

**MINISTÈRE DE L'ENSEIGNEMENT SUPÉRIEUR ET DE LA RECHERCHE
SCIENTIFIQUE.**

UNIVERSITÉ MOULOUD MAMMERI DE TIZI-OUZOU
FACULTÉ DES LETTRES ET DES LANGUES
Département d'Anglais



جامعة مولود معمري - تيزي وزو
كلية الآداب واللغات
قسم اللغة الانجليزية

Domaine : Lettres et Langues.
Filière : Langue Anglaise.
Spécialité : Cultural and Media Studies.

Dissertation Submitted in Partial Fulfillment
of the Requirements for the Degree of
Master in English

Title :

***Endogamy and Exogamy in the Mediterranean Basin: William Shakespeare's
selected works and Germaine Tillon's Le Harem et Les Cousins, a Case of
Study.***

Presented by:

HARGAS ASSIA

HELLEL FATIHA

Panel of Examiners:

Chair: Dr GUENDOUZI Amar, Professor, Department of English, UMMTO.

Supervisor: Dr GARITI Mohamed, MCA, Department of English, UMMTO

Examiner: Mr AFETTOUCHE Belaid, MAA, Department of English, UMMTO.

Academic Year : 2015 /2016

Série:
N° d'ordre :

Dedications

To

My beloved Parents especially my

Mother for her precious support

My beloved and dear husband Essaid for his great

Passion and comprehension

My brothers Said and Farid,

My sister wardia and our little baby Mohamed

Walid. Without forgetting my family in law

Specilal thanks to my mates Sonia, Zahia, fatiha and her respected family

Assia.

To

My dear parents for their comprehension and help

My beloved husband Moumouh for his support and passion

My brothers Jegurtha, Moussa, and Masten

All my sisters and my family in law, specially my mother in law

Without forgetting all my teachers and mate Assia and her respected family

Fatiha.

Acknowledgements

We would like to express our sincere gratitude to our supervisor Dr Mohamed GARTTI for his guidance, advice and encouragements throughout the fulfillment of this humble work, and because he accepted to include his doctorate thesis in our study and rely on it.

We also owe special thanks to Mrs. HADJBACHIR Sabiha for her support and generosity.

We are profoundly thankful to the members of the panel of examiners for accepting to take part in the assessment of this dissertation.

Contents

Dedications	I
Acknowledgements	II
Contents.....	III
Abstract.....	V
I Introduction	1
Literature Review.....	4
Issue and Working Hypothesis	7
II Methods and Materials.....	8
Methods.....	8
1 Marvin Harris, Cultural Materialism.....	8
2 Northrop, Frey Medieval Chivalric Romance.....	10
Materials	11
Endnotes.....	14
III Results and Discussion.....	16
Results.....	16
Chapter I.....	17
1 Shakespeare's praise of Endogamy in <i>Romeo and Juliet</i> and <i>the Tempest</i>	17
2 Shakespeare's rejection of Exogamy in <i>Othello</i> and <i>Antony and Cleopatra</i>	23

Chapter II.....	29
Endogamy as a typical tradition in south Mediterranean societies: Germaine	
Tillion.....	30
Endnotes.....	41
Bibliography.....	46
Web Sites.....	48
Conclusion.....	50

Abstract

This dissertation is a comparative study between some Shakespeare's North Mediterranean plays: Romeo and Juliet, Antony and Cleopatra, Othello and the Tempest, and South Mediterranean Germaine Tillion's Le Harem et Les Cousins. Our aim in this dissertation is to show that the above cited works complete each other by proving that the whole Mediterranean Basin shares the preference towards endogamous matrimony. In order to achieve our aim we have borrowed some concepts from Raymond Williams's and Marvin Harris's cultural materialism theory and Northrop Frye's medieval romance. Throughout our study we have divided the work into two chapters, the first deals with Shakespeare's preference of endogamy in Northern Mediterranean societies, and his motivation to defend this type of alliance in Europe. We deduce that it lies behind the desire of limiting the cultural space of Europe and preserving peace. The second chapter examines the work of Tillion around her investigation about the South Mediterranean world, and the culture of marriage that characterizes the Southern societies. This chapter reveals that endogamy is a typical phenomenon in the Maghreb too. Her findings seem to be identical to the European strategy of alliance which prefers endogamy. At the end of our study we have reached the conclusion that Endogamy is not only specific to either the North or to the South, but it can be generalized to the whole Mediterranean basin.

I INTRODUCTION

The present dissertation sheds light on the phenomenon of Endogamous and Exogamous matrimony in some Shakespeare's north Mediterranean plays: *Romeo and Juliet* (1595), *Othello* (1603), *Antony and Cleopatra* (1606), *The Tempest* (1611) and Germaine Tillion's *Le Harem et Les Cousins* (1996).

A cultural definition of matrimony suggests that it is a social tradition which submits to different rules and respects strict ethics and norms, this is why it has two forms: endogamous and exogamous¹. In fact in all societies and cultures, marriage is not entirely of free choice because it is socially derived and is recognized by customs and laws. Exogamy is one of the major rules of marriage that is almost always present in all societies. It can be defined as the social rule that requires an individual to marry outside a specific, culturally defined social group of which she/he is a member. It is also called out-marriage, custom enjoining marriage outside one's own group, whereas Endogamy restricts the choice and limits marriage to from within one's society and culture².

Both endogamy and exogamy were controversial characteristics of matrimonial alliances on both sides of the Mediterranean basin during the Elizabethan period. William Shakespeare and Germaine Tillion are two representative authors who have dealt with the issue of marriage either endogamous or exogamous in their works.

In order to expound the subject of interrelations in Shakespeare's works, we opt for a wide range of materials, to establish a concise study. In fact as we will notice *Romeo and Juliet* and *the Tempest's* plots constitute an intermarriage of couples of a blessed relation that promises success, peace and love for the good of the individual and society in general. However in *Othello* and *Antony and Cleopatra*, on the other hand, Shakespeare explains why the exogamous alliance does not last but rather ends with tragedy. This works of Shakespeare are presented as cases of our study for the Northern side of the Mediterranean basin whereas

Tillion's work as a case for the Southern side. *Le Harem et Les Cousins*, is a socio cultural research of human behaviors, customs and traditions. It also denounces the South Mediterranean society as having a preference towards endogamy and this for many reasons.

From Our study of Shakespeare's numerous depictions of marriage in his comedies, histories, tragedies and romances, we deduce the great importance of this subject to his drama on the one hand, and as a direct reflection of the spirit of the English Renaissance on the other hand, especially the tradition of marriage which is based on the rules of medieval chivalric romance, and on which Shakespeare does not approve. Thus the writer's concern is to deform those ancient principles and replace them by new perspectives as deduced by Dr Gariti in his thesis³. Matrimonial alliance was a phenomenon which was compared by the social historians to adventure during the Elizabethan and Jacobean periods, an adventure that is triggered by political plans and religious impulses. It is from this metaphor of romantic adventure that Shakespeare is inspired to plot and shape his moralities⁴.

In this modest research paper, our first objective is to find to which extent Shakespeare is convinced by James I's matrimonial politics of European rapprochement and reconciliation and its exclusion of the North African states as the other⁵. What is the position of the playwright towards the Medieval chivalric romance which shipwrecks on the principles of King James's politics, and which sees matrimonial and political alliance as ethical only within the European cultural space and boundaries or only within endogamy⁶.

For Further analysis of this issue, we shall attempt to implement a second case of study. Germaine Tillion's *Le Harem et Les Cousins*, as a non fictional investigation on this type of endogamous alliance, in the southern societies of the Mediterranean area. Indeed, this persistent tradition is found to be still alive and practiced in the southern part of the Mediterranean Basin. Tillion is curious to discover the motivation behind this oriental desire of conserving one's cultural heritage and personal property. Throughout her long journey of

discovery that takes more than six years within the Maghrebian societies and its natives, the French ethnologist deduces finally interesting results mixed with her feminist attitude⁷.

Thus, with the support of Raymond Williams's theory of cultural materialism which views culture as a productive process that must be understood both in its own terms and as part of society. Culture is a whole way of life which makes up human society and as a mode of interpreting all our common experiences⁸. And Marvin Harris concept of cultural materialism which states that society is culture determined. Northrop Frye's medieval romance does not suit Shakespeare's Renaissance Romance which is applied by James I.

We intend to undertake our research following IMRAD methodological organization. Our work starts with a general Introduction that announces the topic, the issue and working hypothesis. The material section presents a brief overview of the selected works: Romeo and Juliet, Antony and Cleopatra, Othello, The Tempest, and finally Le Harem et Les Cousins within the context of marriage.

Our Discussion section consists of two chapters. In the first one, we analyze Romeo and Juliet and The Tempest as approving plays of endogamous alliance, and then how Shakespeare rejects exogamous marriage in Antony and Cleopatra and Othello. The second chapter serves as a comparative research which explores Germaine Tillion's study of the Maghreb tradition of endogamous and exogamous matrimony, its very far origins and motivations to highlight the fact that the attachment to endogamous alliance and rapprochement is not only specific to the Northern Mediterranean societies but also to the South. In order to achieve our purpose we will rely on the Method section that explores Raymond Williams's cultural materialism theory and Northrop Frye's concept of Medieval Chivalric Romance. The general conclusion constitutes on assembling both writers

experiences and findings on the issue of marriage, to conclude that endogamy is a Mediterranean desire and characteristic.

Review of the Literature

William Shakespeare is the canon of English literature. His works have undergone a continuous process of interpretations through time and have been studied from different perspectives. The feminist, postcolonial, cultural, and psychoanalytical studies presented various reinterpretations of his writings and thoughts. Indeed, Shakespeare's plays have attracted a wide range of critics all along centuries since they were put on stage.

