, is as essential to the interdependent self as any personal value or belief.

Interdependent selves of the Western cultures are inspired or encouraged to stand for what they believe or think and are taught to take responsibility for their own actions. On the other hand, according to Markus and Kityama (1991), interdependent selves are more of an intricate matter as they point out that 'saying what one believes and believing what one says are more complicated. There is considerable self-defining value in creating harmony in relationships' (Cooper, 2007, p.138). Consequently, Marcus and Kitayama (1991) were concerned with the question if dissonance was culture-specific. They inspired Steven Heine and Darrin Lehman (1997) to investigate the question. They carried out an experiment between independent and interdependent cultures. They asked the participants to choose from the music CDs they offered. Since the experiment was done in Canada, the Canadian students were recruited and adverts asking for people who were in Canada temporarily were put in

Japanese newspapers. The Canadian and Japanese students were given forty CDs and were asked to rate them. Then, they were told that they could choose one of the CDs to take home. After a while, the students were told that there was a limited stock problem and that they could choose between two available CDs. The choice was predetermined. They were to choose between the fifth or sixth ranked CD. At the end of the study, the participants reranked all of the CDs. 'The measure of dissonance reduction was the spreading apart of the two alternatives: the chosen alternative should become more attractive and the unchosen alternative should become less attractive' (Cooper, 2007, p.140). The conclusion of the experiment proposes a difference between the Canadian and Japanese students' response to the 'dissonance-invoking dilemma': The Canadian students deliberately spread the appeal of their choice alternatives which concurs with the cognitive dissonance theory. On the other hand, the Japanese students did not.

The main difference of dissonance in independent and interdependent cultures is connected to what is thought to be as a disconcerting consequence. The difference between the Japanese and Canadian students is not associated with the structure of cognitive dissonance but rather it is 'because the events that people in interdependent cultures find aversive are interpersonal in nature, whereas in independent cultures, aversive events may be more evenly distributed between interpersonal and intrapersonal outcomes' (Cooper, 2007, p.143). It is clear that cognitive dissonance is not limited to a specific culture, but rather it is a general condition that cultures from the East and the West experience.

3.10 Psychology and Cognitive Dissonance

Festinger has described dissonance as the displeasing emotion that occurs when one holds more than one incoherent cognition simultaneously which results with the effort of decreasing the inconsistency. Aronson points out the importance of dissonance reduction as it becomes the strongest when behaviours or decisions are not in harmony with the self.

At the very heart of dissonance theory, where it makes its strongest predictions, we are not dealing with just any two cognitions; rather we are usually dealing with the self-concept and cognitions about some behaviour. If dissonance exists, it is because the individual's behaviour is inconsistent with his self-concept (Aronson, 1968, p.23).

On the other hand, Festinger has asserted that there are several ways to reduce dissonance such as attitude change, forgetting or blocking, trivialization, denial of responsibility, rationalizing, and changing behaviour which serve as defense mechanisms. Furthermore, Ewen draws attention to distorting and blocking:

Experiences that serve as a threatening reminder of the incongruence between the self-concept and orgasmic experience are likely to be defended against by distorting them, or (less frequently) by blocking them from consciousness (Ewen, 2003, p.202).

Moreover, Phebe Cramer in her *The Development of Defense Mechanisms* states that defenses are structures which are set in motion in the need of protection. The behaviours of defense may be conscious or unconscious. The unconscious defense behaviours can be clarified in several ways: the person may not be conscious of the existing behaviour that charge the defense; or the individual may be conscious of the conduct but not that it is assisting a defensive purpose; or the individual is oblivious of the inherent impulse that aroused the defense (Cramer, 1991).

Cramer asserts that Freud believed the human mind could conceal specific ideas and emotions in his analysis of psychopathology in 1894. He accepted the idea that defense mechanisms could use any kind of psychic element to hide agonizing feelings which had an effect on the individual. Up until the time Freud publishes *The Ego and the Id*, the concept of defense was important in terms of its association with the drives. He argued that the aim of defense was to be an opposing force counter to the drives which produced a force to discharge. With the publication of *The Ego and the Id*, Freud revealed his personality model

that composed of the ego, id, and the superego. He took his ideas further in his *Inhibitions, Symptoms and Anxiety* in which he claimed that the ego was autonomous and had its own ventures. Therefore, the concept of defense had become to serve as a function of the ego. Freud also suggested that the ego possessed several kinds of defense mechanisms which set in motion with the intention to protect the ego. Apart from Freud, his daughter Anna Freud was first to theorize the concept of defense in her *The Ego and the Mechanisms of Defense*. She explained that defense against drives and agonizing emotions had the same motives and aims, which is to protect the ego by deflecting them (Cramer, 1991).

Freud's personality model can be related to the cognitive dissonance theory since there exists inner conflict between the Id, ego, and the superego. While the Id is in favour of initiating raw feelings and actions, the superego is all for disapproval which results in discomfort along with incompatibility that are identical to the emotions in which the cognitive dissonance theory points out, that is, when an individual behaves in a way that is considered to be morally wrong. The psychoanalytic theory posits that defenses attempt to decrease or avoid dissonance which is proof that the cognitive dissonance theory performs at a foundational level of mental development that can be integrated into systems of psychotherapy.

3.11 Flaws of the Cognitive Dissonance Theory

Festinger (1959) claimed that comprehending the essential circumstances to stimulate dissonance was important, yet he also stated that the multiple ways to decrease dissonance were crucial. Laboratory experiments which offer only one mode of dissonance reduction that mostly includes attitude change is criticised for being a unilateral observation (Wilder, 1992; Simon et al., 1995). The common concept used in testing cognitive dissonance is asking the participants to write a counter-attitudinal essay. Next, they are given an occasion to decrease their dissonance by changing their attitude which is persistent with what they argued for in the

first place. Since only one dissonance reduction is used, that is attitude change, the experiments do not offer much information about real life situations. In particular, experiments which used trivialization (Simon et al., 1995), the denial of responsibility (Gosling, 2006), and attitude change (Starzyk et al., 2009) as alternatives for dissonance reduction, offer these alternatives to the subjects sequentially. The researchers have noticed that the subjects commonly chose the first offered reduction strategy. This situation affirms the idea that laboratory experiments may not exactly match real life situations.

On the other hand, Leon Festinger (1956) with his *When Prophecy Fails* analysis of the cult who believed the world was to come to an end and only the ones who believed were to be saved by a spaceship, was able to predict the future of how real people would react in a real-world situation. Others that studied real life situations by using the cognitive dissonance theory occurred. While Cooper, Darley and Henderson (1974) researched the influence of the cognitive dissonance theory on election campaigns, Staw (1974) looked in to the response of the American lottery which decided who would serve at the Vietnam war by using the dissonance theory. On the other hand, Cooper (1980) used the dissonance theory to research snake phobia in order to understand if dissonance could be an element which produces positive change in mental health. Axsom (1989) researched speech anxiety which was another experiment which assisted the idea that dissonance can be an element which helps mental health. Axsom & Cooper (1985) found that dissonance could aid in obesity and dissonance could be a motivator. Mendonca & Brehm (1983) showed that appointing obese children to therapy was not effective as leaving the decision to them.

The cognitive dissonance theory has shown an increase in the application of real-life issues from health to politics in the 21st century. Established on the theory of cognitive dissonance, the *Body Project* developed which aided people with eating disorders and people with defective body images (Stice, Rhode & Shaw, 2013). It was evaluated as helpful since

the approach had a strong influence on eating disorders on women in the United States (Green et al., 2018) and had an effect on body image satisfaction among men in the United Kingdom (Jankowski et al., 2017). The cognitive dissonance theory appeared to be helpful in other research such as smoking cessation (Simmons, Heckman, Fink, Small & Brandon, 2013), substance abuse (Steiker, Powell, Goldbach & Hopson, 2011) and depression (Tryon & Misurell, 2008) (as cited in Cooper, 2019).

3.12 Cognitive Dissonance in Literary Texts

The repetitive convention of using cognitive dissonance in literary texts, which sometimes is referred to as split awareness or divided awareness, has indicated to be essential, open to further alteration and has endured time by its transition to later texts. Originating from the classical period, majorly in the Middle Ages and the Renaissance, the characters created display opposition in values presented as excessive contrast. Making a choice is commonly expressed through a divided consciousness over opposite value systems with the use of the traditional interior monologue and is frequently settled by rationalism which creates harmony with the defeat of dissonance (Milowicki & Wilson, 1995).

The tradition of cognitive dissonance or split awareness in literary texts date from Prudentius's 5th century poem named *Psychomachia* which is a figurative inner conflict of the human soul between virtues and vices that are personified. While virtues are Faith, Patience, Hope, Sobriety, Chastity, Humility and Good Work, vices include Pride, Deceit, Wrath, Avarice and Heresy which are destroyed with God's conquest of the soul.

Prior to Shakespeare, Apollonius, Euripides, Homer and Ovid were observed to design characters with mental detachment and contradiction. However, Ovid's characters may be separated from the rest with the application of divided consciousness in which the character is aware of the split in thoughts. 'In the monologues that seem to have launched this tradition (primarily those that express the mental anguish of certain women, such as Medea and

Myrrha), Ovid relativized the values, subjecting them to rhetorical deformation and structuring the debate to conclude with a rationalization' (Milowicki & Wilson, 1995, p.230). Ovid also uses reduction in his characterization as irony that assists the effects of disparagement. Ovid exhibits the conflict between 'objective values and subjective inclinations' in many forms in his *Metamorphoses*.

On the other hand, the ancient theme 'heroic choice', in which the hero comes across an instant of preference, is commonly presented in a monologue that the hero debates the dilemma of fight or flight. This can be seen in Achilles' dilemmatic choice in which he talks about his fate that shows he is aware of it. The words of Achilles present conflicting feelings. Here he tells Odysseus and the ambassadors of Agamemnon: '*my mother... tells me I have two destinies... If I stay here waging war on Troy, my hope of home is lost, but I win immortal glory. If I get back home to my own land, fine glory is lost, but my life will be long...*' (IX 410ff.) (M.S. Silk, 2004, p.80). He expresses both possibilities which display the situation the character is in. Although Agamemnon had previously offered him great wealth, Achilles does not require any since he is already wealthy. He does not seek material wealth, but rather immortal glory which seems to be holding most part of his motivation. Another dilemma is seen in Hector's argument before the Trojan walls. He reflects on his responsibilities in detail. He feels regret that he did not listen to his friend, a Trojan leader, the night before. He thinks of what the Trojans would have said if he had listened to his friend; that Hector had brought destruction on the army by trusting his right arm. If these are to be said by the Trojans he would prefer to face and kill Achilles or die beneath the walls. However, he also thinks about another possibility: he could strip off his armour and leave aside his shield and spear to speak with Achilles, offering him Helen back with her treasure and more. However, he quickly decides not to, since he knows that Achilles would kill him defenceless without mercy (XXII

99ff) ('The Iliad of Homer', n.d.). It is clear that rationalization to decrease cognitive dissonance occurs in Hector's thoughts.

In the course of Renaissance literature, characterization commonly focused on dilemmas which were conveyed through interior monologues or soliloquys. The tradition of split awareness has been the strongest and most flexible method of the Renaissance writer which transitioned the human experience of cognitive dissonance to textual representation. Split awareness or cognitive dissonance makes contradictory thoughts which are disunited in values, possible to be represented in the same mind. This technique has brought the textual characters closer to worldly ordinary experience which reflects the culture of the textual period.

Along with his contemporaries, Shakespeare structures the tradition of cognitive dissonance, or split awareness in his soliloquys by employing 'a split between antithetical values in a character's consciousness that prompts a personal debate, a mental dialect, to effect a resolution' (Milowicki & Wilson, 1995, p.224). Afore murdering Duncan, Macbeth talks about the conflict of values in which he assesses the similarities of his 'action to be' with Tarquin the Roman soldier who rapes Lucrece, an honourable woman, in Shakespeare's *The Rape of Lucrece* poem.

MACBETH

Pale Hecate's offerings, and withered murder
 Alarumed by his sentinel, the wolf
 Whose howl's his watch, thus with his stealthy pace
 With Tarquin's ravishing strides, towards his design
 Moves like a ghost. (II.1.52-56)

Shakespeare applies personification to Murder in order to alter the common concept of murder into an ancient, ghostly existence (withered as in spectre-like), that searches for its

victim. The Murder is alarmed, warned by the wolf which is a lookout for Murder who quietly moves. Shakespeare then compares Macbeth's walk of murder to Tarquin's walk of rape which is extensively described in the poem *The Rape of Lucrece*. Thus, Macbeth is like the ghostly Murder which stalks its victims. Alike Tarquin, Macbeth struggles with his own consciousness presenting a solely dramatic tradition.

In Shakespeare's *Othello*, Iago could be regarded as a successor of the earlier Vice figures. Shakespeare shapes the evil character with a 'manifest consciousness' in which he exposes his intentions and plans in his soliloquies with a tone of irony. On the other hand, Othello has contradictory elements in his character; his admiration of his past adventures and his future desire along with his martial pride and his affection towards Desdemona.

Shakespeare's characters such as Bolingbroke, Hamlet, Macbeth, and Brutus are often seen as struggling between contradictory values in which they try to use rationalization. For instance, Brutus finds himself in a conflicting situation when he speaks with Cassius. He is torn between his duty as a friend and his duty towards Rome's conventional republican establishments. He calls upon two weak analogies to aid in his decision towards the idea of assassination:

BRUTUS

It is the bright day that brings forth the adder

And that craves wary walking. (II.1.14-15)

and

BRUTUS

I have not known when his affections swayed

More than his reason. But 'tis a common proof

That lowliness is young ambitions' ladder

Whereto the climber upward turn his face. (II.1.20-21)

The adder which is a poisonous snake is likened to Caesar whereas the bright day is a metaphor for kingship. Brutus is fearful for the consequences of Caesar becoming a king. He believes that Caesar will show his true colours, that is, his evilness and greed, as soon as he is crowned. That is why they must tread carefully. The latter denotes rationalization since Brutus uses popular wisdom for his argument. He argues it is commonly known that young individuals use modesty to climb up the ladders and when they reach the top, they turn their back onto the ones who have supported them. To decrease the dissonance that he is in Brutus adds:

BRUTUS

Then, lest he may, prevent. And, since the quarrel
Will bear no colour for the thing he is,
Fashion is thus: that what he is, augmented,
Would run to these and these extremities.
And therefore think him as a serpent's egg-
Which, hatched, would as his kind grow mischievous-
And kill him in the shell. (II.1.28-34)

He asserts that the quarrel is not with who Caesar is now but rather with his future conduct. He frames his argument by pointing out the dangers if his position advances. Thus, he likens Caesar to a serpent's egg which must be destroyed before it hatches to crush the danger before it even begins.

Shakespeare has used the division of consciousness, or cognitive dissonance not only in his tragedies or histories but also in his comedies where there appear splits between love and loyalty to parents or between love and friendship. His characters present how a stock type character, given variety, can be built on split awareness.

There are many instances in Medieval and Renaissance literature where the author uses two conflicting ideas in the mind of the character which is resolved eventually to decrease the pressure on the self. Today, we have come to call this conventional method which applies human experience to textual representation cognitive dissonance.



4. COGNITIVE DISSONANCE AND EPISODIC MEMORY IN OTHELLO BY WILLIAM SHAKESPEARE

‘Race, class, and gender become crisis points when they categorize something, or someone, as *different*, and also as out of place, of course, from the point of view of traditional society’ (Garber, 2004, pg.1349). In Shakespeare’s *Othello*, a Moor who is at the highest point of his career is asked to lead in a time of great danger. A soldier who waits for a promotion learns that another soldier, a ‘bookish theoretic’ (I.1.943), takes his place. A woman from the upper-class who disobeys her father and against all odds marries a Moor general, is only to be wrongfully murdered. In the play, the categorization of race, class, and gender develop divisions which cause perplexity, agitation, hatred, and ambition. Shakespeare’s *Othello* demonstrates a crucial time in which categories of race, class, and gender create conflict and anxiety which result from inconsistencies that is the root of cognitive dissonance (Garber, 2014).

The play meets the audience with two acquainted but astonished men; Roderigo, the gulled gentleman of Venice and Iago, Othello’s ensign. The news which they talk about is later understood that Othello had married Desdemona, the daughter of a very important senator of Venice named Brabantio. ‘The traditional end of comedy, marriage here becomes the beginning of tragedy’ (Garber, 2014, pg.1349). Roderigo who is in love with Desdemona accuses Iago of knowing about the situation and keeping it as a secret. Roderigo reminds Iago he had told him that he hated Othello. Iago, quick to reply, lists all the reasons that created his hate for Othello.

IAGO

Despise me, If I do not. Three great ones of the city,
In personal suit to make me his lieutenant,
Off-capped to him: and by the faith of man,

I know my price, I am worth no worse a place:

But he; as loving his own pride and purposes,

Evades them, with a bombast circumstance

Horribly stuff'd with epithets of war;

And, in conclusion,

Nonsuits my mediators; for 'Certes,' says he,

'I have already chose my officer.'

And what was he?

Forsooth, a great arithmetician,

One Michael Cassio, a Florentine,

A fellow almost damned in a fair wife;

That never set a squadron in the field,

Nor the division of a battle knows

More than a spinster; unless the bookish theoric,

Wherein the toged consuls can propose

As masterly as he: mere prattle without practice

Is all his soldiership. But he, sir, had the election:

And I, of whom his eyes had seen the proof

At Rhodes, at Cyprus, and on other grounds

Christian and heathen, must be be-lee'd and calm'd

By debtor and creditor: this counter-caster

He, in good time, must his lieutenant be

And I -- God bless the mark! -- his Moorship's ancient. (I.1.943)

His first reason is that he had asked three important people of Venice who contacted on his behalf with Othello to put in a word for Iago's lieutenantancy. However, Othello had

rejected the demand with a bombastic tone and stated that he had already chosen his first officer; Michael Cassio, a Florentine. Iago not only points out that Cassio is not a Venetian but also insists that he is just an arithmetician which means that he has only theoretical experience and not a real soldier since he had not been in a real war before. According to Iago, Cassio is inexperienced and knows about war as much as a spinster does and adds that even the senators are as good as a soldier by Cassio. On the other hand, Iago declares that he had fought at Rhodes, Cyprus and on so many different grounds, in actual wars, yet was still prevented of becoming a lieutenant and remaining as his ensign. Iago finishes off his speech with the first sign of obsession towards Othello's race by using wordplay: 'And I—God bless the mark!—his Moorship's ancient' (I.1.943). The moment Roderigo asks why he follows Othello, he states that he continues to follow him because of the revenge that he will take. Iago is determined to destroy Othello without any convincing reason. He explains that he only pretends to love and follow Othello but will betray him as soon as the circumstances are in order. He announces that he is not what he seems.

This reaction from Iago demonstrates the first cognitive dissonance in the play. According to Festinger's theory, inconsistency between what one believes and does creates dissonance that causes psychological unrest and elevates the motivation to decrease dissonance and accomplish consonance. Forced compliance behaviour, which in this case is Iago's acceptance of Cassio's preferment instead of his, develops inconsistency with his belief, that is, the incompatibility of what he thinks of himself (he deserves the promotion) and what his public actions display (he pretends to agree with Othello's choice of first officer). The feeling of discomfort which is brought about by cognitive dissonance exhibits itself as negative feelings. One of the strategies to reduce dissonance is to alter the knowledge by adding consonant cognitions. Although the idea of revenge is considered to be a negative element in general, considering Iago's evil character throughout the play, revenge becomes a

consonance rather than a dissonance. Regarding the matter of evil and deception, Samuel Taylor Coleridge states that Iago is fused with vanity and envy throughout the play because deception is the one thing that is treasured by the minds which are conscious of the 'inward weakness' (Coleridge, 1914). When an individual is forced to accept circumstances which they do not agree with, a supportive system of adding a consonant may appear to justify, or rather rationalize the behaviour. Therefore Iago, at the very beginning of the play reveals his true intentions to Roderigo just as if to confirm his justification out loud and reduce the dissonance that he is in. He will act as if he loves Othello and as if he holds him dear and as if he is loyal to him but will do this to take revenge on not being promoted which is so far the reason that Iago gives for his actions.⁴ This is clearly stated in Iago's words 'I am not what I am' (I.1.943).

On the other hand, regarding the Episodic Memory Theory, the lines until Iago says 'One Michael Cassio, a Florentine, (I.1.943)' could be inspected. Iago remembers the time he had spoken with three important people of the city, which indicate that they might be the senators of Venice. He had asked them to speak with Othello on his behalf to make him his lieutenant. However, Othello makes it known that he had already chosen his lieutenant, a Florentine named Michael Cassio. While the meeting with the three important people of Venice and Iago indicate auto-noetic awareness since it is a personal experience of Iago, the pursuit of Iago's preferment accommodates the 'what' of the 3W theory. In addition, although a specific place is not given, one might assume that they have talked at the senate chambers, which would contribute to 'where' in the 3W theory and since it is overt that this incident had happened a short while ago, the 'when' of the 3W theory is ensured. Another addition to his

⁴Later in his soliloquy the audience is informed of a second reason for Iago to hate Othello. He has heard that Othello was intimate with his wife. Although there is no proof of the matter, Iago believes that it had happened. 'And it is thought abroad, that 'twixt my sheets / He has done my office: I know not if't be true; / But I, for mere suspicion in that kind, / Will do as if for surety' (I.3.949).

autonoetic consciousness may be found in the later lines. He remembers the times he had fought physically beside Othello, on Christian and heathen lands.

Iago convinces Roderigo to go and wake up Desdemona's father Brabantio and tell him that his daughter had married a Moor. From the dark corners of the street, they go under Brabantio's Venetian window and start shouting of thieves, trying to wake Brabantio up who does so annoyed. When Roderigo reveals who he is, Brabantio exhibits hostility.

BRABANTIO

The worser welcome.

I have charged thee not to haunt about my doors:

In honest plainness thou hast heard me say

My daughter is not for thee; and now in madness,

Being full of supper and distempering draughts,

Upon malicious bravery dost thou come

To start my quiet. (I.1.944)

This excerpt indicates that Brabantio is furious with Roderigo. The reason for Brabantio's reaction may be derived from the precedent which manifests the use of episodic memory. It is overt that autonoetic awareness is exercised since Brabantio asserts he had already told Roderigo to stay clear of his house and that his daughter is not for him. However, although there is an indication that the conversation had appeared in the past, there is no specific clue which provides a certain time in the past. It can be inferred that Roderigo had asked Brabantio more than once for the hand of Desdemona in the past since there is an indication of displeasure when Roderigo states his name. It could be argued that the rejection of Roderigo regarding his request to marry Desdemona ('what' – 3W Theory), in the recent past ('when' – 3W Theory), took place at Brabantio's house ('where' – 3W Theory) and Brabantio

experiencing this personally communicates it as autonoetic awareness. Brabantio believes that Roderigo is intoxicated and in madness had come to awake him and cause an argument.

Using animal imagery for sexual imagery Iago describes the intimacy that is going to happen if Brabantio does not hurry up and stop the consummation of the marriage. Iago's racist words seem to stir up more trouble in Brabantio's thoughts. Although Brabantio knows that Desdemona is an obedient daughter who would never come against her father's wishes, he had seen this happen in his dreams, thus he checks Desdemona's room only to find out that everything told is true. He organizes the family to go after the Moor.

BRABANTIO

O, heaven, how got she out? O, treason of the blood!

Fathers, from hence trust not your daughters' minds

By what you see them act. Is there not charms

By which the property of youth and maidhood

May be abused? Have you not read, Roderigo,

Of some such thing? (I.1.944)

Taken aback by the escape of his daughter, Brabantio accuses Desdemona with treason which is normally a crime committed against the state. By using this specific word, he draws attention to how unacceptable Desdemona's betrayal is. Thus, he gives an advice to all fathers, telling them not to trust their daughters. Attention is drawn to the theme of female deception. At this point Brabantio believes that her daughter had deceived her and eloped which creates inconsistency with what he believes of his daughter to be and what she has done. As a father Brabantio is experiencing cognitive dissonance between what he thinks of his daughter Desdemona and his action of assembling his relatives to go after them. The second assumption of cognitive dissonance states that in the recognition of the dissonance, an automatic motivation appears to resolve it. To reduce his dissonance, Brabantio adds a new

consonant. Since he cannot believe a beautiful young girl would have fallen in love with someone who belongs to a different race and much older than her, he tries to attribute Desdemona's love to charms, that is, magic. Brabantio implies that Othello had used magic to make her fall in love with him. The common prejudice of Europeans had towards Eastern people is once again seen here: they are lascivious and they do magic. Having this knowledge is his cultural background, Brabantio changes his belief which alters his first thought of Desdemona falling for the Moor. Now he believes that Othello had put a spell on his daughter.

The next scene opens with Iago talking to Othello about Roderigo and how he had heard Roderigo criticize Othello.

IAGO

Nay, but he prated,
 And spoke such scurvy and provoking terms
 Against your honor
 That, with the little godliness I have,
 I did full hard forbear him. But, I pray you, sir,
 Are you fast married? Be assured of this,
 That the magnifico is much beloved,
 And hath in his effect a voice potential
 As double as the duke's: he will divorce you;
 Or put upon you what restraint and grievance
 The law, with all his might to enforce it on,
 Will give him cable. (I.2.945)

This excerpt reflects the peak of the theme appearance versus reality since in the previous scene the audience was exposed to Iago and Roderigo's mean words related to

Desdemona's marriage with Othello. This scene starts with Iago informing Othello that Roderigo had insulted him. He adds that he wanted to stab him for the insults but he could not since he was not capable of planned murder. Iago is trying to give the impression that he is compassionate, kind, and good hearted by pretending to love Othello. In this excerpt he goes on to say that Roderigo irritated and provoked him by uttering such words that disdained and tainted Othello's honour and it was very hard for him to restrain himself. Since Iago is talking about the moment he and Roderigo woke up Brabantio, it is night time and presents the feature 'when' for the 3W Theory. While the insulting words which Iago pretends to only be Roderigo's, provide 'what' of the 3W Theory, the 'where' of the 3W Theory in the excerpt is not attainable but the audience is aware that the event happened in front of Brabantio's house. It is quite possible that Iago and Othello's conversation had started before the scene and there is a strong possibility that Iago had told him where the event had happened, although it might not be true. Iago personally experiencing the situation and mentally placing himself at the moment of the event indicates autoethic consciousness. Iago continues by asking Othello if he had already married Desdemona. He also warns him of the senator's power which is almost as strong as the Duke of Venice and that he would do anything to punish Othello such as nullifying the marriage or imposing whatever penalty the law permits.

