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A Deconstructive Reading of Goodnight Desdemona (Good Morning Juliet)

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Abstract

Goodnight Desdemona (Good Morning Juliet) is a postmodern synthesis of Shakespeare's two most famous tragedies, Othello and Romeo and Juliet. It takes off where Shakespeare plays shockingly end. The experience of the protagonist Constance in with Desdemona and Juliet is essential to develop her character for the better when she realizes that Desdemona and Juliet are part of her personality. She has to drown in her unconsciousness to find her true self and change her determined identity through socially gender constructs. This study aims at identifying the representation of Shakespeare's women characters in MacDonald's play and their roles in developing the protagonist's character and consequently demonstrating her individuality. Moreover, knowing how Deconstruction helps re-evaluate women's position and create a new form of a woman. Thus the new version would constitute a complete updating of Shakespeare's plays within the contemporary culture and ideology. The results show the conventional interpretations; MacDonald utilizes Shakespeare's plays to raise current female issues and form her own story that allows the modern reader to develop a modern, conceivable understanding of Shakespeare's works, demonstrating that he is a feminist whose plays have prefigured postmodern women. Through Deconstruction, MacDonald draws the attention for a feminist reading of those Shakespearian plays, examining how the female characters are victims of the patriarchal society and how women are in need to feel they are liberated and able to make their own choice in life.

Keywords: Ann-Marie MacDonald, Goodnight Desdemona (Good Morning Juliet), Shakespeare, Othello, Romeo and Juliet, Deconstruction, feminism.

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1. Introduction

The scope of Shakespeare's vision provides a universal understanding of human experiences and problems, bringing Shakespeare's writings closer to the reader. Shakespeare's dramaturgy reflects the Renaissance idea of men's free will. Unfortunately, the character's independence comes with a cost (the typical end that characterizes all his tragedies). The Shakespearian drama is a drama of multi-faceted nature, a feature that makes it open to multi-interpretation. In deconstructive reading, the elements of the hierarchies in the binary opposition are reversed, the centre is decentered since, according to Derrida, the truth is elusive. Thus, the elements in the binary oppositions of the western ideologies like male/female, tragedy/comedy, active/passive and victim/victimizer are all reversed simultaneously in Macdonald's play framed by feminism; therefore, the centre point of the study will embrace Macdonald's reimagined characters of Juliet and Desdemona to come up with ideal epitome of postmodern women.

MacDonald certainly took inspiration from various of Shakespeare's plays while writing *Goodnight Desdemona (Good Morning Juliet)*, which can be found in the title and explicitly alluded to two remarkable Shakespeare's characters; Desdemona and Juliet, the main characters in *Othello, the Moor of Venice* and *Romeo and Juliet* respectively. Nevertheless, MacDonald has not got enough with those characters. She involves many others, such as Othello, Iago, Romeo, Juliet's Nurse, Tybalt, and Mercutio also take part in this play. To begin with, one may argue that this play examines and explores Shakespeare's canonical standing, implying that it distrusts previous absolute values. MacDonald's version shifts and dissolves the boundaries of Shakespeare's storyline, characters, themes and genre. The writing by MacDonald is a mix of poetic language and humorous colloquial expressions. She frequently blurs between tragedy and comedy in her work and gender roles. The disparity between Shakespeare's source text and Macdonald's version creates a comedic impact. The play consumes and modifies Shakespeare's plays, and it is possible to state that the source texts form a part of the new one; the words of the prior author take on a new formula. However, the reader's ability to recognize allusions and references is critical to the effect much of the time. MacDonald says, "The experience is heightened for the reader who picks up on them because whenever one of them is mentioned, the entire world that comes with it also refers to your story." (Lockhart qt in, Vandermeersch, 2009, p:16).

The study aims at identifying the representation of Shakespeare's women characters in Macdonald's and their roles in developing the protagonist's character and consequently demonstrating her individuality and knowing how the
Deconstruction helps to re-evaluate women's position and create a new form of a woman.

2. Deconstruction as a Methodology

Deconstruction refers to dismantling cultural, philosophical, and institutional structures' conceptions and meanings. Deconstruction does not necessarily mean destruction, yet it is close to the word ‘analysis’. Deconstruction's theoretical underpinnings are based on Jacques Derrida's studies and the theories of poststructuralist language which were first introduced in his book "of Grammatology". According to Derrida, interpretations are produced through the changeable relationships between binary oppositions. The meaning of gender, for instance, is set up through male/female binary opposition. Derrida (1981) thinks, "It is necessary, from within semiology, to transform concepts, to displace them, to turn them against their presuppositions, to reinscribe them in other chains, and little by little to modify the terrain of our work and thereby produce new configurations." Deconstruction dissects textual pieces, identifies behavioural patterns and allusions of language, and reproduces the signifier in a new light. It is deep reading, though it is still unfavourable, respecting the text. Derrida picks out a "double reading technique" to the text, which is not necessarily against the traditional reading but belays textual self-contradiction patterns. Deconstruction is a hypothetical project that may be viewed just like relativism since it emphasizes the difficulty of getting an exact definite meaning (Hendricks, 2016). The purpose of any text is different from one reader to another, it is a subjective process. More accurately, meaning is constructed through language. Because language is flexible and unreliable, the interpretation is never settled but overlapped, conflicting, and multiple according to the reader's culture, in which similarly the author reflects his cultural milieux in his text.