Shakespeare's numerous depictions of marriage in his comedies, histories, tragedies, and romances suggest the great importance of this subject to his drama. Contemporary scholars are interested in Shakespeare's diverse portrayals of marriage as the end of comedy, the source of historical legitimacy, the origin of tragedy, and the romantic point of reconciliation. The comedies and romances tend to portray matrimony as a desired end, while the tragedies and histories dramatize marriage as the cause of suffering and strife. A select survey suggests the broad range of Shakespeare's depictions of marriage: an ephemeral solution, a symbol of renewal and reconciliation, and a source of jealousy and anxiety⁹.

In the recent years much critical works have been written on this issue of marriage. To start with C.H Herford's *Conclusion on Shakespeare's Treatment of Love and Marriage* (1987) He asserts:

Shakespeare is very realistic in his view of love in Romeo and Juliet. He has sensed its grand power and transformational force, but he has not yet given its right place in the grand scheme of things in life¹⁰.

It follows from the quotation above that Herford demonstrates that marriage is a consequence of love. But he raises the question whether this pure love is possible in a society bound by norms and rules of behavior that suppress true feelings. That is to say, the love of Romeo and Juliet is a pure love but their relationship and marriage was prevented because society at that time prevents such relations. Moreover; their families were in feud, so Juliet's father was against his daughter's marriage.

Another piece of criticism of Shakespeare's plays is Margaret Loftus Ronald (1979). She summarizes Shakespeare's use of English matrimonial law as a thematic and plotting device. She declares:

Marriage is the one human relationship portrayed in almost every play and almost every poem....if we are to understand Shakespeare's plays fully we must cover as much as possible of his views of marriage¹¹.

Ronald describes matrimony as the prominent theme in Shakespeare's works and according to her, the view of Shakespeare towards this theme helps us to go deeper and better understand his plays, because of the importance he gave to such societal subjects.

Tom Wolfe is another representative figure who studied Shakespeare's plays in general, and Othello in particular, he asserts:

Othello's marriage to Desdemona may be seen to symbolize the attempt that Othello makes to integrate into Venetian society. Othello's integration appears to be as thorough as possible. His culture, his religion, his nationality, and now finally his marriage. All indicates a man who fully desires to escape his ethnic heritage and assume the traditions and customs of his new land¹².

Tom Wolfe links the marriage of Othello to a Venetian woman to the desire of escaping the African origins, traditions and customs, so as to integrate to the Venetian society. He justifies this by his marriage to Desdemona on the one hand, and by considering Venice his new land, on the other hand.

Alan Sinfield's discussion of Shakespeare's Othello in his *Faultlines: Cultural Materialism and the Politics of Dissident Reading* (1992) is a case in point.

Desdemona is of course bound to obey her father and the role of obedient daughter should in the normal course of things lead her to follow his wishes in her marital choice. However, in the early modern period we also find an increased emphasis on the idea that marriage should be personally fulfilling. This contradiction in the ideology of marriage allows Desdemona to disregard her father's wishes and to marry a man who from the perspective of the social group to which she belongs is totally unsuitable¹³.

Desdemona disagrees with her father's choice regarding marriage and prefers the Moore which is regarded as an unsuitable husband for a Venetian woman.

In addition to these pieces of criticism, some scholars directed their attentions on Shakespeare's Antony and Cleopatra. One of the academic challenges that Antony and Cleopatra presents is its mixture of history and tragedy, politics and passion. Recent commentaries often emphasize the play's political aspects, though some critics continue to highlight its marriage and love story. Cultural historians and materialist's critics posit constructions of marriage and emotional meaning that are inseparable from the specific material, historical, and political conditions which they constitute and which constitute them. Thus the marriage of Antony and Cleopatra does not transcend the politics of the play. Their marriage causes a tragic end to the Roman Empire¹⁴.

Dr Gariti Mohamed in his turn has dealt with the theme of marriage within Shakespeare's plays in his Doctorate Thesis entitled *Feminism in Britain from William Shakespeare to Mary*

Wollstonecraft (2012). He has studied both forms of marriage; Exogamous and Endogamous, in some selected plays of Shakespeare. He declares:

Shakespeare displaces the exogamous urge of medieval romance by an endogamous urge in an attempt to substitute a secular idea of a peaceful Europe for the religious cleavages¹⁵.

What comes out from the quotation above is that contrary to the exogamous form of marriage which leads to tragic failure and deception, the endogamous marriage ends with reconciliation and the resolution of conflicts. So Shakespeare in the *Tempest* is celebrating endogamy as the preferred form of marriage, and revisiting the norms that characterize the medieval chivalric romance of *Northrop Frye*, after its failure in *Othello*.

Issue and Working hypothesis

Considered in the light of the above review of literature, we notice that the critical works that have so far analyzed the theme of marriage in Shakespeare's selected works are interesting and very important, in the sense that they shed light on this crucial aspect of the Renaissance. However, one can deduce a remarkable lack of consistency, as they do not put a special focus on the following issue: what is the position of William Shakespeare towards the exogamous and endogamous marriages? Does Endogamy presents an exception and exists only in the North Mediterranean, or does it include the whole Mediterranean basin? This questions need a deep study with the support of Germaine Trillion's South Mediterranean work *Le Harem et Les Cousins*.

As a result, our focus in this Dissertation is to deduce the kind of plots Shakespeare has selected in his plays in order to achieve his attitude towards the ancient social tradition of marriage that respects the same tribes, ethics and especially culture called Endogamy. By analyzing these typical medieval plays, the playwright assesses a conclusion that the mixture of two different cultures through exogamy proliferates familial conflicts and more importantly promotes for wars, and as a result a collapse of great monarchies. The Roman Empire is Shakespeare's vivid illustration in *Antony and Cleopatra*. On the other hand, Tillion proves that this tradition of endogamous alliance is not restricted only to this part of the Mediterranean.

As a result, it is part of our concern in this dissertation to prove that the main quest in Shakespeare's Mediterranean plays *Othello*, *The Tempest*, *Antony and Cleopatra* and *Romeo and Juliet* is the limitation of European cultural space through the renovation of the medieval chivalric romance from an endogamous perspective¹⁶. Our intention is to demonstrate that through these plays Shakespeare tends to correct and redefine the norms that constitute the ancient 'medieval chivalric romance of *Northrop Frye*. It is also part of our research to show the generality of this phenomenon in the whole Mediterranean basin thanks to Tillion's findings.

II Methods and Materials

Methods

In order to read Shakespeare four plays and Germaine Tillion's *Le Harem et Les Cousins* in terms of the two forms of marriage, Exogamy and Endogamy, as the most outstanding feature and main concern of their writings, we will explore a concept from Raymond Williams's Cultural Materialism theory, developed later on by Marvin Harris in his book entitled *The Rise of Anthropological Theory* (1968). Harris first explains:

Culture is a system built on the interrelation of different aspects of religion, politics, boundaries and kinship. In addition he prioritizes material, behavioral and ethic processes in the explanation of the evolution of human socio-cultural systems, traditions and customs comprising marriage¹⁷.

In other words Marvin Harris explains that there are crucial factors that control and at the same time determine the forms that culture takes in a society at a given period which are material and traditional ethics. As Williams key term suggested in his book *Culture and Society* (1958) , 'a structures of feeling': the lived experience of a particular moment in society and history.

That is, culture through history has a given force in shaping literary texts and literary works as a matter of fact it is a controlling factor which helps interpret Shakespeare plays, where the phenomenon of marriage in its two forms Exogamy and Endogamy in both *Othello* , *Antony and Cleopatra* , *The Tempest* and *Romeo and Juliet* and in Tillion's *The Republic of Cousins* are triggered by many motivations explained by the two writers from different perspectives to express their attitudes toward these types of alliance. And this within the context of Renaissance period in the English and Mediterranean basin in general.

This paper will also handle some concepts from Northrop Frye's *Anatomy of Criticism* that provides a study of Medieval Romance, within the framework of Shakespeare's plays *Romeo and Juliet*; *Othello*, *Antony and Cleopatra*, *the Tempest*, and their historical context.

The presentation of romance according to Frye is characterized by:

idealization and wish fulfillment ;the projection of the social ideals of a ruling class onto literary heroes and heroines depicted with medieval chivalric norms .Thus romance generally involves aristocratic protagonists or ones who are miraculously revealed as such after living a lower class existence in a kind of 'blood will tell' move in which social status is ultimately disclosed¹⁸.

Here we can understand that Frye describes the characteristics of medieval romance that glorifies the foreign noble knight who comes from far away and the strong desire to get married with this hero.

While Frye himself is not particularly interested in political readings of romance, he describes its engagement with dominant ideologies as the ' kidnapping' of romance in order to "reflect certain ascendant religious or social ideals"¹⁹ and this is what Shakespeare in his turn projects in his plotting of the plays. This is argued by the fact that there are many motivations which include political and religious ones which encourage the writer to renovate this principle of the foreign hero with the local one.

In *Anatomy of Criticism*, Frye states:

The romance is nearest of all literary forms to the wish fulfillment dream, and for that reason it has socially a curiously paradoxical role. In every age the ruling social or intellectual class tends to project its ideals in some form of romance, where the virtuous heroes and beautiful heroines represent the ideals and villains the threats to their ascendancy. This is the general character of chivalric romance in the middle ages²⁰.

He adds:

The essential element of plot in romance is adventure, thus the complete form of romance is clearly the successful quest, and such a completed form has three main stages: the stage of the perilous journey and the preliminary minor adventures: the crucial struggle, usually some kind of battle in which either the hero or his foe or both must die²¹.

Materials

Presentation of the works

William Shakespeare's *Romeo and Juliet* (1595) is a play set in Verona. It is a story which carries the playwright's attitude towards matrimony in an explicit way. The story is about a long feud between the Montague and Capulet families. Knowing that couples were usually matched by parents during the Renaissance era; Shakespeare went against their societal norms and displayed endogamous marriage as being the very desire of the couple. This is how it became the central theme; lovers doomed by their disapproving families. But it is this conflict which transpires the whole morality of the events. Indeed the scenes of the play contrast hatred, revenge with love and secret marriage.