As they talk, Cassio and certain officers enter to take Othello to the Duke of Venice who is awake holding an emergency meeting about the Turkish attack on Cyprus. As soon as they are ready to leave for the palace, another group appears; Brabantio, Roderigo, and officers with weapons. The group draw their swords but Othello reminds Brabantio that he has more authority with his years rather than his weapon experience. Brabantio who is furious demands his daughter back, calling him a thief, charmer, and ugly. Since Brabantio is a senator he has the authority to arrest him and he charges him of being a practitioner of forbidden arts. Othello agrees but he is summoned by the Duke of Venice. They leave for the palace in

which the council had already gathered, waiting for Othello to arrive. As they discuss strategies of war Othello, Iago, Roderigo, Brabantio and the officers enter. While the Duke of Venice is eager to employ Othello for the approaching threat of the Ottomans, Brabantio accuses Othello of stealing his daughter by using magic. Brabantio was supposed to be at the council meeting but excuses his absence by explaining how he was busy looking for his kidnapped daughter. When Brabantio criminales Othello for putting Desdemona under his spell and enticing her, the Duke of Venice requests Othello to disclose his side of the story.

OTHELLO

Most potent, grave, and reverend signiors,
My very noble and approved good masters,
That I have ta'en away this old man's daughter,
It is most true. True, I have married her.
The very head and front of my offending
Hath this extent, no more. Rude am I in my speech,
And little blessed with the soft phrase of peace,
For since these arms of mine had seven years' pith
Till now some nine moons wasted, they have used
Their dearest action in the tented field,
And little of this great world can I speak,
More than pertains to feats of broils and battle,
And therefore little shall I grace my cause
In speaking for myself. Yet, by your gracious patience,
I will a round unvarnished tale deliver
Of my whole course of love. What drugs, what charms,
What conjuration and what mighty magic—

For such proceeding I am charged withal—

I won his daughter. (I.3.947)

Othello starts his defense by addressing the council and accepting the fact that he did take Brabantio's daughter and married her. He adds that this is his only offense. He points out his deficiencies; that he does not have rhetoric and does not know the world as they do since he had spent many years of his life fighting. Previously said, the theory of cognitive dissonance has three assumptions. The first one is that dissonance between actions and beliefs manufacture displeasure. In this excerpt, Othello overtly points out the differences he and Desdemona hold and believes that they are from different 'worlds' since he is ungraceful in his speech and he has no expertise other than fighting in battles. However, he proclaims how he is proud of being honest and simple. This difference causes discomfort at first. The second assumption of the cognitive dissonance theory states that when one recognizes the dissonance, an automatic motivation appears to resolve it. Othello's motivation is clearly his love for Desdemona which he elucidates in these words '... Of my whole course of love'. The third assumption of the cognitive dissonance theory explains how the dissonance is resolved. This could be by changing the belief, action or the perception of the action. Othello executes the third option since he starts rationalizing his actions by saying that he will tell an 'unvarnished tale' which will explain how he made Desdemona fall in love with him and which drugs or magic he used to make this happen. With the request of the Duke of Venice, Othello provides details of the way Desdemona and himself fell in love.

OTHELLO

Her father loved me; oft invited me;

Still question'd me the story of my life,

From year to year, the battles, sieges, fortunes,

That I have passed.

I ran it through, even from my boyish days,
To the very moment that he bade me tell it;
Wherein I spake of most disastrous chances,
Of moving accidents by flood and field
Of hair-breadth scapes i' the imminent deadly breach,
Of being taken by the insolent foe
And sold to slavery, of my redemption thence
And portance in my travels' history:
Wherein of antres vast and deserts idle,
Rough quarries, rocks and hills whose heads touch heaven
It was my hint to speak, --such was my process;
And of the Cannibals that each other eat,
The Anthropophagi, and men whose heads
Do grew beneath their shoulders. This to hear
Would Desdemona seriously incline:
But still the house-affairs would draw her thence:
Which ever as she could with haste dispatch,
She'd come again, and with a greedy ear
Devour up my discourse, which I observing,
Took once a pliant hour, and found good means
To draw from her a prayer of earnest heart
That I would all my pilgrimage dilate,
Whereof by parcels she had something heard,
But not intentively: I did consent,
And often did beguile her of her tears,

When I did speak of some distressful stroke
 That my youth suffer'd. My story being done,
 She gave me for my pains a world of sighs:
 She swore, in faith, twas strange, twas passing strange,
 'Twas pitiful, 'twas wondrous pitiful:
 She wish'd she had not heard it, yet she wish'd
 That heaven had made her such a man: she thank'd me,
 And bade me, if I had a friend that loved her,
 I should but teach him how to tell my story.
 And that would woo her. Upon this hint I spake:
 She loved me for the dangers I had pass'd,
 And I loved her that she did pity them
 This only is the witchcraft I have used:
 Here comes the lady, let her witness it. (I.3.947)

This excerpt is about how Othello defends himself. He explains how they fell in love by giving examples of his personal past. As stated before, episodic memory is connected to remembering events that were personally experienced and makes the individual go back to a certain time and place as well as further in time. From the excerpt, it is overt that Othello talks about his past life; how he was a slave, how he saw different people and places, and the dangers he had encountered by recollecting the moments one by one that puts him directly into that time and space. He starts by pointing out how he and Brabantio were good friends and that Brabantio often invited him to his house so that he could tell his life story in detail. He states that Brabantio even asked about his childhood and Othello had told him how he was a slave and how he was released. There is covert information here: if one converts to Christianity when a slave, one is released and becomes a free man. He carries on by drawing

attention to how he told Brabantio about the unfortunate disasters he had to overcome and his adventures on sea and land. He proceeds by talking about how he described the exotic places in which he had seen along with the cannibals and the different races he had encountered. He indicates that this was especially the part which Desdemona would show great interest and that she wanted to stay and listen but could not since she had house chores. However, after completing them, she would rush back to hear more of his stories. He continues by telling how Desdemona stated that she had a free hour and requested him to tell the whole story from the beginning to the end. Whenever he talked about the bad events which happened to him, he would notice tears in Desdemona's eyes. She would admire and pity the things that have happened to him. Finally, he states the basis of their love by telling how she, with woo, told him that she wished she had met a man like him and that anyone who would listen to his story would fall in love with him. He believes that she loved him for the dangers he had experienced and was attracted to his heroic character and he, on other hand, had fallen for her compassion. He states that the only witchcraft was his life story. This excerpt contains many instances of episodic memories although it does not provide the 3W Theory but auto-noetic awareness. Othello talks about his life experiences in which he puts himself in the past and relives the moments that he narrates; how he was captured and slaved, the details of how Desdemona would listen to his stories, how he saw Desdemona's tears and in return his emotions for her, and his geographic discoveries in which he saw different cultures along with different peoples. Another situation of episodic memory is when Othello speaks with Brabantio. Although there is no indication of time, it may be assumed that it was not long ago and it happened many times, which would provide for 'when' of the 3W Theory. While the event of Othello talking to Brabantio about his life could be considered as 'what' of the 3W Theory, Othello talking to Brabantio at his premises answers the question 'where' of the 3W

Theory. Othello relives and narrates as he stands for his defence before the Duke of Venice and the senators.

After Othello's explanation of how they fell in love, Desdemona who was summoned by the Duke enters with Iago and some attendants. The Duke asks Brabantio to accept what had happened but Brabantio is keen to hear everything that had happened from Desdemona since he is absolutely sure that she is charmed. Thus, the question: 'Where most you owe obedience?' (I.3.948).

DESDEMONA

My noble father,

I do perceive here a divided duty.

To you I am bound for life and education.

My life and education both do learn me

How to respect you. You are the lord of duty.

I am hitherto your daughter. But here's my husband.

And so much duty as my mother showed

To you, preferring you before her father,

So much I challenge that I may profess

Due to the Moor my lord. (I.3.948)

Desdemona's answer is not what Brabantio expects. She starts her speech by declaring that she feels torn apart which signals cognitive dissonance. She states that she owes her life and education to her father. On the other hand, there is her husband. As she rationalizes her action, which is the third assumption of the cognitive dissonance theory, she declares that Othello is her husband now and her duty will be to him which is the conventional way since her mother had done the same by choosing her husband Brabantio instead of her father. Thus, she announces that her obedience belongs to the Moor, her husband.

After her speech the Duke requests Othello to be haste and join forces in Cyprus. Desdemona declares that she does not want to be apart from Othello. As soon as the Duke confirms, Othello requests Iago and his wife Emilia to accompany Desdemona and take her to Cyprus after him as soon as possible. As Desdemona and Othello leave, Roderigo and Iago start talking. Roderigo wants to commit suicide because he is now sure that he had lost Desdemona forever but Iago thinks that it is just carnal desire and a lack of willpower. Iago asks Roderigo to sell everything that he owns and make cash. He convinces Roderigo into believing that Desdemona will soon be bored of Othello and will look for a younger man and that man could be Roderigo himself. As soon as Iago makes sure that his new asset believes in him, he sends him home making sure that he will collect a lot of cash together. As Roderigo leaves, the audience is left with Iago's true intentions, that is, he will exploit Roderigo as much as he can and make Othello believe that Cassio is in an affair with Desdemona. Thus, his plan to destroy Othello is set.

The second act opens in Cyprus. Turkish ships had already tried to attack but Othello fought them off while the storm finally destroyed the fleet. Montano, the Governor of Cyprus, first greets Cassio, then Desdemona who had travelled with Iago and his wife Emilia. Since Othello has not arrived yet, Desdemona is worried. Iago, Emilia, and Desdemona are having a conversation about women and to distract herself from the feeling of something that might have happened to Othello, Desdemona states:

DESDEMONA

I am not merry, but I do beguile

The thing I am by seeming otherwise.

Come, how wouldst thou praise me? (II.1.951).

Desdemona appears to be happy and chatting along with Iago and Emilia but in reality, she is very worried that something might have happened to Othello. Cognitive

dissonance is seen between her action and belief and this has manufactured displeasure. Thus, a motivation to solve or decrease the dissonance appears. As stated before, distraction creates a diversion which steers the attention of the individual away from the dissonant cognition. Subsequently the negative state which is caused by the dissonance is averted. Desdemona chooses to distract herself to avoid the feeling of conflict.

Othello's arrival makes Desdemona very happy and the moment they leave Iago puts into effect his evil plans by instigating Roderigo and telling him that Desdemona is in love with Cassio. Iago keeps manipulating Roderigo since he wants him to hate Cassio which is a part of his evil plan. Finally, he convinces Roderigo to taunt and aggravate Cassio so that Iago can get Cassio fired. When Roderigo leaves, Iago freely shares his thoughts with the audience in a soliloquy.

IAGO

That Cassio loves her, I do well believe it;
That she loves him, 'tis apt and of great credit:
The Moor, howbeit that I endure him not,
Is of a constant, loving, noble nature,
And I dare think he'll prove to Desdemona
A most dear husband. Now, I do love her too;
Not out of absolute lust, though peradventure
I stand accountant for as great a sin,
But partly led to diet my revenge,
For that I do suspect the lusty Moor
Hath leap'd into my seat. The thought whereof
Doth, like a poisonous mineral, gnaw my inwards;
And nothing can or shall content my soul

Till I am even'd with him, wife for wife,
 Or failing so, yet that I put the Moor
 At least into a jealousy so strong
 That judgment cannot cure. Which thing to do,
 If this poor trash of Venice, whom I trace
 For his quick hunting, stand the putting on,
 I'll have our Michael Cassio on the hip,
 Abuse him to the Moor in the right garb--
 For I fear Cassio with my night-cap too--
 Make the Moor thank me, love me, and reward me.
 For making him egregiously an ass
 And practicing upon his peace and quiet
 Even to madness. 'Tis here, but yet confused:
 Knavery's plain face is never seen till used. (II.1.953)

Iago starts his soliloquy by stating that he truly believes Cassio is in love with Desdemona which does not make sense since there was no indication of this claim anywhere in the play. Therefore, this belief regarding Cassio may demonstrate that Iago is attempting to reduce his cognitive dissonance by using the strategy of adding a positive consonant which is normally considered to be a negative matter. He adds another consonant by stating that it is a possibility that Desdemona is also in love with Cassio in which if proven, Iago would take great credit. He starts describing Othello and states that he is true to his wife, loving, and a decent human being and will always be a good husband to Desdemona. He asserts that he loves Desdemona which seems to be meaning he cares for her but the main reason is that he needs her for his revenge. This detail in the soliloquy indicates that Iago is capable of loving or caring for someone but at the same time is willing to destroy that person and make a tool of

revenge. Although there is no proof in the entire play, he is suspicious of a possible love affair between his wife and Othello in which the doubt he is experiencing is defined as a poisonous drug eating him up inside. He states that nothing would content him until he receives an eye for an eye, that is to say, a wife for a wife. However, Iago knows that he is not capable of seducing Desdemona, thus, he wants Othello to feel the pain of jealousy. Here, the lines of future episodic memory begins since Iago starts to imagine how he is going to hurt Othello. The further thinking will make him act accordingly at a certain time in the future. He asserts that he will make Othello so jealous that his reason will not be able to cure it. He notes if Roderigo the Venetian trash reacts to his instigation, Iago will have full control of Cassio. Here, there occurs another cognitive dissonance situation. Iago thinks that Cassio might have been intimate with his wife which means that he is adding another positive consonant to his thoughts to wind himself up and create a probable cause. He states that Cassio will be incriminated of whatever Iago wants him to be accused of by discrediting him to the Moor. He will make Othello thank him, love him, and reward him for making him believe that Desdemona is being unfaithful, all the while making Othello lose his sanity. Iago proudly finalizes his soliloquy by confirming that he had created a great plan but there are still some pieces to the puzzle which will come together when the moment presents itself.

A feast in the honour of the destruction of the Turkish fleet along with Desdemona and Othello's wedding is announced. Othello assigns Cassio the duty of keeping watch on the guards so the celebrations do not get out of hand. Iago invites Cassio for drinks knowing that he easily gets intoxicated and loses control. He also intoxicates all the other guards and a few gentlemen of Cyprus, hoping to cause a brawl. Iago succeeds in making Cassio drink more wine than he usually does and eventually he does get drunk. He also makes Roderigo provoke Cassio for a fight. As they fight, Montano the Governor who tries to separate them gets injured accidentally. Othello whose wedding night is spoiled comes and trusts Iago to narrate.

Iago creates an image that there is something he knows but if he tells he will cause trouble.

He acts as if he is protecting his friend.

IAGO

I do not know: friends all but now, even now,

In quarter, and in terms like bride and groom

Devesting them for bed; and then, but now--

As if some planet had unwitting men--

Swords out, and tilting one at other's breasts,

In opposition bloody. I cannot speak

Any beginning to this peevish odds;

And would in action glorious I had lost

Those legs that brought me to a part of it! (II.3.955)

Othello asks Iago to explain the situation as he believes that Iago is not capable of lies. Iago's first reaction to the request is that he does not know. For the sake of the argument, one may dismiss Iago's true character and focus on the situation from the eyes of Othello and analyse the excerpt accordingly. Iago creates an image that there is something he knows but the moment he reveals it, he might cause an unwanted situation. He acts as if he does not want to give away his friend which would be the normal reaction of a real friend. According to the cognitive dissonance theory, to reduce stress on a conflicted situation, one uses different strategies and in this case, Iago uses the 'denial of responsibility' strategy since he does not admit what he knows about the situation. In an event similar to this, one would might try to protect a friend who were about to get in trouble. Iago states that they were having fun together and were happy like a groom and bride until swords were out without warning. He adds that he has no idea of the reason which started the fight and that he would wish to have lost his legs in a glorious battle than to be a part of this argument.

On the other hand, with regards to the episodic memory theory, it could be said the excerpt starts with Iago denying that he is aware of why there was an altercation. The first lines indicate that Iago engages his episodic memory and states they were friends and were as happy as newly-weds a moment ago. He adds that the event occurred suddenly as if some planet made them mad which seems to indicate the belief that if planets came closer to earth, people would start acting mad. As stated before, episodic memory requires an auto-noetic consciousness along with the elements of the 3W Theory. Auto-noetic consciousness is overt with Iago being in the company of Montano and Cassio and being a witness although he is the brains of the operation. Iago remembers the fight ('what' – 3W Theory) which occurs at a hall in the castle ('where' – 3W Theory) not long after Othello and Desdemona exit for their nuptial ceremony ('when' – 3W Theory).

In the following excerpt, Iago provides details of the event which is a part of 'what' in the 3W Theory, remembered from the past events. When Montano claims Iago is close to Cassio and adds that he would not be a true soldier if he does not tell the truth, Iago answers by stating that Montano is deeply affecting him and he believes that being 'honest' is what a true soldier should be. Cunningly, Iago asserts that he would rather cut his tongue out than offend Cassio which is ironic since Cassio's dignity is what he is set to destroy. He adds that he believes telling the truth would not hurt Cassio. He explains how he and Montano were exchanging words when a man came crying out for help and Cassio was chasing him with a sword with the intention to kill him. As Montano restrains Cassio, Iago pursues Roderigo yet, he outruns him. When Iago returns he hears Cassio swearing in a way he had never heard him utter before, and having a sword fight with Montano. Soon after, Othello arrives to break up the fight, requests answers from Iago and that is all that he knows. Until this part of the excerpt, Iago provides details of the event which he experiences and this ensures the element of 'what' in the 3W theory. Subsequently, he tries to exhibit that he is a 'friend' of Cassio by

stating that sometimes men lose their temper and it is a normal occurrence. He finishes his speech by pointing out that Roderigo must have provoked Cassio. Since the event is explained in a personal point of view and experienced personally, autonoetic awareness is present. The event seems to have happened in a place which serves drinks and later on the streets of Cyprus ('where' – 3W Theory) and after Desdemona and Othello exit for their marital ceremony ('when' – 3W Theory).

IAGO

Touch me not so near:

I had rather have this tongue cut from my mouth

Than it should do offence to Michael Cassio;

Yet, I persuade myself, to speak the truth

Shall nothing wrong him. Thus it is, general.

Montano and myself being in speech,

There comes a fellow crying out for help:

And Cassio following him with determined sword,

To execute upon him. Sir, this gentleman

Steps in to Cassio, and entreats his pause:

Myself the crying fellow did pursue,

Lest by his clamour--as it so fell out--

The town might fall in fright: he, swift of foot,

Outran my purpose; and I returned then rather

For that I heard the clink and fall of swords,

And Cassio high in oath; which till to-night

I ne'er might say before. When I came back--

For this was brief--I found them close together,

At blow and thrust; even as again they were
 When you yourself did part them.
 More of this matter cannot I report:
 But men are men; the best sometimes forget:
 Though Cassio did some little wrong to him,
 As men in rage strike those that wish them best,
 Yet surely Cassio, I believe, received
 From him that fled some strange indignity,
 Which patience could not pass. (II.3.955)

After listening to Iago's explanation, Othello dismisses Cassio of his lieutenancy. Cassio is extremely offended that he had lost his reputation. Iago advises him to ask help from Desdemona regarding his reassignment to lieutenancy which Cassio thinks is a good idea, not knowing Iago's evil plan which the audience is informed from his soliloquy.

IAGO

And what's he then that says I play the villain?
 When this advice is free I give and honest,
 Probal to thinking and indeed the course
 To win the Moor again? For 'tis most easy
 The inclining Desdemona to subdue
 In any honest suit: she's framed as fruitful
 As the free elements. And then for her
 To win the Moor—were't to renounce his baptism.
 All seals and symbols of redeemed sin,
 His soul is so enfetter'd to her love,
 That she may make, unmake, do what she list,

Even as her appetite shall play the god
 With his weak function. How am I then a villain
 To counsel Cassio to this parallel course,
 Directly to his good? Divinity of hell!
 When devils will the blackest sins put on,
 They do suggest at first with heavenly shows,
 As I do now: for whiles this honest fool
 Plies Desdemona to repair his fortune
 And she for him pleads strongly to the Moor,
 I'll pour this pestilence into his ear,
 That she repeals him for her body's lust;
 And by how much she strives to do him good,
 She shall undo her credit with the Moor.
 So will I turn her virtue into pitch,
 And out of her own goodness make the net
 That shall enmesh them all. (II.3.956)

Prior to Iago's soliloquy, Iago advises Cassio to request the aid of Desdemona in taking back his lieutenantancy since Othello could never reject Desdemona's wishes. Iago begins by claiming that he had given the right kind of advice and that he is not a villain. This justification is related to his need to believe that he is not departing from what is ethically acceptable since it is the course in winning back the Moor. Since Iago points out what he had talked to Cassio a short while ago, the elements of the 3W theory, and the autonoetic consciousness are ensured. Iago affirms that it is easy for a suitor to make Desdemona talk on his behalf since Desdemona is so abundant in virtue that she will never turn down a request for help. Iago asserts that Othello's soul is chained to Desdemona's love and that he is a slave

to her in which he strengthens the idea by adding that if Desdemona requests Othello to renounce his baptism he would even do that. As his justification makes sense to himself, he is appalled by the idea that he might be a villain since his advice to Cassio was honest and adds that something of this kind would be done only by the devil. The mood of his soliloquy swiftly changes with his invocation to Lucifer. He explains that when the devil wants to do something very sinful, he shapeshifts into the most innocent angels, just as he is doing. Right at this moment, Iago reveals his plans for the future which indicates a future episodic memory as he is creating a mental image of specific experiences to come. As Cassio persists in requesting aid from Desdemona, and as Desdemona insists for the forgiveness of Cassio from Othello, Iago will slander Desdemona. He will poison Othello with the belief that Desdemona is defending Cassio because she has lustful feelings for him. The more she will defend him, the more Othello will be disgusted by the idea and lose his trust of Desdemona. Iago announces that he will turn her virtue into a sticky tar-like vice and transform her goodness into a spider web in which Iago can catch them all. Meanwhile Roderigo appears and states that he has spent almost all of his money and that he wants to return to Venice. After convincing Roderigo to murder Cassio, Iago is alone.

IAGO

Two things are to be done:

My wife must move for Cassio to her mistress;

I'll set her on;

Myself the while to draw the Moor apart,

And bring him jump when he may Cassio find

Soliciting his wife; ay, that's the way

Dull not device by coldness and delay. (II.3.956)

His soliloquy indicates his plans for the things he is going to do in the future and this is connected to future episodic memory. He believes that there are two things to be done urgently. The first one is about his wife Emilia. Iago will make sure that Emilia aids in Desdemona's decision with regards to helping Cassio take his lieutenantcy back. The second action that Iago will take is about Othello. He will make sure that Othello sees Cassio and Desdemona together so that he can misunderstand everything.

The third act begins with Cassio wanting to talk with Emilia, Iago's wife and also Desdemona's lady in waiting. Cassio tells Iago that he had requested to speak with Emilia.

CASSIO

Why, no; the day had broke
Before we parted. I have made bold, Iago,
To send in to your wife: my suit to her
Is, that she will to virtuous Desdemona
Procure me some access. (III.1.957)

Ahead of this excerpt, Cassio brings musicians to serenade Othello. As the musicians play, the clown appears and tells them that the general loves their music but asks them not to play. Cassio pays off the clown in order to ask Emilia to meet with him. Iago arrives and asks if Cassio had not slept yet since it is morning. Cassio states that before he had left Iago's sight it was already morning. Immediately after, he informs Iago that he was forward to request a meeting with Emilia, Iago's wife, so that she can arrange access to Desdemona. The 3W theory requires 'what' which is the request to meet with Emilia, 'when' which is in the morning, and 'where' which is in front of the castle. In addition, the autonoetic consciousness requires personal experience, and in this case, Cassio is referring to an event which had just happened. Therefore, episodic memory is engaged.

Receiving the message from the clown, Emilia meets Cassio and before Cassio could say anything, Emilia starts to speak.

EMILIA

Good morrow, good Lieutenant: I am sorry
 For your displeasure; but all will sure be well.
 The general and his wife are talking of it;
 And she speaks for you stoutly: the Moor replies,
 That he you hurt is of great fame in Cyprus,
 And great affinity, and that in wholesome wisdom
 He might not but refuse you; but he protests he loves you
 And needs no other suitor but his likings
 To take the safest occasion by the front
 To bring you in again. (III.1.957)

Showing empathy, she states that she feels sorry for the situation that Cassio is in and adds not to worry since she believes everything will be well. She recollects Othello's and Desdemona's conversation about the event. She adds that Desdemona had spoken in his defence. However, the Moor believed Cassio had injured a very important person of Cyprus, thereupon, he was not able to restore Cassio's position although he loved Cassio. Emilia adds that Othello informed Desdemona that he is trying to find a safe way to re-establish his rank without the need of being subjected to other suitors. Emilia's episodic memory immediately functions the moment she sees Cassio. She remembers the conversation Desdemona and Othello had which provides the answer for the question 'what' of the 3W theory. Although, there is no time provided, there is a strong probability that they had talked about Cassio at day break, which constructs 'when' of the 3W theory. Finally, since it seems to be very early in the morning, they are possibly at their chambers. Emilia attends Desdemona thus she is with

her most of the time which means that she is subjected to whatever occurs around her.

Therefore, Emilia's personal experience secures autonoetic awareness.

As soon as Desdemona and Cassio meet, Cassio asks if she can arrange for him and Desdemona to speak and she arranges a room in the castle. While Othello investigates the fortification walls, Desdemona promises Cassio that she will do everything possible to get Othello to reassign him.

Othello and Iago see Cassio and Desdemona talking and Iago launches his strategy; he implies something without explaining what he actually means. Desdemona asks Othello to take Cassio back and forgive him since he had made an innocent mistake rather than a calculated one. After Desdemona and Emilia leaves, the famous temptation scene starts. Iago asks questions about Cassio but is reluctant to explain what the questions imply which is a part of his strategy. He implies that something was going on between Desdemona and Cassio back when he was helping Othello send her letters. Finally, Othello puts pressure on Iago to tell what he is talking about. Iago wants Othello to be jealous but he tells him not to be and talks about the green-eyed monster; envy. Othello is ready to believe that Desdemona is capable of cheating and is not aware of the fact that Iago is conditioning his mind. Iago sees that Othello is ready for his main attack so he executes his trickery. He declares that a person who is poor and content with his life is a happy person but a person who is rich and who always lives with fear thinking that he will lose what he has is a miserable person. Iago is conditioning Othello's mind since Othello is considered to be very rich as he is married to Desdemona but he will live with fear that one day he will lose Desdemona and that will make his life hell. Until that moment Othello could not think of being jealous of Desdemona. However, Iago managed to complicate his thoughts about his wife.

OTHELLO

Why, why is this?

Think'st thou I'd make a life of jealousy,

To follow still the changes of the moon

With fresh suspicions? No; To be once in doubt

Is to be resolved: exchange me for a goat

When I shall turn the business of my soul

To such exsufflicate and blown surmises,

Matching thy inference. 'Tis not to make me jealous

To say my wife is fair, feeds well, loves company,

Is free of speech, sings, plays, and dances;

Where virtue is, these are more virtuous:

Nor from mine own weak merits will I draw

The smallest fear or doubt of her revolt;

For she had eyes, and chose me. No, Iago;

I'll see before I doubt; when I doubt, prove;

And on the proof, there is no more but this, --

Away at once with love or jealousy! (III.3.959)

Othello's answer to Iago shows that he is quite disturbed by his implication.