Saussure defines a 'sign' as being made up of a signifier, the format of the sign, and a signified, which is the motif it refers to, according to linguists and literary experts. Mainly in the Western classical world of reason, a sign is a mix of a signifier and a signified. While Saussure concentrates on language sign as a phono-centric benefit, writing, according to Derrida, is distinct and subordinate, relying on the sign system to establish meaning and expression. "Writing is related to speech as the signifier and the signified for Saussure, but Derrida opposes Saussure by indicating that writing is a sign of a sign " (Tyson, 2015).

Deconstruction's true objective is to look for implication in meaning. Therefore, what lies beyond the words is not content with a simple criticism. However, rather than deconstructs and reconstruct it in its way, offering multiple interpretations
"rather than destroying it, it was also necessary to understand how a "whole" was constituted and reconstruct it to the end" (Derrida, 2007). Any deconstructive reading aims to find out the undecidability in the text and identify the constructed text's restrictions. Undecidability and proliferation are among the deconstructive features, which means that a specified meaning opens the way for other meanings, so the meaning is proliferated and reading becomes multiple (Tyson, 2015). Hence our means of communication is unstable and undecidable. Then we need to stretch the language to meet our attitudes of thinking. It is called "bricolage", giving the language a new dimension to meet our demand and our new reflection of life (ibid). Derrida comes with the term "difference" to describe the meaning that the language reveals. It means that the signified will be eliminated. The signifiers will refer to other signifiers, so the conversion process is endless since any sign always requires an explanation and analysis to be comprehended. Thus, together the sign and the explanation help creating a new sign which is in its turn requires an extra explanation" (Mohammadi, 2013). Deconstruction has a close interference with intertextuality since every writing originates from other prior writings and it is the role of the reader to find the links between the texts and explores the hidden meanings away from the author intentions or influence. Thus, the text moves away from the author’s enclosed meaning towards endless connotated readings.

3. Deconstruction and Feminism

Feminism has significantly contributed through its abundance to postmodernism. The close link between feminism and postmodernism has arisen following Lyotard's definition as " incredulity toward metanarratives" (qt in Hooti, 2011). Furthermore, scepticism toward metanarratives, or unitary interpretations of culture, is a significant aspect of Lyotard's postmodernism. Because patriarchy has been the most troublesome metanarrative for feminism, a woman emerges as a marginal stirring force that refuses the grandiose totalizing myths. Ultimately, it re-estimates authority and representational hierarchies.

One of the contemporary research areas in which the fertility of the applications of Deconstruction can be observed is the field of feminist theory. Perhaps we are not far from the truth when we see that feminism has begun as a political and social movement that sees the prevailing societal system as patriarchal. The man takes the role of the centre - the self and the woman the secondary role - the other. One of the contemporary research areas in which the fertility of the applications of Deconstruction can be observed is the field of feminist theory. We can note that this employment is not surprising since feminism is one of the main areas of contemporary critical theory that seeks to question and review the roots of
thoughts, especially Western thoughts, in which Deconstruction is strongly present. It should be noted here that the subject of feminism is much larger and more complex than what is being circulated in our cultural circles as a mere quest for equality between men and women. However, this is a significant aspect (Duyfhuizen, 1983). A quick look at the names of the most prominent in women studies, such as Luce Irigaray, Helen Cixous and Judith Butler, shows that despite the significant differences among feminisms, found in Deconstruction a common space suitable for starting since significantly the feminist theory has its roots deep into regions of existence and ontology (Danial, 2009).

Deconstruction is the primary current in post-structuralism philosophies of difference. Derrida's concept of "feminine style" is a deconstruction of the logocentric idea that speaking always comes before writing. The feminine style aspires to be free of the strictly logical, objective, and referential rhetorical style. The deconstructive understanding of the categories male/female in feminist literary criticism demolishes the existing literary canon. Both Deconstruction and feminism aim to remove limiting conventions and ideas that implicitly support traditional logocentric truths and anthropocentric epistemologies for critical inquiry. They tend to create evocative interpretations of classic works and collaborate on new perspectives (Tyson, 2015).

4. Deconstructing Goodnight Desdemona (Good Morning Juliet)
4.1. Deconstructing The Plot

The play takes an entirely new approach to Shakespeare's works. It relies on the two previously mentioned plays. Macdonald chooses the tragic ends of the two plays to takeoff with hers. Othello murders Desdemona, Juliet kills herself, and Constance (the heroin of Macdonald's play) desperately throws her pen and the manuscript (which her thesis argument depends on) into the wastebasket. It indicates that she is abandoning the tragic ends of the two plays and her old life troubles, giving a hint of a new ending to come. Macdonald proves that any dramatic act is unable of presenting fixed truths or produce a final performance. To make her updated version of Shakespeare's plays suited to the contemporary audience/readers and deliver her feminist message, MacDonald adopts a non-linear plot. In other words, she deconstructs the original stories skillfully by extracting selections of scenes and plot structure, adding them to her play. Thus she introduces new interpretations and alternatives by dissolving the stereotypical ones (Vandermeersch, 2009). The accessibility, undecidability, and stereotypical in investigating new traces of ideas help free the text from the restraints of the
dominant logocentric thoughts and appear as a postmodern one. Some crucial conventional oppositions are cast doubt on in a deconstructive manner. One of these oppositions is presence/absence. Even though Juliet and Desdemona are dead at the end of Shakespeare's tragedies, they are alive and full of action in Macdonald's play. The title hints about their presence, deconstructed in the binary opposition presence/absence. "Thus, instead of defining absence in terms of presence, as its negation, we treat presence as the effect of a generalized absence or difference" (Hooti and Shooshtarian, 2011).