In fact Shakespeare's time period was characterized by marriage as an important aspect of people's lives, the ways in which people were matched and married is typical to his works for a specific purpose; show his attitude in regard of matrimony.

In the play Count Paris is the suitable man for Juliet as he belongs to the same nobility, however; the writer arranges the meeting of Romeo and Juliet under the blessing of the religious man Friar Laurence. Shakespeare wants them to unify for a reason. The play closes

then with a scene of forgiveness and reconciliation between the two families after this marriage and the death of the two heroes¹⁵.

Shakespeare shows the same attitude towards marriage which is to side with endogamy in the *Tempest*. *The Tempest* indeed deals with a plot of a total plan to rapprochement and reconciliation between the duke of Milan and Naples. Prospero is the character that holds the whole theme of the play. He is a powerful enlightened man, who was exiled by his brother from his country with his daughter Miranda. His power as a magician made him survive and control every inch on the island including its native Calibans. Ferdinand, another male character present in the play, he is the prince of Naples and the son of Alonso Prospero's brother. Prospero's aim by launching the tempest was to make the whole characters aware of their errors and reconcile once more. This is why He organizes Ferdinand meeting and marriage with Miranda. At the end, the whole characters are reunited with the marriage of both Ferdinand and Miranda; the whole characters are reunited. The peace is achieved once again thanks to an endogamous marriage.¹⁶

The second category of materials falls within the morality that, after the failure of exogamy, Endogamy takes la releve in Europe. What justifies this opinion is the kind of plots used in the following plays.

In fact *Othello* is a tragedy written by William Shakespeare around 1603. The play tells the story of a powerful general of the Venetian army, originated from North Africa, Othello, whose life and marriage are ruined by a deceitful and envious soldier, Iago. Undeniably he is the most significant protagonist in the early Western literature by which Shakespeare attributes the failure factor of the Exogamous marriage¹⁷.

Indeed the black moor faces racism from the other characters especially when he marries Desdemona, a privileged white woman whose father disapproves of the union. However the

black man seems noble, confiding and grateful for the love he shows, he is a hero who resists at danger, a worthy leader of an army and a faithful servant of the state, but his physical condition and origin put all his virtues on another balance of a doomed black stranger.

His attributes were the charm and resulted in love that took the daughter. This was sufficient to make the black moor white, reconcile all, and conceive for a stronger relation, that is marriage though the disapproval of Desdemona's family. This undesired alliance: exogamy resulted in a succession of disorder and unfinished conflicts that closed with the murder of the heroine Desdemona.

The same happened in *Antony and Cleopatra 1606*. The play is one of Shakespeare's best known later tragedies. Written about ten years after *Julius Caesar* and *Cleopatra*, it portrays actual events and persons from Roman history, it also embodies the love story and marriage of its title characters. For the historical background, plot and intimate details of the affair between the Roman general Antony and the Egyptian queen Cleopatra, Shakespeare drew upon the ancient Roman historian Plutarch's lives.

It presents a fine picture of Roman pride and Eastern magnificence, and in the struggle between the two, the empire of the world, the Roman Empire, seems suspended. This is why we come to the reality that the tension in Antony and Cleopatra is not between good and evil and not between appearances and reality. It is simply between two views of the world, the Roman and Egyptian, which come to a disastrous end: the suicide of the hero and falling down of the legendary empire: the Roman one, because of the exogamous marriage of the initial characters.¹⁸

Germaine Tillion's *Le Harem ET Les Cousins* is the suitable research which helps us to stretch out our study and analysis, and contribute to the success of our dissertation. Tillion's research treats the Endogamous alliance as its main theme. The work is a result of a long

investigation in the Maghreb and Middle East. It compares marriage in the savage societies and in Republic of cousins. It clarifies the idea that the exogamous rule is adopted by the primitive societies whereas; Endogamous is practiced in tribal societies and rural areas.¹⁹

Endnotes

¹John Drakakis, ed. *Romance: the New Critical Idiom*.(New York: Routledge, 2004) p20.

²Ibid.,20

³Mohamed Gariti. *Feminism in Britain :from William Shakespeare to Marry Wollstonecraft*.

(Mouloud Mammeri University,Tizi Ouzou,2011- 2012) P85, available on

www.ummto.dz/IMG/pdf/Mohamed_GARITI-pdf.

⁴Ibid.,86

⁵Ibid

⁶Ibid

⁷Germaine Tillion. *Le Harem et Les Cousins*. (Paris, Le Seuil, 1996).

⁸Andrew Edgar and Peter Sedgwick. *Cultural Theory: The Key Thinkers*, (London:

Routledge, 2002), P225-226.

⁹Herford C. H. *Shakespeare's Treatment of Love & Marriage and Other Essays*. London: T.

Fisher Unwin Ltd., 1921. *Shakespeare*. Available on < <http://www.shakespeare-online.com/sonnets/treatmentlove.html>.

¹⁰Ibid

¹¹[http://books, google; dz](http://books.google.dz), Margeret Loftus.

¹²[http://www, Jstor, org](http://www.jstor.org), Tom Wolfe.

¹³Hans Bertens. *Literary Theory: The Basics*, (London and New York: Routledge,2001),P186.

¹⁴ Sabrina Riche . "*Feminist Forms and Patriarchal Themes in William Shakespeare's Comedies and Tragedies*",(Mouloud Mammeri University, TiziOuzou), available on

www.ummto.dz/.../pdf/GOZO_RICHE_SAB_PDF.pdf.

¹⁵Mohamed Garitti. *Feminism in Britain : from William Shakespeare to Marry Wollstonecraft*. (Mouloud Mammeri University,Tizi Ouzou, 2011- 2012) P85, available on www.ummtto.dz/IMG/pdf/Mohamed_GARITI-pdf.

¹⁶Ibid.,88

¹⁷Marvin Harris. *The Rise of Anthropological Theory: A History of Theories of Culture*, (Updated Edition 1968) P643.

¹⁸Northrop Frye. *Anatomy of Criticism: Four Essays*. (Princeton: Princeton University Press,1971)P186.

¹⁹Ibid

²⁰Ibid.,187

²¹Ibid

²² William Shakespeare. *Romeo and Juliet*.(Penguin Popular Classics .London 1994).

²³ William Shakespeare. *The Tempest*. (Penguin Masterstudies. 1986).

²⁴Macmillon and Co. *Lectures on Hamlet,Othello, KingLear, and Macbeth*.(london,Cambridge University press).

²⁵ William Shakespeare. *Antony and Cleopatra*.(Penguin popular classics.Godfrey cave.1994).

²⁶Germaine Tillion. *Le Harem et Les Cousins*. (Paris :Le Seuil, 1996).

III Results and Discussion

Results

Throughout this study, we have tried to draw a comparison between the English writer, William Shakespeare in his four Mediterranean plays: *Romeo and Juliet*, *the Tempest*, *Othello* and *Antony and Cleopatra*, and the French ethnologist, Germaine Tillion in her book *Le Harem et Les Cousins*, on the question of endogamous alliance. We have deduced that Shakespeare sees that this form of marriage is specific to the Northern Mediterranean societies, whereas Germaine Tillion views that it is also preferred in the Southern parts of the Mediterranean basin.

While analyzing Shakespeare's plays, we found that in *Romeo and Juliet* and *the tempest*, the writer's attitude towards the issue of inter marriage is the one of preference, because it leads to reconciliation of two feuding families Capulet and Montague, on the one hand and renew Milan and Naples forever, on the other hand. To prove his position, Shakespeare uses the exogamous alliance to build the relationships of his central characters in the two other works,

Othello and Antony Cleopatra. His aim in doing so is to make the reader live the tragic consequences of this kind of union. Both of Othello, Desdemona, Antony, and Cleopatra are victims of their marriages. Eventually, we have deduced that this phenomenon does not exist only in Britain but breaks the barriers to the Maghreb and south Mediterranean states. Germaine Tillion argued that the Saharans have succeeded in adopting such endogamous union well before the Arab invasion, when the Sahara was drying and the need for agricultural labor increased. This shift from one system to another, carried out later by the Tuareg, is combined with the adoption of endogamy in order to preserve their heritage and avoid the mixture of their blood with other people of different cultures. We have reached the result that endogamy is a main characteristic of the entire Mediterranean basin according to William Shakespeare and Germaine Tillion.

Discussion

Chapter I

Shakespeare's praise of Endogamy in *Romeo and Juliet* and *the Tempest*.

In this chapter we will examine the characteristics of Shakespeare's new hero who stands against the medieval chivalric knight, to rich the point that generally speaking, the reading of the Mediterranean plays *Othello*, *the Tempest*, *Antony and Cleopatra* and *Romeo and Juliet* reveal that William Shakespeare revises the norms and ideas inherited and governed from the medieval times.

The analysis begins with *Romeo and Juliet* which involves around the lovers struggles against public and social institutions that either, explicitly or implicitly, opposes the existence of their

love and marriage. Such structures of taboos and prohibitions range from the concrete to the abstract: families and the placement of familial power in the father during the Elizabethan period, law and the desire for public order, religion, and the social importance placed on masculine honor. These institutions often come into conflict with each other. Though they do not always work in concert, each of these societal institutions in some way present obstacles for Romeo and Juliet to be together²⁷.

The enmity between their families, coupled with the emphasis placed on loyalty and cultural rules, combine to create a profound conflict for Romeo and Juliet, who must rebel against their culture and society. This is what is explained by Marvin Harris in the method section where culture is defined by Pierre Bordieu as a structuring structure²⁸, or a system of rules that direct the society.

In Shakespeare's play, the Montague and Capulet households form a strong hatred towards one another even within the same society, and Romeo and Juliet's marriage must be hidden because of that.

It is important to deduce the morality by plotting such hatred between the two and narrowing down to Shakespeare's aim that will be achieved by the end. In the beginning Juliet's parents want her to marry Count Paris, a nobleman who, unlike Romeo, Shakespeare's new romantic hero, is not from the Montague household. The Capulet family urges Juliet to marry someone who the family currently has relations with, or in "another kinship group,"²⁹ thus, a form of endogamy.