Therefore, his first reaction is a question. He asks why Iago would believe that he will live a life of jealousy. Othello has just received new information which he would never had thought about. Festinger states that receiving new information could be a possible reason for an individual acting in a way that do not suit with what they believe in and that this situation can cause dissonance. Othello points out that there is nothing to be jealous about regarding Desdemona. He believes that she is a loyal wife and if he finds any evidence of Desdemona's

infidelity, he will not live the life of a cuckold and Iago could call him a goat. As seen from his words, his old belief which is Desdemona being loyal to him, clashes with this new implication of Iago's, that is Desdemona being unfaithful. To decrease the dissonance, Othello uses rationalization. He states that Desdemona is beautiful, eats well, loves company, speaks her mind, sings, plays and dances well. In addition, he wants Iago to understand that when a wife is faithful, these talents are no reason to feel jealous. Trying to be rational, he admits that he has weaker merits such as his age, or his not so handsome looks. However, he indicates that Desdemona saw him and chose him herself. Therefore, Othello insists on having proof of Desdemona's infidelity. Although the dissonance seems to have been decreased by making Iago know that Desdemona knowingly chose Othello despite his weaker merits, it is the request of proof that she is unfaithful indicates that Othello is not fully satisfied with his rationalization, but rather he had it decreased to an endurable level.

Iago hits the fatal blow with his misogynistic answer to Othello. He tells him to watch Desdemona closely especially when she is with Cassio since he is familiar with the Venetian way;

IAGO

...

I know my country disposition well;

In Venice they do let heaven see the pranks

They dare not show their husbands; their best conscience

Is not to leave't undone, but keep't unknown. (III.3.960)

With these words, Iago hits Othello's softest spot as he is not a Venetian and suggests that he is ignorant about the life of Venetian women. He states that Venetian women are skilful on cheating and the only compassion they have for their husbands are that they keep their affairs as a secret. Iago implies that Othello is a clueless foreigner, an Arab Barbarian and

Desdemona is a subtle Venetian woman. Iago adds that a woman who deceives her father is capable of deceiving her husband, which becomes the deadly strike that convinces Othello. Othello falls into Iago's trap as he pretends to know something but he does not want to share it. This creates a regret of getting married to Desdemona although there is no proof and merely Iago's words.

OTHELLO

Why did I marry?

This honest creature doubtless

Sees and knows more – much more – than he unfolds. (III.3.960)

The remorse he feels indicates cognitive dissonance since he is questioning his act of love. Interestingly, although there is no evidence of Desdemona being unfaithful, Othello having faith in Iago's words and suggestions, has started to believe that there might be more to the story that meets the eye which Iago 'subtly' hides. Othello, with no good reason, is displeased and the amount of sorrow that he is in can be seen in his soliloquy which starts with the feeling of inferiority. It creates distress and grows into the belief that Desdemona is unfaithful in which a greater displeasure is developed. Othello's character holds inconsistent elements at its core; his adoration of his past quests and ventures along with his martial pride and his future desire of happiness with Desdemona. Although this situation could have been balanced, Iago's interference with his happiness has confused him and created displeasure. In his following soliloquy, Othello discloses how he will resolve his cognitive dissonance.

OTHELLO

This fellow's of exceeding honesty,

And knows all qualities, with a learned spirit,

Of human dealings. If I do prove her haggard,

Though that her jesses were my dear heartstrings,

I'd whistle her off and let her down the wind,
 To prey at fortune. 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. I am abused; and my relief
 Must be to loathe her. Oh, 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 to great ones;
 Prerogated are they less than the base;
 'Tis destiny unshunnable, like death:
 Even then this forked plague is fated to us
 When we do quicken. Look where she comes.

Re-enter DESDEMONA and EMILIA

 If she be false, O, then heaven mocks itself!
 I'll not believe 't. (III.3.960)

The soliloquy starts by a praise of Iago. He is an individual who is knowledgeable about human behaviour and relationships. Othello uses the imagery of falconry⁵ to explain the relationship between himself and Desdemona. He declares that if there is proof of Desdemona's unfaithfulness, he will release the falcon although the strings are attached to his

⁵ According to the Cambridge Dictionary, 'falconry is the sport of hunting small animals and birds using falcons'. Popular in those days, the falcon would perch on your arm and there would be some strings attached to the falcon's ankle and to your arm. The owner would let the falcon fly but it could not escape because it would be tied to you. Here the falcon is Desdemona and the falconer Othello.

heart⁶ which indicates that Othello is ready to die. His solution for this dissonance is to release Desdemona and then accept death. In his short soliloquy above, Othello asks himself why he had married Desdemona which creates a dissonance since he is in love with his wife but suspects disloyalty. Here the dissonance increases and the solution for his dissonance is adding a new consonant, that is, death. Immediately, there appears for the first time in the play, a fear of inferiority. He talks about his deficiencies which could be the reason Desdemona had cheated on him. Perhaps Desdemona was disloyal because he is black, does not know how to talk like a courtier or act like one since a soldier only knows the ways of war. He also thinks that it might be of his old age. It seems that Othello is already under Iago's 'spell', as he echoes his language and ideas. According to the marriage bond, after marriage the woman belongs to the husband. Othello emphasizes the fact that although men are the owners of their wives, they cannot possess their sexual appetites. This is how Iago thinks of women; love is nothing but an appetite. Othello adds that he would rather be a toad than to share the person he loves. He believes that this circumstance is a part of his destiny since important men's wives betray them more than those of poor men. However, the moment Desdemona re-enters with Emilia, he remembers how much he is in love with her and adds that she looks so innocent and perfect that she cannot be a disloyal wife. Nevertheless, if she is a deceiver heaven must be making fun of itself because she looks so wonderful from the outside. The mistake of heaven would be putting evil inside such a beautiful woman. Othello chooses to set the falcon free and die out of heartbreak to solve his dissonance if he sees any proof of disloyalty. On the other hand, the moment he sees Desdemona, the dissonance strengthens because he cannot believe someone as beautiful as Desdemona would possess evil.

⁶ According to Elizabethan anatomy, our heart's strings are broken at the time of our death and that is how everybody dies. Thus, if Desdemona is attached to Othello's heart's strings, when she flies away, Othello will die.

Desdemona tells Othello that the noblemen of Cyprus whom Othello had invited for dinner awaits him. He claims to have a headache which is actually an allusion to cuckoldry⁷. Desdemona not aware of this allusion, genuinely believes that he has a headache and takes out the handkerchief which Othello gave her to wrap his head. However, since the handkerchief is not big enough Othello puts it aside and both do not pay any attention to it. Emilia who does pay attention, seizes the opportunity and grabs the handkerchief. She is happy to have found the first love token of Othello who had asked Desdemona to keep it forever. Iago had asked her many times to steal it and even wooed her to do so. This is a form of Emilia which is not so honest since she decides to keep the handkerchief although she loves Desdemona very much and knows how precious it is for her.

EMILIA

I am glad I have found this napkin:

This was her first remembrance from the Moor:

My wayward husband hath a hundred times

Woo'd me to steal it; but she so loves the token,

For he conjured her she should ever keep it,

That she reserves it ever more about her

To kiss and to talk to. I'll have the work ta'en out,

And give't Iago: what he will do with it

Heaven knows, not I;

I nothing but to please his fantasy. (III.3.961)

Emilia's first intention, as she states, is to copy the needlework on it and then give it to Iago. However, the moment she sees Iago she gives the handkerchief to him, betraying Desdemona's trust. Emilia's words do not accord with her action which indicates cognitive

⁷ In Shakespeare's time, the husbands of women who had cheated on them were imagined to have some sort of horns on their foreheads.

dissonance. Her motivation to decrease the dissonance steers her to rationalize her behaviour as she had already, before giving the handkerchief to Iago. She said that she was merely satisfying her husband's fantasy. It seems that Emilia could not even think that Iago would use the handkerchief for such an evil plan. But who would have?

As soon as Emilia leaves, Othello who is very upset and talking to himself of Desdemona's infidelity, re-enters. Othello is desperate to find proof of her disloyalty and as a piece of evidence Iago tells him that he shared a room with Cassio the night before.

IAGO

I do not like the office:

But, sith I am enter'd in this cause so far,

Prick'd to't by foolish honesty and love,

I will go on. I lay with Cassio lately;

And, being troubled with a raging tooth,

I could not sleep.

There are a kind of men so loose of soul,

That in their sleeps will mutter their affairs:

One of this kind is Cassio:

In sleep I heard him say 'Sweet Desdemona,

Let us be wary, let us hide our loves.'

And then, sir, would he gripe and wring my hand,

Cry 'O sweet creature!' and then kiss me hard,

As if he pluck'd up kisses by the roots

That grew upon my lips: laid his leg

Over my thigh, and sigh'd, and kiss'd, and then

Cried 'Cursed fate that gave thee to the Moor!' (III.3.962)

Othello asks Iago to give him real proof of Desdemona's infidelity and Iago improvises a story. For the sake of argument, if one could accept that Iago is telling the truth, his story correlates with the elements of episodic memory. He begins by asserting that he is not happy about his question but since he is associated with the matter so far and that he is foolishly honest and loves Othello, he agrees to tell him what he knows. Iago states that he had shared his room with Cassio recently and since he had a toothache he was not able to sleep. He adds that there are some people in the world who utter words in their sleep and talk about their affairs. He points out that Cassio is one of those people. In his sleep, Iago asserts that he had heard Cassio say 'Sweet Desdemona, let us be careful and hide our loves' (III.3.962). As if that was not enough, Cassio had seized his hand and kissed Iago despite the fact that he had a moustache, imagining that Iago was Desdemona. In addition, Cassio had made intimate physical contact with Iago and sighed as he kissed Iago. Finally he cried out 'I curse the fate that gave you to the Moor' (III.3.962). Othello, without concrete evidence falls into Iago's trap completely after Iago's story. The 'what' of the 3W theory requires the subject to be remembered which is the dream of Cassio. While the 'where' of the 3W Theory is a bedroom, the 'when' of the 3W Theory is clearly 'lately' and at night. On the assumption that Iago is being truthful, the experience that Iago had indicates autonoetic consciousness since he is cognizant of the event on a personal level. On the other hand, Iago gives this elaborate visual description to create an image of Desdemona and Cassio making love. This detailed description is too much for Othello and finally he breaks: 'O monstrous! monstrous!' (III.3. 962). Iago, then tells him that he saw Desdemona's handkerchief in Cassio's hands, wiping his beard. At this point, Othello is utterly sure that Desdemona is unfaithful and he transforms from a lover to a revenger. Since his heart is full of revenge, love is usurped by hatred. Othello asks Iago to kill Cassio in the following three days and finally makes Iago his lieutenant.

On the other hand, Desdemona who is not aware of anything, questions Emilia about her handkerchief but she lies and tells her that she did not see it. As soon as Othello enters, the cognitive dissonance is seen overtly as Othello states ‘Well, my good lady. (*aside*) O, hardness to dissemble! — How do you Desdemona?’ (III.4.963). He states that it is very hard to hide his anger as he has to pretend that he does not know anything about the ‘infidelity’. He is acting against his belief which causes dissonance. It seems that Othello is using self-affirmation to resolve his displeasure. Self-affirmation requires the feeling of being good and honest. People like to think that they are proper human beings. Othello seems to be passing on the idea that he is an honest and good person so he would not take action until he is quite sure of the circumstances. He is in a tough situation since he is constantly reminded of his promise by Desdemona that he was to speak with Cassio. From then on, every time Desdemona speaks of Cassio, Othello will be upset which confirms that Iago’s plan is working. Iago wants to use Desdemona’s graciousness to destroy the happiness of Othello.

As stated before, to confirm that Desdemona does not have the handkerchief that he gave her, Othello pretends to have a runny nose and asks Desdemona for it. However, Desdemona gives another one but Othello asks for the specific handkerchief which he had given her. Desdemona does not admit she had lost it but rather states that she does not have it with her. Othello explains the significance of the handkerchief.

OTHELLO

That’s a fault.

That handkerchief

Did an Egyptian to my mother give;

She was a charmer, and could almost read

The thoughts of people: she told her, while

she kept it,

'Twould make her amiable and subdue my father
 Entirely to her love, but if she lost it
 Or made gift of it, my father's eye
 Should hold her loathed and his spirits should hunt
 After new fancies: she, dying, gave it me;
 And bid me, when my fate would have me wive,
 To give it her. I did so: and take heed on't;
 Make it a darling like your precious eye;
 To lose't or give't away were such perdition
 As nothing else could match. (III.4.963)

There occurs autobiographical and episodic memory in Othello's comment. He talks about the background of the handkerchief by drawing attention to an Egyptian magician who could almost read minds. This charmer had given the handkerchief to Othello's mother and had told her that as long as she had it with her, her husband would be tame, obedient and in love with her. However, in the event of losing or giving away the handkerchief, her husband would loathe her and fall in love with another woman. Until this section of the story, as there is no evidence of when and where this conversation had happened, this part demonstrates autobiographical memory. However, in the following section, Othello tells how he became to own the handkerchief which indicates the occurrence of episodic memory since a personal experience is mentioned. In addition, the elements of the 3W Theory and auto-noetic awareness exhibits itself in the section where Othello explains how his mother handed down the handkerchief in her death bed. He recollects how his mother tells him to give the handkerchief to his wife once he is married. He points out that he had carried out his mother's wish. The handkerchief ('what' – 3W Theory) was given to Othello by his mother on her

deathbed when he was presumably a young boy ('when' – 3W Theory)⁸. Although in the play there is no specific indication where Othello is from, being a Moor makes him an African descendant which would ensure 'where' with regards to the 3W Theory. Othello continues with a warning. He tells Desdemona to be very careful and treat the handkerchief as if it were her precious eye. Finally he cautions her by asserting that losing it or giving it away would be such a curse that nothing would match it.

A quarrel starts between Desdemona and Othello. The more Desdemona tries to talk about Cassio, the more Othello gets angry and finally he is out of control and leaves her sight. Iago, insisting that Desdemona is the only person who can change Othello's mind, encourages Cassio to talk with her. Although Emilia hints that Othello might be jealous, out of purity or rather naivety, she believes that Othello might be angry about some other governmental issue. As soon as they leave, Bianca who is a courtesan and is in love with Cassio comes to find him. Cassio gives the handkerchief which he had found in his room. Although he does not know whose it is, he wants Bianca to copy the embroidery since the person who had left it in his room would soon ask for it.

Meanwhile, Iago and Othello are having a conversation before the castle. Iago misinforms Othello of how Cassio talks about Desdemona and himself being intimate which places Othello into an uncontrollable anger. To prove that he is telling the 'truth', Iago talks to Cassio about Bianca while Othello hides. Iago's real plan is to question Cassio about Bianca but Othello will think that he is talking about Desdemona.

⁸ In Act I scene III, Othello defends himself in front of the Duke of Venice and the senators regarding the reason of his marriage to Desdemona. He starts by explaining how his life was full of danger and as a child he was a slave. I presume that when he was captured he had already lost his mother since he asserts that he had told Brabantio of his dangerous affairs starting from his childhood.

IAGO

That's not amiss;

But yet keep time in all. Will you withdraw?

OTHELLO retires

Now will I question Cassio of Bianca,

A housewife that by selling her desires

Buys herself bread and clothes: it is a creature

That dotes on Cassio; as 'tis the strumpet's plague

To beguile many and be beguiled by one:

He, when he hears of her, cannot refrain

From the excess of laughter. Here he comes:

Re-enter CASSIO

As he shall smile, Othello shall go mad;

And his unbookish jealousy must construe

Poor Cassio's smiles, gestures, and light behaviour,

Quite in the wrong. How do you now, lieutenant? (IV.1.966)

Prior to this excerpt, Iago states that since Othello was asking for proof of Desdemona's infidelity, he is going to provide it. He is going to have a conversation with Cassio and meanwhile he will ask Othello to hide and listen. However, as stated before, his real plan is to question Cassio about Bianca, but Othello will think that he is talking about Desdemona. Othello is already furious when Iago tells him to hide. Iago presents his plans for the close future and states that he will act accordingly. This exhibits future episodic memory since Iago is concerned with a subjective time and event in the future. For a moment Iago is alone and he starts his soliloquy by mentioning his plan which is to question Cassio of Bianca. Out of the normal Iago shows compassion for Bianca and defines her as a housewife

who sells her desires to buy bread and clothes. He points out that Bianca is madly in love with Cassio which is a prostitute's ill destiny. She deceives many men but is deceived by only one, that is to say, she gives her heart to one. Iago adds that whenever Cassio hears of her, he will find it funny and this will make a good contribution to the plan. As he sees Cassio approaching, he predicts the events to come in his soliloquy. He believes that when Othello sees Cassio smiling, he will become furious and his ignorant jealousy will interpret Cassio's smiles, gestures, and unrestrained behaviour in a wrong way, that is, Othello will misunderstand whatever Cassio says and think that he is talking about Desdemona.

Making another addition to Iago's plan, Bianca appears under the influence of the green-eyed monster and gives the handkerchief back, accusing Cassio of taking that handkerchief from his other lover while all along Othello is watching and hearing the conversation.

BIANCA

Let the devil and his dam haunt you! What did you mean by that same handkerchief you gave me even now? I was a fine fool to take it. I must take out the work?--A likely piece of work, that you should find it in your chamber, and not know who left it there! This is some minx's token, and I must take out the work? There; give it your hobby-horse: wheresoever you had it, I'll take out no work on't. (IV.1.966)

Bianca, furious at Cassio questions him on what he means by giving her the handkerchief and requesting a replica of the needlework. She blames him of not telling the truth since she believes that it is not possible to find a woman's handkerchief in his room and not know who had left it there. She believes that it is a love token of a prostitute and he should give it back to her. It is overt that an episodic memory is recollected. The handkerchief ('what' – 3W

theory) was given to her by Cassio not so long ago⁹ ('when' – 3W theory), before the castle ('where' – 3W Theory). In addition, Bianca has experienced this event personally, thus there occurs auto-noetic awareness.

As Cassio leaves after Bianca, Othello advances with the idea of killing Cassio. Iago states that he could kill him for Othello and gives the idea of strangling Desdemona in their wedding bed where she had committed adultery. However, Othello is once again in a dissonance because he loves his wife and he praises her talents. While this domestic tragedy is going on, the Turkish threat is no longer there. Therefore, Lodovico who is a noble Venetian and the kinsman of Brabantio, has been sent to deliver a message to Othello. As he reads Desdemona explains the situation between Cassio and Othello, and requests Lodovico to speak with Othello to forgive him and give his lieutenancy back. Othello, disgusted with the idea that she can speak overtly about her lover, strikes her in front of Lodovico who is appalled. Adopting Iago's misogynistic attitude, he states that whenever a woman cries, a crocodile is born, suggesting that Desdemona is not truly crying but shedding crocodile tears.

Othello questions Emilia and asks her about Desdemona and Cassio but he does not believe her when she insists that Desdemona is honestly loyal. He also asks for Desdemona and questions her loyalty along with the accusation of being a woman of easy virtue. Not convinced, Othello leaves and Desdemona requests Emilia to lay her wedding sheets on her bed. This is important because it creates an image of wedding bed turning into a grave which is a common theme in Shakespeare's plays.

Roderigo finds Iago and is upset by the fact that he had not fulfilled his promises regarding Desdemona. Iago convinces Roderigo to kill Cassio so that he could unite with Desdemona, hoping both will kill each other during the fight. Meanwhile, Othello sends Desdemona to their bed chambers and asks her to be alone in the room. As she gets ready in

⁹ Act 3 scene 4, Cassio tells Bianca that he had found the handkerchief in his room and the person who had left it there would soon ask it back. Thus, asks her to copy the pattern on the handkerchief. It is a great contribution to Iago's plan.

her room with the help of Emilia, suddenly the idea of death occurs to her and tells Emilia that her request is to be shrouded with her wedding sheets.

Elsewhere, Roderigo attacks Cassio but cannot wound him because he is wearing an armour but Cassio fatally injures Roderigo. Taking advantage of the chaos, Iago wounds Cassio from the leg. Both Roderigo and Cassio are injured, and Lodovico and Gratiano hear them call for help while Iago pretends to have just come out of bed disturbed by the noise. Since it is dark Iago has the advantage and stabs Roderigo. Bianca hearing people shouting sees that Cassio is wounded and Iago accuses her of having something to do with his stabbing. Meanwhile back in Othello and Desdemona's bed chambers, Desdemona is asleep.

OTHELLO

It is the cause, it is the cause, my soul, --

Let me not name it to you, you chaste stars! --

It is the cause. Yet I'll not shed her blood;

Nor scar that whiter skin of hers than snow,

And smooth as monumental alabaster.

Yet she must die, else she'll betray more men.

Put out the light, and then put out the light:

If I quench thee, thou flaming minister,

I can again thy former light restore,

Should I repent me: But once put out thy light,

Thou cunning'st pattern of excelling nature,

I know not where is that Promethean heat

That can thy light relume. When I have plucked thy rose,

I cannot give it vital growth again.

It must needs wither: I'll smell thee on the tree.

Kissing her

Ah, balmy breath, that dost almost persuade
 Justice to break her sword! One more, one more.
 Be thus when thou art dead, and I will kill thee,
 And love thee after. One more, and that's the last:
 So sweet was ne'er so fatal. I must weep,
 But they are cruel tears: this sorrow's heavenly;
 It strikes where it doth love. She wakes. (V.2.973)

Othello's soliloquy starts with a strong repetition which signals that he is trying to remind himself why he must kill Desdemona. This is an indication of Othello's episodic memory: 'It is the cause, it is the cause, my soul' (V.2.973). Although the reader is not given specific elements of the cause, reasons which Othello believes to have happened can be recalled from past scenes in the play. He does not want to kill his wife but he conjures up memories of how he saw her sharing a smile with Casio, the missing handkerchief that Othello had given to Desdemona which is important because his mother had given it to him, and the information on adultery which had been told by his trusted ensign, Iago. He points out how he does not want to voice his reason, the adultery of his wife, to the virtuous stars. The soliloquy shows apparent dilemma as Othello finds reasons to kill her and reasons why he loves her. This is proof of the first assumption of the cognitive dissonance theory, that is, conflict arises discomfort if the actions do not match with one's beliefs. Therefore, Othello realizes this discomfort and a sense of incompatibility appears which motivates him to resolve it. The distress which creates motivation is the second assumption of the theory of cognitive dissonance. Othello chooses to change his perception of action. He changes the way he views his idea of killing Desdemona. In his words 'Let me not name it to you, you chaste stars!' (V.2.973), he alludes to the chaste stars which implicates that they cannot handle the news of

Desdemona's adultery. He thus points out the reason of his action to be. He asserts that he will not make her death bloody which indicates that he will strangle her and will not act violently which could ruin her beauty. He gives the reasons why by explaining how her skin is whiter than snow and how it is as smooth as a top-quality marble. He wants her physical beauty to remain thus does not want to scar her skin. This shows how Othello is fascinated by her, mostly of her white skin since in a way she resembles a goddess. On the one hand, he gives expression to his love and her beauty but on the other, he talks about death. He tries to justify his killing of Desdemona by stating that he is protecting men from Desdemona's actions and implies it is nothing personal. His argument for killing Desdemona begins with 'Yet she must die, else she'll betray more men.' (V.2.973). He presumes that if he does let her live or simply divorce her, she will betray her new partner. Then he makes a comparison between the candle light and Desdemona's light which is her life. He starts talking to the candle; if he puts out its light he can restore it however, he points out the fact that human light is not restorable by alluding to Prometheus. He makes another comparison in which he compares Desdemona to a rose. He indicates that when a rose is plucked it cannot grow anymore and smells Desdemona like a rose. As he kisses her he smells Desdemona's breath which almost changes his mind. He wants to believe that he represents Justice and kisses her more. Since he believes that he is justice, 'Justice to break her sword' (V.2.973), he feels determination to act on his duty. His mind gets carried away and thus wants her to be as beautiful as that moment when he murders her. He states that he will kill her and continue to love her. In addition to him believing that he is Justice, he believes his action will be divinely as he points out his tears being 'cruel' and his sorrow heavenly; 'But they are cruel tears: this sorrow's heavenly; / It strikes where it doth love.' (V.2.973). This is how he justifies his actions to be. He is in a dilemma because of his love and her beauty which he finds fascinating. In the end, killing someone who you love so much is compared to God punishing

a person in this world instead of sending that person to hell. Thus, he indicates that he loves Desdemona so much that he will punish her for her sin in this world so that she will not end up in hell. Although Othello dwells on how he loves Desdemona by comparing her white skin to snow and marble, and herself to a rose, he tries to find justification by trying to compare her to a candle light, but is defeated by the facts that he states. The battle between his heart and brain, is overt by the way he struggles for rationalization. It is apparent in this excerpt that there is a connection between Othello's personal memories and his dilemma regarding his decision to kill Desdemona which proves a correlation between the theories of episodic memory and cognitive dissonance.

Othello asks Desdemona to pray and confess her sin since he believes that he is compassionate and will not kill her soul. Desdemona for the first time is afraid of him and justifies her father Brabantio's words: 'And she, in spite of nature, / Of years, of country, credit, everything, / To fall in love with what she feared to look on?' (I.3.947). Othello smothers Desdemona and Emilia comes running to inform him of Roderigo's death and Cassio's injury. However, she hears Desdemona's last words which interestingly does not accuse her husband of her own murder. She believes that the only responsible person for her death is herself since she did not listen to her father and got married with a Moor. The Governor of Cyprus Montano, Desdemona's uncle Gratiano, and Iago arrive and see that Desdemona is dead. Othello admits killing her and does not regret it since he believes that she had cheated on him and Iago had confirmed this adultery. Emilia finally puts the pieces together and understands that Iago had this evil plan all along. She confesses that Iago begged her to steal the handkerchief and that she gave it to him. The moment Othello hears the truth he experiences cognitive dissonance since he had murdered his wife merely because he had believed in his 'honest' ensign.

OTHELLO

Are there no stones in heaven

But what serve for the thunder? – Precious villain! (V.2.976)

Othello wants the sky to send thunder which is full of stone since he wants doomsday to come. His feeling of guilt, astonishment and hate towards Iago and probably himself, motivates him to charge Iago who stabs Emilia and runs away. This change of action is most common in the moment of enlightenment with the intention to ease displeasure. Emilia dies next to her mistress. Othello takes out a Spanish made weapon and wounds Iago as soon as they catch and bring him back. Lodovico who feels sorry for Othello states that he is a victim of a damned slave, tricked by a villain. He does not know what to say to him. Othello answers in a very interesting way.

OTHELLO

Why, anything;

An honourable murderer, if you will,

For nought I did in hate, but all in honour. (V.2.976)

Although Othello does know that he was deceived into murdering Desdemona, he is still trying to rationalize what he had done by stating that he was an ‘honourable murderer’. The dissonance that he is experiencing is actually resolved in these few lines. He is aware that the murder of Desdemona is unacceptable especially that she is innocent. However, these lines imply that he was right to murder his wife since he thought that she was cheating. That is why he accepts to be called as ‘an honourable murderer’ as it was not a crime of hate. This rationalization of what he has done decreases dissonance and helps him to accept that he deserves to die.