Macdonald plants Constance on the ground of Shakespeare's plays not as a watcher but as a doer. By interposing in the lives of the characters, preventing crimes, revealing intrigues, crossing her gender (though unintentionally), she changes the storyline of those plays ultimately but unconsciously "I have wrecked a masterpiece. I have ruined the play." (16) Through her interference in the actions of Shakespeare's plays, she opens the way for many possibilities to reshape the characters' lives end other than the way chosen by Shakespeare. She used Derrida's difference or what if question, what if there is no absolute truth? (Bressler, 2011). To find new meanings and possible interpretations, one may apply them to any text. What if someone interferes at the very moment when Tybalt (Juliet's cousin) and Mercutio (Romeo's best friend) are fighting and prevents Romeo from killing Tybalt? So instead of being exiled from Verona, Romeo can announce his secret marriage to Juliet and thus becomes a relative to Tybalt and not his killer? What if Romeo and Juliet get married in public? Will they live happily ever after? What if Juliet, the rebellious character, is not satisfied with the qualities of a traditional wife, meek and virtuous? What if Romeo, with his constant love mood, is not faithful to Juliet? What if Juliet finds out that marriage is boring, and she is eager to be in love again with another man (or a woman)?

Moving to Othello, what if someone stops Othello from smothering Desdemona at the right time? What if the secret conspiracies of Iago, the villain, is exposed and ruined? What if Desdemona is the one who plays the role of a jealous wife and still Iago is the one who poisons her thoughts? What if the famous handkerchief is replaced with a necklace, maybe, and a new plot is woven? What if another woman is wearing that necklace other than Desdemona? Will she react the same way as Othello does and commits a crime for love? Finally, what if Desdemona and Juliet play more powerful roles whereas men with fewer ones? Will the end be different? A comedy, perhaps? Can any text mean anything we want it to? Deconstruction confirms positiveness.

Life will have another meaning as soon as the context is changed, and Derrida asks for new thoughts apposite the traditional and fixed ones where the social
norms are dismissed to a break from the former, unified beliefs. So, the play becomes vulnerable to many symbolic and metaphoric interpretations. MacDonald integrates scenes from both plays, trims vocal lines and fragments. In other words, she deconstructs the original stories skillfully by extracting pieces of scenes and plot structure, adding them to her play. Thus, she introduces new interpretations and alternatives by dissolving the stereotypical ones. Starting with the balcony scene, Constance and the audience are reminded of it by the setting and Juliet's two opening lines. This pivotal scene is flipped on its head: rather than Juliet, Constance appears on the balcony, whilst Juliet watches below and assumes Romeo's role and words. Hearing Juliet's lovely comments, Constance knows what will happen because she is a Shakespeare researcher. Constance does her utmost to restore the original play after modifying the sequence of events, but it is still too late; Romeo and Juliet, therefore the epitome of passionate romance, had become bored with each other only one day after their marriage. Being mistaken for a boy, Romeo and Juliet are head over heels in love with her (Vandermeersch, 2009). Juliet rushes in to proclaim her passion in the following extract to Constance – or, to be more precise, Constantine: Enter JULIET below the balcony, dressed in Romeo's clothing. JULIET. [Below] But soft! What light through yonder window breaks? It is the East, and Constantine the sun! CONSTANCE. Uh oh. (67) MacDonald uses the same covert method with the pillow scene. She creates a scenario in which the roles are reversed once more. The spectator can recognize the situation because of the bedchamber, the pillow, and the first line. Desdemona attempts to smother Constance in this dramatic moment. Desdemona is allocated Othello's words. The contrast between this scene and the balcony reconstructed one is that Constance, a non-Shakespearean figure, steps in and reacts in this scene using the original Desdemona's exact words precisely.

DESDEMONA. Down strumpet! [JULIET hits DESDEMONA with the pillow, but DESDEMONA disarms her quickly and knocks her flying] CONSTANCE. Kill me tomorrow! DESDEMONA. It is too late! [pillow down] JULIET. [Exciting] Help! Murther! [CONSTANCE, her head still beneath the pillow, reaches under her shirt, yanks off the diamond necklace, and holds
its broad golden clasp before DESDEMONA's eyes]
DESDEMONA. Ah-ha! [Reading inscription] "For gentle
Desdemona, upon thy birthday, loves Othello."
[Constance's hands drop to the bed and go limp]
[Smiling] Oh. It is my birthday today. I had forgotten. [To
CONSTANCE] I am sorry. [suddenly remembering]
Constance! [Whips the pillow up]
Not dead? Not yet quite dead? (81)