This medieval tradition of marriage is not really encouraged, because of the strong belief in the radical change that exogamous marriage brought to the bride. Indeed during that time the Ottoman Empire dominated the world and presented an example of development and flourished society, as a result it attracted the Europeans. This is what is referred by Northrop

Frye who argues that the medieval romance is characterized by the idealization of the foreign prince and the wish fulfillment of that marriage.

However, the British playwright, William Shakespeare, expresses the idea of peace and reconciliation in his play *Romeo and Juliet*, and that the ethic of forgiveness can affect lives in a positive manner, thanks to the local hero, who achieves endogamous marriage. At first this is shown through Juliet's act of forgiveness towards Romeo after he kills Tybalt, the peace between Juliet and her father after the quarrel, and the binding of the Montague and Capulet families.

Romeo, her true love and future husband, has killed Tybalt, her own family member, and cousin – Juliet's own blood. Yet, she doesn't let violence escalate. She doesn't have a retributive response and she doesn't continue the cycle of violence. Instead of abiding by hatred, she forgives Romeo, because he is her hero and preferred prince, and their love and union shares a common humanity. Their relation shares and respects equal feelings for each other, and they become one when this is achieved by marriage. The ethic of forgiveness, in this part of *Romeo and Juliet*, avoided future conflict, did not breed hatred, but ultimately did not create an inherent retributive response to punishment. Thus, one can see how the ethic of forgiveness, as expressed by Juliet, lifted future violence and blood off of Romeo's soul, even though he killed Tybalt, her own family member.

At the end of the play, when Romeo and Juliet both take their lives, expressing a symbol of their everlasting love and desired marriage, the Montague and Capulet families finally understand that "an eye for an eye is going to result into both families dying off"³⁰, that the thread of violence between them would never come to an end.

The play closes with Montague and Capulet, the two directors of the household, carrying the dead bodies of their children, up to the prince, in front of the entire city of Verona. They

expressed regret towards each other, but the main value and morality expressed between the two families was the ethic of forgiveness and reconciliation after years of hatred and anger. They forgave each other and promised not to spark another fight in the future, because that would ultimately lead to more deaths of innocent family members and unnecessary tension for the entire city.

Thus, Shakespeare ends the story with this final scene of peace and tolerance, showing readers that it can end everlasting quarrels not only with people, but even with two families. As Raymond Williams suggests, "Cultural materialism brings to light how ideology –and thus the existing social and religious order- tries to maintain itself or, as the case may be, adjust itself to new circumstances, without losing its grip"³¹.

As proven through the binding and forgiving of the Montague and Capulet families, thanks to this type of matrimony which is endogamous marriage. In fact, thanks to this union that Shakespeare reshapes another image of the traditional Knight who crosses the mountains and seas from the other part of the world to bring virtues and prove his bravery to charm the heroine or the princess. Moreover, he replaces him with this local hero like Romeo from within the European culture, ethic, and attributes him the qualities which helps him to achieve union and peace within his own society and tribe. It is then this endogamous marriage which marks the positive ending although their representatives passed away.

In addition to the legend *Romeo and Juliet* as the symbols of serenity, and Shakespeare's strategy to preserve the typical English tradition of endogamous marriage, the next case of study also makes further focus on this topic.

The analysis of *The Tempest* in the light of Shakespeare's renovation of the medieval chivalric romance of Northrop Frye, characterizes the next hero Ferdinand. In *the Tempest*

Shakespeare's plot involves around Prospero's plan to restore order following the injustice done to him and his daughter Miranda. To do this he needs to restore himself as duke of Milan but also bring harmony between the people with whom he has had conflict with i.e. Alonso³².

In fact in the beginning of the play the pursuit of knowledge leads Prospero into trouble in the first place. By neglecting everyday matters when he was duke, he gave his brother a chance to rise up against him. Thus the entire plot is an elaborate scheme designed by Prospero to bring his rivals to a state of regret, so that he can pardon them and restore the rightful order of things to his dukedom of Milan. The renaissance writer chooses typical elements from the society such as knowledge in magics.

The love between Miranda and Ferdinand is ultimately the key to this, as Ferdinand is the heir to Alonso's throne and Miranda is Prospero's heir. Therefore they can be seen as holding the theme because they consolidate Prospero's plan of order and reconciliation. Also, by them coming together we are reassured that the future of Milan and Naples will also be close friends for the next generation and the next because now they're allies. So even though their characters are simplistic and so can seem insignificant it is their ultimate function that makes them significant in the play as a whole. They are the future generation that represent a "fresh start"³³ by organizing this endogamous alliance, which can be the reason why Shakespeare made them both such young characters from within the same origins to achieve this targeted union.

Ferdinand and Miranda did wish to marry and be king and queen of Naples, and it was also the intention Prospero had. This confirms that their relationship is important in the play as a whole. Alonso and Prospero both understood that this reunion would enable Naples and Milan to have a closer relationship and move on from the past. And so Alonso and Prospero's way of

reconciliation is through their children's marriage which demonstrates clearly the position of Shakespeare towards this type of union: endogamous marriage.

Since Prospero is seen as being all-powerful over the island, he could easily destroy or punish his enemies in the royal party by any method or means. Instead, he brings the past conspirators face-to-face with the sins of their past, which causes them to be repentant. In a god-like way, Prospero forgives each of them and this comes from Shakespeare's strategy of reconciliation³⁴, allowing them to live and return to Italy. In appreciation, they promise to faithfully serve Prospero. It is a picture of full reconciliation, with the exception of Antonio. To add to the beauty of the reconciled image, Prospero masterfully brings Miranda and Ferdinand together as symbols of a new generation standing for hope and re-generation.

Their love brings the harmony between Naples and Milan (Prospero and Alonso), and this leads to reconciliation which then proposes the order between people. Therefore Ferdinand and Miranda's love story and marriage is extremely significant in the play *The Tempest* because they help to shape the themes and overall establish the meaning and moral behind the play as a whole, the maintenance of order. It will also bind Milan and Naples together forever which will prevent future rivalry between the two cities of Italy.

This allegorical reading of Shakespeare's romance can be pushed further by an investigation into the motivation of the characters, the writer with typical historical background.

The tempest reflects James I's cultural politics, it is written for and staged to celebrate Elizabeth's marriage the king's daughter with the Elector Frederick. A matrimonial strategy adopted by the King as part of a larger policy of European alliance. Shakespeare revisits the medieval chivalric romance to give it another version after its tragic failure in *Othello* and *Antony and Cleopatra*³⁵.

In fact, Shakespeare carries James I policy with the Muslim world by plotting an unfinished exogamous romance involving the marriage of the king of Tunis with the king of Naples's

daughter Claribel, this kind of romance is abolished out of stage and is evoked to be a sort of inhibition³⁶. This is cleared up after a supervised tempest when the King and his court interpret it as a sign of divine disapproval and retribution of the matrimonial alliance of Naples with Tunis: this interpretation comes in the following quotation addressed to the King by his brother Sebastian “sir you may thank yourself for this great loss, that would not bless our Europe with your daughter but rather lose her to an African”(p48)³⁷.

By referring to this historical context Shakespeare is revealed as a typical traditional English writer, this lead us to claim that “Shakespeare is one of the early modern cultural architects of what today is referred to as Europe”³⁸. Indeed as soon as he abrogates the medieval chivalric romance as loss he re-appropriates it in the form of a "secular scripture" to celebrate the marriage of the king's son Ferdinand with Prospero's daughter Miranda; the “brave new world of Europe was born and existing imperial conflicts are resolved at the altar of this endogamous romantic alliance”³⁹.

As we can deduce from the above analysis, the position of the English playwright William Shakespeare is characterized by the limitation of European cultural space through the renovation of the medieval chivalric romance from an endogamous perspective⁴⁰.

Shakespeare's Rejection of Exogamy in *Othello* and *Antony and Cleopatra*.

In this part of the discussion, we aim to demonstrate why Shakespeare rejected the exogamous system of marriage in *Othello* and *Antony and Cleopatra*. To reach our aim we try to highlight the goal of Shakespeare behind his selection of the exogamous marriage, the way he handles the genre of medieval chivalric romance, and why he rejects exogamy at the end.

In Elizabethan and Jacobean periods, many social historians compare marriage or matrimony to adventure⁴¹. It is this metaphor of romantic adventure that shapes Shakespeare's plot and that helped in producing the play, *Othello*. In this play Shakespeare examines sixteenth-century anxieties about interracial couplings, the marriage of a black man and a white woman. In fact, the representation of courtly love in Shakespeare's dramas is not limited to romantic stories. There are also traces of courtly love in tragedies such as *Othello* and *Antony and Cleopatra*.

The story of *Othello* turns around the tragic cross-racial encounter of a Moor by the name of Othello and Desdemona a noble Venetian white woman. While Barbantio; Desdemona's father wishes his daughter to marry within her own Venetian tribe, she has taken a strong stand against her father's choice and remained inflexible in her decision⁴². She was attracted by the tales of his remote past, his military travels and battles which play a part in the construction of his identity. For Desdemona, Othello represents the Medieval Chivalric knight as it is referred to by Northrop Frye.

The source of Desdemona's love for Othello is the adventures that he has narrated to her. For her youthful spirit, such a man who has experienced many things and became a strong warrior is the ideal lover. He is the romantic hero who may protect her. Therefore, she does not care for his dark complexion or for being old aged. Othello explained the reason of Desdemona's love: "she lov'd me for the dangers I had pass'd,/And I loved her that she did pity them"(I.iii, 39)⁴³.