Lodovico acts as a judge and states that Othello is stripped off of his power and command while Cassio becomes the ruler in Cyprus. Iago, on the other hand, is going to be

tortured and sentenced to prison for a very long time. Othello is to remain as a prisoner until the Venetian state is let known of his crimes and comes to a decision on what to do. As Lodovico gets ready to leave with the prisoners, Othello wants a final word.

OTHELLO

Soft you; a word or two before you go.

I have done the state some service, and they know't.

No more of that. I pray you, in your letters,

When you shall these unlucky deeds relate,

Speak of me as I am: nothing extenuate,

Nor set down aught in malice: then must you speak

Of one that loved not wisely but too well;

Of one not easily jealous, but being wrought

Perplex'd in the extreme; of one whose hand,

Like the base Indian, threw a pearl away

Richer than all his tribe: of one whose subdued eyes,

Albeit unused to the melting mood,

Drop tears as fast as the Arabian trees

Their medicinal gum. Set you down this;

And say besides, that in Aleppo once,

Where a malignant and a turban'd Turk

Beat a Venetian and traduced the state,

I took by the throat the circumcised dog,

And smote him, thus.

Stabs himself. (V.2.977)

Prior to this excerpt, as stated before, Lodovico announces that Cyprus is to be ruled by Cassio and Othello is to be taken back to Venice to stand trial while Iago is to be given the slowest and most painful death. Meanwhile, Othello requests to speak. He begins by asserting that he had done service for the Venetian state and that they are aware of this. He asks Lodovico and Gratiano to write the truth about him in their reports. He asks to be described as he is in the report; not to be palliated or exaggerated due to malice. He wants them to write how he loved so much but unwisely and although he was not easily jealous he was manipulated in to be jealous. He compares himself to the unwise Indian who does not know and appreciate the value of a pearl which is more expensive than his tribe and simply throws it away. He wants them to describe him as a person who was not very sentimental, yet was able to shed tears. He compares his tears to sweating Arabian trees which are used to make medicine. Othello recollects the moment he was in Aleppo where he saw an evil turbaned Turk beating a Venetian and insulting the Venetian state. He involves himself and grabs the Turk by the throat and stabs him. Othello identifies himself with the Turk and he stabs himself. Episodic memory requires auto-noetic consciousness which can be noted in Othello's visit to Aleppo, a city in today's Syria. Episodic memory also demands answers to the questions of 'what', 'when', and 'where' according to the 3W Theory. In the case of this excerpt, 'what' is connected to Othello stabbing a Turk who was beating up a Venetian, 'when' is while he was doing service to the Venetian state, and Aleppo is the place of occurrence which answers the question 'where'. Finally, it would be correct to add that according to many in the play, Othello was a barbarian although he wanted to believe that he was a part of the Venetian society. At the beginning of the play, Othello identified with being a Venetian but in the end, he equates himself with an evil Turk. As he dies, he lies down next to Desdemona and kisses her.

As a final note, before Othello is seen on stage, the audience depends on Roderigo's and Iago's racist descriptions. He is a Moor with 'thick-lips' (I.1.943) and lascivious which can be understood from Iago's report to Brabantio 'Even now, very now, an old black ram / Is tupping your white ewe' (I.1.943). The comments of negative racial stereotypes provide the information of Othello's victimization 'of the racist ideology everywhere visible in Venice, an ideology to which he is relentlessly subjected and which increasingly comes to define him as he internalizes it' (Adelman, 1997, p.125). He has identified with this idea so much that he is ready to believe his newly wedded wife whose skin is as white as snow 'And smooth as monumental alabaster' (V.2.973), could be disloyal to him. However, before he is deceived by Iago, Othello believes that 'despite his African ancestry, he is not an alien in the Venetian social hierarchy' (Comensoli, 2004, p.90). On the contrary, Othello is confident in his military service and knowledge which he provides for the Venetian state. However, the cognitive dissonance that seems to be connected to the racist ideology which he has been exposed to since he was a child, surfaces overtly as soon as he marries a Venetian senator's daughter. The root of his problems, displeasure, and his readily belief in his wife's disloyalty associates with an inferiority complex which was thrust upon him as a child. Although he was confident in marrying Desdemona and believed that he would be happy, Iago was able to manipulate him by using this inferiority complex. To decrease his dissonance, Othello mostly uses rationalization; as in 'For she had eyes, and chose me' (III.3.959) which makes it avert that his dissonance is linked with his inferiority complex which is associated with being exposed to racism.

5. COGNITIVE DISSONANCE AND EPISODIC MEMORY IN HAMLET BY WILLIAM SHAKESPEARE

The only moment Shakespeare considers the nature of art in the play *Hamlet* can be seen in Hamlet's idea of how an actor should act in a play: '... the purpose of playing, whose end, both at the first and now, was and is to hold, as 'twere, the mirror up to nature, to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure' (III.2.310). On the other hand, Levy points out that a standard mirror only reflects what it sees, yet the 'mimetic mirror' in *Hamlet* serves the course of change in which the main character modelled and this shapes the 'meaning of his own identity' (Levy, 1999, p.45). The continuous conflict of *taking action* and *ceasing to take action*, which is the foundation of most of the cognitive dissonance instances seen in *Hamlet*, occurs throughout the play. This act of indecisiveness, or rather, not being able to physically fulfil a belief or will, easily creates the greatest dissonance which is reduced or overcome by different strategies in the play.

On the other hand, *Hamlet* which 'reflects the intellectual, cultural, and ideological conflicts current at the time at which Shakespeare was writing it' (Lees-Jeffries, 2013, p.7) is concerned with episodic memory. The play begins with the memory of an apparition seen twice already and its resemblance to the late king and thus his memory in battle, and the reminder of Shakespeare's *Julius Caesar* that the audience is asked to remember which indicates that 'the audience too are being invited to participate in an act of remembering' (Lee-Jeffries, 2013, p.14-15). Throughout the play, Hamlet's continuous mourning of his father with the instances of his episodic memories reflects on his behaviour towards the uncle-king Claudius, and his mother-queen Gertrude along with everybody else around him. The concern with subjective time and event in the past, and future thinking determines complicated approaches to the circumstances within the play.

In this section of the study, the instances of cognitive dissonance and episodic memory is sought out from the play *Hamlet* within a summary to ensure unity in meaning. The play opens at the Elsinore Castle in Denmark on a platform where the soldiers stand watch at night. To relieve Francisco the soldier from his post, the officer Barnardo appears. As Francisco leaves Marcellus who is an officer and Horatio who is Prince Hamlet's friend and confidant arrive. It is understood that Barnardo had requested Horatio and Marcellus to be present since there had been a startling incident before and he wants them to see it too. These words of Marcellus below informs the audience that it is an apparition that they have seen.

MARCELLUS

Horatio says 'tis but our fantasy,
 And will not let belief take hold of him,
 Touching this dreaded sight twice seen of us.
 Therefore I have entreated him along
 With us to watch the minutes of this night,
 That if again this apparition come,
 He may approve our eyes and speak to it. (I.1.293)

From this excerpt it is overt that Marcellus and Horatio had discussed the apparition before and Horatio had stated that he does not believe in ghosts. Marcellus explains how Horatio thinks, that it is only their imagination which has had a hold of them. Since they had seen the ghost twice already Marcellus believes that it might come for the third time and Horatio who is a scholar, friend and confidant of Hamlet may see it with his own eyes and speak to it. It is apparent that Horatio, being an intellectual, does not give credence to ghosts and he is seemingly there to discredit the idea of it.

Episodic memory is explained as consciously recollecting, in which a person retrieves past experiences with an auto-noetic consciousness (Tulving, 2002). In this excerpt it is overt that Marcellus is recollecting a moment which he had with Horatio regarding the apparition. Although it is not exactly clear when this conversation had taken place, it is understood that the dialog had occurred after Marcellus had seen the supernatural manifestation twice already. It is also apparent that he has seen it while standing guard at the Elsinore castle at night. Since he is clarifying and giving details of what Horatio believes and feels about the apparition, it is evident that he is using his auto-noetic awareness as he recollects his memory which puts him directly to the exact moment in time. In this sense, although the exact time is not given, the excerpt accommodates the 'what, where, when (by placing the conversation of Marcellus and Horatio after they had seen the apparition twice and before the third watch) and auto-noetic consciousness' with the recollection of a specific personal memory which episodic memory requires.

BARNARDO

Last night of all,

When yond same star that's westward from the pole

Had made his course to illumine that part of heaven

Where now it burns, Marcellus and myself,

The bell then beating one, --

Enter Ghost (I.1.293)

In this excerpt, Barnardo is encouraged by Horatio to explain what had happened the night before as he does not believe in the apparition. Barnardo states that the ghost had appeared when the star, west to the North Star, had moved to the point which it stands now and the time was one o'clock in the morning. As he was going to unfold further, the ghost appears. Since Barnardo was with Marcellus when he had seen the apparition, similar to

Marcellus' excerpt there is evidence of episodic memory being recollected in his speech, which in addition, reveals the exact time of the occurrence. While the ghost being at the castle where Barnardo stands guard with Marcellus the night before at one o'clock in the morning provides answers to the 3W Theory, Barnardo's experience of seeing the apparition and the dialogue he had with Marcellus verifies the autonoetic consciousness instance. As soon as the apparition appears and its resemblance to the late King Hamlet is confirmed, Horatio is stunned.

HORATIO

Most like: it harrows me with fear and wonder. (I.1.293)

Prior to this meeting, Horatio had a strong belief which could not be shattered. Although the members of the king's guard had confirmed that they had seen the ghost twice now, Horatio had used trivialization as a strategy to reduce his cognitive dissonance and said that it was their imagination. However, as soon as he sees the apparition, he is horrified with the fact that it is real and that it resembles the late king. Another cognitive dissonance appears and to reduce this he simply believes his eyes and changes the way he thinks which is considered to be attitude change in the cognitive dissonance theory. This is seen in the excerpt below, where he swears that he would not have believed if he had not seen the ghost with his own eyes.

HORATIO

Before my God, I might not this believe

Without the sensible and true avouch

Of mine own eyes. (I.1.291)

Marcellus demands that Horatio speaks with the ghost since he is a scholar. Although he is astonished by the situation, he commands the ghost to speak but the ghost leaves.

Accepting the similarity of the ghost to Senior Hamlet, Horatio notices that it was wearing the late king's battle armour.

HORATIO

As thou art to thyself:

Such was the very armour he had on

When he the ambitious Norway combated;

So frown'd he once, when, in an angry parle,

He smote the sledded Polacks on the ice.

'Tis strange. (I.1.293)

As soon as Horatio sees the ghost with his own eyes, he is stunned by the fact that it is real and not the imagination of Marcellus and Barnardo. When Marcellus asks him if he thinks that the apparition looked like the king, he agrees and states that just as Marcellus looks like himself, the ghost is similar in appearance to the late king since it wears the very same armour which he had worn in the battle with the king of Norway and his countenance is similar with the way the late king frowned as he conversed angrily and fought with the men from Poland who tried to sled over ice. This detailed description of the late king gives evidence that Horatio had fought side by side to the late king and is able to recollect what the king was wearing and how he was frowning without hesitation since his auto-noetic consciousness is at work along with the 3W, that is to say, the 'what, when, and where' theory as Horatio remembers the armour from the Norway battle and the king's countenance when he attacked the Polacks on sleds.

MARCELLUS

Thus twice before, and jump at this dead hour,

With martial stalk hath he gone by our watch. (1.1.293)

It is overt that Marcellus is using his episodic memory to provide details of the ghost since he was there to experience both visits. He recollects the moments in which the apparition had visited them at night watch and states that it had appeared twice already wearing the same armour at the exact same time with a kind of military stride. The words Marcellus chooses to use ensures the information needed for the 3W theory and the auto-noetic awareness as he is the person to experience the visit of the apparition.

Horatio believes that the ghost is there to warn them of an approaching disaster that would happen in Denmark which could be a military attack. He explains how Senior Hamlet had conquered lands of Norway before and now the young Prince Fortinbras wants those lands back. As they speak, the ghost appears the second time and Horatio tries to speak with it again. As soon as the cock crows the ghost disappears without a word. Since they believe that the ghost very much resembles the late King Hamlet, they agree to tell Prince Hamlet about this apparition, thinking that it might speak to him.

In the morning, King Claudius gives a speech concerning his marriage to his late brother's wife. He states how sad he is as he had lost his brother but also how happy he is since he is married to the queen and that the members of aristocracy had given him consent for the marriage. In addition he talks about the young Prince Fortinbras who had sent a message requesting back the conquered lands. King Claudius dispatches two messengers to Norway telling him to keep the young prince under control. Then, Claudius turns his attention to Laertes who is the son of Lord Polonius. He lives in France normally but was in Denmark for Claudius's coronation. Laertes asks permission to return and his father Polonius accepts his offer and Claudius grants his request as well. As soon as Claudius is finished he turns his attention to Hamlet who is still wearing mourning clothes. While he asks why Hamlet is still unhappy, Gertrude tells Hamlet that he had mourned his father enough and that he should accept the reality of his father being gone. Trying to create a fatherly image, Claudius reminds

that all fathers die and their sons mourn them which is considered to be a dutiful sorrow. However, when mourning is done in excess, it is unbecoming, against religious beliefs and unmanly. He accuses Hamlet of acting like an uneducated person. He urges him to believe that his love for him is not any less than a father to his son and that he is the heir to the throne. Claudius and Gertrude ask him to stay and not go back to school in Wittenberg. As soon as Hamlet agrees to their request, Claudius decides to have a celebration in his honour and they leave followed by the court. As they all leave, Hamlet is alone. His first soliloquy contains suicidal thoughts. While he expresses his deep sorrow of his father's death, he exclaims his thoughts on his mother's swift marriage. He remembers his parents' love for each other and compares the late King Hamlet to the present King Claudius who he believes is the inferior one.

HAMLET

O, that this too, too sullied flesh would melt
 Thaw and resolve itself into a dew!
 Or that the Everlasting had not fix'd
 His canon 'gainst self-slaughter! O God!, God!
 How weary, stale, flat, and unprofitable,
 Seem to me all the uses of this world!
 Fie on't!, ah fie! 'tis an unweeded garden,
 That grows to seed; things rank and gross in nature
 Possess it merely. That it should come to this!
 But two months dead: nay, not so much, not two:
 So excellent a king; that was to this,
 Hyperion to a satyr; so loving to my mother
 That he might not beteem the winds of heaven

Visit her face too roughly. Heaven and earth!
 Must I remember? why, she would hang on him,
 As if increase of appetite had grown
 By what it fed on: and yet, within a month--
 Let me not think on't--Frailty, thy name is woman!--
 A little month, or ere those shoes were old
 With which she follow'd my poor father's body,
 Like Niobe, all tears:--why she, even she--
 O God! a beast, that wants discourse of reason,
 Would have mourn'd longer--married with my uncle,
 My father's brother, but no more like my father
 Than I to Hercules: within a month:
 Ere yet the salt of most unrighteous tears
 Had left the flushing in her galled eyes,
 She married. O, most wicked speed, to post
 With such dexterity to incestuous sheets!
 It is not nor it cannot come to good:
 But break, my heart; for I must hold my tongue. (I.2.296)

Hamlet's first soliloquy exhibits his obsession with death as his words indicate his death wish. He expresses loss of hope, world-weariness and shows a tendency to commit suicide. His first two lines state that he wants his body to melt and dissolve into dew. However, although he is feeling suicidal, he is aware of the fact that he cannot pursue his wish since it is a sin to commit suicide. Thus, he wishes that God had not forbidden suicide in his following lines. In the play the idea of suicide is brought to the attention of the audience in other places as well, such as Hamlet's 'To be or not to be' soliloquy and in detail regarding

Ophelia's burial which strengthens the notion that the act of suicide is frowned upon in the Elizabethan era. It seems that if Hamlet knew committing suicide would not deliver his soul to hell, he would perform the act. He believes that life is useless and offers no joy or happiness which might be a suggestion of devaluing action despite his popularity, status in life, and youth. Harold Bloom states that the spiritual anguish that Hamlet experiences 'transcends a father's murder, a mother's hasty marriage, and all the miasma of Elsinore's corruption' (Bloom, 1998, p.430). In addition, Bloom points out that Hamlet's melancholia in the acts I to IV are different from the final act which indicate transformation, or in Bloom's words; the nature of Hamlet's personality being metamorphic (Bloom, 1998). After stating that there is nothing good in the world, Hamlet compares the world to a garden that contains wild plants – 'unweeded garden' – which is a metaphor for corruption. By making this comparison Hamlet is also pointing out the immediate problem, that is to say, Hamlet is referring to the state of Denmark as well; the hasty marriage of his mother to Hamlet's uncle and the death of his father. This leads him to remember how his mother and father were in love. On the other hand, he also remembers how his mother was so quick to marry his uncle since it had only been two months of his father's passing. He compares his late father to Hyperion, the Greek God known to be a Titan, and his uncle to a satyr, a half man half goat which is known for its sensuality and lasciviousness. He explains the extent of his father's love towards his mother by stating that his father loved his mother so much that he would not even allow the winds of heaven and earth touch her face harshly. He remembers the mutual love between his parents and how the more his mother would be with his father, the more she would want to be with him. Although his mother exhibited endless love towards his father, Hamlet is astonished by the fact that she had married his uncle in such a short time that the shoes that she had worn to her husband's funeral had not even worn down. The theory of episodic memory claims that one consciously recollects the past experiences with an

autonoetic awareness. It is seen in this excerpt that Hamlet remembers his father and his love towards his mother since he retrieves the moments of love which he had witnessed in the past, one being how he sheltered her from rough winds at the orchard maybe. Although there is no indication of how the king had protected the queen from harsh winds, it is clear that this is one of Hamlet's autobiographical memories. He also painfully recollects how much his mother loved his father and could not stay apart from him. It is overt that Hamlet has been a witness to the love between his parents which seems to pass before his eyes as he speaks. An episodic memory occurs with the marriage of his mother to his uncle as he had witnessed that also (what – 3W Theory). The marriage happens right after the death of his father, an episodic memory, which Hamlet indicates that it had not even been two months (when – 3W Theory) at Denmark (where – 3W Theory).

In a misogynistic way he personifies weakness and defines it as women being weak, asserting that his mother was not strong enough to refuse Claudius' proposal. Although Hamlet is desperately trying to forget, he compares his mother's tears to Niobe's who is from the Greek Mythology. Niobe is the proud queen of Thebes who had fourteen children. She made the mistake of boasting about how more lovely they were than Leto's children; Diana and Apollo. Since vanity is not liked by the gods, Leto orders Apollo and Diana to murder Niobe's children and Zeus transforms Niobe into stone in which tears could be seen running (Mabillard, 1999). Hamlet is trying to indicate how much his mother grieved after his father's death by comparing her to Niobe, yet still married too soon. Hamlet is puzzled by the fact that his mother had married a person who had opposite characteristics from his father. In addition, he believes that his mother's period of mourning was so short that even an animal without a soul would have mourned more. Exhibiting disgust, since he believes that their marriage is incest-like, he defends the idea that Claudius is anything but his father, just like he is when compared to Hercules the Greek hero and adds that his mother could not even wait until her

tears were dry. Hamlet finishes his soliloquy by pointing out that the marriage of her mother is against any kind of morality and that it breaks his heart because he must not utter his thoughts. Therefore, this moment of silencing the self creates an inconsistency since it appears that Hamlet wants to shout out his feelings and thoughts from the mountain tops but must 'hold his tongue'. This may be either because he does not believe that anyone would support his ideas or it might be simply because he does not know what to do. Although how he will resolve this inconsistency is not provided in the soliloquy, a few moments later he will be informed of the ghost that Horatio, Marcellus, and Barnardo had seen and a new positive consonance will be added to his belief system, that is to say, Hamlet will take an oath to revenge his father's death. Thus, the action of 'holding his tongue' will no longer appear to be inconsistent with his thoughts, but rather be a tool for his plans. Meanwhile, Horatio, Marcellus, and Barnardo enters. Hamlet who is happy to see his close friend Horatio from the university in Wittenberg, asks him the reason for his arrival to Denmark. Although Horatio states that he came to his father's funeral, Hamlet sarcastically points out that he came for his mother's wedding, emphasizing how close the two events had occurred. After this conversation Horatio tells Hamlet about the ghost which seems to have similar features of his late father.

HORATIO

Two nights together had these gentlemen,
 Marcellus and Barnardo, on their watch,
 In the dead waste and middle of the night,
 Been thus encounter'd. A figure like your father,
 Armed at point exactly, cap-a-pe,
 Appears before them, and with solemn march
 Goes slow and stately by them: thrice he walk'd

By their oppress'd and fear-surprised eyes,
 Within his truncheon's length; whilst they, distilled
 Almost to jelly with the act of fear,
 Stand dumb and speak not to him. This to me
 In dreadful secrecy impart they did;
 And I with them the third night kept the watch;
 Where, as they had deliver'd, both in time,
 Form of the thing, each word made true and good,
 The apparition comes: I knew your father;
 These hands are not more like. (I.2.296)

Horatio talks about the ghost which had visited the battlements thrice already. The excerpt includes autobiographical memory and episodic memory together. Horatio recollects the moment he had spoken with Marcellus and Barnardo who reported the apparition which they saw at their night watch. The act of telling this to Hamlet falls into autobiographical memory while the act of telling Hamlet what he had experienced the third night when he had decided to see for himself is an indication of episodic memory. Horatio informs Hamlet that for two straight nights Marcellus and Barnardo encountered a ghost which looked like Hamlet's father during their night watch. He describes the apparition as wearing an armour from head to toe and states that it had a slow grave march. He asserts that it had walked thrice by them, making them too frightened to move or speak. He explains that they had approached Horatio in secrecy and that he joined them on the third night. He also affirms that whatever they had told him about the apparition was true. Horatio claims that since he knows the late king, the ghost resembles him as much as his hands do to each other, in the effort to exhibit the strength of the likeness. After this information, naturally Hamlet asks if Horatio had

spoken with the apparition which starts a conversation that investigates the episodic memory of Horatio, Marcellus, and Barnardo.

HORATIO

My lord, I did;

But answer made it none: yet once methought

It lifted up its head and did address

Itself to motion, like as it would speak;

But even then the morning cock crew loud,

And at the sound it shrunk in haste away,

And vanish'd from our sight. (I.2.297)

To improve the analysis of this excerpt, one may look at the moment Horatio encounters the apparition in which Samuel Johnson praises Horatio's way of communication: 'The speech of Horatio to the spectre is very elegant and noble, and congruous to the common traditions of the causes of apparitions' (Johnson, 2005, p.9). Horatio: ... If thou hast any sound or use of voice, / Speak to me. / If there be any good thing to be done / That may to thee do ease, and grace to me, / Speak to me; / If thou art privy to thy country's fate, / Which, happily, foreknowing may avoid, / Oh, speak; / Or if thou hast uphoarded in thy life / Extorted treasure in the womb of earth, / For which they say you spirits oft walk in death, / Speak of it, Stay and speak. (I.1.294) Horatio is pleading the ghost to speak if it is able to. He asks the ghost to inform him of any deed that can be done to ease it and do honor to Horatio himself. He beseeches the apparition to speak if there is any knowledge that is of importance for the well-being of the county or if it had any treasure buried away which would generally be the reason of spirits walking among the living.

As Horatio converses with Hamlet, he remembers that the moment he encounters the apparition is the night before at the battlements during the night watch. Since he is the one to

experience the occurrence, he is able to mind travel to the past and re-live the moment with the aid of his episodic memory. Recollecting the moment he encountered the spectre, Horatio confirms in this excerpt that he had tried to speak with the ghost. He interprets the way the apparition acts and believes that it was about to say something. The ghost lifts its head and seems that it is about to speak but at that moment the rooster crows out loud which leads the apparition to escape swiftly. Hamlet, intrigued about the event, investigates further by asking detailed questions which aids in recollecting the moment of encounter. Apart from the ghost being dressed to battle from tip to toe, his countenance being sorrowful and pale the audience is informed that the apparition had a grey beard which truly resembled the late king.

HAMLET

Arm'd, say you?

MARCELLUS, BARNARDO

Arm'd, my lord.

HAMLET

From top to toe?

MARCELLUS, BARNARDO

My lord, from head to foot.

HAMLET

Then saw you not his face?

HORATIO

O yes, my lord; He wore his beaver up.

HAMLET

What, look'd he frowningly?

HORATIO

A countenance more in sorrow than in anger.

HAMLET

Pale or red?

HORATIO

Nay, very pale.

HAMLET

And fix'd his eyes upon you?

HORATIO

Most constantly.

HAMLET

I would I had been there.

HORATIO

It would have much amazed you.

HAMLET

Very like, very like. Stay'd it long?

HORATIO

While one with moderate haste might tell a hundred.

MARCELLUS, BARNARDO

Longer, longer.

HORATIO

Not when I saw 't.

HAMLET

His beard was grizzled--no?

HORATIO

It was, as I have seen it in his life,

A sable silver'd. (I.2.297)

Astonished, Hamlet decides to meet them at night to see if the ghost would speak with him. In Polonius's house while Laertes prepares for France he has a conversation with his sister Ophelia. He warns her about falling in love with Hamlet because he is a prince and he is not able to love her in an honourable way even if he wanted to since Hamlet is liable not only for his own emotions but also for his status as a prince which might be an obstacle when marriage is considered. As they speak Polonius enters to bid farewell and counsels Laertes against wrong practices. When Laertes leaves Polonius asks Ophelia what they had talked about and she tells him. Likewise, Polonius gives advice to Ophelia as they talk about Hamlet's affection towards Ophelia. Polonius as a father is disappointed and wants Ophelia to be careful since he believes that Ophelia is inexperienced and warns her not to be so naive. Although Ophelia seems to be sure of Hamlet's affection, Polonius tries to make Ophelia understand that Hamlet thinks of her as a whim. Ophelia trusts her father's opinion more than her own. Polonius is worried about his reputation and thus he warns her if Hamlet does not marry her, everyone will believe that he is a fool. He advises Ophelia to offer herself at a higher rate and not be easy as she is the daughter of Polonius. Ophelia within the effort to somehow make his father believe states;

OPHELIA

My lord, he hath importuned me with love

In honorable fashion. (I.3.298)

Ophelia who believes that Hamlet would honor his words, recollects the moment he had declared his love in an honorable manner. However, Polonius warns that manners are changeable. To support her case Ophelia recollects the moment how Hamlet strengthened his words of love by vowing in the heavens name.

OPHELIA

And hath given countenance to his speech, my lord,

With almost all the holy vows of heaven. (I.3.298)

Although the play does not provide the exact time and place of Hamlet and Ophelia's encounter, it is overt that Ophelia uses her episodic memory to recollect the specific moments as she uses autonoetic awareness which ensures mental travel to that specific moment in time providing evidence, that is to say, causing her to remember the vows that Hamlet had made and how he persisted of his love only in an honorable manner.