In Shakespeare's play, jealousy is the driving force that motivates the actions of
Othello, enraged by Iago's attempts to mislead Othello by convincing him that
Desdemona is having a sexual relationship with Cassio. This handkerchief scene
appears in MacDonald's play (23), but because Constance stopped Iago's scheme
from working, he is striving to instigate Desdemona to retaliate against
Constance. However, different characters have uttered this conversation. There is
a significant textual resemblance to the original script. As the play progresses,
Iago tries to persuade Desdemona that Constance is having a sexual relationship
with Othello; Iago tries to inflame Desdemona against Constance; the situation is
reversed. Desdemona, like Shakespeare's Othello, requires proof of this deception
(ibid):
DESDEMONA. If she is false, heaven mocked itself.
[Holding her sword at IAGO's throat]
Wretch, be sure to prove my friend a villainess
Be sure of it; give me the ocular proof- (47)

4.2. Deconstructing The Characters
Deconstruction helps the reader and the spectator see another side of the
characters that may not have been realized in the original forms. In writing her
play, MacDonald is motivated by the struggle of two young women in
Shakespeare's two tragedies to set their freedom in a male-dominated society.
They were a subtle reflection of Elizabethan society traditions. Though
Shakespeare's women characters are hardly meek and rarely passive, in
Shakespeare's tragic world, both the virtuous and the vicious are eventually dead
to meet the demands of his society (Greer 2003). In his two plays, Shakespeare
puts Juliet and Desdemona in a situation where they face their father and
community to be with their lovers. Shakespeare emphasizes Juliet's and
Desdemona's disobedience to have a more significant impact on the reader and/or
spectator. They both reject the law of their families, which they consider to be
wrong and cruel. (Vandermeersch 2009):
Juliet decides to reject Paris and marry Romeo and that Romeo should 'doff' his name to be free from their family names since they are behind their suffering. Symbolically means that Juliet has entered the realm of subjectivity (Malenkina, 2014).

Romeo, doff thy name,
And for thy name, which is no part of thee,
Take all myself. (II, ii. 33-49)

Desdemona is an excellent embodiment of the modern Shakespearean woman. Marianne Novy agrees with this viewpoint "It seems that Shakespeare's ideal woman is active but willing to subordinate herself [...] She can harmoniously combine strength and flexibility, individualism and compromise. Tragic heroines like Juliet, Cordelia, and Desdemona also combine these qualities attractively" (qt. in Djordjevic, 2003). Throughout her speech in front of the Senate, Desdemona proves that she is a submissive daughter and later a wife despite her independent character, displaying the power of her society which forces women, how bold they are, not to get out of men authority.

"a well-born woman was always defined and identified by her relation to . . . men: daughter to her father, wife to her husband. Desdemona refers to both her father and her husband as her 'lord', for according to tradition as old as the laws and customs of the Roman, Hebrew, Celtic, and Germanic peoples, by her marriage, a young woman passed from the guardianship of one male to the guardianship of another." (Raffel, 2005)

Shakespeare's audience was Renaissance Englishmen; therefore, he needed to satisfy his society and patrons. He formulates his play to be a triumph of men's pride and vanity. However, at the same time, his play has implicit meaning shows his recognition of the difficult situation of women, which keeps him far from being anti-feminist (Raffel, 2005). The way the life of Desdemona is ended proves that Othello kills her despite her faithful love to him, she passes away "cold. . . Even like thy chastity.", she is helpless and submissive to him to the end:

Desdemona  A guiltless death I die.
Emilia     O who hath done this deed?
Desdemona  Nobody. I. Farewell. (V, II 122.124)

In MacDonald's version, the women characters resolved their problems. They are active and bold, express their sexual need frankly, push their actions forward and choose their lifestyle freely, just like Macdonald herself, a daring and adventurer feminist, which makes her unsatisfied with the ways their lives are ended. She subverts the role of Juliet and Desdemona effectively and uses them to empower the part of her protagonist by making a revolution within (Malenkina, 2014). The
world of academia stands for the patriarchal society where men like "Night" objectify weak women like "Constance" and exploit them. Macdonald reverses the binary male/female and gives women the central position. Her heroines are empowered through their domination over the actions in the play to show her support of female issues.

MacDonald's manipulation is multi-faceted: she either magnifies or shrinks the character in Shakespeare's play. Most of the individuals that vanish are rendered obsolete in the new comic landscape she creates, and Constance herself takes on many of their roles: she is a comedic activator, a romantic counsellor, as well as the polar in some courtships (Izerguina, 2016). As a result, the story becomes disjointed, losing its average "centre" and becoming a multi-centred "feminist dramatic comedy," as Marta Dvorak describes. (qt in Djordjevic, 2003) However, what makes a difference in the plot is the removal of one type of character without being replaced by another. Thus his absence in MacDonald’s play alters the picture of the new society where the heroines live: the senex iratus. The rageful father is often portrayed as the epitome of a society's inflexible patriarchal rule. The author's social and sexual attitude is reflected in the different reality she creates around her protagonist, and the archetypal protector of patriarchy and heterosexuality should be abolished. It is no coincidence that neither Romeo nor Juliet's parents and not the "Friar" whose status as a priest offers divine legitimacy to heterosexuality, nor even Desdemona's father shows up in MacDonald's play. Onstage, most of the characters are women, except for a few people who look to be of a younger generation. (ibid)