In other words she sees him as a noble hero who came from the other part of the world; the South Mediterranean world, and precisely the Ottoman Empire, which is a powerful, dominant, and great empire in the world at that time. However, Othello deceives this attributes of the foreign chivalric hero of the Ottoman Empire and the qualities that

characterize him to be heroic, to replace them with a series of disorders and failures. Furthermore; Barbantio opposes his daughter's marriage with Othello because he considers that act as a kind of theft of his personal property and as if she broke the Endogamous system of marriage which was coined to the Mediterranean, north and south countries as Germaine Tillon (1966:102)⁴⁴ argued. She ignores the social barriers and racial prejudice in marrying the Moor⁴⁵.

It is important to note that Othello is primarily a domestic tragedy centered in the inadequacy of a marriage....Othello is the most unsuitable lover among all men because neither his race and origins nor his complexion fit for a Venetian woman⁴⁶.

In previous plays Shakespeare has been content to use marriage in a simple romantic way. In Othello however, it seems that Shakespeare is coming to a more mature relationship of the inherent complexities of marital relationships, and in this play more than in others, Shakespeare examines very closely the delicate balance between physical and spiritual love. The latter is expressed in the heroic speeches of the warrior Othello and the creation of the divine Desdemona. Just as is the case in Antony and Cleopatra, although they are to be separated physically they will remain united spiritually, a retreat to another idealized, imaginary world.

Our separation so abides and flies

That thou, residing here, goes yet with me,

And I, hence fleeting, here remain with thee.'

Act 1. 4. 104-6⁴⁷.

However, such love between a Moor and a Venetian woman, despite its profundity and purity, gains no support in a society where racial differences are much at a play than the norms of

humanity⁴⁸. The entire community is outraged by the behavior of Othello and Desdemona because they have acted without any respect for the prevailing norms of racial difference⁴⁹. It was quite an unusual thing to hear of such a union of love between a black man and a white woman in England or elsewhere in Europe by the time of Shakespeare. Therefore, the Venetians in the play consider Othello's love for a Venetian white woman quite denigrating of their sense of honor. The black Moor is unnatural mate for a European and thus an unacceptable husband for a white woman like Desdemona⁵⁰.

Indeed, the tragic failure of the exogamous romance in Othello can be seen as a consequence of the context in which the play was written and performed. From the first act of the play we notice references to the Anglo Spanish war, the failure of the Spanish Armada in 1588 and the end of Queen Elizabeth's reign in 1603.

Though Othello seems on the one hand as an admired Venetian general, on the other hand, he is still the foreign Moor for the Venetians. As a type within the traditional norms that distinguish between the native and the outsider, Othello seems to be rejected as much as he seems to be assimilated⁵¹.

Similarly, Antony and Cleopatra, is another play filled with political intrigue, power struggles, war, and the relationship of two impassioned lovers; Antony, a major Roman political figure and Cleopatra, queen of Egypt⁵².

Shakespeare's Antony and Cleopatra presents a chapter of Roman history in which the articulations for the construction of a world empire were being made. At that time, Rome was ruled by the triumvirs Mark Antony, Octavius Caesar and M. Aemilius Lepidus, after the death of Julius Caesar, Egypt was another territory to be occupied. This tension created by the political struggle is enhanced in Shakespeare's play by the sexuality of the characters. According to Jonathan Dollimore (1994),

Antony and Cleopatra dramatizes the connections between desire and power; more exactly, sexual love and political struggle (p. 144)⁵³.

Shakespeare's characters are textually and dramatically involved in a dispute for political survival: Cleopatra strives to preserve the state of Egypt against the expanding forces of Rome; Octavius Caesar wishes the establishment of his rule in Rome against a weak and decayed Lepidus, and a weakening and decaying Mark Antony. Antony finds himself at a crossroads, between his duty to Rome and his sexual drive towards Cleopatra. And working concurrently with the political struggle to the development of tension and dramatic action in the play is the love affair between Antony and Cleopatra⁵⁴.

According to an article from Josette Hrou who clarifies,

Although Shakespeare followed very carefully the historical events described by Plutarch, he took some liberties with his source, especially in the treatment of Cleopatra's character. Plutarch describes her as a woman without scruples, manipulative, ready to do anything to keep her throne. To her, Antony was nothing more than a puppet she had to seduce for political reasons. She did not care about his person but only about his power. In Shakespeare's play, she is truly in love with Antony⁵⁵.

From here we can argue that William Shakespeare is not writing a historical play, but he was inspired by his own era, personal conviction and many societal dynamics who justify his position towards a new type of union called exogamy.

Like Desdemona, Cleopatra is attracted by the ruler of the Roman Empire. She sees in him all the qualities of a chivalric knight that suit her choice of love and marriage and he in his turn, neglected his duties and responsibilities towards his kingdom for the sake of being with her, in the name of love. Their marriage fails at the end and involves many struggles. Antony allows passion to overtake him completely, at the extremely important moment in which he

goes after Cleopatra's ship and thereby loses the sea battle at Actium. A marriage that destroys Antony, costing him his life and name. He neglected his soldierly duties and ignored Rome's domestic problems, including the fact that his third wife Fulvia rebelled against Octavius and then died⁵⁶. The moral is that love is not so simple as to manage it in the same way one would manage political matters. Both Antony and Cleopatra at some points in the play take more of a political attitude in managing their personal affairs⁵⁷.

One can understand that this mixture and alliance or what is referred to as exogamous marriage, affected greatly both the Roman and Egyptian empires, in the sense that, it leads to their fall down on the one hand, resulting finally in every one's downfall, on the other hand.

As a matter of fact, the characteristic that features our tragic hero Antony is that his personal fate is always linked to the destiny of a community. His unhappiness is not merely a domestic catastrophe, but concerns the legendary Roman Empire. This is particularly as he has an important political role, which is very often the case, especially in Greek tragedies. But even when the heroes are not sovereigns or leaders, their fates have an impact on community life. In *Romeo and Juliet* the two young heroes are of noble origins and their death is what eventually seals reconciliation between their families. In *Antony and Cleopatra*, this characteristic is particularly obvious: nothing less than the future of the Roman Empire - that is to say, the whole world for Romans of the time - is at stake. The rivalry between Caesar and Antony is a tragedy for Rome, since it leads to civil war. Antony's great mistake of marrying Cleopatra and then his suicide is of great consequence for the Roman Empire: 'the death of Antony / Is not a single doom, in the name lay / A moiety of the world' (Act V, scene I)⁵⁸, says Caesar as he hears about his rival's suicide. The fall of Cleopatra is also the fall of Egypt, which becomes eventually a part of the Roman Empire. By killing herself, Cleopatra does not only save her honor and dignity, but also the dignity of her nation. Indeed, from the start of the play we see the characters in a deadlock; there is no hope for a happy ending.

The values of the tragic man are unrealizable and conflicting and no compromise can be made, nor any choice that might lead to a happy or harmonious situation. Antony's two great passions: his ambition and his love for Cleopatra are fundamentally impossible to reconcile. From the first verse of the play, we see that Cleopatra is not accepted by Antony's soldiers; she is shown as incompatible with his honor. Philo begins the play by complaining about the general's moral decline⁵⁹.

One can argue that Shakespeare chooses the tragic displacement of the exogamous romance in both tragedies *Othello* and *Antony and Cleopatra* not randomly, but to justify the consequences that lay behind this form of inter-racial marriage, and as we have already mentioned, the failure of the idealistic medieval chivalric romance due to the failure of the imperial encounters with the oriental other, as the case of Othello who seems to be rejected as much as he seems to be assimilated⁶⁰.

The story of the two tragedies is the one of anti-courtly love that mocks the principles of chivalry, courtly love and marriage. All this reasons contributed and helped William Shakespeare to reject or stand against the Exogamous form of marriage to replace it by an Endogamous union in *Romeo and Juliet* and the *Tempest*.

Shakespeare's work can be used in comparison to other poets of different times, to attest to the continuity of the fundamental features of marriage over the centuries. His work still has an updating effect on its readers because it focuses on the sincerity of the heart and feeling, often defying basic rules of society, even in modern times⁶¹. As Dollimore and Sinfield put it in their *Introduction to Political Shakespeare* (1985),

[a] play by Shakespeare is related to the context of its production, to the

Economic and political system of Elizabethan and Jacobean England and to the

Particular institutions of cultural production (the church, patronage, theatre,

education)⁶².

They point out that "culture is made continuously and Shakespeare's text is reconstructed, reappraised, reassigned all the time through diverse institutions in specific contexts. What the plays signify, how they signify, depends on the cultural field in which they are situated"(1985: viii)⁶³.

The next chapter is devoted to this shared issue of endogamous alliance between North and South Mediterranean, by Germaine Tillion.

Chapter II

Endogamy as a typical tradition in the South Mediterranean societies: Germaine Tillion.

What is interesting about this phenomenon of Endogamous Matrimony is that it does not only exist in Britain or within the English boundaries as argued by Shakespeare in chapter I, but more importantly around many places in the Mediterranean Basin.

In order to find the origins of this Mediterranean desire: "keep the women of the family for the men of the family"⁶⁴, Germaine Tillion, a French Ethnologist and a professional historian, has made a deep investigation about this subject in many countries and regions. She is known by the remarkable study: *Le Harem et les Cousins*, essential for any historian to

understand the Mediterranean world and Islam, it serves as a support to Shakespeare's works. Her intention is to find an answer to why most of all the Mediterranean societies have this preference towards this type of marriage; that is Endogamy.

As a matter of fact, for a long time, societies have been governed by a value system based on the belief of being pure blooded and homogenous. Such blood relationships have constructed a family system built on the male's family name, which has been the strongest element in maintaining society. No one can be free from the category of the male's family name and if one's proposed marriage falls within the same family name category, it is legally recognized as incest and prohibited. Furthermore, this tradition of affiliation determines the value of a family, and thus while the number of family names has been limited, each of the categorized families has grown exponentially⁶⁵.

Germaine Tillion discovered ethnology under Marcel Mauss. At the suggestion of the latter, she studied from 1934 to 1940 Chaouis, Berber ethnic group, in the Aures, Algeria.