Meanwhile, Hamlet is with Horatio and Marcellus, keeping watch at the platform and waiting for the ghost to show itself. As they wait a flourish of trumpets, and ordnance is shot off and Hamlet explains that Claudius is engaging in a noisy social gathering which is a Danish custom that Hamlet thinks should not be executed anymore as this festivity makes Denmark look less impressive compared to other nations. Then the ghost shows itself and beckons Hamlet to follow. Although Hamlet's companions warn him not to go, he does not listen to them as he does not care whether he lives or dies. After a while Horatio and Marcellus decide to follow Hamlet. However, on the other side of the platform the ghost tells Hamlet everything. It demands revenge for his death and adds that all murders are foul, but this is the most foul, strange, and unnatural.

GHOST

I find thee apt;

And duller shouldst thou be than the fat weed

That roots itself in ease on Lethe wharf,

Wouldst thou not stir in this. Now, Hamlet, hear:

'Tis given out that, sleeping in my orchard,

A serpent stung me; so the whole ear of Denmark

Is by a forged process of my death
 Rankly abused: but know, thou noble youth,
 The serpent that did sting thy father's life
 Now wears his crown. (I.5.300)

Although the idea of ghosts having an autobiographical and episodic memory is probably controversial, for the sake of the argument, according to this excerpt, the ghost recollects the moment of its death and how it was officially explained. After stating that it was murdered in a most unnatural way, Hamlet without knowing who had done the deed vows to avenge it swiftly which gladdens the ghost. It asserts that after hearing what had really happened to him Hamlet would be as useless as the weeds on the shores of Lethe if he showed unwillingness to take revenge. He adds that the people of Denmark were lied to since the official explanation was death by a serpent attack while he slept at the orchard which falls under autobiographical memory since he is delivering the information that he had heard. Showing wit, the ghost accepts that a serpent had stung it and it is actually wearing the crown which indicates episodic memory as he had experienced the moment (assuming that he was not dead the moment he was poisoned and endured severe pain before he died). When the ghost finishes explaining in detail how the murder had occurred, Hamlet appalled, cries out:

HAMLET

O my prophetic soul! My uncle! (I.5.300)

The reaction that Hamlet gives to the accusations of his uncle murdering his father the King Hamlet, reveals that he had suspected this all along. This strongly proves that Hamlet experienced cognitive dissonance as in his first soliloquy he is disgusted with the idea of how his mother had married his uncle in less than two months. She, who loved her husband so much, married his father's brother so quickly. She got married before the funeral shoes were

worn down. Her period of mourning was so short that even an animal which does not have any reason would have mourned more. Although Hamlet believes that it is against any kind of morality and that his heart is broken, he decides not to talk about this. In his soliloquy, Hamlet expresses what he thinks of the situation. It is overt that he suspects of something 'foul'. Since he is forced to accept the marriage of his mother and uncle publicly, and is sceptical of the speed of the marriage, Hamlet suffers cognitive dissonance. Until he had spoken with the ghost, it seems that he had used one of the strategies of dissonance change to forget about the murder of his father although he had suspected at heart that Claudius, his uncle had a hand in the murder. That is why Shakespeare uses the word 'prophetic' here to mark that Hamlet had been suspecting that his uncle had killed his father all along.

After Hamlet's painful sigh, the ghost continues:

GHOST

Ay, that incestuous, that adulterate beast,
 With witchcraft of his wit, with traitorous gifts,--
 O wicked wit and gifts, that have the power
 So to seduce!--won to his shameful lust
 The will of my most seeming-virtuous queen:
 O Hamlet, what a falling off was there!
 From me, whose love was of that dignity
 That it went hand in hand even with the vow
 I made to her in marriage, and to decline
 Upon a wretch whose natural gifts were poor
 To those of mine!
 But virtue, as it never will be moved,
 Though lewdness court it in a shape of heaven,

So lust, though to a radiant angel link'd,
Will sate itself in a celestial bed,
And prey on garbage.
But, soft! methinks I scent the morning air;
Brief let me be. Sleeping within my orchard,
My custom always of the afternoon,
Upon my secure hour thy uncle stole,
With juice of cursed hebenon in a vial,
And in the porches of my ears did pour
The leperous distilment; whose effect
Holds such an enmity with blood of man
That swift as quicksilver it courses through
The natural gates and alleys of the body,
And with a sudden vigour doth posset
And curd, like eager droppings into milk,
The thin and wholesome blood: so did it mine;
And a most instant tetter bark'd about,
Most lazar-like, with vile and loathsome crust,
All my smooth body.
Thus was I, sleeping, by a brother's hand
Of life, of crown, of queen at once dispatched,
Cut off even in the blossoms of my sin,
Unhousel'd, disappointed, unanel'd.
No reckoning made, but sent to my account
With all my imperfections on my head:

O, horrible! O, horrible! most horrible!
 If thou hast nature in thee, bear it not;
 Let not the royal bed of Denmark be
 A couch for luxury and damned incest.
 But, howsoever thou pursuest this act,
 Taint not thy mind, nor let thy soul contrive
 Against thy mother aught: leave her to heaven
 And to those thorns that in her bosom lodge,
 To prick and sting her. Fare thee well at once!
 The glow-worm shows the matin to be near,
 And 'gins to pale his uneffectual fire:
 Adieu, adieu! Hamlet, remember me. (I.5.300)

This excerpt begins with uneasiness for the audience as the ghost uses the word 'adulterate' which suggests that the late king had suspected the relationship between his wife and brother when he was alive and this places the queen in an abhorrent situation although it is not mentioned anywhere else in the play. The ghost claims that Claudius had seduced the queen with his cunning words and presents. He believes that the love affair is based on lust and defines the queen as 'seeming-virtuous' which might either be that the ghost knew about the relationship or that the ghost is upset that the queen had married too soon after his death. He shows his distress by stating that the queen had fallen from a high place to a lower since she was married to the true king of Denmark but she chose to decline in standards. The ghost describes his love as the opposite of Claudius' by asserting that his love was a virtuous love that was based on feelings and adds that it cannot accept how Claudius was preferred instead of him since even the natural gifts bestowed by God were poorer than his. As the ghost continues its accusations he argues that a truly virtuous person would never be seduced even

if immorality had disguised itself as an angel. Thus, true virtue is never seduced. The ghost points out that lust would look for pleasure in the pure, and garbage. By using personification of virtue and lust, and metaphors like garbage, the ghost is trying to demonstrate how virtuous he is and how lustful and weak Claudius is although it is the one to be in purgatory waiting to be purged of its sins. Until this part of its speech the ghost gives voice to its feelings of despair. As the morning approaches, the ghost is reminded to be swift in its speech and thus it starts to explain what had truly happened. The ghost consciously retrieves the past experience in detail and recollects the moment he was murdered by his brother Claudius which indicates that it is using its episodic memory. As he was taking a nap in his garden in which he does every afternoon, poison was poured into his ear by Claudius. The use of 'secure hour' indicates how heinous the crime is, because killing someone in their sleep is the worst crime since the person is defenceless. The ghost describes the poison as working 'swift as quicksilver' which is known as mercury. It thickens the blood like acidic drops when poured into milk. The poison had such an effect on the king's skin that his smooth body resembled the bark of a tree, alike a person who is afflicted with leprosy. The ghost finalizes the recollection of his murder by putting emphasis on 'sleep' and 'his brother' as he states that he was deprived of his life, crown, and queen by his brother while he was sleeping by his brother. The details of the murder does accommodate the theory's 3W and autonoetic awareness elements, thus is considered to be an episodic memory. The ghost in addition asserts that he was robbed of his right to ask penance for his sins which the ghost believes that is the reason for him being at purgatory. Therefore, the ghost asserts that if Hamlet has nature, that is, if Hamlet is a true son, he will avenge him for his country Denmark and for his father. However, the ghost has one condition and that is not to hurt his mother as it wants heaven and her own conscience to punish her 'leave her to heaven' (I.5.300). As the morning is near, the

ghost says his farewells and tells Hamlet to remember it which indicates that not only does it want Hamlet to remember his father, but it also wants him to remember his duty as a true son.

Hamlet takes an oath to revenge his father. When Horatio and Marcellus arrive he makes them swear not to talk about this situation to anyone. He tells them that from that moment on they will be seeing a different Hamlet who pretends to be mad and when they see him behave in a strange manner Hamlet wants them not to imply why he is like that. As they talk the ghost's voice echoes three times ordering them to 'swear' and finally they do.

Later in Polonius's house, he gives instructions to his servant Reynaldo of what to do when he reaches France. Polonius is sending money and written notes to Laertes. He wants Reynaldo to learn about Laertes's personal life. As he leaves for France, Ophelia enters the room confused and tells Polonius that Hamlet spoke with her in a rather unaccustomed way and acted oddly.

OPHELIA

My lord, as I was sewing in my closet,
 Lord Hamlet, with his doublet all unbraced;
 No hat upon his head; his stockings foul'd,
 Ungarter'd, and down-gyved to his ankle;
 Pale as his shirt; his knees knocking each other;
 And with a look so piteous in purport
 As if he had been loosed out of hell
 To speak of horrors,--he comes before me. (II.1.302)

In this excerpt, Ophelia and her father Polonius are talking about Hamlet's madness which is the first narration on how he acts as a mad man. Although it seems that the incident just had happened, it is with the help of episodic memory that Ophelia is able to recollect the details of the moment. The moment of confrontation provides elements of episodic memory

since there is information of what is remembered, when it had occurred, where the event had happened, and subjective detail that relates to autonotic consciousness. She states that while she was at her room sewing, Hamlet appears with his jacket unbraced (he is a prince it should be fitted perfectly), without a hat (presumably being without a hat is rude especially before a lady in that era), stockings unstrung and down at the ankle, his skin pale as his shirt, knees shaking, and the expression on his face seemingly saying that he had been to hell and back.

Ophelia continues after her father asks what Hamlet had said. She explains:

OPHELIA

He took me by the wrist and held me hard;
 Then goes he to the length of all his arm;
 And, with his other hand thus o'er his brow,
 He falls to such perusal of my face
 As he would draw it. Long stayed he so;
 At last, a little shaking of mine arm
 And thrice his head thus waving up and down,
 He raised a sigh so piteous and profound
 As it did seem to shatter all his bulk
 And end his being: that done, he lets me go:
 And, with his head over his shoulder turn'd,
 He seem'd to find his way without his eyes;
 For out o' doors he went without their helps,
 And, to the last, bended their light on me. (II.1.302-303)

Hamlet grabs Ophelia by her wrist harshly and takes a step back at arms-length. With his other hand at his brow, he gazes at her face for a long time as if he is going to draw a picture of her. Finally, he nods three times after shaking her arm and sighs as if it is the end of

his life. As he releases her, Hamlet leaves the room without looking where he is going, his eyes fixed on Ophelia. Hamlet's madness is never for nothing. It seems that Hamlet, without using his words is trying to say something. 'Are you the Ophelia that I know?' when he grabs her by the wrist, and when he lets go of her arm, 'I am breaking-up with you'. This act of 'madness' is what he had promised that he would do earlier. Therefore, instead of talking about the break-up which Polonius asked Ophelia to do, he prefers to act in a bizarre way to strengthen the idea that he had gone mad.

When Polonius asks if she had obeyed him and rejected Hamlet, she, being a dutiful daughter, states that she had refused to take his letters and denied his wish to see her.

OPHELIA

No, my good lord, but, as you did command,

I did repel his fetters and denied

His access to me. (II.1.303)

Since Ophelia was ordered by her father to distance herself from Hamlet, Polonius suspects that this yearning had made Hamlet mad. Polonius now genuinely believes that Hamlet is in love with Ophelia. Thus he says:

POLONIUS

That hath made him mad.

I am sorry that with better heed and judgement

I had not quoted him: I fear'd he did but trifle,

And meant to wreck thee; but, beshrew my jealousy!

By heaven, it is as proper to our age

To cast beyond ourselves in our opinions

As it is common for the younger sort

To lack discretion. Come, go we to the king:

This must be known; which, being kept close, might move
 More grief to hide than hate to utter love. (II.1.303)

In this excerpt, Polonius regrets that he had told Ophelia to stay away from Hamlet and not to spend as much time as she used to with him and not to allow him to see her whenever he requests. Since Ophelia had done what her father had asked her to do, Polonius believes that the reason for Hamlet going mad is connected to how much he is in love with Ophelia and how she had treated him. The moment Ophelia describes Hamlet's actions, Polonius experiences cognitive dissonance. He had told his daughter to stay away from Hamlet but this had unintended consequences. He feels remorse of his lack of judgement but justifies his action by stating that he thought Hamlet would become intimate with Ophelia and stain her honour. To decrease his dissonance Polonius changes his belief and now he thinks that Hamlet has literally lost his mind because of Ophelia's actions and thus he wants the king to know of the situation so that he does not get in trouble.

At the same time, Claudius and Gertrude welcome Rosencrantz and Guildenstern who are friends of Hamlet's from Wittenberg. They have been summoned to find a way to change Hamlet's mood to the better and find out the cause of his distress. As Rosencrantz and Guildenstern agree to help and leave, Polonius arrives to announce that the ambassadors which Claudius had sent to Norway had arrived. King Norway sends a message stating that he had arranged the young Prince Fortinbras to attack the Poles instead of the Danes and requests a safe pass through Danish lands. The king agrees to talk about the situation later. Polonius asserts that Hamlet is mad because of his feelings towards Ophelia and that he knows this to be true since the moment he prohibited Ophelia to meet or speak with Hamlet, he had gone mad.

POLONIUS

I would fain prove so. But what might you think,
When I had seen this hot love on the wing--
As I perceived it, I must tell you that,
Before my daughter told me--what might you,
Or my dear majesty your queen here, think,
If I had play'd the desk or table-book,
Or given my heart a winking, mute and dumb,
Or look'd upon this love with idle sight;
What might you think? No, I went round to work,
And my young mistress thus I did bespeak:
'Lord Hamlet is a prince, out of thy star;
This must not be:' and then I prescripts gave her,
That she should lock herself from his resort,
Admit no messengers, receive no tokens.
Which done, she took the fruits of my advice;
And he, repulsed--a short tale to make--
Fell into a sadness, then into a fast,
Thence to a watch, thence into a weakness,
Thence to a lightness, and, by this declension,
Into the madness wherein now he raves,
And all we mourn for. (II.2.304)

Before this excerpt Polonius reads a letter to Claudius and Gertrude which Hamlet had written to Ophelia and which she had given him in 'obedience'. In the letter, Hamlet declares his love and assures her not to doubt his love for her and adds that as long as he lives he will

love her. Polonius claims that Hamlet has gone mad because Ophelia had ended her relationship with him. When Claudius asks the nature of the relationship, Polonius who is obsessed with his reputation wants to happily prove that he is an honourable man whose daughter is obedient. He states that he had suspected the relationship between Hamlet and Ophelia even before Ophelia had told him. He asks what the queen and king would have thought of him if he had not acted on his suspicion and had said nothing. He confirms that he had spoken to Ophelia straight away and recollects the moment of their conversation with the aid of his episodic memory. The conversation with Ophelia ensures elements of episodic memory since Polonius is able to tell what he had said to Ophelia and vice versa; when the event had happened which was as soon as Ophelia had told him, where the event had happened which is at Polonius' house, and autonoetic awareness since he is the one to have experienced it. Although it was Laertes who had told Ophelia that Hamlet is a prince and that she should be careful, Polonius claims that he had told Ophelia that Hamlet is a prince and that they are not at the same rank and therefore the relationship had to end. Polonius adds that he told her not to see him, not to receive any messages and accept any presents, in which Ophelia obeyed. In return, Hamlet full of grief, stopped eating and weakened which transformed into madness. And now everyone is unhappy for him.

To prove his allegation of Hamlet being mad because of his rejection from Ophelia, Polonius suggests that Ophelia meets Hamlet posing as an accident, and through their talk Claudius and Polonius hide behind an arras and listen to see if Hamlet's madness is really about his love for Ophelia. Polonius comes across Hamlet as he is reading a book as soon as the king and queen leaves. As Hamlet is exhibiting his acting skills on madness, Guildenstern and Rosencrantz appear. While they discuss recent matters, Hamlet suspects that they were summoned by the king and queen and eventually they confess that he is correct. Rosencrantz informs Hamlet that a touring company of actors are coming to Elsinore and Hamlet

welcomes them to stay while asking them to perform a play to catch the conscience of the king. As they arrive Hamlet requests one of the players to give him a speech regarding the death of the Trojan King Priam and Queen Hecuba. Hamlet asks the players if they could play a tragedy named *The Murder of Gonzago* and has a special request. He requests if he could write a passage for the play which they would apply. This is one of Hamlet's tests to figure out if Claudius murdered his father. When everyone leaves, Hamlet who is upset starts his soliloquy:

HAMLET

Ay, so, God be wi' ye;

Exeunt ROSENCRANTZ and GUILDENSTERN

Now I am alone.

O, what a rogue and peasant slave am I!

Is it not monstrous that this player here,

But in a fiction, in a dream of passion,

Could force his soul so to his own conceit

That from her working all his visage wann'd,

Tears in his eyes, distraction in's aspect,

A broken voice, and his whole function suiting

With forms to his conceit? And all for nothing!

For Hecuba!

What's Hecuba to him or he to Hecuba

That he should weep for her? What would he do,

Had he the motive and the cue for passion

That I have? He would drown the stage with tears

And cleave the general ear with horrid speech,

Make mad the guilty and appal the free,
Confound the ignorant, and amaze indeed
The very faculties of eyes and ears. Yet I,
A dull and muddy-mettled rascal, peak
Like John-a-dreams, unpregnant of my cause,
And can say nothing; no, not for a king,
Upon whose property and most dear life
A damn'd defeat was made. Am I a coward?
Who calls me villain? breaks my pate across?
Plucks off my beard, and blows it in my face?
Tweaks me by the nose? gives me the lie i' the throat,
As deep as to the lungs? Who does me this?
Ha!
'Swounds, I should take it: for it cannot be
But I am pigeon-liver'd and lack gall
To make oppression bitter, or ere this
I should have fatted all the region kites
With this slave's offal: bloody, bawdy villain!
Remorseless, treacherous, lecherous, kindless villain!
O, vengeance!
Why, what an ass am I! This is most brave,
That I, the son of a dear father murder'd,
Prompted to my revenge by heaven and hell,
Must, like a whore, unpack my heart with words,
And fall a-cursing, like a very drab,

A scullion!
 Fie upon't, foh! About, my brain! I have heard
 That guilty creatures sitting at a play
 Have, by the very cunning of the scene
 Been struck so to the soul that presently
 They have proclaimed their malefactions;
 For murder, though it have no tongue, will speak
 With most miraculous organ. I'll have these players
 Play something like the murder of my father
 Before mine uncle. I'll observe his looks.
 I'll tent him to the quick: if he but blench,
 I know my course. The spirit that I have seen
 May be the devil: and the devil hath power
 To assume a pleasing shape; yea, and perhaps
 Out of my weakness and my melancholy,
 As he is very potent with such spirits,
 Abuses me to damn me: I'll have grounds
 More relative than this: the play's the thing
 Wherein I'll catch the conscience of the king. (II.2.308)

In this excerpt Hamlet starts his soliloquy by comparing himself to a 'rogue and peasant slave' which indicates his realization of his cognitive dissonance. He believes that he is a prisoner of his intellect since he is not able to establish a connection with his raw sensation of revenge and simply kill the murderer of his father, Claudius. Hamlet takes into consideration how the actor 'acts' very much 'real' for something that is not, and how he reacts to something that is truly important and 'real'. Hamlet seems to be in a dilemma in

which he believes that he should be 'acting' in the way the actor had, yet he is unable to do so. He wonders what would the actor do if he were in his situation. The way he is delaying the revenge which the ghost had imposed on him is upon his conscience. He seems to be aware of the cognitive dissonance that he is in since the way he acts and thinks does not match. If the actor had the same feelings that Hamlet had, not only would he have drowned the stage with his tears and have made a horrific speech which would have made the guilty feel angry and the non-guilty disgusted of the situation, but he would also have amazed the audience.

Hamlet's distress is seen at its highest level when he starts to compare himself to the actor.

After he explains how the actor would have 'acted' in this situation, he states that he has a dull and unreliable spirit which is unmotivated and thus is not able to say anything although it would be for a king whose life was stolen. Therefore, he accuses himself of being a coward and a villain. He states that he would have no grounds to reject any kind of ill treatment such as a slap in the face, a pinch to the nose, a plucking of his beard which would be a reminder of extreme grief, and being called a liar. He thinks that he is 'pigeon-liver'd and lack gall'¹⁰

(II.2.308) as he does not act on and take his father's revenge from the 'treacherous, lecherous, kindless villain!' (II.2.308), Claudius. He compares himself to a 'whore' who curses throughout the streets and a 'scullion'¹¹ (II.2.308). He asserts that he is like these people instead of being brave and taking his father's revenge as he is urged by heaven and hell. Until this part of the soliloquy the audience is shown how complicated matters are for Hamlet and how dissonance grows within since he prefers contemplation rather than taking his revenge right away. Hamlet is an intellectual who is trying to have a tangible reason for revenge since

¹⁰ According to Amanda Mabillard from Shakespeare Online, 'small pigeons are known as doves, and, in the Renaissance, the gentle disposition of the dove was explained by the argument that it had no gall and thus no capacity to feel resentment or to seek revenge. The liver also was seen as the body's storehouse for courage'.

¹¹ According to Amanda Mabillard from Shakespeare Online, the word means 'a kitchen helper, either man or woman but usually a woman. It was a term used to show contempt. One should note that in the second quarto, scullion was actually "stallyon", which means a male whore. Scholars are still undecided on the matter, but scullion is the more generally accepted of the two'.

he is a man of contemplation not action. The reason for his cognitive dissonance is that he is forced to make a decision and since he is a scholar it is very hard for him to accept the offer of the ghost, that is, to kill Claudius without having any tangible proof. In the last part of his soliloquy, Hamlet finally pulls himself together by recognizing the dissonance that he is in and adds a consonant cognition to his beliefs. He wants to make sure that the ghost is right so he focuses on his new plan which will confirm Claudius' guilt. Therefore, he focuses on the play *The Murder of Gonzago / The Mousetrap* which he had requested from the actors. He believes that if the players would enact the play which has a similar scene of his father's murder, he will be able to watch Claudius' facial expressions which would give him away. He is not sure that the ghost is really his father's ghost as it might be the devil which had shapeshifted in to the late king. He states that the devil is more interested in people who suffer from melancholy and could abuse this to damn him. That is why he needs to test Claudius' reaction to the murder scene in the play. The final lines of Hamlet's soliloquy compares the play to a trap: 'More relative than this: the play's the thing / Wherein: I'll catch the conscience of the king.' (II.2.308) which is the immediate proof of his way to restrain his dissonance by employing a trap for the truth he deserves.

HAMLET

...

For murder, though it have no tongue, will speak

With most miraculous organ. I'll have these players

Play something like the murder of my father

Before mine uncle: I'll observe his looks;

I'll tent him to the quick: if he do blench,

I know my course. The spirit that I have seen

May be the devil: and the devil hath power

To assume a pleasing shape; yea, and perhaps
 Out of my weakness and my melancholy,
 As he is very potent with such spirits,
 Abuses me to damn me: I'll have grounds
 More relative than this: the play's the thing
 Wherein I'll catch the conscience of the king. (II.2.308)

In this part of the excerpt it is overtly seen that Hamlet is able to use his auto-noetic awareness with its future aspect since auto-noetic consciousness has the capability of placing oneself in the past, in the future, or in counterfactual situations. In this part of the soliloquy, Hamlet mentally travels into the future and describes the conclusion of his actions. He states that he will make the players act in the play which he writes, that is similar to his father's death, in front of Claudius so that he can observe the expression on his face. If Claudius turns pale with guilt and fear, he will be perfectly sure of his next action, that is to say, he will finally act instead of contemplating.

Elsewhere, Rosencrantz and Guildenstern report to the king and queen how they were not able to understand the reason for Macbeth's melancholy. However, they inform Hamlet's interest for the players which make the royals agree to attend the play in the evening. Rosencrantz, Guildenstern and Gertrude leave while Polonius instructs Ophelia what to do when Hamlet arrives as he and Claudius spy on them. Polonius tells Ophelia to look religious as she reads a prayer book. He adds that by making someone look pious one can present the devil in a positive light. Appearance versus reality comes forward here. Upon this advice to Ophelia, Claudius talks to himself:

KING CLAUDIUS

(Aside) O, 'tis too true!

How smart a lash that speech doth give my conscience!

The harlot's cheek, beautied with plastering art,
 Is not more ugly to the thing that helps it
 Than is my deed to my most painted word:
 O heavy burthen! (III.1.309)

Here, for the first time in the play, the king is confessing his guilt. The cognitive dissonance which the king experiences is overt as he starts feeling upset of his action of murdering a king, his own brother and marrying the king's wife which would normally be accepted as incest. The speech which Polonius has with his daughter Ophelia causes pain in his heart as it is like a whipping to his conscience. The intensity of his sin and crime is seen in his word choice as he compares himself to a harlot. A harlot's face is covered with makeup to look beautiful and to hide the moral ugliness. Claudius believes that just as the harlot disguises the immoral action that she does, he prevents his action being overt with his fine words. This is the start of his cognitive dissonance which puts distress on him as seen in the last lines: 'O heavy burthen!' (III.1.309). As soon as they hear Hamlet coming, Polonius and Claudius hide. Hamlet commences his most famous soliloquy.

HAMLET

To be, or not to be: that is the question.
 Whether 'tis nobler in the mind to suffer
 The slings and arrows of outrageous fortune,
 Or to take arms against a sea of troubles,
 And by opposing end them? To die: to sleep;
 No more; and by a sleep to say we end
 The heart-ache and the thousand natural shocks
 That flesh is heir to, 'tis a consummation
 Devoutly to be wish'd. To die, to sleep;

To sleep: perchance to dream: ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause: there's the respect
That makes calamity of so long life;
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of despised love, the law's delay,
The insolence of office, and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin? who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscover'd country from whose bourn
No traveller returns, puzzles the will
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pith and moment
With this regard their currents turn awry,
And lose the name of action. --Soft you now!
The fair Ophelia! Nymph, in thy orisons

Be all my sins remember'd. (III.1.309)

Hamlet's third soliloquy is ignited with an internal philosophical debate regarding the benefits and drawbacks of being alive along with the subject if it is one's right to end one's own life. The cognitive dissonance theory indicates that dissonance appears when related cognitions are in conflict with each other. Here there are two ideas in which Hamlet is trying to decide.