It is remarkable that female characters in most tragedies serve as catalysts for calamities, ultimately leading to the protagonist's death, who is usually a man. MacDonald's Juliet is an excellent example of dramatization to transform a tragic figure into humorous. She takes hints in the source play of Juliet's penchant for dramatics, combines them with her depiction as passionate and encroaching on hypersexuality according to the rapidity of her relationship with Romeo, enhanced by a dash of suicidal anxiety to end up creating a character that is both a pastiche of Shakespeare's heroine and the late-twentieth-century teenager (Ayed, 2017). At her first meeting with Juliet, Constance still believes that she is the stereotypical character, the icon of pure love and "the essence of first love-, of beauty that will never fade, of passion that will never die", but her answer to Constance’s question demonstrates her powerful and realistic personality:

CONSTANCE What happens, though, if love itself should die?
JULIET When love goes to its grave before we do, then find another love from whom to die, and swear to end life first when next we love (64-65).
The new Desdemona is radically reimagined by MacDonald. She is boisterous, stormy, angry, and fearless of anybody or anything. There is a masculine quality in her character as a warrior. The only connection between the two versions of Desdemona will be their adventurous personalities.

Both Iago and Othello lose their prominent and central positions as the story moves in a completely different direction. Thanks to the modern audience’s familiarity with MacDonald's play's connotation, especially with Othello's elocution, he quickly starts to look like a familiar character, as his elevated speaking style is now comically inappropriate through the irrational incidents which turning him into a comic relief character since the other characters disregard him entirely or interrupt his oratory (Djordjevic, 2003). Othello is no more playing the role of the tragic hero but turns to be the "miles gloriosus, which is a stock-character typical in comic literature best defined as a bragging and boastful soldier" (Gayoso, 2016):

OTHELLO [Y]ou must learn the story of my life:
of moving accidents by flood and field,
of hairbreadth scapes I' th' imminent deadly breach,
of being taken by the insolent foe –

CONSTANCE Oh yes, I know

IAGO [Aside] So know we all the wag and swagger of this tale.

OTHELLO In Egypt, kicked I sand into the eyes
Of infidels who thought I made a truce
When I did give them a pyramid
On wheels, they pulled into the garrison
But I packed it full with Christian men,
Who slit the savage throat of every Turk.

CONSTANCE That sounds like Troy.

IAGO [Aside] Not Troy, but false (27).

When Constance is wrapped into Cyprus, Othello behaves as arrogant and proud of his marvellous deeds. Thus the audience cannot take him seriously since Iago and Constance are making fun of him. Consequently, Constance and Desdemona become the central figures in action, while Othello is decentered away. Desdemona's first attendance shows her power, Othello's "better self" (ibid):

OTHELLO Here comes the lady. Let her witness it.

DESDEMONA O valiant general and most bloody lord!

OTHELLO O, my fair warrior!

DESDEMONA My dear Othello!
OTHELLO, My better self!
DESDEMONA That I love my lord to live with him, my downright violence and storm of fortunes may trumpet to the world. My sole regret – that heaven had not made me such a man; Nevertheless, next in honour is to be his wife.
And I love my honour more than life! Who is this? (27).

MacDonald allocates Desdemona's original lines in Act I, s. iii. The interweaving of intertext and MacDonald's text language leads to different meanings and destabilizes gender norms, shaking the image of the masculinity incarnated by the violent soldier. Desdemona embraces many of Othello's extensive utterances in this binary, his warrior-like figure; she is bloody thirsty (Gayoso, 2016). Her following speech shows that:

DESDEMONA Nothing if not war-like!
I would join these ranks of spiked and fighting shes: to camp upon the deserts vast and sing our songs of conquest, and a dirig or two or sisters slain on honour's gory fields (30).

Juliet is the main character in Shakespeare's play, and Romeo is simply her lover who enhances Juliet's stature by being near her, expressing his love towards her. The end of the play adds not much information about Romeo than the beginning does. However, it is best suited for him. Since the tragedy concentrates entirely upon Juliet, the reader/spectator has been acquainted with her nature, attractiveness, surroundings, family, nurse, home, etc. On the other hand, Romeo is only shown as Juliet's lover (Malenkina, 2014). Likewise, in Macdonald's play, Romeo's character is magnified by his "loving to love" mood, which reaches its extreme in MacDonald's version to the point he is careless with the gender of whom he loves. Romeo likes both sexes. He follows Juliet, Constance and then Desdemona at her arrival to Verona, and eventually, he accompanies Tybalt out of the stage. Macdonald's Romeo is more like the contemporary young man who likes quarrels and hanging with friends.

ROMEO [On with the doublet] Yes, dear. There is some fun Going forward at The Gondolier: the fellows and I Are getting up a cock-fight, followed by a bea bait Ing, then hie us to a public hanging in the piazza, There to take out the noon-day meal (54)
In keeping with MacDonald's envisioned society's character, Othello and Tybalt are replacements of Professor Nightly, Desdemona replaces Ramona and Juliet replaces Julie or Jill, the student. The audience fully comprehends this replacement since the same actor plays them.