Published in 1966, *Le Harem et Les Cousins* or *The Republic of Cousins* is the result of a long investigation on the status of women which led the author in the Maghreb and the Middle East. The first thing to question is why the title: *Le Harem et Les Cousins*? Le "harem" because it symbolizes the confinement of women, and "cousins" because they represent a type of society whose kinship structure is endogamous, preferential marriage between cousins from the paternal line. The central thesis of the book lies in the contrast between the "**savage societies**" ⁶⁶or "Republic of brothers-in" where the marriage is exogamous, the incest taboo requires each man to take a woman in a neighboring clan. Tillion contrasts the exogamic nature of savage societies, characterized by populations of low number, scattered throughout

the world at some distance from each other and now from the process of disappearing, with prolific endogamous society distributed around the borders of Mediterranean.

These elementary or primary structures are opposed to the secondary or endogamy structures, which are based upon a new agricultural economy, encouraged a population explosion. These conditions released societies from the obligation of creating alliances and they turned instead to marriages within rather than without the tribe, these is what is called "**Republic of cousins**"⁶⁷ where people prefer to "live among themselves" ⁶⁸in a tribal and family atmosphere that encourages inbreeding.

Along her journey she distinguishes three main categories. "*The republic of brothers-in*" is the first. Taking the theories of her colleagues Claude Lévi-Strauss and Margaret Mead, Germaine Tillion recalls that hunter-gatherer and primitive societies in general are based on the "exchange of women"⁶⁹. These companies severely prohibit incest and encourage marriages neighboring clans, these marriages allow men to extend their solidarity to the brothers and cousins of their wives. The same happened in the *Tempest* when Prospero chooses to reunify the two cities of Italy: Naples and Milan and restore their relation with the help of endogamous alliance of Ferdinand and Desdemona.

In the second chapter of her book named *the "Republic of cousins"*⁷⁰, Tillion argues that Exogamy is also contemporary in urban societies. These societies have become for reasons related to the primacy of the individual over the clan, and facilitate the contact between individuals. This is what explains the reason why the term "republic of citizens"⁶⁸ given to these companies which are increased today.

Finally, *the "Republic of cousins"* according to Tillion, is fiercely endogamous; it imposes marriage within the family clan, preferably between first cousins on the paternal side. This structure is characteristic of the northern Mediterranean world. Marriage between

cousins has become the norm in these companies that it is not rare among Lebanese Christians, and Muslims from North Africa, calling her husband "my cousin" ⁷¹ even in the absence of kinship, this is a vivid tradition of respect that is still alive till nowadays. Here we can make a reflection to the English society during the Jacobean age where these protocols were also practiced; "my lord" was the appellation given by women to their husbands.

These structures disappeared in the West modern societies which are emancipated the "Republic of the citizens." But the Mediterranean remains marked by the tradition of cousins, with a strong influence in the Muslim countries. In fact, in South Mediterranean societies, the persistence of the veil, but also forced marriage between first cousins is always present.

The "republic of cousins," which tends to lock the Companies themselves at the expense of openness, innovation and progress. It is a double anomaly in relation to the other two social types which is altered in the cities, where it is subject to challenge and flexibility, as remarked by the writer.

In search of hypotheses on the origins of exogamy, Germaine Tillion dates back to the Upper Paleolithic (from -40,000 to -10,000)⁷². This period reflects technical advances in tools and weapons, yet no migration or wars, no demographic upheaval, how humans would thus overcome the challenge of hunger during 300 centuries? By developing Exogamy and matrimonial alliances between clans, suppose Germaine Tillion. In this way, they ensure peace, control their fertility, and promote the mixing of genes and ideas⁷³.

At the beginning of the Neolithic, also called New Stone Age about 10,000 BCE, final stage of cultural evolution or technological development among prehistoric humans⁷⁴, in the Middle East and the Mediterranean basin, endogamy was the dominant form of marriage, it was motivated by the economic interest and a sense of honor, whose challenge is to preserve the purity of blood and lineage. Women have no freedom of choice; they were forced to put the

veil as a sign of endogamous belonging. But this transition has led to the deterioration of women in her conditions; subject to the three subjections, legal, social and dress.

In nomadic societies where legacies consist of herds and movable property, the Quranic prescription did not have serious consequences. In peasant societies, threatened by the integrity of the family estates with the risk that in case of intermarriage, a girl carries her land section in the family of her husband. Some of these companies have responded by ignoring or bypassing the Quranic prescription, that is to say, the inheritance of daughters. Others have chosen to strengthen the confinement of girls and the obligation of putting the veil to limit the risk of the exogamic marriage, out of the paternal line. This generalization of the veil in cities today, reflects this "republic of cousins" who refuses to surrender⁷⁵.

Thus, long after its publication, *Le Harem et les Cousins* retains all its power and its relevance for the better understanding of the Mediterranean world.

Going back to the Paleolithic age, Germaine Tillion recalls that "savage societies" practised the most widespread intermarriage: the oldest social rule, the prohibition of incest or intermarriage, forced each man to take a wife in another tribe. For these populations of hunter-gatherers, the exchange of women favoring their socialization and development; keeps peace between the neighboring territories. Germaine Tillion coins this structure as "the republic of the brother"⁷⁶.

This is however, not the situation of the Mediterranean Levant tribes. From the early Neolithic age these unsophisticated and uncivilized ethnic groups invented agriculture and they remain nomadic. Therefore the aim of these owners of the Mediterranean is the economic power of their clan: they refuse any exchange and all communication with abroad that would harm the family patrimony.

By another hypothesis Tillion wonders why these tribes practise endogamy or marry cousins of the paternal line. The father's sister is a possible wife but not the mother's sister. However, marry his daughter to a stranger is inconvincible because his inheritance would go to his/her son, so to strangers. By heritage and tribal interests, they saw each other: the "Republic of cousins" that still existed in the 1960s in the Maghreb⁷⁷.

“It is important to keep the girls in the family for the boys of the family”⁷⁸. The nobility is pure blood, as noted in the fourteenth century Ibn Khaldun about women: "Their isolation is a sure guarantee against the corruption of blood resulting to alliances with strangers. The nobility, honor, can only result from the absence of mixing. This was starkly confirmed by a young aristocrat to an anthropologist: "We do not let a mare cover large breed by a donkey"⁷⁹.

In a chapter named “*la noblesse et l’endogamie*”⁸⁰ Tillion states: "presque tout le vieux Maghreb est résolument endogame"⁸¹.

For the Maghrebian, nobles is attributed with endogamy and more someone belongs to an endogamous family, more he is noble, because for them if the son takes a foreign bride the familial blood risks to be lost .

La noblesse pour les maghrébins est en relation avec le mariage endogame entre cousins dans la ligne paternelle, obligation sera d’autant plus rigoureuse qu’on est plus noble. Mieux encore on est d’autant plus noble qu’on appartient à une famille plus endogame⁸².

She also explains that this phenomenon extends over a large place in the south Mediterranean because of the belief that “les femmes comme les champs font partie du patrimoine”⁸³.

In other words she deduced that in those endogamous societies women should be preserved and protected for the men of the family in the same manner the land is sacred for natives .She writes:

De Gibraltar a Constantinople sur la rive nord de la mer et sur sa rive sud chez le chrétien et chez le musulman ...il s'intègre l'un et l'autre dans un orgueil familial qui s'abreuve de sang et se projette hors de soi sur deux mythes : l'ascendance, la descendance : Tout cet attirail s'accompagne régulièrement de ce que l'on nomme dans le jargon sociologique : endogamie elle peut aller jusqu'à l'inceste : sur les rives africaines et asiatique de la mediterranee⁸⁴.

Tillion reveals that this kind of matrimonial alliance is considered as the perfect marriage or the most guaranteed. Why? because for the Maghrebians to keep the marriage within the familial scope present a sort of security for them, because they share the same customs, habits, education and the most important thing the same blood and roots.

Lorsqu'on sort de l'exceptionnel pour se référer a la pratique courante on constate que presque dans tout le Maghreb et dans la plus grande partie du levant le « mariage idéal »a lieu encore aujourd'hui avec la parente qui sans être une sœur rassemble le plus a une sœur⁸⁵.

The writer supports her work with researches done by other historians who shared the same curiosity in this subject .she writes:

Commençons notre survol rapide par l'épicentre probable du phénomène : le levant méditerranéen, Jaques Berque parlant de l'Iraq écrit une autre coutume, il s'agit du mariage préférentiel qui qualifie le fils de l'oncle paternel...pour l'obtention si l'on peut dire de sa cousine.

En Syrie et au Liban j'ai relève des exemples nombreux de mariage entre cousins germains dans la ligné paternelle, cet usage est également resté très vivace en Iran chez les tribus musulmanes⁸⁶.

She argues that as found in the Maghreb Jacques Berque has noticed this preferential marriage even in the Levant Mediterranean in Iraq Lebanon, Syria and Afghanistan and this confirms her attitude that it extends and occupies a larger scope, and taking the daughter of the cousin is a vivid tradition within the tribal and even the rural societies and this because of the Islamic system of heritage states.

Presque tout le vieux Maghreb est résolument endogame... d'autres raisons plus valables militent en faveur d'une relative ancienneté de l'endogamie : c'est sa diffusion, en effet elle n'est pas uniquement arabe ou uniquement berbère mais elle appartient à la plus vieille⁸⁷.

Au cours des années suivantes j'ai connu des centaines de maghrébins appartenant à tous les coins du continent arabo-berbère ils m'ont tous donnés des exemples de cette préférence je l'ai relevée personnellement dans l'Aurès dans les deux Kabylies dans la région de Bône dans le Rif en Mauritanie dans une partie du Hoggar ainsi que dans les bourgeoisies de Constantine de Bougie d'Alger de Tlemcen de Tunis⁸⁸.