Hamlet's soliloquy starts with two options presented: To be, that is to live, or not to be, (III.1.309) which is to die or rather commit suicide. Which one is a nobler thing to do? To endure all the negative things that Fortune sends one's way, or fight against them and end torture by taking one's own life. Killing oneself is the end of suffering and heartache. Hamlet also compares death to sleep as he says to die is simply to sleep but in death's sleep it is not possible to know the type of dreams that would come. He states that this is the probable reason in which people endure the pains of life. After all, who would want to bear time's torture, the abuse of the authority, the rude behaviour of the arrogant man, the pains of unrequited love, the injustice of bureaucracy, the arrogance of people in the office and the ill-treatment of the bad people towards the good when one could just pay the debt that one owes to God with a simple dagger? Who would choose to 'grunt and sweat' through a 'weary life' (III.1.309) if not afraid of what might come after death that is a country of unknown from which no one had returned and which makes people continue to accept all the sufferings rather than look for a place that they do not know of? 'Thus conscience does make cowards of us all' (III.1.309). Here Hamlet admits that he is not able to act upon his will because of his conscience. He eventually decides that the reason of not being able to kill oneself is because of the fear of death which makes cowards out of everyone and contemplation becomes an impediment since when one starts thinking on the matter, one is not able to act. Finally, Hamlet asserts that actions which should be executed at once, become weaker with

contemplation and lose its essence. Then he sees Ophelia but has no idea that King Claudius and Polonius are hiding and listening to every word. Since decision making is one of the reasons for cognitive dissonance, it is clear that Hamlet is experiencing uneasiness. Hamlet's initial idea is that death is more desirable than life as he compares death to a peaceful sleep. However, he presents his counter-idea by stating that there is no one who has knowledge about what happens after death. The internal philosophical debate comes to a conclusion that people's conscience is the reason for not acting on their will to die and they choose to suffer the tragedies of life since they are afraid of what is to come after life. With this conclusion, it would be accurate to say that Hamlet has an attitude change which is one of the strategies of dissonance reduction, or rather, an experience that strengthens his innate idea of death with the help of his philosophical debate which he could not overtly admit.

On the other hand, the realization of Ophelia's presence creates distraction which would be the natural way of decreasing dissonance since Hamlet certainly has feelings for her. Since Ophelia is an obedient daughter and has her father's orders, she requests that Hamlet take the love tokens that he had given her. However, Hamlet denies that he had given any tokens and encourages her to enter a nunnery. He accuses women in general as they create monsters out of men and he finds them dishonest for putting make-up on which makes them seem more beautiful than they truly are. Finally, Hamlet condemns Ophelia, mankind, and craves for the end of all marriages. As he leaves, Polonius and Claudius come out of their hiding place and Claudius comes to the conclusion that Hamlet's madness is not from his love for Ophelia since his speech has nothing to do with madness. Claudius then decides to send Hamlet to England for a scenery change which might help him get better. However, Polonius still believes that Hamlet's cause of madness is because of his love for Ophelia and offers to send him to the queen's chambers after the play so that he can listen from behind the arras to prove that he is correct and Claudius agrees.

On that evening, Hamlet trains the players on how to act on the parts that he has written. He entreats Horatio to watch Claudius with great care so that after the play they can compare the signs of guilt which Claudius might give away. The players enter the stage and the dumb-show which is done only in performance and no words, starts. This part of the play starts with a demonstration of love between a king and a queen. Then, the king falls asleep and the queen leaves him to rest. A man approaches and pours poison into the king's ear as he sleeps. The same man succeeds in seducing the queen. After the dumb-show, the normal play continues. Interestingly, as soon as the poison is poured through the king's ear, Claudius demands for light and after a short chaos, the king leaves the room followed by everyone else except for Horatio and Hamlet. They both unite in the idea that the king's behaviour was his tell-tale. Rosencrantz and Guildenstern enter to tell Hamlet that queen Gertrude would like to talk to him. As they leave, Polonius also comes to tell Hamlet that the queen wants to see him. Hamlet agrees, however, he is not in his right mind as he is full of anger towards his mother and Claudius which makes him worried that he might hurt Queen Gertrude. He decides to stab her with his words but not kill her in which he follows the ghost's advice.

Meanwhile, Claudius who is shaken by the play has a conversation with Rosencrantz and Guildenstern about Hamlet's madness. He instructs them to escort Hamlet to England as soon as possible. When Claudius is finally alone he utters the following soliloquy:

CLAUDIUS

Thanks, dear my lord.

Exit POLONIUS

O, my offence is rank, it smells to heaven;

It hath the primal eldest curse upon't,

A brother's murder. Pray can I not,

Though inclination be as sharp as will:

My stronger guilt defeats my strong intent;
And, like a man to double business bound,
I stand in pause where I shall first begin,
And both neglect. What if this cursed hand
Were thicker than itself with brother's blood,
Is there not rain enough in the sweet heavens
To wash it white as snow? Whereto serves mercy
But to confront the visage of offence?
And what's in prayer but this twofold force,
To be forestalled ere we come to fall,
Or pardon'd being down? Then I'll look up;
My fault is past. But, O, what form of prayer
Can serve my turn?, 'Forgive me my foul murder'?
That cannot be; since I am still possess'd
Of those effects for which I did the murder,
My crown, mine own ambition and my queen.
May one be pardon'd and retain the offense?
In the corrupted currents of this world
Offense's gilded hand may shove by justice,
And oft 'tis seen the wicked prize itself
Buys out the law: but 'tis not so above;
There is no shuffling, there the action lies
In his true nature; and we ourselves compell'd,
Even to the teeth and forehead of our faults,
To give in evidence. What then? What rests?

Try what repentance can: what can it not?
 Yet what can it when one can not repent?
 O wretched state! O bosom black as death!
 O limed soul, that, struggling to be free,
 Art more engaged! Help, angels! Make assay!
 Bow, stubborn knees; and, heart with strings of steel,
 Be soft as sinews of the newborn babe!
 All may be well.

Retires and kneels (III.3.315)

Claudius begins by stating that he has committed such a horrible act that even heaven can smell it which gives expression to his guilty conscience. His crime is the same as Cain's who had murdered his brother. Generally in Shakespeare's plays, people with a guilty conscience are not able to pray and Claudius is not succeeding in that matter either although he wants to pray to a great degree. The feeling of guilt overcomes the intentions of pray. No matter how much he repents, he is not able to change his actions of before. As he is consumed by remorse he wants his hands which are stained by his brother's blood to be washed by the heavens yet, his prayers are futile. Claudius explains that prayers are there to prevent people from sinning and to bring forgiveness the moment one sins. Hoping to be redeemed, he declares that the murder is in the past and that he will not commit any other murderous crimes again. He wonders the type of prayer he must say to be forgiven, seeming to manipulate the heavens, he fails to grasp the main point of prayers. Nevertheless, he realizes that there appears to be a problem since he is not ready to abandon the illicit profits by murdering his brother. Alike Hamlet's first soliloquy, Claudius criticizes the way of the world and states that the powerful and rich are capable of bribing the law who are supposed to correct or cease such crimes. However, the rules in heaven differ from the ones on earth and afterlife is ruled

by justice. Therefore, he decides to repent, concluding that there is no other way but is aware of the fact that his plea for forgiveness will not work unless he is repenting by the heart. This shows Claudius's state of mind. He wants to repent but is not able to. He is divided in the ideas of heavenly forgiveness and worldly desire. He is definitely experiencing dissonance since he is forced to act like nothing has happened and that he is not the murderer of his brother but his conscience is not at rest. He is not able to change his behaviour, therefore, he wants to be pardoned by heaven even if he cannot repent from the heart. As he states at the beginning of his soliloquy, he believes that heaven should have mercy on him. This makes sense in a way that if he is able to convince himself of being worthy of forgiveness, his dissonance will be decreased. He also states that his sin is in the past and he believes that he will not commit another hideous crime, and that he has changed. By stating that he has changed, Claudius is trying to reduce his dissonance with the strategy of behaviour change. However, this fails too because he admits that he is not repenting from his heart. He is in such a sickening state that he associates his heart with death and feels his soul trapped trying to make free. As he pleads to the angels and asks for his heart to soften afresh like a baby's heart he struggles to kneel down. All of his attempts to decrease his dissonance unfortunately fails. The moment Claudius tries to concentrate and pray Hamlet appears.

HAMLET

Now might I do it pat, now he is praying;

And now I'll do't. And so he goes to heaven;

And so am I revenged. That would be scann'd.

A villain kills my father; and for that,

I, his sole son, do this same villain send

To heaven.

O, this is hire and salary, not revenge.

He took my father grossly, full of bread;
 With all his crimes broad blown, as flush as May;
 And how his audit stands who knows save heaven?
 But in our circumstance and course of thought,
 'Tis heavy with him: and am I then revenged
 To take him in the purging of his soul,
 When he is fit and seasoned for his passage?
 No!

Up, sword; and know thou a more horrid hent:
 When he is drunk asleep, or in his rage,
 Or in the incestuous pleasure of his bed;
 At gaming, swearing, or about some act
 That has no relish of salvation in't;
 Then trip him, that his heels may kick at heaven,
 And that his soul may be as damn'd and black
 As hell, whereto it goes. My mother stays:
 This physic but prolongs thy sickly days. (III.3.315)

Hamlet sees this situation of Claudius praying alone on his knees as an opportunity to kill him. However, since he is a man of contemplation, he ceases to engage. Although he is genuinely into completing his sacred vow, he is not able to act on it because he believes that if he kills Claudius while he is praying, he will directly go to heaven which is not what Hamlet wants. According to A.C. Bradley (1905), the reader feels that the opportunity is perfect since Hamlet at that moment was certain that Claudius had killed his father. The king's reaction to the dumb-show had provided enough evidence to confirm the ghost's story. Bradley adds that Hamlet could have killed Claudius on the spot and explain his reasons later.

On the other hand, Shakespeare has taken care to give this perfect opportunity so repulsive a character that we can hardly bring ourselves to wish that the hero should accept it. One of his minor difficulties, we have seen, probably was that he seemed to be required to attack a defenceless man; and here this difficulty is at its maximum (Bradley, 1905, p.136).

Hamlet continues to evaluate the situation and states that Claudius is able to pray but he was not that generous towards his father since he did not allow his father to do the same. He caught him off guard and unprepared to death. Therefore, as Claudius prays he is purging his soul and if he kills him he will go to heaven. It is overt that Hamlet is experiencing dissonance since his wish to kill Claudius and his action of deciding not to kill coincide with each other. To resolve this state of conflict he rationalizes the situation. He decides that he will not end his life and send him to heaven free of sin. He concludes that he will find a better opportunity, that is to say, he will kill Claudius when he is committing a sinful act such as when he is drunk, being intimate with his mother, or while he is gambling.

He wants to be absolutely sure that hell is the place that Claudius will go after he dies.

Although Claudius cannot hear him, he addresses him and states that he is not being killed because he is praying and that it is not a medicine but merely a prolonging.

HAMLET

...

Up, sword; and know thou a more horrid hent:

When he is drunk asleep, or in his rage,

Or in the incestuous pleasure of his bed;

At gaming, swearing, or about some act

That has no relish of salvation in't;

Then trip him, that his heels may kick at heaven,

And that his soul may be as damn'd and black

As hell, whereto it goes. My mother stays:

This physic but prolongs thy sickly days. (III.3.315)

This part of the excerpt indicates future auto-noetic awareness since he situates himself to the moments of sins that Claudius commits. The theory of episodic memory requires 3W and auto-noetic consciousness. While the 'what' is the murder of Claudius by Hamlet, the 'when' is connected to the 'where' since it will occur in the future according to the situation at hand, the future auto-noetic awareness puts Hamlet into every possible sin situation that he can think of Claudius doing.

As Hamlet leaves to meet his mother, Polonius prepares to hide behind the arras in the queen's chambers to eavesdrop on the conversation she has with Hamlet, in the hope of identifying the cause of Hamlet's madness. Hamlet charges into her room and demands an explanation for the reason she had summoned him. When Gertrude accuses him of being rude to his father Claudius, Hamlet asserts that she had actually offended his father by marrying his brother. With his bitter tone Hamlet confronts her and Gertrude who is worried for her life tells him how difficult it is to talk to him and that she would call for someone who can, which seems to be in a way asking Polonius who is behind the arras for help. The moment Gertrude cries out for help, Polonius does so too. Hamlet thinks that the person behind the arras is Claudius and he stabs him without hesitation. Although he sees that the person behind the arras is Polonius and not Claudius, he turns to Gertrude. He forces her to look at two different pictures; one is his father King Hamlet, the other King Claudius. While he praises his father's picture by comparing him to the gods, he belittles Claudius. Hamlet tries to analyse his mother's actions and understand the reasons behind her marriage to Claudius. However, Gertrude is not able to take anymore of Hamlet's bitter words.

GERTRUDE

O Hamlet, speak no more:

Thou turn'st mine eyes into my very soul;

And there I see such black and grained spots

As will not leave their tinct. (III.4.316)

With his sharp words, Hamlet compels his mother to a miserable self-awareness which exhausts her by introspective analysis which can be seen in the way she associates the colour black with her sins. She does not want Hamlet to speak anymore since she is forced to look into her conscience which she sees black stains that cannot be washed away no matter what she does. This is the first time that Gertrude admits that she feels guilt. However, the interesting matter here is that the audience cannot be sure of what she is admitting guilt for; that she married her late husband's brother, or that she had a hand in killing her husband. Either way, her conscience is not at rest and a feeling of dissonance arises. The way she had acted which could be either; her getting married to the wrong person in a very short time after her husband's death, or participating in the murder of her husband, or killing a king who is seen as God's chosen to lead in most areas, seems to be putting pressure on her conscience. Until this point of Hamlet's accusations, to decrease her dissonance Gertrude had either distracted herself of the situation or denied her responsibility in the matter. Both of these dissonance strategies would have worked as a reduction. However, it is clear that whatever the decision she has made has come to haunt her.

Hamlet aggressively continues to speak against the relationship she has with Claudius and unexpectedly the ghost appears. Since Gertrude is not able to see the apparition, she completely believes that Hamlet is mad. The ghost reminds Hamlet of his oath of revenge and tells him to speak with his mother as she is amazed by the situation. He hopelessly describes

the ghost and tries to convince his mother that he is not mad but the ghost disappears.

Gertrude is torn in two as she states;

GERTRUDE

O Hamlet, thou hast cleft my heart in twain. (III.4.317)

These words are the echo of the cognitive dissonance Gertrude is experiencing. She admits that her heart is broken into two and that Hamlet has created a conflict in her heart in which one part still loves Claudius and the other part questions her actions. Her loyalty is divided into two; Claudius and Hamlet or the late King Hamlet.

Pointing at Polonius, Hamlet believes that heaven has punished him. He requests that she stays away from Claudius by all means. In addition, he reminds her that he is going to England with Rosencrantz and Guildenstern and that he does not trust them.

When Hamlet leaves with Polonius's body, Gertrude finds Claudius and explains how mad Hamlet is and how he had killed Polonius.

GERTRUDE

Mad as the sea and wind, when both contend

Which is the mightier: in his lawless fit,

Behind the arras hearing something stir,

Whips out his rapier, cries, 'A rat, a rat!'

And, in this brainish apprehension, kills

The unseen good old man. (IV.1.318)

In this excerpt, Gertrude recollects the moment of terror which she had experienced with Hamlet. The event happens in the queen's chambers just before Hamlet compares the two kings and speaks 'daggers'. Since she is the one who had experienced the event, she is able to use her auto-noetic consciousness and re-live the moment. Therefore, this scene accords with the elements of episodic memory as it provides the 3W and auto-noetic

consciousness. She uses the image of a storm in which the wind and the waves clash to define Hamlet's mindset. She asserts that Polonius was hiding behind a tapestry and as soon as Hamlet had realized that someone was behind it, he took out his sword and stabbed him through without knowing that the person was Polonius.

Claudius who is distraught about the events, thinks of ways to handle this matter without staining Denmark. He calls Rosencrantz and Guildenstern and informs them about Polonius's murder and directs them to find Hamlet. As soon as Hamlet disposes Polonius's body, he encounters Rosencrantz and Guildenstern who pressure him as much as they can to learn the location of the dead body. They take Hamlet to the king who questions him and eventually they find Polonius's body. Pretending to protect Hamlet, Claudius states that he will send him to England for his own good. However, Claudius hopes that England will grant his request which is in his sealed letter: the murder of Prince Hamlet.

Elsewhere, on a plain in Denmark, the Prince Fortinbras and his army are about to march through Denmark to assault Poland. The prince commands his captain to ask permission to march through Denmark to reach Poland. On the way, the captain comes across Hamlet, accompanied by Rosencrantz and Guildenstern who are travelling to the ship that is going to England. Hamlet requests to be informed on the dispute which had caused a war. The captain informs him by explaining that the problem was about a 'little patch of land' (IV.4.320) which brought no profit for either sides. As the captain bids his farewell, Hamlet instructs his companions to leave before him and as soon as he is alone, he starts analysing the situation at hand.

HAMLET

I'll be with you straight go a little before.

Exeunt all except HAMLET

How all occasions do inform against me,

And spur my dull revenge! What is a man
If his chief good and market of his time
Be but to sleep and feed? a beast, no more.
Sure, he that made us with such large discourse,
Looking before and after, gave us not
That capability and god-like reason
To fust in us unused. Now, whether it be
Bestial oblivion, or some craven scruple
Of thinking too precisely on the event,
A thought which, quarter'd, hath but one part wisdom
And ever three parts coward, I do not know
Why yet I live to say "This thing's to do,"
Sith I have cause and will and strength and means
To do 't. Examples gross as earth exhort me:
Witness this army of such mass and charge
Led by a delicate and tender prince,
Whose spirit with divine ambition puff'd
Makes mouths at the invisible event,
Exposing what is mortal and unsure
To all that fortune, death and danger dare,
Even for an egg-shell. Rightly to be great
Is not to stir without great argument,
But greatly to find quarrel in a straw
When honour's at the stake. How stand I then,
That have a father kill'd, a mother stain'd,

Excitements of my reason and my blood,
 And let all sleep? while, to my shame, I see
 The imminent death of twenty thousand men,
 That for a fantasy and trick of fame,
 Go to their graves like beds, fight for a plot
 Whereon the numbers cannot try the cause,
 Which is not tomb enough and continent
 To hide the slain? O, from this time forth,
 My thoughts be bloody, or be nothing worth! (IV.4.320)

Hamlet in his soliloquy compares himself to another person for the second time in the play. While the weeping of an actor so easily for Hecuba was the first, Fortinbras' soldiers who are eager to give their lives for a valueless land along with Fortinbras himself being a man of action, is the second. Thus, these situations make his phlegmatic and passionless response to his father's murder look even worse. His non-action and what he believes that needs to be done clashes, and reminds him of his dissonance which creates discomfort. According to Samuel Johnson's *Notes to Shakespeare*, the next part explains as 'If his highest good, and that for which he sells his time, be to sleep and feed'(Johnson, 2005, p.536), that is to say, 'What is a man if his primary value and pastime consists of only sleeping and eating? If only these are the characteristics of a man then that man may be considered as a beast.' He compares himself to a beast since he believes that he, like a beast, forgets his vows. He states that he is in a cowardly hesitation which is caused by over contemplation. He asserts that overthinking is in part wisdom but to the greatest extent cowardice. He seems to be confused of the reason for his procrastination. He is either a beast who merely eats, sleeps and does not think of anything else or he blames his conscience which relates to cowardice mostly rather than wisdom. After this point in the soliloquy,

Hamlet seems to be trying to convince himself or rather his conscience to action. Seemingly admiring the Prince Fortinbras¹² who he defines as a ‘delicate and tender prince’ (IV.4.320), Hamlet elaborates on the matter of his army in which he describes as courageous and divinely awarded with ambition. Hamlet thinks that Prince Fortinbras and his army simply risk their lives for a land apparently not valuable and this makes them a model of action. Hamlet asserts that it is not greatness only to fight when the cause is of importance but to fight when one’s honour is at stake that defines one’s true greatness. Thus, he wonders where he stands in this matter of greatness. At this point, Hamlet once again admits to himself that he, who had his father murdered, his mother disgraced and dishonoured, does have the right to be disappointed and angry. Therefore, he wonders if he won’t do anything about this situation. Although his vow to take revenge of his father’s death is not known by anyone except for Horatio who is in Elsinore, he feels ashamed that he has not acted on the necessary to honour his pledge. He talks about the deaths of the soldiers for an irrational cause for military glory which is soon to happen. Hamlet believes that the land which Fortinbras is fighting for is not even big enough for a battle. In addition, he points out that there will be a lot of people on the battle field without knowing that they are fighting on their funeral plots. Finally, Hamlet decides that from then on, his thoughts will be bloody. However, Hamlet had already said this after the ghost leaves in Act I scene five and now in Act IV scene four he is still contemplating rather than being a man of action. His discomfort of not being able to do what he believes in, causes an overt dissonance which is clearly seen in this soliloquy since he compares himself, a man of contemplation to Fortinbras, a man of action. Once again he decreases his dissonance to an acceptable level and decides to change his attitude towards his feelings of revenge and repeats his oath.

¹² Harold Bloom defines Fortinbras as ‘another great royal basher of heads’ who would be in the disposition of the late king, Hamlet Senior. He states that the audience have trouble in seeing Hamlet Junior as a potential king.

On the other side in Elsinore, Queen Gertrude and Horatio are having a conversation about Ophelia since she wants to see the queen.

GERTRUDE

Let her come in.

Exit HORATIO

To my sick soul, as sin's true nature is,

Each toy seems prologue to some great amiss:

So full of artless jealousy is guilt,

It spills itself in fearing to be spilt. (IV.5.320)

In this excerpt it is overtly seen that Queen Gertrude is suffering from her foul deed which is either marrying her late husband's brother or being an accessory to the murder of her late husband. The extension of her dissonance is simply interrupting with her daily chores. The guilt which the queen suffers is connected to the dissonance that she is going through. She believes that as she feels at fault, every insignificant event seems to be a kind of omen of a calamity to come. Furthermore, she observes that guilt is such an emotion in which one gives away one's own secret because of the suspicions which are trying to be desperately hidden. When Horatio retrieves Ophelia, she starts singing strange songs, gives away flowers and acts madly. When Claudius enters and hears her incoherent talk and songs, he suggests that her sorrow is based on her father's death and that people are questioning Polonius's untimely death. In addition, he suspects that Laertes has secretly come from France. Finally, he asks Horatio to keep an eye on her.

CLAUDIUS

Follow her close. Give her good watch, I pray

You.

Exit HORATIO

O, this is the poison of deep grief; it springs
 All from her father's death. O Gertrude, Gertrude,
 When sorrows come, they come not single spies
 But in battalions. First, her father slain:
 Next, your son gone; and he most violent author
 Of his own just remove: the people muddied,
 Thick and unwholesome in their thoughts and whispers,
 For good Polonius' death; and we have done but greenly,
 In hugger-mugger to inter him: poor Ophelia
 Divided from herself and her fair judgment,
 Without the which we are pictures, or mere beasts:
 Last, and as much containing as all these,
 Her brother is in secret come from France;
 Feeds on his wonder, keeps himself in clouds,
 And wants not buzzers to infect his ear
 With pestilent speeches of his father's death;
 Wherein necessity, of matter beggar'd,
 Will nothing stick our person to arraign
 In ear and ear. O my dear Gertrude, this,
 Like to a murdering piece, in many places
 Gives me superfluous death. (IV.5.321)

As soon as Horatio exits, Claudius turns to Gertrude and tells her that Ophelia's madness is caused because of her grief for her father's death. He complains that when sorrows come, they do not come one by one but altogether. First, he points out the murder of Ophelia's father. Then, he continues by stating that he had ordered Hamlet to leave which he

considers a 'just' punishment. At the same time, he is worried that people are going to gossip about Polonius's death which he knows would create a threat to the throne. Finally, he admits that they did not do well by burying Polonius in secret. He realizes that his actions do not correspond with his thoughts. Therefore, dissonance occurs within an already stressful situation. Although he seems to admit that it was his error in judgement by burying Polonius quietly, he also appears to be finding fault in Hamlet and this is seen by the way he distances himself from him when he refers to Hamlet as 'your son' when speaking to Gertrude. Thus, it could be argued that his strategy of lowering his dissonance could be a denial of responsibility, that is to say, Claudius is appointing responsibility to Hamlet since if Hamlet had not murdered Polonius, the king would not have buried Polonius in a swift and unbecoming manner. Finally, which seems to be worse than all combined, Ophelia's brother Laertes who is full of suspicion and rumours about the death of his father, has discretely come from France. Claudius feels like he is being murdered in many ways at the same time. A noise within the castle is heard and a gentleman of the court enters to warn Claudius that Laertes had gathered people and is at a close location. Furthermore, the gentleman adds that the people whisper Laertes is to be the king. As Laertes storms in to avenge his father's death, Claudius accepts that his father was murdered but does not accept responsibility and Gertrude supports him. When Ophelia re-enters acting insane, Laertes becomes furious. Claudius finally succeeds in convincing Laertes to hear his side of the story and assures him for justice. In another room in the castle, two sailors have brought a letter to Horatio from Hamlet. The letter states that Hamlet's ship has been attacked and captured by the pirates and that they have brought him back to Denmark. He adds that there is a message for the king and the queen as well and asks Horatio to escort them. Furthermore, he asserts that he has much to inform about Rosencrantz and Guildenstern.

HORATIO

(Reads) Horatio, when thou shalt have overlooked this, give these fellows some means to the king: they have letters for him. Ere we were two days old at sea, a pirate of very warlike appointment gave us chase. Finding ourselves too slow of sail, we put on a compelled valour, and in the grapple I boarded them: on the instant, they got clear of our ship; so I alone became their prisoner. They have dealt with me like thieves of mercy: but they knew what they did; I am to do a good turn for them. Let the king have the letters I have sent; and repair thou to me with as much speed as thou wouldst fly death. I have words to speak in thine ear will make thee dumb; yet are they much too light for the bore of the matter. These good fellows will bring thee where I am. Rosencrantz and Guildenstern hold their course for England: of them I have much to tell thee. Farewell. He that thou knowest thine, HAMLET.

Come, I will give you way for these your letters;

And do't the speedier, that you may direct me

To him from whom you brought them. (IV.6.323)

Before this excerpt, Hamlet is sent to England as an emissary to manage court business. However, the real reason behind this journey was that Claudius wanted Hamlet dead and he had sent him to be executed. In the excerpt, Horatio receives a letter from Hamlet in which he provides information. Hamlet tells Horatio to make sure that the sailors who had brought the letters would see Claudius, after he reads his letter. In the letter, Hamlet uses his episodic memory to give details of his journey. He states that it had not even been two days since they were at sea when a pirate ship had started to pursue them. Since the ship Hamlet was on not fast enough, they had no other way than to fight and Hamlet ended up boarding the other ship. Although he was imprisoned, he was treated with mercy. However, Hamlet is expected to carry out a favour for them. He adds that Rosencrantz and Guildenstern are still

on board the ship to England and that he has much to tell about them. It is clear that Hamlet uses his episodic memory since he provides ‘what’ he recollects, which is the attack on the ship and his imprisonment, ‘when’ the event had happened, which is the following two days of departure, and ‘where’ it had happened, which is at sea along with the autonoetic awareness of experiencing the event. Hamlet instructs Horatio to give Claudius the letters and find him since he is back in Denmark and has such a terrifying story that he might not even believe it. It is clear that Hamlet believes he is in grave danger although he had avoided execution in England. Finally, Horatio requests that the sailors take him to Hamlet as soon as they deliver the letters to the king.