Constance Ledbelly is an entirely fictional character who does not appear in Shakespeare's works. She stands for the issue of otherness and objectification of women whose identity has been consumed and vanished. Her involvement gives MacDonald's work an entirely new depth that deserves its consideration. Constance is at the same time both the "author" and also the "proof" that her hypothesis of the "meddling Fool" is correct. One can say that Desdemona and Juliet are but "the archetypes of Constance's unconscious" (xii). The three characters "share the selfsame star". In Verona, Constance has been rebirthed once she discovers that she is the "wise fool" and the author at the same time. She realizes her playful side that unites with Desdemona and her sensual side that matches with Juliet, combined with her intelligence, altogether form the portrait of the ideal woman (Djodjevic,2003). Constance does not need "the Night" to feel her value and femininity. She is no longer his little titmouse or pet, and she owns herself.

4.3. Deconstructing The Language
The English language has progressed due to writers. To attain their goals, they tended to modify and customize language. William Shakespeare was one of these writers attempting to adapt literary language to explain his fantastic products. Many writers strongly believe that Shakespeare's writing style is distinct from those of other writers and that it may be regarded as a canon: "...Shakespeare is the Canon. He sets the standard and the limits of literature " (Bloom, qt in Malenkina,2014). Language should be the point of taking off since it is one of the post-structuralism concepts that feminism has relies on. Because language has a dynamic feature, it is the primary tool to convey the meaning, find the identity or deconstruct the dominant discourse styles (Scott 1988). "MacDonald is not only able to populate Shakespeare's language with feminist meaning, but without rejecting patriarchal modes of expression, she finds a voice of women's own" (Gayoso,2016).

The scenes in MacDonald's play are first played with a "correct" arrangement of lines that emphasizes the audience's awareness of the stories and their motifs. MacDonald's comedic usage cultural and historical gap may readily be classified as exploitation of antiquity. The linguistic gap between the two periods is for comic effect, and Constance's inclusion in a world of Renaissance play is not simply an anachronism. MacDonald's awareness of Renaissance English customs
and her exploitation of them to make social criticism on her world establishes a conversation between the two epochs, their communities, and their cultures and, in the end, between various texts. In Bakhtin's words, she moves monoglossia, which means writing just in "language" of one age or society, into polyglossia, or the synchronous use of several different sign systems (Djordjevic, 2003). The chorus speeches define and accentuate the play, introducing the attitude through which the audience can comprehend the heroine's journey, just like the chorus in Romeo and Juliet supplies the cosmological framework through which Shakespeare's story is being deciphered (Scott, 2003).

MacDonald's play is built on the foundations of Shakespeare's plays, the conversations between the characters in Shakespeare’s world are written in blank verse, although postmodern theatre is not bound by any structuralist rules and does not adopt any metrical system. Constance soliloquizes in blank verse employing ridiculously indecorous images like "leg-shaving" (37), "coffee-stains and dust-bunnies" (69), and after that uses standard twentieth-century such as "bullshit" in a different light as a feminist call to arms by Desdemona (ibid).

"Macdonald adopts the collage technique through deleting and repeating certain lines or allocating them to other characters. By the end different scenes are produced" (Cohn, qt in Vandermeersch, 2009). The audience's understanding of the identity of the "original" speaker is required for MacDonald's utilization of Shakespeare's lines, although her usage of source text bears numerous forms. She commonly renames lines to different characters while maintaining the significant meaning of each speech. Nevertheless, she still neutralizes the poignancy of the original speeches by getting Constance to disturb the speakers with dissyllabic utterances and perhaps amusingly undignified modern exclamations. For example, a phrase such as "Goats and monkeys!" from Othello describes Othello's torture at imagining that his wife has an affair with Cassio when the situation is turned. Desdemona is the one with jealousy (Djordjevic, 2003). Constance comments by saying: "Boy, Shakespeare watered her down, eh?" (45). Sometimes characters repeat the exact words of other characters, and the result is a different meaning. Derrida focused on the "essential iterability" of language which is a feature that allows each repetition to indicate different meaning because they occurs in a different context” (Christofides, 2008) which is apparent in the tempting scene when Iago repeats Othello's words.

The purposeful differentiation between object and meaning or the signifier and the signed is emphasized in Derridean Deconstruction, which can potentially change a basic notion like the pen to be more symbolic than its literal meaning. Deconstruction is the act of discovering and investigating the importance of
numerous signifiers concerning one another. As a result, the minute the audience realizes that the pen represents existence, they begin to interpret everything that happens in the play through the lens of the encoded meaning of signification. As Constance has regenerates herself, her name has been changed to "Constance L" with her pen in gold. (ibid) That pen represents her identity. It is turning into gold announced her transformation from being unproductive into more mature, experienced and aware of her importance as a human being who can speak outright of her opinions and face others bravely. Her individuation is achieved. To "con" means, in Shakesperean vernacular, to memorize anything. Connie needs to learn by heart rather than head (the Wise Fool of the unconscious). "Led" refers to the issue of being readily led. Connie's ten-year labour as a ghostwriter has benefited exclusively from Claude. Constance reveals her thoughts by her thesis and unconscious. Constance's pen is the Derridean signifier that symbolically means much more than its definition.

4.4. Deconstructing The Genre

It is an Aristotelian belief that tragedy is a more elevated genre than comedy and that "Comedy aims at representing men as worse, Tragedy as better than in actual life" (qtd in Djordjevic 2016). Gender and genre conform as it is supposed in Shakespeare's plays "Shakespeare's tragedies are 'masculine'", while "conversely his comedies are 'feminine" (ibid). Thus, feminist discourses and comedy must work together and unite through language to fight dominance.