In a chapter named "*cousin frère est. un cousin Mari*"⁸⁹ Germaine Tillon reveals that the marriage with someone who belongs to the same lineage, or the ancestral matrimony, is the perfect. As she gives a more positive response towards this desire, the writer is preoccupied with the origin of this phenomenon and wonders if the real cause consists in the fact that contrary to the other terrestrial populations as we can observe, the southern Mediterranean has this preference because of honor. This is why at the end of her investigation Tillon asks:

Comment faut-il interpréter les traits qui en survivent et notamment cette volonté d'endogamie faut-il penser qu'on est d'autant plus noble que le sang de l'ancêtre a été renforcé à chaque génération par des mariages endogame ou bien parce qu'aucun sang étranger n'est venu rompre donc corrompre le courant issu d'une source pas nécessairement glorieuse ou sacrée mais pure et authentique⁹⁰.

Tillion's voice of 40 years ago might be outdated; however, the customs formed through the long time of everyday life do not easily change, in spite of living in a rapidly changing global society. It is exactly from here that we need to refer to Tillion's deep and wide reflections. As a paraphrase to Levi-Strauss, who once stated that the incest prohibition – a universal phenomenon – is closely linked with the obligation to exchange women, a crucial stage in communication. For the purpose of this inquiry, incest matters in how it relates to nationalist persistence as, perhaps, the fundamental structure of human civilization, either in primitive societies or later-day articulations⁹¹.

Putting into experience many states from the south Mediterranean, here in Algeria Tillion describes the dynamics underlying the endogamous Algerian family, in an attempt to demystify the institution of the harem. Tillion analyzed the marriage patterns and the exclusion of women here in our country. She describes the republic as a construction of cousin marriage where saving all the girls of the family for the boys of the family is essential always in matters of inheritance. According to the Sociologist, Nouria Ouali

La sociologie de la famille a montré que le choix du conjoint est une notion et une pratique relativement récentes en Occident. Il existe non seulement une série de déterminismes sociaux et culturels qui pèsent lourdement sur ce choix, de même que les conditions d'exercice de la « liberté » de choix ne sont pas nécessairement comparables selon le milieu social d'origine...P1.

Le mariage a peu de relation avec l'amour ou les sentiments : la tradition, la culture, la religion, la caste et la pression de la communauté jouent des rôles importants dans l'institution du mariage et de la famille⁹².

In fact, twentieth century Algeria is not the one of ancient times, Tillion argues that the phenomenon of men killing their daughters, sisters and wives over matters of sexual honor is

not an aberration specific to Islam. Rather, it is part of a pagan Mediterranean legacy that forces marriage between first cousins that still affects both modern Christian and Muslim societies. According to this perspective, the phenomenon of forced marriages is situated in the context of extreme endogamous marriage too⁹³.

Picking and enriching the ideas set in *Women in the Mediterranean civilization*, Germaine Tillon wrote that neither religious rigor, nor male jealousy, nor race, nor the climate are sufficient to explain the easements, dispossession, alienation, of which women are victims in countries around the Mediterranean.

To understand these constraints, the author invites us to go back to discoveries or inventions that were at the origin of our civilization (culture, breeding, creation of cities). From that moment, she said, since Neolithic times, a conflict opened between "tribal society" endogamous (nomads or farmers) and the "society of citizens" (urban), where promiscuity is inevitable. Over the millennia, uninterrupted shift has occurred the first type of society to the second, but the disorder caused by the mutation has caused psychological and social resistance⁹⁴.

In the Mediterranean countries and for geographical and historical reasons, especially in Islamic countries, a barrier was maintained between the family and the state, between men and women community. Where confinement or semi-confinement of women, marriage between cousins, the veil that protects the personality. Or the punishment of adulterous wives, especially when a sort of crime was committed with a stranger. Whatever their influence in fact, women were not involved in the life of the nation but rather played a passive submitting role. In order not to destroy the tribal structures, they were sometimes denied the right to inherit that recognized their Koran⁹⁵.

Finally she deduces some results on why this endogamy is strongly maintained outside the tribal communities in the Maghreb until nowadays, many reasons have contributed to this according to Tillion, among them; the desire to preserve the original roots and avoid the detachment of the patrimonies which the Islamic system of heritage consists of, in the Christian and Jewish minorities, this is explained by an evitable and non negligible role of tradition which imposes a certain preservation of their European culture.

Undeniably religion plays an important role behind this tradition of marriage in the case of the Quoranic system of heritage, however it is this controlling politic of saving once culture that is prominent and more important.

In order to draw a parallel between the previous case of study and the ones of Shakespeare, it is necessary to restate the similarities of both and stretch down the most important aspects that justify this preference towards inbreeding. Concerning Shakespeare, as proved through his writing his Renaissance education structured by many religious taboos and especially political reasons, shapes his position and attitude towards the way people should marry .He then mirrors nowadays imperial strategy of mining the European borders by encouraging endogamous matrimony. Basing on fictional plots and more importantly real historical backgrounds.

Concerning “the other” world, Tillion’s review and experience reveal the typical face of the Maghreb in what we can name; the market of women which respects the norm of “vivre entre soi”. The direct cause is to preserve land property for the family.

On the other hand, to understand more this endogamy and why it is preferred, the most appropriate example is our society, in the heart of our villages, unquestionably, when a father gets his daughter married with a paternal cousin or in the neighborhood he is then honored as family root is more preserved and family heritage is not at risk of corruption. Still we can say

that we cannot escape from the outside temptations which inverses the norms of medieval romance.

Indeed, this south Mediterranean proud of endogamy starts unfortunately to go into decay as the modern society and 21st Europe in its turn influences our generation.

Endnotes

²⁷William Shakespeare. *Romeo and Juliet*.(Penguin Popular Classics. London 1994).

²⁸Piere Bordieu concept of Habitus.

²⁹William Shakespeare. *Romeo and Juliet*. (Penguin Popular Classics. London).

³⁰Jack Goody. *Cambridge Studies in Social Anthropological Production: A Comparative Study of the Domestic Domain*.(Cambridge University Press. 1976).

³¹Andrew Edgar and Peter Sedgwick. *Cultural Theory: The Key Thinkers*, (London: Routledge, 2002), P226.

³²John Drakakis, ed., *Romance, the New Critical Idiom*,(New York: Routledge, 2004) p20.

³³[http://prezi.com/...The Tempest-moral-ethical-and-social-issues](http://prezi.com/...The%20Tempest-moral-ethical-and-social-issues).

³⁴Ibid

³⁵ Mohamed Gariti. *Feminism in Britain: from William Shakespeare to Marry Wollstonecraft*. (Mouloud Mammeri University,Tizi Ouzou,2011- 2012),available on www.ummto.dz/IMG/pdf/Mohamed_GARITI-pdf.

³⁶Ibid.,86

³⁷ William Shakespeare. *The Tempest*. (Penguin Masterstudies, 1986).

³⁸ Mohamed Gariti. *Feminism in Britain: from William Shakespeare to Marry Wollstonecraft*. (Mouloud Mammeri University,Tizi Ouzou,2011- 2012),available on www.ummto.dz/IMG/pdf/Mohamed_GARITI-pdf.

³⁹Ibid.,81

⁴⁰Ibid.,81

⁴¹ Sabrina Riche . "*Feminist Forms and Patriarchal Themes in William Shakespeare's Comedies and Tragedies*",(Mouloud Mammeri University, TiziOuzou), available on www.ummtto.dz/.../pdf/GOZO_RICHE_SAB_PDF.pdf.

⁴²Ibid

⁴³ Kahina Legoui. *The representation of the Renaissance Woman/Man in William Shakespeare's The Merchant of Venice*. (Mouloud Mammeri University, TiziOuzou, 2009/2010).P95.

⁴⁴ Sabrina Riche .*Feminist Forms and Patriarchal Themes in William Shakespeare's Comedies and Tragedies*, (Mouloud Mammeri University, TiziOuzou), available on www.ummtto.dz/.../pdf/GOZO_RICHE_SAB_PDF.pdf.

⁴⁵Ibid

⁴⁶ Kahina Legoui. *The representation of the Renaissance Woman/Man in William Shakespeare's The Merchant of Venice*. (Mouloud Mammeri University, TiziOuzou, 2009/2010)P96.

⁴⁷William Shakespeare. *Antony and Cleopatra* (Act1.4.104-6).

⁴⁸ Kahina Legoui. *The representation of the Renaissance Woman/Man in William Shakespeare's The Merchant of Venice*. (Mouloud Mammeri University, TiziOuzou, 2009/2010)P96.

⁴⁹Ibid.,76

⁵⁰Ibid.,75

⁵¹Ibid.,72

⁵² Sabrina Riche .*Feminist Forms and Patriarchal Themes in William Shakespeare's Comedies and Tragedies*, (Mouloud Mammeri University, TiziOuzou).

⁵³Political struggle in William Shakespeare's Antony and Cleopatra. available on intranet.ufsj.edu.br/rep_sysweb/File/...30/ramayana_sousa.pdf.

⁵⁴Ibid

⁵⁵Josette Hrou. *Antony and Cleopatra*, in sources and influences(2000).

⁵⁶Political struggle in William Shakespeare's Antony and Cleopatra available on intranet.ufsj.edu.br/rep_sysweb/File/...30/ramayana_sousa.pdf.

⁵⁷Ibid

⁵⁸William Shakespeare. *Antony and Cleopatra*.(Penguin popular classics.Godfrey cave.1994).

⁵⁹Ibid

⁶⁰Kahina Legoui. *The representation of the Renaissance Woman/Man in William Shakespeare's The Merchant of Venice*. (Mouloud Mammeri University, TiziOuzou, 2009/2010)P75.

⁶¹Ibid.,75

⁶² Hans Bertens. *Literary Theory: The Basics*, (London and New York: Routledge,2001)P185.

⁶³Ibid.,188

⁶⁴ Germaine Tillion. *Le Harem et Les Cousins*. (Paris :Le Seuil, 1996).

⁶⁵ Jack Goody. *Cambridge studies in social Anthropology production and reproduction : A comparative study of the Domestic Domain*.(Cambridge university press. 1976).