During Claudius and Laertes’s discussion, a messenger brings in the letter from Hamlet. Claudius reads the letter only to find out that Hamlet is back in Denmark. Although Claudius is fearful, he has an idea which will benefit both Laertes and himself. He believes that if Hamlet could be persuaded to have a fencing match with Laertes, Laertes would have the opportunity to kill him by using an unabated sword which is poisoned at the end. Thus Claudius starts to weave his evil net by flattering Laertes so that he would accept the fencing match.

KING CLAUDIUS

A very ribbon in the cap of youth,
 Yet needful too; for youth no less becomes
 The light and careless livery that it wears
 Than settled age his sables and his weeds,
 Importing health and graveness. Two months since,
 Here was a gentleman of Normandy:--
 I’ve seen myself, and served against, the French,
 And they can well on horseback: but this gallant

Had witchcraft in't; he grew unto his seat;
 And to such wondrous doing brought his horse,
 As he had been incorpsed and demi-natured
 With the brave beast: so far he topp'd my thought,
 That I, in forgery of shapes and tricks,
 Come short of what he did. (IV.7.323)

Before this excerpt, Claudius talks about how Laertes was a popular subject regarding a certain talent of his which Hamlet was envious about. When Laertes asks which of his talents, Claudius starts to praise his fencing skills which he defines as important. He asserts that just as health and dignity is important to the elderly, this spirited gratification is important to young people. Claudius then recollects a memory which creates suspicion in the audience since it is overt that he is using flattery. He states that he had met a gentleman of Normandy two months ago and had never seen anyone who could ride like him although he had fought the French and knew how they handled themselves. He praises how it seemed like the French rider had become 'demi-natured' in which Claudius might be suggesting the centaur from mythology. He concludes that the rider was so talented that he could not truly understand how he did it. When Laertes guesses who the Norman was, Claudius continues:

KING CLAUDIUS

He made confession of you,
 And gave you such a masterly report
 For art and exercise in your defense
 And for your rapier most especially,
 That he cried out, 'twould be a sight indeed,
 If one could match you: the scrimers of their nation,
 He swore, had had neither motion, guard, nor eye,

If you opposed them. Sir, this report of his
 Did Hamlet so envenom with his envy
 That he could nothing do but wish and beg
 Your sudden coming o'er, to play with him.
 Now, out of this,-- (IV.7.324)

After Laertes states that he knows who Claudius is talking about, Claudius indicates that the French rider made a confession which included his acceptance of Laertes' excellence in arts and exercise, especially his rapier, that is similar to a long sword. Claudius adds that Lamond, noted it would be an unbelievable event if any French gentleman would have a fencing match with Laertes, they would not be able to defeat him since the French masters seemed slower, vulnerable, and unsighted. Claudius concludes that after hearing Lamond's declaration Hamlet was envious and had talked about nothing but having a fencing match as soon as Laertes returned.

Even though there is no proof that Claudius is telling the truth and if it is just to flatter Laertes so that he would accept his offer, the detailed knowledge of the episodic memory is ensured by Claudius being able to place himself into the moment of conversation with Lamond the French rider. The interesting part of these excerpts is that Claudius uses this episodic memory to plan the future, which indicates that autonoetic awareness is used both for the past and the future since Claudius plans to manipulate Laertes into have a fencing match with Hamlet so that he can murder him with an unbated sword. Thus, Claudius uses mental travel towards the future, examining the probabilities of the outcome. In addition, the 3W theory is also supported with 'what' is recollected which is the conversation, 'when' the conversation occurred which is two months ago, and 'where' it took place which seems to be at Claudius' court.

KING CLAUDIUS

Let's further think of this;
 Weigh what convenience both of time and means
 May fit us to our shape: if this should fail,
 And that our drift look through our bad performance,
 'Twere better not assay'd: therefore this project
 Should have a back or second, that might hold,
 If this should blast in proof. Soft! let me see:
 We'll make a solemn wager on your cunnings: I ha't.
 When in your motion you are hot and dry--
 As make your bouts more violent to that end--
 And that he calls for drink, I'll have prepared him
 A chalice for the nonce, whereon but sipping,
 If he by chance escape your venom'd stuck,
 Our purpose may hold there. (IV.7.324)

This excerpt which is connected to the two before holds evidence of the future episodic memory theory since Claudius talks about a backup plan in case the first does not go through as expected. Laertes accepts to have a fencing match with Hamlet and offers to daub the unbated sword with poison. Claudius wants to be very careful, thus offers to think on the matter further. He states his concern by pointing out that it would be better not to implement the plan if there is an option of failure. Therefore, Claudius suggests that there should be an alternate plan designed to take the place of the first in the case of failure. After thinking for a moment he offers to make a bet on Laertes' fighting skills. When both Hamlet and Laertes are dehydrated from the action in the match which Laertes will ensure by fighting violently, Hamlet will ask for a drink. Claudius will serve Hamlet a poisoned drink in case Hamlet

escapes Laertes' poisoned sword. Unexpectedly, Gertrude rushes in with the news of Ophelia's death who had drowned at the river.

Next, the audience is directed to the churchyard where the graves are and two gravediggers are digging a grave for Ophelia and they are arguing if she has the right or not to be buried in that yard since it seems that Ophelia had committed suicide which is against the Christian belief. As one of them digs the grave he starts to sing. Horatio and Hamlet who are looking from a distance are taken aback by this situation. As the grave diggers uncover the skulls to make room for Ophelia, Hamlet tries to guess their professions. Then, he asks whose grave they are digging and the undertaker points out that it is a woman's grave. The digger, not recognizing the prince, talks about how he had been doing this job since the prince was born and since the late king's success over the elder Fortinbras. As Hamlet sees the funeral cortege, he identifies Claudius, Gertrude, and Laertes and their trains, understanding that the funeral is reduced in rituals which indicates that the person who is to be buried has committed suicide. When Ophelia is to be put in her grave, Hamlet realizes who it is. Laertes quarrels with the priest regarding the ceremony who says that they had given the biggest ceremony possible because it is a doubtful death. Laertes leaps into the grave and curses the person who is responsible for her madness as he holds her. Hamlet advances and he too leaps into the grave. Both quarrel over who loves Ophelia more. Finally, they are separated and as soon as Hamlet leaves in rage, Claudius calms Laertes down by telling him to be patient and wait for the fencing match.

At a hall in the castle Hamlet and Horatio seem to be talking about Ophelia's death and Hamlet states that it is enough to talk about that and wants to explain the other story which is the background of what had happened before he came to Denmark. He explains that the king gave Rosencrantz and Guildenstern a letter to be delivered to the king of England which gave instructions of what is to be done. When Hamlet finds the letter, he breaks the

seal and realizes that the instructions were to behead him as soon as he arrives England. Immediately after he reads the letter, Hamlet decides to take things under control by writing another letter. He pretends that the letter was written by Claudius which directed the bearers put to sudden death without giving them any time to pray or explain. Hamlet admits that he does not feel guilty about their death since he believes that they were willing participants of Claudius's plan. Horatio reminds Hamlet that soon England would report the deaths of Rosencrantz and Guildenstern which would mean that Hamlet had learned Claudius's plan.

HAMLET

Up from my cabin,
 My sea-gown scarf'd about me, in the dark
 Groped I to find out them; had my desire,
 Finger'd their packet, and in fine withdrew
 To mine own room again; making so bold,
 My fears forgetting manners, to unseal
 Their grand commission; where I found, Horatio,--
 O royal knavery!--an exact command,
 Larded with many several sorts of reasons
 Importing Denmark's health, and England's too,
 With, ho! such bugs and goblins in my life
 That, on the supervise, no leisure bated,
 No, not to stay the grinding of the axe,
 My head should be struck off. (V.2.328)

Ahead of this excerpt Hamlet explains how he was restless on the ship to England which prevented him from sleeping. Therefore, he decides to find Rosencrantz and Guildenstern, wearing his ship-robe in the dark and succeeds. He looks through the papers

that they are taking to England and brings them back to his cabin. His fears of what he would find in the king's letter comes over the fear of him opening a letter of the king. The letter which Claudius had written, embellished with various reasons concerning the health of England and Denmark, demands the execution of Hamlet on the moment of arrival. Hamlet, using his episodic memory, vividly situates himself at that moment in time with the aid of auto-noetic consciousness as he explains thoroughly. Hamlet recollects the moment he finds out that Claudius had written an execution request to the king of England (what), two days after the departure (when) of the ship (where) to England. Seeing that Horatio is shocked by the occurrence, Hamlet hands over the king's document so that he can read it later and asks if he would like to hear what he had done in return. Horatio, being the confidant and best friend of Hamlet, urges him to explain and thus does Hamlet.

HAMLET

Being thus be-netted round with villainies,--

Ere I could make a prologue to my brains,

They had begun the play--I sat me down,

Devised a new commission, wrote it fair:

I once did hold it, as our statists do,

A baseness to write fair, and labor'd much

How to forget that learning, but, sir, now

It did me yeoman's service: wilt thou know

The effect of what I wrote? (V.2.328)

Hamlet states that he was caught up in a net of villainies even before he could understand the situation that he was in. Samuel Johnson states that Hamlet expresses how fortunate he is that everything went the way it did. He searched the commission in the dark

without disturbing Rosencrantz and Guildenstern's sleep and learned that he was to be executed (Johnson, 2005).

Something was to be done for his preservation. An expedient occurred, not produced by the comparison of one method with another, or by a regular deduction of consequences, but before he could make a prologue to his brains, they had begun the play. Before he could summon his faculties, and propose to himself what should be done, a complete scheme of action presented itself to him. His mind operated before he had excited it. This appears to me to be the meaning (Johnson, 2005, p.9).

Hamlet points out that he believed it was unworthy and low to write in the style of government bureaucrats before, and he had tried hard to forget what he had learned on the matter. However, the fancy writing proved its usefulness. Finally, Hamlet asks if Horatio wants to know what he wrote. As in the previous excerpt, Hamlet continues his story by giving details on how he sat down and wrote a new letter pretending to be Claudius and remembers how he wanted to forget fancy writing but was glad that he did not since it came in handy. The details of his story provides the means for Hamlet's episodic memory as he uses his auto-noetic consciousness by experiencing the memory personally and he puts himself in that moment of time (when), at the ship (where), as he writes the new commission (what). Naturally, Horatio does want to know what Hamlet had written in the commission, thus Hamlet goes on explaining which is a part of his episodic memory also.

HAMLET

An earnest conjuration from the king,
 As England was his faithful tributary,
 As love between them like the palm might flourish,
 As peace should stiff her wheaten garland wear
 And stand a comma 'tween their amities,

And many such-like 'As'es of great charge,
 That, on the view and knowing of these contents,
 Without debatement further, more or less,
 He should the bearers put to sudden death,
 Not shriving-time allow'd. (V.2.328)

He states that he had written a sincere request in which he added that the relationship between two countries would flourish in peace and used words like 'as' to make it appear fancier. As almost as evil as Claudius' letter, Hamlet reveals that he had requested the bearers of the letter put to sudden death without allowing them any time to pray, that is, without allowing them to confess and have their last rites. When Horatio asks how he was able to forge the seal, Hamlet explains;

HAMLET

Why, even in that was heaven ordinant.
 I had my father's signet in my purse,
 Which was the model of that Danish seal;
 Folded the writ up in form of the other,
 Subscribed it, gave't the impression, placed it safely,
 The changeling never known. Now, the next day
 Was our sea-fight; and what to this was sequent
 Thou know'st already. (V.2.328)

Stating that it was a divine intervention, Hamlet asserts that he had his father's ring with him which had the royal seal of Denmark. Thus, he had folded the new commission like the first one, signed it, sealed it and placed it back safely without the change being discovered. He finishes his story by stating that the next day there was a sea fight with the pirates and the rest is known by Horatio. When Horatio warns Hamlet that Rosencrantz and

Guildestern's deaths will soon reach Claudius from England, Hamlet states that he will act like he does not have any knowledge of the occurrence and continue to act mad.

HAMLET

It will be short: the interim is mine;
 And a man's life's no more than to say 'One'.
 But I am very sorry, good Horatio,
 That to Laertes I forgot myself;
 For, by the image of my cause, I see
 The portraiture of his: I'll court his favours.
 But, sure, the bravery of his grief did put me
 Into a towering passion. (V.2.328)

Hamlet states that until Claudius realizes this situation, Hamlet will make them think he is still without wits and unaware of his plan. He adds that a man's life is as long as the count of 'one'. However, Hamlet feels remorse for insulting Laertes during the funeral of Ophelia. He experiences dissonance which is caused by an inappropriate action which clashes with what he believes. He believes that they walk the same path and have the same cause, thus, his revenge is similar to Laertes's revenge. That is the reason why Hamlet decides to be nicer to him. He decides to change his behaviour towards Laertes to decrease the effect of dissonance. He also explains the reason of his actions at the funeral and states that he was not himself and the way Laertes expressed his grief annoyed him.

Polonius's servant Osric who now serves Laertes, comes to tell Hamlet Claudius's request which is to have a fencing match with Laertes and that the king has laid odds that Hamlet will win. Eventually, a lord comes in to ask if Hamlet is prepared to fight and that King Claudius and Queen Gertrude were also to attend the match. Hamlet accepts and as soon as he sees Laertes he apologizes and asks forgiveness for his madness since he had not

murdered Polonius intentionally. The duel begins as the poisoned sword is taken by Laertes and the venomous wine is prepared by Claudius who promises to celebrate Hamlet if he wins by offering the cup with the most expensive gem in it. Hamlet hits Laertes once but declines Claudius's wine. Laertes strikes Hamlet. The second time Hamlet strikes, Gertrude takes the poisonous wine and drinks it although the king tells her not to. The fight continues with more aggression. As they scuffle, the poisoned sword changes hands and Hamlet wounds Laertes. The queen falls and Hamlet notices but the king tries to conceal what actually is happening by saying that she had fainted by the sight of blood. As she dies, the queen exposes the poison in the drink and Hamlet orders for the door to be locked.

LAERTES

It is here, Hamlet: Hamlet, thou art slain.

No medicine in the world can do thee good;

In thee there is not half an hour of life;

The treacherous instrument is in thy hand,

Unbated and envenom'd: the foul practice

Hath turn'd itself on me lo, here I lie,

Never to rise again: thy mother's poison'd:

I can no more: the king, the king's to blame. (V.2.331)

As soon as Hamlet orders the door to be locked to seek the traitor, Laertes tells him not to look far. By saying that the treachery is here, Laertes means that his sword was poisonous, that he is also mixed up in treason and that the culprit is present. Thus, there is no need to investigate. He adds that there is no cure for the poison that could help Hamlet improve. On the other hand, it seems that there is no cure for Hamlet's broken heart and family. Strangely, before the fencing match, Hamlet did not sound like a Renaissance man, but rather a good Christian or a Greek Tragedy hero who would accept his fate. Although he

had a bad feeling about the fight, he believed that God had a plan for all creatures and thus, went on with the agreement. After stating that Hamlet has less than half an hour to live, he adds that he is holding the 'treacherous instrument' (V.2.331) which is un-blunted and poisoned. Laertes confesses that the detestable plan has backfired on him and he is about to die. Therefore, since he does not have much time, he rushes to tell Hamlet as much as he can and tells him that his mother is poisoned. Before this happens Laertes says '(Aside) And yet 'tis almost 'gainst my conscience.' (V.2.331) which reveals that Laertes has some kind of disturbance in his conscience but overcomes it. Then, it might be possible to say that in this excerpt, Laertes decides to confess everything that has been planned since there is dissonance to prevail and dying clean by confessing all the sins matters more. To overcome the dissonance, Laertes denies responsibility and holds the king accountable for everything that had happened.

Hamlet finally stabs Claudius and forces him to drink the poisonous wine. As he dies, Laertes requests Hamlet to forgive him as he will forgive Hamlet too and dies. Hamlet knows that he is going to die soon thus he asks Horatio to tell the people the entire story. Military marches are heard and two groups of people appear; the Fortinbras who had invaded Denmark and the ambassadors from England who are there to inform that the instructions requested by the king had been done. Hamlet tells Horatio that his vote is for Fortinbras since the council will choose the next king and dies. Fortinbras, shocked by the situation, looks at the dead people and compares them to a hunted pile of animals. Horatio states that he will explain everything as soon as they assemble. Fortinbras asks the soldiers to carry Hamlet and wants him to be respected. He assures that he will give him the ceremony that he deserves although he is his enemy. Once again the order is established in Denmark with Fortinbras.

6. THE CORRELATION BETWEEN EPISODIC MEMORY AND COGNITIVE DISSONANCE IN THE PLAYS OTHELLO AND HAMLET

Beliefs are the notions which an individual relies on to be true and the moment they are challenged a disturbance occurs within. Humans are sensitive to discrepancies between conducts and beliefs. Acknowledging the discrepancy will cause a conflict which will motivate the individual to resolve it. Eventually the individual will find ways to restore consonance, that is, harmony within which may be by changing their beliefs, actions, or perception of actions. This common situation is called cognitive dissonance (Festinger, 1957). On the other hand, episodic memory which is a part of the long-term memory system acts as a time machine. It allows an individual to consciously place herself/himself in any moment of experience in the past, future, or in counterfactual situations (Tulving, 1972). However, the question is ‘Do the two theories interact with each other and do they have an affect on an individual’s decision-making action?’. To acquire a better understanding and to find an answer to the question, the plays *Othello* and *Hamlet* are analysed.

With regards to the play *Othello*, the first correlation may be seen in Iago’s response to Roderigo who had accused him of not telling the truth about hating Othello.

IAGO

Despise me, If I do not. Three great ones of the city,
In personal suit to make me his lieutenant,
Off-capped to him: and by the faith of man,
I know my price, I am worth no worse a place:
But he; as loving his own pride and purposes,
Evades them, with a bombast circumstance
Horribly stuff’d with epithets of war;
And, in conclusion,

Nonsuits my mediators; for 'Certes,' says he,
 'I have already chose my officer.'
 And what was he?
 Forsooth, a great arithmetician,
 One Michael Cassio, a Florentine,
 A fellow almost damned in a fair wife;
 That never set a squadron in the field,
 Nor the division of a battle knows
 More than a spinster; unless the bookish theoric,
 Wherein the toged consuls can propose
 As masterly as he: mere prattle without practice
 Is all his soldiership. But he, sir, had the election:
 And I, of whom his eyes had seen the proof
 At Rhodes, at Cyprus, and on other grounds
 Christian and heathen, must be be-lee'd and calm'd
 By debtor and creditor: this counter-caster
 He, in good time, must his lieutenant be
 And I -- God bless the mark! -- his Moorship's ancient. (I.1.943)

The psychological unrest which is overtly seen in Iago's words increases the motivation to decrease the inconsistency of what he believes and how he acts. This cognitive dissonance is overcome by accomplishing consonance. From Iago's words it is understood that Iago is forced to accept the preferment of Cassio instead of his own, since he believes that he has earned it by being a real soldier and not a 'bookish theoric' (I.1.943) like Cassio. Forced compliance behaviour is the reason why Iago is experiencing dissonance. To reduce the dissonance, the mind creates a positive consonance which in Iago's case is revenge, even

though it is accepted as a negative notion generally. The verbalization of his idea of revenge creates a supportive system in order to rationalize his behaviour. However, the question is ‘what was the reason for Iago’s cognitive dissonance in the first place?’ The answer to this question lies in his episodic memory. In the past, which seems to be not long ago (‘when’ – 3W), Iago tells Roderigo that he had asked three important people of Venice for assistance on the matter of his preferment. Likely being the senators of Venice, they spoke with Othello on Iago’s behalf to make him his lieutenant at their chambers (‘where’ – 3W). Nevertheless, Othello informs them that he had already chosen his lieutenant, Michael Cassio (‘what’ – 3W). The news of Othello’s choice of lieutenant were delivered by the senators themselves which exhibits that Iago is subjected to auto-noetic awareness at this time of the conversation with Roderigo. This is the main reason for Iago’s cognitive dissonance since he believes that he is the one who deserves the position of lieutenantcy as he had fought in real wars and battles, side by side Othello. It is difficult for Iago to accept the fact that a soldier who not only knows the theory of war but has not even fought in a battle, is to be selected as a lieutenant for the famous general of Venice. He is forced to accept this situation, thus, occurs his cognitive dissonance which is eased by the idea of revenge, a negative notion but a positive consonance to the mind of Iago. The next correlation of the cognitive dissonance theory and the episodic memory theory resides in Othello’s defense and in his ‘unvarnished tale’ (I.3.947).

OTHELLO

Most potent, grave, and reverend signiors,
 My very noble and approved good masters,
 That I have ta'en away this old man's daughter,
 It is most true. True, I have married her.
 The very head and front of my offending

Hath this extent, no more. Rude am I in my speech,
 And little blessed with the soft phrase of peace,
 For since these arms of mine had seven years' pith
 Till now some nine moons wasted, they have used
 Their dearest action in the tented field,
 And little of this great world can I speak,
 More than pertains to feats of broils and battle,
 And therefore little shall I grace my cause
 In speaking for myself. Yet, by your gracious patience,
 I will a round unvarnished tale deliver
 Of my whole course of love. What drugs, what charms,
 What conjuration and what mighty magic—
 For such proceeding I am charged withal—
 I won his daughter. (I.3.947)

The defense of Othello begins with his acceptance of marrying Desdemona. He draws attention to his deficiencies which are not having rhetoric and not knowing the world as they do since he only knows how to be a soldier and fight. This differentiation of himself and the others points towards the difference between him and Desdemona. They are from different 'worlds' and this creates a cognitive dissonance in Othello. As stated before, when the mind is subjected to a dissonance a motivation occurs to create somewhat calmness which can only be provided by adding a consonance. Othello's positive consonance is situated in his words 'Of my whole course of love' (I.3.937). Although they seem to be very different both in culture and race, his love for Desdemona and hers for him rationalizes his actions, thus, makes the differences no longer a dissonance. He states that he will be telling an 'unvarnished tale' (I.3.947), that is to say, the background story of their love. However, the question is 'how was

Othello able to decrease his cognitive dissonance so easily?' The answer is in the 'unvarnished tale' (I.3.947). This time, the episodic memory aids in decreasing, or rather, eliminating the cognitive dissonance for that moment.

OTHELLO

Her father loved me; oft invited me;
 Still question'd me the story of my life,
 From year to year, the battles, sieges, fortunes,
 That I have passed.
 I ran it through, even from my boyish days,
 To the very moment that he bade me tell it;
 Wherein I spake of most disastrous chances,
 Of moving accidents by flood and field
 Of hair-breadth scapes i' the imminent deadly breach,
 Of being taken by the insolent foe
 And sold to slavery, of my redemption thence
 And portance in my travels' history:
 Wherein of antres vast and deserts idle,
 Rough quarries, rocks and hills whose heads touch heaven
 It was my hint to speak, --such was my process;
 And of the Cannibals that each other eat,
 The Anthropophagi, and men whose heads
 Do grew beneath their shoulders. This to hear
 Would Desdemona seriously incline:
 But still the house-affairs would draw her thence:
 Which ever as she could with haste dispatch,

She'd come again, and with a greedy ear
 Devour up my discourse, which I observing,
 Took once a pliant hour, and found good means
 To draw from her a prayer of earnest heart
 That I would all my pilgrimage dilate,
 Whereof by parcels she had something heard,
 But not intentively: I did consent,
 And often did beguile her of her tears,
 When I did speak of some distressful stroke
 That my youth suffer'd. My story being done,
 She gave me for my pains a world of sighs:
 She swore, in faith, twas strange, twas passing strange,
 'Twas pitiful, 'twas wondrous pitiful:
 She wish'd she had not heard it, yet she wish'd
 That heaven had made her such a man: she thank'd me,
 And bade me, if I had a friend that loved her,
 I should but teach him how to tell my story.
 And that would woo her. Upon this hint I spake:
 She loved me for the dangers I had pass'd,
 And I loved her that she did pity them
 This only is the witchcraft I have used:
 Here comes the lady, let her witness it. (I.3.947)

It is overt that Brabantio enjoyed Othello's company since he invited him many times ('when' – 3W) to his house ('where' – 3W). They talked about Othello's dangerous and adventurous past life, from boyhood to the time of their conversation. Desdemona who was

very intrigued with all the stories that Othello had told, sometimes had to do house chores and could not listen to some parts of the stories, thus asked Othello to tell them once again. The compassion which Desdemona showed and the dangerous sufferings Othello had brought them closer to each other ('what' – 3W). However, it was only when Desdemona told him that if he had a friend that loved her, he should teach his story to tell her and that would woo her. Apparently, it was Desdemona who had hinted first that she liked Othello. Therefore, there is a strong probability that the cognitive dissonance that Othello had was before Desdemona stated, or rather hinted, that she liked Othello. It seems that he might have thought they were from different worlds but with Desdemona's comment, he found out that they are both in love with each other. Therefore, the cognitive dissonance was eliminated. Another incident where the correlation of episodic memory and cognitive dissonance may be seen in the following excerpt of Iago.

IAGO

That Cassio loves her, I do well believe it;
 That she loves him, 'tis apt and of great credit:
 The Moor, howbeit that I endure him not,
 Is of a constant, loving, noble nature,
 And I dare think he'll prove to Desdemona
 A most dear husband. Now, I do love her too;
 Not out of absolute lust, though peradventure
 I stand accountant for as great a sin,
 But partly led to diet my revenge,
 For that I do suspect the lusty Moor
 Hath leap'd into my seat. The thought whereof
 Doth, like a poisonous mineral, gnaw my inwards;

And nothing can or shall content my soul
 Till I am even'd with him, wife for wife,
 Or failing so, yet that I put the Moor
 At least into a jealousy so strong
 That judgment cannot cure. Which thing to do,
 If this poor trash of Venice, whom I trace
 For his quick hunting, stand the putting on,
 I'll have our Michael Cassio on the hip,
 Abuse him to the Moor in the right garb--
 For I fear Cassio with my night-cap too--
 Make the Moor thank me, love me, and reward me.
 For making him egregiously an ass
 And practicing upon his peace and quiet
 Even to madness. 'Tis here, but yet confused:
 Knavery's plain face is never seen till used. (II.1.953)

From the beginning of the play the audience is aware of the fact that Iago is very upset because of Cassio's preferment since he believes that he should have been the lieutenant, not a person who had not even fought in a battle. It is also overt that the only way for Iago to find peace and decrease his dissonance on the matter is to take revenge from Othello. His revenge plan is to make Othello think that Cassio and Desdemona are having an affair. In this excerpt, Iago experiences further thinking which exhibits the occurrence of future episodic memory. On the other hand, Iago appears to have cognitive dissonance regarding the people that he is going to take advantage of to execute his plan. The first one is Michael Cassio. Although Iago knows that Othello and Desdemona had tied the knot against all odds, he wants to use Cassio to stir up chaos. He also wants to take revenge from Cassio since he was chosen for the

lieutenancy position. That is why Iago asserts that Cassio is in love with Desdemona: 'That Cassio loves her, I do well believe it;' (II.1.953) although there is nothing that supports this idea in the play. This positive consonance is only created by Iago to ease his dissonance with regards to the things that he will do to Cassio. Another dissonance situation occurs when Iago, out of the blue, states that he suspects an affair between his wife Emilia and Othello in the past: 'For that I do suspect the lusty Moor / Has leap'd into my seat' (II.1.953), although there is no proof in the play of this either. The final cognitive dissonance occurs when Iago states that he also strongly believes that Cassio had an affair with his wife too: 'For I fear Cassio with my night-cap too' (II.1.953). It seems that Iago is trying to create a probable cause to support his future plans since it is overt that his mind and heart is not at peace with the idea of revenge at this point. This time, the cognitive dissonance that Iago experiences is eased by his future episodic memory. He states that he will make Othello so jealous that there will be no cure for it. He adds that he will incriminate Cassio with whatever he wants and vilify him so that Othello dismisses him from the lieutenancy he had just earned. The final correlation of both theories exhibits itself in Othello's famous scene of self-persuasion.