The play not only retells two Renaissance tragedies but also allocates, amends, and subverts their original genres by removing the tragic components and replacing them with comedic ones. Even though she astonishingly glorifies the original qualities of Desdemona as a woman interested in violent tales and the taste of blood, and Juliet in her over passionate and sensual character. "The binary pair comedy/tragedy is triangulated through parody almost into a problem play" (Ayed,2017). Indeed, as Frye himself points out, the distinctions between genres are not often straightforward. These misty boundary zones at which genres are flexible and blend into each other, the result is that a talented artist such as MacDonald appears in this beautiful playground to take pleasure and proves her writing skills (Djordjevic,2003).

Shakespeare's tragedies are transferred into comedy by Constance, who maintains the harmony in the paly. On a storyline level, Macdonald introduces an extraterrestrial figure at the moment of the Augenblick, "crucial moment from which point the road to what might have been and the road to what will be can be simultaneously seen"(ibid) to relieve the conflict that leads to the terrible conclusion. The outcome in both situations is a scenario that bears little
resemblance to any of the source stories. Constance Ledbelly enters Shakespeare's Verona precisely at this point of the plot, knowing perfectly well that it is the Augenblick and that revealing Romeo and Juliet's secret wedding will save Mercutio's life and neutralize the merciless conflict that generates tragedy.

In *Othello*, the Augenblick is not a single occurrence that can be modified to avoid tragedy. Indeed, it is a somewhat prolonged scene (3.3.) in which Othello's jealousy is aroused for the first time, and yet it ends 480 lines down with his determination to kill his wife. Even though Iago's nefarious effort is dispersed over this critical scene, there is no particular crucial point. Nonetheless, as much as Mercutio's death plays a tragic catalyst in Romeo and Juliet, Othello the handkerchief serves as a parallel tragic catalyst. Constance is implanted into the story of Othello not to prevent the death of Desdemona or to engage in a discursive contest with Iago to come out on top the Moor's thinking, but merely to "pluck the handkerchief from Iago's hose and handed it over to Othello"(24) as MacDonald recognizes the significance of the entire scene, and of the handkerchief itself. Constance has in mind that both tragedies are driven by "flimsy mistakes" such as "a lost hanky, a delayed wedding announcement" two mistakes "too easily corrected by a Wise Fool" (14). As a result, the violent tension is dissipated, catastrophe is avoided, and MacDonald gives the characters a new humorous life.

### 4.5. Deconstructing The Theme

Constance completes her mission and eventually understands that she is the "Fool" and the story's author. She is the architect of her own identity, whereby Desdemona and Juliet are constituent pieces. The audience recognizes MacDonald's more profound meaning. Constance is the new independent individual, sexually liberated and unconstrained by society and gender norms, a thinker who comprehends life and herself.

Similarly, once Constance informs Desdemona about the discrimination in "sacred herd of Academe," the female leg-shaving motif of contemporary society is said to impart an ideological point concerning gender inequality while also identifying the banal ordinance as a symbol of rebellion of radical feminist movement, a postmodern version of the late 1960s bra-burning:

> Not that I'm some kind of feminist.
> I shave my legs, and I get nervous in a crowd it's just that ... I was labelled as a crackpot, by the sacred herd of Academe;
> and after years spent as a laughingstock,

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I finally came to think that it was true. (2.2)

In act 3, at her arrival in Verona, Constance has appeared wearing "a bright red woollen toque with a pom-pom at the end" (7), and after that "minus her skirt, now wearing only her long Johns, boots, and tweed jacket" (8) mistaken for a boy by everyone. Romeo and Juliet both fall in love with (Constantine). Romeo, believing that Constantine is heterosexual, dresses like a girl to get "his" attention. On the other hand, Juliet dresses as a boy to win "him", believing that Constance is homosexual. Through this dress crossing, Macdonald wants to show that sexuality is indicated by clothing and our identity is constructed by gender. "The pair masculine/feminine is triangulated through gender parody into a fluid category where desire is porous, protean, and permeable." (Ayed, 2017). She utilizes them to transport the gender equality and female sexuality subtexts forward through the story to the establishment of the modern sexually liberal society at the play's end. Later on, when Juliet finds out that Constantine is a woman "biologically," she doesn't oppress her desire. This scene, though mockingly acted, make Constance aware of her sexual orientation (Scott, 2006). Although this scene of same-sex love contrasts with Desdemona's angry speech when Romeo, dressed as Juliet, states his passion towards her she says, "[d]oth no one in Verona sail straight?" (Ayed, 2017).

Desdemona, the aggressive warrior-woman, and Juliet, the lovelorn self-violent teenage, are Connie's dominating archetypes. These archetypes have advantages: Desdemona's boldness is admirable in strengthening Constance's character and making her feel powerful. Juliet's eagerness to embrace emotional and erotic challenges can assist Connie in getting over Claude and being single and becomes receptive to the chance of falling in love once again. Claude has driven Constance to do outstanding work; therefore, she has to learn to work autonomously. Likewise, she cannot just discard the "garbage" or the unpleasant events she has had in her life until she accepts to address and face them because individuation necessitates unification with the rebirthed identity. This Wise Fool is her leading supporter and the Chorus/Ghost/Gustav Manuscript. They represent portions of her unconsciousness. Having "the precious thing," her individuated personality, Connie comes back to Queen's and her consciousness. She will exploit her skills to better herself and seek appreciation and respect.