⁶⁶ Germaine Tillion. *Le Harem et Les Cousins*. (Paris :Le Seuil, 1996).

⁶⁷ Deblé Isabelle. *Germaine Tillion, Le harem et les cousins*. In: *Tiers-Monde*, tome 8, n°29, 1967. Blocages et freinages de la croissance et du développement (2) p.157-158. Available on www.persee.fr/doc/tiers_0040-7356_1967_num_8_29_2341_t1_0157_0000_2

⁶⁸ Germaine Tillion. *Le Harem et Les Cousins*. (Paris :Le Seuil, 1996).

⁶⁹Ibid.,108

⁷⁰Ibid.,46

⁷¹ Un article publié par Christian Bromberger dans la revue *L'Homme*, 2009/1 n° 189, p. 11-22. Éditions de l'E.H.E.S.S.

⁷²Ibid

⁷³ Germaine Tillion. *Le Harem et Les Cousins*. (Paris :Le Seuil, 1996).

⁷⁴ Encyclopedia Britannica.

⁷⁵ Un article publié par Christian Bromberger dans la revue *L'Homme*, 2009/1 n° 189, p. 11-22. Éditions de l'E.H.E.S.S.

⁷⁶ Germaine Tillion. *Le Harem et Les Cousins*. (Paris :Le Seuil, 1996).

⁷⁷Ibid.,135

⁷⁸Ibid.,120

⁷⁹ Un article publié par Christian Bromberger dans la revue *L'Homme*, 2009/1 n° 189, p. 11-22. Éditions de l'E.H.E.S.S.

⁸⁰Ibid.,67

⁸¹ibid.,120

⁸²Ibid.,121

⁸³Ibid.,133

⁸⁴Ibid.,150

⁸⁵Ibid.,131

⁸⁶Ibid.,150

⁸⁷Ibid

⁸⁸Ibid

⁸⁹[www.asblcefa.be/cefa/images/Pdf/crime honneur marriage.Pdf](http://www.asblcefa.be/cefa/images/Pdf/crime_honneur_marriage.Pdf).P9.

⁹⁰Ibid

⁹¹Jack Goody. *Cambridge studies in social Anthropology production and reproduction : A comparative study of the Domestic Domain.*(Cambridge university press. 1976).

⁹²www.saqibook.co.UK/book/my-cousin-my-husband.

⁹³Jack Goody. *Cambridge studies in social Anthropology production and reproduction : A comparative study of the Domestic Domain.*(Cambridge university press. 1976).

⁹⁴Ibid

Bibliography

Primary sources

*Tillion, Germaine. *Le Harem Et Les Cousins* .Paris ,Le Seuil.1996.

*William, Shakespeare. *Antony and Cleopatra*. Penguin popular classics. Ed, Godfrey cave.1994.

* William, Shakespeare. *The Tempest*. Penguin Masterstudies.1986.

*William, Shakespeare. *Romeo and Juliet*. Penguin Popular Classics. London 1994.

* Co, Lectures on *Hamlet, Othello, King Lear, and Macbeth*. London, Cambridge University press.1904.

Secondary Sources

* Drakakis, John ed., *Romance: the New Critical Idiom*, New York: Routledge, 2004.

*Legatt, Alexander. *The Cambridge Companion to Shakespeare*. Cambridge University press, 2002.

* Gariti, Mohamed. *Feminism in Britain: from William Shakespeare to Marry Wollstonecraft*. Mouloud Mammeri University, Tizi Ouzou, 2011- 2012, available on www.ummtto.dz/IMG/pdf/Mohamed_GARITI-pdf.

*Mcginn, James. *A Teacher's guide to the Signet Classic Edition of William Shakespeare's the Tempest*. University of North Carolina.

* Riche, Sabrina .*Feminist Forms and Patriarchal Themes in William Shakespeare's Comedies and Tragedies*. Mouloud Mammeri University, TiziOuzou), available on www.ummtto.dz/.../pdf/GOZO_RICHE_SAB_PDF.pdf.

* Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton: Princeton University Press, 1971.

* Goody, Jack. *Cambridge Studies in Social Anthropological Production: A Comparative Study of the Domestic Domain*. Cambridge University Press. 1976.

* Edgar, Andrew and Sedgwick, Peter. *Cultural Theory: The Key Thinkers*, London: Routledge, 2002.

* Harris, Marvin. *The Rise of Anthropological Theory: A History of Theories of Culture*, Updated Edition 1968.

*Bertens, Hans. *Literary Theory: The Basics*, London and New York: Routledge, 2001.

* Legoui, Kahina. *The representation of the Renaissance Woman/Man in William Shakespeare's The Merchant of Venice*. Mouloud Mammeri University, TiziOuzou, 2009/2010.

Web sites

<https://www.britannica.com/topic/exogamy> accessed on 24/07/2016.

[**Making a Match: Courtship in Shakespeare and His Society chapter IX P258** Princeton University Press.](#)

[**Discover Courtly Love Through Shakespeare p13-21 Par Laura Sweeney, Ed.D1**](#)
[**accessed on 13/09/2016.**](#)

anthropology.ua.edu/Faculty/murphy/cultmat.htm accessed on 18/08/2016.

[Copas, Leigh, "Courtship, Loe, and Marriage in Othello: Shakespeare's Mockery of Courtly Love" \(2006\). . Paper 449.](#)

<http://digitalcommons.wku.edu/theses/449pdf> accessed ON 27/08/2016.

www.athabascau.ca/courses/engl/324/archives/wolfe_marriage.pdf accessed on 28/08/2016.

www.shakespeare-online.com/plays/othello/othelloessay4.html.

uhaweb.hartford.edu/tonkin/pdfs/romancesfivelectures.pdf accessed on 13/09/2016.

www.ummto.dz/IMG/pdf/Rome_conf_Riche.pdf accessed on 13/09/2016.

revue.ummto.dz/index.php/pla/article/viewFile/411/297 pdf accessed on 13/09/2016.

study.com/.../the-tragedy-of-othello-summary-analysis-quotes.htm accessed on 04/09/2016.

www.gradesaver.com/antony-and-cleopatra/study-guide/summary accessed on 24/08/2016.

[education.cambridge.org/.../cambridge student guide to antony and cleopatra](http://education.cambridge.org/.../cambridge%20student%20guide%20to%20antony%20and%20cleopatra) accessed on 29/08/2016.

revue.ummo.dz/index.php/pla/article/download/950/783 pdf accessed on 13/09/2016.

www.asblcefa.be/cefa/images/pdf/crimehonneurmariage.pdf P9.

www.saqibooks.co.uk/book/my-cousin-my-husband.

Conclusion:

The purpose of this dissertation as stated in the introduction is to analyze Shakespeare's northern Mediterranean plays: *Romeo and Juliet*, *the Tempest*, *Othello*, and *Antony and Cleopatra*, from both an Endogamous and Exogamous perspectives, relying on both Marvin Harris and Raymond Williams's theory of Cultural Materialism, and some concepts of Northrop Frye's *Anatomy of criticism*, and *The Secular Scripture*. The objective is to produce a reading of the four plays based on the consequences of the two forms of marriage; Endogamy and Exogamy which contribute to the building of societies; on the one hand, and which help to define the writer's position towards these rules, on the other hand.

This paper focuses on both endogamous and exogamous alliances of the central characters in the analysis of *Romeo and Juliet*, *the tempest*, *Othello*, and *Antony and Cleopatra*. Shakespeare groups aspects of the medieval times together with some others from the Renaissance to shape his plots. After studying the plays and several texts related to the issue, we conclude that the institution of marriage can yields either positive or negative consequences. For instance, in the two first literary works, Shakespeare praises the endogamous form of marriage, in the sense that it leads to the reconciliation of the Capulet and Montague families, and to the ending of their past feud in *Romeo and Juliet*. It also establishes good relations between Milan and Naples, unifies them, and brought harmony to the Duke of Milan and Prospero, his enemy in *the Tempest*. It was interesting to discover that Shakespeare renovates the representation of the medieval chivalric romance after its failure in *Othello* and *Antony and Cleopatra*.

In the third and fourth plays we included in our paper, *Othello* and *Antony and Cleopatra*, Shakespeare uses the exogamous alliance in order to achieve his targeted aim. This form of marriage ends the plays with the death of the central character, Othello who committed

suicide after killing his beloved, Desdemona. It is also the cause of the collapse of both the Roman and Egyptian Empires in Antony and Cleopatra and causes the death of the Roman ruler, Antony and the Egyptian queen, Cleopatra.

At the end of our research we come to deduce the position of William Shakespeare towards the endogamous and exogamous forms of marriage. The latter praises endogamy, condemns exogamous matrimony, and celebrates the endogamous one par avantage. This is justified by the desire of conserving the European cultural space for a peaceful Europe.

From the second part of our research that serves as a support to draw a kind of comparison between the English playwright, William Shakespeare and the French ethnologist and historian, Germaine Tillion, in terms of the two forms of marriage, we come to the conclusion that, both writers exposed the European and Maghribian societies with their cultural strategies and motivation of this maintain of this type of alliance.

Tillion studies the parental structures of the Chaouis society and through their daily lives she achieves awareness of the special status of women between 1934 and 1940. Her study maintains that inbreeding is so firmly practiced until now outside its elective areas, the nomadic tribe. She argues that several causes appear to have contributed to the maintenance, as the desire to fight against the fragmentation of assets, that the system requires each Muslim heritage generation; among minority populations (Eastern Christians, Jews, and Muslims), this will save a threatened particularism, which played a significant role in such societies.

From our research, we conclude that the endogamous form of marriage is not only specific to the Northern parts of the Mediterranean also to the southern countries. From this we understand that the endogamous alliance is a main characteristic and desire of the whole Mediterranean basin.

To conclude, Endogamy is just one aspect to be compared between the North and South Mediterranean societies, in our Dissertation. Still, many other aspects exist and worth to be explored.