OTHELLO

It is the cause, it is the cause, my soul, --

Let me not name it to you, you chaste stars! --

It is the cause. Yet I'll not shed her blood;

Nor scar that whiter skin of hers than snow,

And smooth as monumental alabaster.

Yet she must die, else she'll betray more men.

Put out the light, and then put out the light:

If I quench thee, thou flaming minister,

I can again thy former light restore,

Should I repent me: But once put out thy light,
 Thou cunning'st pattern of excelling nature,
 I know not where is that Promethean heat
 That can thy light relume. When I have plucked thy rose,
 I cannot give it vital growth again.
 It must needs wither: I'll smell thee on the tree.

Kissing her

Ah, balmy breath, that dost almost persuade
 Justice to break her sword! One more, one more.
 Be thus when thou art dead, and I will kill thee,
 And love thee after. One more, and that's the last:
 So sweet was ne'er so fatal. I must weep,
 But they are cruel tears: this sorrow's heavenly;
 It strikes where it doth love. She wakes. (V.2.973)

The final correlation of the episodic memory and cognitive dissonance can be encountered in the most sorrowful moment in the play. Othello's soliloquy starts with a strong repetition which signals that he is trying to remind himself why he must kill Desdemona. This is an indication of Othello's episodic memory: 'It is the cause, it is the cause, my soul' (V.2.973). Although the soliloquy does not provide specific elements of the cause, reasons which Othello believes to have happened can be recalled from past scenes in the play. He does not want to kill his wife but he conjures up memories of the missing handkerchief that Othello had given to Desdemona which is important because his mother had given it to him and apparently has magical powers (III.4.963), and the information on adultery which had been provided by his trusted ensign, Iago throughout the play. He points out how he does not want to voice his reason, the adultery of his wife, to the virtuous stars. The soliloquy shows

apparent dilemma as Othello finds reasons to kill her and reasons why he loves her. This is proof of the first assumption of the cognitive dissonance theory, that is, conflict arises discomfort if the actions do not match with one's beliefs (Festinger, 1957). Therefore, Othello realizes this discomfort and a sense of incompatibility appears which motivates him to resolve it. The distress which creates motivation is the second assumption of the theory of cognitive dissonance (Festinger, 1957). Othello chooses to change his perception of action. He changes the way he views his idea of killing Desdemona. In his words 'Let me not name it to you, you chaste stars!' (V.2.973), he alludes to the chaste stars which implicates that they cannot handle the news of Desdemona's adultery. He thus points out the reason of his action to be. He asserts that he will not make her death bloody which indicates that he will strangle her and will not act violently which could ruin her beauty. He gives the reasons why by explaining how her skin is whiter than snow and how it is as smooth as a top quality marble. He wants her physical beauty to remain, thus does not want to scar her skin. This shows how Othello is fascinated by her, mostly of her white skin since in a way she resembles a goddess. On the one hand, he gives expression to his love and her beauty but on the other, he talks about death. He tries to justify his killing of Desdemona by stating that he is protecting men from Desdemona's actions and implies it is nothing personal. His argument for killing Desdemona begins with 'Yet she must die, else she'll betray more men.' (V.2.973). He presumes that if he does let her live or simply divorce her, she will betray her new partner. Then, he makes a comparison between the candle light and Desdemona's light which is her life. He starts talking to the candle; if he puts out its light he can restore it however, he points out the fact that human light is not restorable by alluding to Prometheus. He makes another comparison in which he compares Desdemona to a rose. He indicates that when a rose is plucked it cannot grow anymore and smells Desdemona as if she was a rose. As he kisses her, he smells Desdemona's breath which almost changes his mind. He wants to believe that he represents

Justice and kisses her more. Since he believes that he is justice, 'Justice to break her sword' (V.2.973), he feels determination to act on his duty. His mind gets carried away and thus wants her to be as beautiful as that moment when he murders her. He states that he will kill her and continue to love her. In addition to him believing that he is Justice, he believes his action will be divinely as he points out his tears being 'cruel' and his sorrow heavenly; 'But they are cruel tears: this sorrow's heavenly; / It strikes where it doth love' (V.2.973). This is how he justifies his actions to be. He is in a dilemma because of his love and her beauty which he finds fascinating. In the end, killing someone who you love so much is compared to God punishing a person in this world instead of sending that person to hell. Thus, he indicates that he loves Desdemona so much that he will punish her for her sin in this world so that she will not end up in hell. Although Othello dwells on how he loves Desdemona by comparing her white skin to snow and marble, and herself to a rose, he tries to find justification by trying to compare her to a candle light, but is defeated by the facts that he states. The battle between his heart and brain, is overt by the way he struggles for rationalization. It is apparent in this excerpt that there is a connection between Othello's personal memories and his dilemma regarding his decision to kill Desdemona which proves a correlation between the theories of episodic memory and cognitive dissonance.

With regards to the play *Hamlet*, the first correlation is seen in Hamlet's first soliloquy.

HAMLET

O, that this too, too sullied flesh would melt
 Thaw and resolve itself into a dew!
 Or that the Everlasting had not fix'd
 His canon 'gainst self-slaughter! O God!, God!
 How weary, stale, flat, and unprofitable,
 Seem to me all the uses of this world!

Fie on't!, ah fie! 'tis an unweeded garden,
 That grows to seed; things rank and gross in nature
 Possess it merely. That it should come to this!
 But two months dead: nay, not so much, not two:
 So excellent a king; that was to this,
 Hyperion to a satyr; so loving to my mother
 That he might not beteem the winds of heaven
 Visit her face too roughly. Heaven and earth!
 Must I remember? why, she would hang on him,
 As if increase of appetite had grown
 By what it fed on: and yet, within a month--
 Let me not think on't--Frailty, thy name is woman!--
 A little month, or ere those shoes were old
 With which she follow'd my poor father's body,
 Like Niobe, all tears:--why she, even she--
 O God! a beast, that wants discourse of reason,
 Would have mourn'd longer--married with my uncle,
 My father's brother, but no more like my father
 Than I to Hercules: within a month:
 Ere yet the salt of most unrighteous tears
 Had left the flushing in her galled eyes,
 She married. O, most wicked speed, to post
 With such dexterity to incestuous sheets!
 It is not nor it cannot come to good:
 But break, my heart; for I must hold my tongue. (I.2.296)

The first soliloquy of Hamlet contains a correlation between the cognitive dissonance that he is experiencing and his episodic memories. As stated before, episodic memory requires one to consciously recollect past events with an auto-noetic awareness. It also demands the answers to the 3W Theory (Tulving, 2002). In the excerpt Hamlet recollects his father's death in the lines: 'But two months of dead: nay, not so much, not two' (I.2.296).

Since it seems that Hamlet was at Wittenberg at the time of his father's death as his mother the queen requests him to stay at Denmark, there is a strong probability that a messenger was sent to deliver the news and Hamlet was only able to attend Senior Hamlet's funeral.

Auto-noetic consciousness dictates that one must mentally time travel to the moment of event which was personally experienced (Tulving, 2002). Hamlet may be recollecting the moment he had received the news or the funeral which indicates that he was there. On the other hand, Hamlet also provides information of time in which he states that it has been two months since his father had died. The death of Senior Hamlet ('what' – 3W Theory), the place of death which is Denmark ('where' – 3W Theory), and the time of death which is two months ago ('when' – 3W Theory) along with the personal experience of Hamlet which indicates auto-noetic consciousness, presents an episodic memory. Hamlet also remembers how his father would protect his mother from harsh winds and how his mother could not get enough of his father's company and showed great love. In addition, Hamlet recollects how swiftly his mother had married his uncle: 'By what it fed on: and yet, within a month' (I.2.296). It is overt that after his father's funeral, Hamlet was exposed to another trauma, that is, his mother marrying his uncle after a month his father had died. Hamlet who had attended to his father's funeral, had to attend her mother's marriage with his uncle. That is why he cries out 'Let me not think on't' (I.2.296). The marriage of his mother to his uncle ('what' – 3W Theory) after a month of his father's death ('when' – 3W Theory) at Denmark ('where' – 3W Theory) along with Hamlet personally being there at the marriage ceremony (auto-noetic consciousness)

provides an episodic memory. The traumatic episodic memories transforms into the cause of cognitive dissonance since there occurs a forced compliance behaviour in which one is forced to do something publicly but does not want to privately. In the last lines of the soliloquy 'It is not nor it cannot come to good: / But break, my heart; for I must hold my tongue' (I.2.296), Hamlet suggests that nothing good is going to come out of the marriage of his mother and his uncle, foreshadowing that something bad is going to happen and adds that he must not talk. However, is the reason for his silence because he does not trust anyone to tell how he feels or is it because he believes that he is not in the position to do something about the situation? Unfortunately, that is a mystery in the soliloquy. It is seen clearly that Hamlet is in a dissonant state but with regards to the upcoming events, one could understand which strategy Hamlet will use to decrease his dissonance. After this soliloquy, Hamlet will encounter Horatio, Marcellus, and Barnardo who will tell him about his father's ghost. Hamlet will have a conversation with the ghost which will ease the dissonance by adding a new positive consonant, that is to say, Hamlet will decide to take revenge. Therefore, the silence which he had decided in this soliloquy will become an asset for his future plans. The second correlation may be seen in another soliloquy of Hamlet.

HAMLET

Ay, so, God be wi' ye;

Exeunt ROSENCRANTZ and GUILDENSTERN

Now I am alone.

O, what a rogue and peasant slave am I!

Is it not monstrous that this player here,

But in a fiction, in a dream of passion,

Could force his soul so to his own conceit

That from her working all his visage wann'd,

Tears in his eyes, distraction in's aspect,
 A broken voice, and his whole function suiting
 With forms to his conceit? And all for nothing!
 For Hecuba!

What's Hecuba to him or he to Hecuba
 That he should weep for her? What would he do,
 Had he the motive and the cue for passion
 That I have? He would drown the stage with tears
 And cleave the general ear with horrid speech,
 Make mad the guilty and appal the free,
 Confound the ignorant, and amaze indeed
 The very faculties of eyes and ears. Yet I,
 A dull and muddy-mettled rascal, peak
 Like John-a-dreams, unpregnant of my cause,
 And can say nothing; no, not for a king,
 Upon whose property and most dear life
 A damn'd defeat was made. Am I a coward?
 Who calls me villain? breaks my pate across?
 Plucks off my beard, and blows it in my face?
 Tweaks me by the nose? gives me the lie i' the throat,
 As deep as to the lungs? Who does me this?
 Ha!
 'Swounds, I should take it: for it cannot be
 But I am pigeon-liver'd and lack gall
 To make oppression bitter, or ere this

I should have fatted all the region kites
With this slave's offal: bloody, bawdy villain!
Remorseless, treacherous, lecherous, kindless villain!
O, vengeance!
Why, what an ass am I! This is most brave,
That I, the son of a dear father murder'd,
Prompted to my revenge by heaven and hell,
Must, like a whore, unpack my heart with words,
And fall a-cursing, like a very drab,
A scullion!
Fie upon't, foh! About, my brain! I have heard
That guilty creatures sitting at a play
Have, by the very cunning of the scene
Been struck so to the soul that presently
They have proclaimed their malefactions;
For murder, though it have no tongue, will speak
With most miraculous organ. I'll have these players
Play something like the murder of my father
Before mine uncle. I'll observe his looks.
I'll tent him to the quick: if he but blench,
I know my course. The spirit that I have seen
May be the devil: and the devil hath power
To assume a pleasing shape; yea, and perhaps
Out of my weakness and my melancholy,
As he is very potent with such spirits,

Abuses me to damn me: I'll have grounds

More relative than this: the play's the thing

Wherein I'll catch the conscience of the king. (II.2.308)

Hamlet starts his soliloquy with the raw pain that he feels in his heart. Immediately, the cognitive dissonance that he is experiencing is realised since he compares himself to the actor. He believes that he has an unreliable and unmotivated spirit even though he has a good reason to be the opposite. He blames himself of being a villain and a coward for not being able to act the way he is supposed to. He believes that the act of revenge is all that matters since it is confirmed by heaven and hell. However, he does believe that revenge is the right step moving forward, being an intellectual holds him back since his heart and mind requires a tangible reason. The inconsistency which Hamlet is going through, provides a motivation to resolve the dissonance. He is in the need to confirm the accusations of the ghost, therefore he adds a positive consonant to his belief system. He rationalizes the situation at hand by deciding to create a play within the play so that he can watch how Claudius reacts to it. Hamlet mainly is trying to confirm that the ghost is his father's ghost and that it is not a kind of shapeshifter from hell. It is overt that by planning a play that would deceive Claudius into reacting is what would ease the dissonance of Hamlet. Therefore, the decision to add a play creates a future episodic memory since Hamlet plans his future by using his autonoetic consciousness. He states that the actors will play the scene he writes which mirrors the murder of his father and as a result will aid in catching the 'conscience of the king'. The result will determine Hamlet's actions, that is to say, if Hamlet bears witness to the betrayal on Claudius' face, he will act on it. Therefore, this excerpt holds a correlation between cognitive dissonance and future episodic memory which can be seen overtly. Cognitive dissonance which occurs when human actions and beliefs do not match, forces the individual to decrease the dissonance in order to stabilize oneself. In this case, Hamlet is forced to relieve the

pressure on his soul by adding a positive consonant. The aim of the positive consonant is to support Hamlet's mental state. By introducing the idea of the play which could result in clarity, Hamlet not only eases the dissonance but equips himself with a mission. The dissonance with the aid of future episodic memory transforms in to future thinking by creating a mental image of the specific experience, which in this event is how Hamlet will capture Claudius' reaction with regards to the scene he had written. Thus, the correlation of two theories provides Hamlet some comfort.

The final correlation of the two theories may be seen in another soliloquy in which he sees Claudius praying.

HAMLET

Now might I do it pat, now he is praying;
 And now I'll do't. And so he goes to heaven;
 And so am I revenged. That would be scann'd.
 A villain kills my father; and for that,
 I, his sole son, do this same villain send
 To heaven.
 O, this is hire and salary, not revenge.
 He took my father grossly, full of bread;
 With all his crimes broad blown, as flush as May;
 And how his audit stands who knows save heaven?
 But in our circumstance and course of thought,
 'Tis heavy with him: and am I then revenged
 To take him in the purging of his soul,
 When he is fit and seasoned for his passage?
 No!

Up, sword; and know thou a more horrid hent:
 When he is drunk asleep, or in his rage,
 Or in the incestuous pleasure of his bed;
 At gaming, swearing, or about some act
 That has no relish of salvation in't;
 Then trip him, that his heels may kick at heaven,
 And that his soul may be as damn'd and black
 As hell, whereto it goes. My mother stays:
 This physic but prolongs thy sickly days. (III.3.315)

In this excerpt the correlation of cognitive dissonance and future episodic memory is present. Hamlet sees Claudius praying and believes that it is a perfect opportunity to kill him. However, after some thought he knows that if he takes Claudius' life at the moment of praying, Claudius will go to heaven which is not what he desires. Alike what Claudius had done to his father, Hamlet wants him not to have the opportunity to pray and purify himself. Having the desire to kill and suppressing it creates a path to cognitive dissonance since his belief of Claudius' deservedness of death does not match with his non-action which is apparently an imperative situation according to Hamlet because he does not want Claudius to go to heaven. To decrease the cognitive dissonance which he is experiencing, he adds a positive consonant which is rationalization. He comes to the conclusion that he will murder Claudius at a moment of sinful act such as when he is intoxicated, having intimate relation with his mother, or when he is gambling so that he can make sure Claudius becomes a permanent resident of hell. His future thinking of these specific experiences will make him remember to act according to a certain action at a certain time in the future. Therefore, one could state that the presence of cognitive dissonance is reduced with the aid of future episodic memory.

7. CONCLUSION

The aim of this research was to provide extensive review of episodic memories to disclose the subjective experiences of remembering in the selected plays of William Shakespeare while applying a thorough overview of the occurrences of cognitive dissonance instances to have a better understanding of decision-making and to analyse the correlation of both the cognitive dissonance and the episodic memory theories on character decisions.

Following the introduction, the second chapter introduced the theory of episodic memory by providing details of its operation along with its background. Endel Tulving (1972), a Canadian psychologist, was the first to differentiate episodic memory from semantic memory in the long-term memory system. He argued that episodic memory was associated with recollecting specific experiences of the past and that semantic memory was concerned with general knowledge about the world. Further research by Suddendorf and Coballis (1997) revealed that episodic memory was a kind of time machine which would allow an individual to travel into her/his personal past experiences. Improved research indicated that conscious awareness was autonoetic which is connected to consciously experiencing the recollection as in episodic memory, and noetic which is related to the general knowledge of the world as in semantic memory. Therefore, Tulving defined episodic memory as a type of memory which enabled mental time travel by means of subjective time to the past to relive that moment with the aid of autonoetic consciousness (Tulving, 2002). Tulving also formed the theory of 3W which is associated with the mental time travel notion. He argued that recollection involved 'what' was recollected, 'where' the event had happened, and 'when' the event had occurred. However, he added that in order to actuate the 3W theory, autonoetic consciousness was required (Tulving, 2002).

The third chapter presented the theory of cognitive dissonance and how it works. Leon Festinger, an American social psychologist, developed the theory of cognitive dissonance

which related to the common inclination toward rationalization. Festinger believed that people liked to be consistent when their beliefs and actions were considered. He argued that whenever an inconsistency occurred, an individual would have motivation to resolve the dissonance. He added that there were three main ways to decrease the feeling of inconsistency: changing one's belief, action or the perception of action (Festinger, 1957).

The fourth chapter analysed the cognitive dissonance occurrences and episodic memory situations in Shakespeare's *Othello*. The play exhibits an era in which race, class, and gender were the main reasons of conflict and anxiety. As exhibited in detail in the chapter, cognitive dissonance could be seen in many situations. To provide examples in this context, the attention was turned to some of the characters who exhibited cognitive dissonance in the play. For instance, at the beginning of the play, Iago strongly believed that he deserved to be promoted but unfortunately had to accept the preferment of Cassio. Forced compliance behaviour caused him to experience cognitive dissonance. On the other hand, Desdemona's elopement lead Brabantio into a breakdown since he believed in her loyalty and that she could not have fallen in love with someone whom she would have been afraid to look at under normal circumstances. In addition, Othello thought that he and Desdemona were from different worlds which seemed to have an effect of cognitive dissonance at first but his love for her was his motivation to overcome any dissonance. Further in the play, Iago managed to turn things around and succeeded in escalating Othello's anger and jealousy. Othello experienced conflict since he could not believe that Desdemona was an adulterous. Another occurrence of cognitive dissonance was when Emilia took Desdemona's handkerchief. She confessed her distraught since she was aware of its importance. However, she overcame her distress by believing that she was simply doing what her husband had requested her to do many times before. Probably the most famous scene of a cognitive dissonance situation is when Othello was at Desdemona's bedside. He tried to convince

himself that Desdemona needed to die. As soon as he understood that she was innocent and he was manipulated by Iago, he ended his own life. The detailed analyses of the excerpts in the play exhibited that adding a new consonant to make sense of the behaviour at hand or to rationalize the idea were commonly used as a solution to decrease the level of dissonance.

The fourth chapter also investigated the episodic memory moments in the play such as Iago's recollection of how he had met the three important people of Venice or when Brabantio reminded Roderigo that he had warned him to stay away from himself and his daughter. Another illustration of episodic memory was Othello's famous defense scene in which he tells how he and Desdemona had fallen in love. There were also situations that exhibited future episodic memories such as Iago's soliloquy in which he developed his future plans of making Othello extremely jealous. Another would be when he revealed his close-future plans. He stated that he would make Emilia facilitate Desdemona and Cassio's meetings while he created chaos by making Othello think that they were having an affair which was illustrated in many scenes in the play. Presumably the most interesting episodic memory resides at the end of the play where Othello recollected the moment he was in Aleppo and used that episodic memory as an exit strategy from life. The use of episodic memory indicated that personal memories of the characters made the scenes complete while it provided background of an event or foreshadowed the future.

The fifth chapter analysed cognitive dissonance instances and episodic memory situations in Shakespeare's *Hamlet*. The play exhibited a constant conflict of 'taking action' and 'ceasing to take action' which formed the base of most cognitive dissonance occurrences within the protagonist. As the play began, the audience was informed that Horatio did not believe in ghosts. However, the moment he saw the apparition with his own eyes, he simply experienced great dissonance. On the other hand, Othello's first soliloquy conveyed his wish to commit suicide while expressing that it was a sin he could not bear, was an illustration of

cognitive dissonance. He also disclosed how he did not understand her mother's swift marriage to his uncle when she had been deeply in love with his father when he was alive. Hamlet also found himself in a dissonant situation when he was told by the ghost that the murderer was the uncle-king. Another scene in which Hamlet experienced cognitive dissonance was when he expressed his thoughts in a soliloquy. He was forced by the ghost to make a decision and since he is a scholar and a person of contemplation, it was hard for him to commit murder without any tangible proof. He decreased his dissonance by adding a scene into the upcoming play which was a perfect tool to understand if Claudius was the murderer of his father or not. The most famous dissonance in the play was in the soliloquy in which he tried to decide which act was nobler: to live or to die. His attempt to make a decision naturally steered him into a dissonant situation. Another important case of cognitive dissonance may be seen in Claudius' attempt to pray to relieve his guilty conscience. He is forced to act like nothing had happened but his conscience is greatly disturbed. The instances provided are analysed in detail within the chapter. Cognitive dissonance occurred in many scenes in the play and most of them belonged to the main character.

Within the chapter, instances of episodic memory were also investigated. The functions of the episodic memories either aided as a background information for the present or foretold the future. Barnardo, Marcellus, and Horatio used their personal memories to elaborate on the ghost's appearance which they had seen; Hamlet recollected the moments of love between his father and mother; Ophelia taken aback, attempted to find meaning as she recounted Hamlet's mad actions; the ghost expressed how the murder had occurred; Hamlet saw Claudius at pray but planned ahead his murder; and Hamlet shared what had happened at the ship with Horatio. These were only some of the occurrences in which episodic memory was employed.

Based on the analyses provided in chapter four ‘Cognitive Dissonance and Episodic Memory in *Othello*’ and in chapter five ‘Cognitive Dissonance and Episodic Memory in *Hamlet*’, the sixth chapter investigated the incidents of correlation between both theories. It is overt that several characters in Shakespeare’s plays are subjected to individual experiences of memory which were retrieved from the past or were concerned with future thinking which determined the best outcome with the aid of auto-noetic consciousness. Furthermore, the characters revealed dissonance due to inconsistencies between actions and beliefs which were overcome or decreased by a motivation in which different strategies were applied. However, the most exhilarating indication found in both plays were the correlation between the episodic memory and the cognitive dissonance theories.

The first correlation in *Othello* was found in Iago’s answer to Roderigo with regards to the reasons of his dislike towards Othello. Iago strongly believed that he had earned the preferment but was not in the position to disagree with Othello which put him in a place in which he was forced to act in such a way that exhibited his cooperation and acceptance on the decision of Cassio being the lieutenant. While this created a cognitive dissonance, his episodic memory indicated the detailed background of the cognitive dissonance. He explained that he had asked three important people of Venice to speak with Othello on his behalf but this was not enough to change Othello’s mind. The next correlation of both theories was seen in Othello’s defense and in his story of how he and Desdemona had fallen in love. Othello believed that they were from different worlds since he was a Moor general and she was the daughter of a Venetian senator. The moment Desdemona implied her interest towards Othello, the cognitive dissonance which he experienced disappeared. The ‘unvarnished tale’ (I.3.947) was the background of their love story which is an episodic memory. Another correlation of both theories was in Iago’s soliloquy. His constant dissonance of not being chosen as the lieutenant decreased with his revenge plan. He planned to use Cassio and Desdemona but

seemed to believe that they were good people. To ease this second dissonance that he was experiencing he added consonants. The use of future episodic memory managed to eliminate all the dissonances created. The final correlation was found in Othello's dilemma scene in which he tried to persuade himself to murder Desdemona. To ease the dissonance that he was experiencing, he used his episodic memories of her adulterous actions which were imprinted on him by Iago.

The first correlation of both theories in the play *Hamlet*, was encountered in Hamlet's first soliloquy. His cognitive dissonance was overt with his astonishment in the fact that his mother had married his uncle swiftly after the death of his father. The reason lied in his recollection of how his parents were deeply in love with each other. The second correlation occurred in another soliloquy of Hamlet. He compared the actor who did not have real sorrow to himself who truly did. The inconsistency which he was in decreased with a plan to 'catch the conscience of the king' (II.2.308). Hamlet planned to write a scene within a play which indicated the functioning of a future episodic memory. The final correlation is provided by Hamlet once again. The cognitive dissonance occurred as he witnessed Claudius praying which was a perfect time for him to act on his revenge. However, he decided not to since that would have meant sending Claudius to heaven. The decrease of dissonance was accomplished with a future episodic memory since he planned to murder Claudius at a moment in which he was committing a sinful act.

On the basis of the analyses of Shakespeare's plays *Othello* and *Hamlet*, it can be concluded that several instances of episodic memory and cognitive dissonance exhibit themselves in the decision making period of the characters. While the subjective experience of remembering may be amiable as in Othello's 'unvarnished tale' (I.3.947) that explains how he and Desdemona fell in love, it may also be traumatic as in Hamlet's continuous remembrance of revenge which needs tangible evidence. In addition, episodic memory may

also be past related as in the case of Othello's magical handkerchief which was passed on to him by his mother on her deathbed, or it may be future related as in Hamlet's soliloquy in which he plans to 'catch a conscience of a king' (II.2.308). On the other hand, cognitive dissonance which occurs when two opposing elements; actions and beliefs collide with each other (Festinger, 1957) as in Othello's initial belief of Desdemona's loyalty but his insistence of proof from Iago in the same conversation or Hamlet's belief that he must avenge his father as soon as possible but decides not to although an opportunity had presented itself. As stated and analysed in the last chapter, there occurs instances of a correlation between both the cognitive dissonance theory and the episodic memory theory. However, further investigation is needed in order to provide more examples of the correlation in Shakespeare's plays. On the whole, this study researched cognitive dissonance and episodic memory along with their correlation on the effects of decision-making with regards to Shakespeare's plays *Othello* and *Hamlet*.

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