4.6. Deconstructing Narrative Techniques

One of the biggest issues deconstruction is concerned with is the metaphysical awareness of presence which is restricted by the conscious as the centre of the universe since it is more real than the unconscious. For Derrida, presence is
untruthful, uncertain and vague. Though Macdonald completely sticks to conventional Shakespeare's narrative or performance patterns, she modifies and reconstructs the original plays to get her target and make her new and updated version of these well-known stories to suit contemporary culture. Macdonald keeps challenging the reader to become actively engaged in the text. She has never offered her readers or audience a decisive, logocentric text that carries a decidable meaning, violates the conscious/unconscious or illusion/reality to make a unique picture that exists only onstage. As it is evident, Goodnight Desdemona (Good Morning Juliet) deconstructs many consequential oppositions of customary Western thoughts. The other resistance deconstructed by the play is conscious/unconscious. Freud questions the hierarchical opposition conscious/unconscious in his book "The Interpretation of Dreams" where he writes: The unconscious is the larger sphere, which includes within it the smaller sphere of the conscious. Everything conscious has an unconscious preliminary stage, whereas what is unconscious may remain at that stage and nevertheless claim to be regarded as having the total value of a psychical process. The unconscious is the true psychical reality.(qtd in Ciba, 2012)

The play examines the issue of the unconscious through time. Time works as present and absent element in the play. In Constance unconscious, time was running till her birthday (the day after tomorrow) which indicates the real world. Still, when Constance comes back from her virtual journey across her unconscious, she finds that "the phone receiver is tangled by its cord" and "she is leaning over her desk" her office at Queen's. The only difference is her pen which has accompanied her along her journey and always behind her ears, has turned from green to gold, indicating that something has happened. Constance finds in the world of the unconscious a warm welcome to escape from her miserable reality. At certain point of time and specifically when her relation with Nightly reaches a dead end, her conscious turns to be unconscious. Thus, her thoughts in the conscious inevitably have their origin in the unconscious. In this play what happens in the unconscious finds its way into the conscious, changing her pen colour is an evidence for that. Such an attempt to replace dream for reality alert us to the play's propensity to view reality/consciousness as a specific condition of the fantasy/unconscious". Macdonald questions the conscious/unconscious binary opposition, depending on Freudian psychological theory, demonstrates that the conscious is derivatived from the unconscious and not vice versa. . Lacan says that "the unconsciousness is structured like a language... [where] signifiers organize human relationships creatively, providing them with structures and shaping them."(qtd in Ciba, 2012). It is a virtual device through which the
reader/viewer can get an access to the inner thoughts of the character's mind and an insight into his/her personality.

5. Conclusion
Every age redesigns prior literary works to suit its demands and issues, the result is various layers of meaning. Although feminism was not a concept presented in Shakespeare's time, he presents immortal icons to the world. In fact Shakespeare has proved to be a deconstructionist by introducing women’s of free will to replace the patriarchal traits of obedience. Goodnight Desdemona (Good Morning Juliet) allows a feminist reading of Shakespeare and considers some of Shakespeare's mistreated female characters to build a new idea of female characterization. The issue of empowering women represents one of the critical changes in the course of societies that seek to bring about change in the social impact and in a manner that achieves integration between the roles of women and men in life in a way that ensures the optimal investment of energies and capabilities for each of them. In this play, Ann-Marie MacDonald uses Shakespeare's works as a platform for her work. She rewrites both plays and provides a modern substitute by deconstructing traditional interpretations, allowing the contemporary reader to travel back in time with new perspectives of this work. McDonald has succeeded intentionally and persistently in insinuating Shakespearian works well-known to academic readers, notably Othello and Romeo and Juliet. She did copy phrases, sentences, and speeches from Shakespeare's plays and weaved them within her writing. She analyzes the feminine point of view masked by Shakespeare's plays through Deconstruction. The similarities and differences between Shakespeare's plays and McDonald's version and the use of gender blending as a comedic device all contribute to the comedian's impact. McDonald uses skilful links between the past and present to show that a shift has occurred in the field of women's rights. MacDonald encircles her message with a humorous framing, empowers her female protagonist to impede the inescapable future of the patriarchal world and sets up her identity. MacDonald rewrites the destiny of Shakespeare's heroines by crossing all the barriers between texts. She draws attention to many things, including the feminist mode of comedy. Her voice as a women writer suits the voice of challenging the stereotypical suppositions concerning gender and sexuality.
Deconstruction has offered feminism a path to declaim problems that tantalize feminist discourse for a long time. Analysis helps in investigating women's position from a new perspective. Thus, feminism takes advantage of promoting philosophical theories like Deconstruction, which proposes recognition of
women's subordination and, at the same time, develops the feminist perception of subjectivity. However, by reversing the inherited binaries in the hierarchal system, women's situation is revalued in a patriarchal society. Consequently, women need to deconstruct oppressive frameworks that maintain impediments. Derrida's difference disrupts that binary system which restricts the truth to be a unified one. Through difference, feminism admits the biological differences between sexes but denies the stereotypical roles of each sex and that "women" should be defined beyond those boundaries.

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