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## ***Revue Internationale de Langue, Littérature, Culture et Civilisation***

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### **Editorial**

La *Revue Internationale de Langue, Littérature, Culture et Civilisation* (RILLiCC) est une revue à comité de lecture en phase d'indexation recommandée par le Conseil Africain et Malgache pour l'Enseignement Supérieur (CAMES). Elle est la revue du Laboratoire de Recherche en Langues, Littérature, Culture et Civilisation Anglophones (LaReLLiCCA) dont elle publie les résultats des recherches en lien avec la recherche et la pédagogie sur des orientations innovantes et stimulantes à la vie et vision améliorées de l'académie et de la société. La revue accepte les textes qui cadrent avec des enjeux épistémologiques et des problématiques actuels pour être au rendez-vous de la contribution à la résolution des problèmes contemporains.

*RILLiCC* met en éveil son lectorat par rapport aux défis académiques et sociaux qui se posent en Afrique et dans le monde en matière de science littéraire et des crises éthiques. Il est établi que les difficultés du vivre-ensemble sont fondées sur le radicalisme et l'extrémisme violents. En effet, ces crises et manifestations ne sont que des effets des causes cachées dans l'imaginaire qu'il faut (re)modeler au grand bonheur collectif. Comme il convient de le noter ici, un grand défi se pose aux chercheurs qui se doivent aujourd'hui d'être conscients que la science littéraire n'est pas rétribuée à sa juste valeur quand elle se voit habillée sous leurs yeux du mythe d'Albatros ou d'un cymbale sonore. L'idée qui se cache malheureusement derrière cette mythologie est que la littérature ne semble pas contribuer efficacement à la résolution des problèmes de société comme les sciences exactes. Dire que la recherche a une valeur est une chose, le prouver en est une autre. La *Revue Internationale de Langue, Littérature, Culture et Civilisation* à travers les activités du LaReLLiCCA entend faire bénéficier à son lectorat et à sa société cible, les retombées d'une recherche appliquée.

Le comité spécialisé « Lettres et Sciences Humaines » du Conseil Africain et Malgache pour l'Enseignement Supérieur (CAMES) recommande l'utilisation harmonisée des styles de rédaction et la présente revue s'inscrit dans cette logique directrice en adoptant le style APA.

L'orientation éditoriale de cette revue inscrit les résultats pragmatiques et novateurs des recherches sur fond social de médiation, d'inclusion et de réciprocité qui permettent de maîtriser les racines du mal et réaliser les objectifs du développement durable déclencheurs de paix partagée.

Lomé, le 20 octobre 2020.

Le directeur de publication,

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### ***Ligne éditoriale***

**Volume** : La taille du manuscrit est comprise entre 4500 et 6000 mots.  
**Format**: papier A4, Police: Times New Roman, Taille: 11,5, Interligne 1,15.

### ***Ordre logique du texte***

Un article doit être un tout cohérent. Les différents éléments de la structure doivent faire un tout cohérent avec le titre. Ainsi, tout texte soumis pour publication doit comporter:

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- un résumé en anglais-français, anglais-allemand, ou anglais-espagnol selon la langue utilisée pour rédiger l'article. Se limiter exclusivement à objectif/problématique, cadre théorique et méthodologique, et résultats. Aucun de ces résumés ne devra dépasser 150 mots ;
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- une introduction (un aperçu historique sur le sujet ou revue de la littérature en bref, une problématique, un cadre théorique et méthodologique, et une structure du travail) en 600 mots au maximum ;
- un développement dont les différents axes sont titrés. Il n'est autorisé que trois niveaux de titres. Pour le titrage, il est vivement recommandé d'utiliser les chiffres arabes ; les titres alphabétiques et alphanumériques ne sont pas acceptés ;
- une conclusion (rappel de la problématique, résumé très bref du travail réalisé, résultats obtenus, implémentation) en 400 mots au maximum ;
- liste des références : par ordre alphabétique des noms de familles des auteurs cités.

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Il n'est fait mention dans la liste de références que des sources effectivement utilisées (citées, paraphrasées, résumées) dans le texte de l'auteur. Pour leur présentation, la norme American Psychological Association (APA) ou références intégrées est exigée de tous les auteurs qui veulent faire publier leur texte dans la revue. Il est fait exigence aux auteurs de n'utiliser que la seule norme dans leur texte. Pour en savoir

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- ✓ Pour Pewissi (2017), le Womanisme transcende les cloisons du genre.
- ✓ Ourso (2013:12) trouve les voyelles qui débordent le cadre circonscrit comme des voyelles récalcitrantes.

### **Résumé ou paraphrase :**

- ✓ Ourso (2013:12) trouve les voyelles qui débordent le cadre circonscrit comme des voyelles récalcitrantes.

### **Exemple de référence**

#### **Pour un livre**

Collin, H. P. (1988). *Dictionary of Government and Politics*. UK: Peter Collin Publishing.

#### **Pour un article tiré d'un ouvrage collectif**

Gill, W. (1998/1990). "Writing and Language: Making the Silence Speak." In Sheila Ruth, *Issues in Feminism: An Introduction to Women's Studies*. London: Mayfield Publishing Company, Fourth Edition. Pp. 151-176.

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**Ibidem (Ibid.)** intervient à partir de la deuxième note d'une référence source citée. Ibid. est suivi du numéro de page si elle est différente de

référence mère dont elle est consécutive. Exemple : *ibid.*, ou *ibidem*, p. x.

**Op. cit.** signifie ‘la source pré-citée’. Il est utilisé quand, au lieu de deux références consécutives, une ou plusieurs sources sont intercalées. En ce moment, la deuxième des références consécutives exige l’usage de *op. cit.* suivi de la page si cette dernière diffère de la précédente.

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La largeur des tableaux intégrés au travail doit être 10 cm maximum, format A4, orientation portrait.

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## **LITTERATURE**

## **From Xenophobia to Collusion: A Socio-Educative Reading of Shakespeare's *The Merchant of Venice* and *Othello***

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### **Abstract**

The purpose of this study is to show how xenophobia which is a hate of a foreigner turns to collusion which connotes conspiracy for interest at times among enemies. Thanks to the Psychoanalytic approach, the study has concluded that whatever racial difference, socio-economic considerations, or cultural and political patterns among people, people's open-mindedness as well as human values should positively affect decision-making for the better beyond xenophobia and conspiracy.

**Keywords:** xenophobia, collusion, egotism, immigration, peace.

### **Résumé**

L'objectif de cette étude est de montrer comment la xénophobie qui implique la haine de l'étranger vire en collusion qui traduit la conspiration entre les ennemis. Grâce à la psychanalyse littéraire, l'étude a trouvé que quelles que soient la différence raciale, les considérations, ou les aspects socio'économiques culturels et politiques qui existent, l'ouverture tout comme les valeurs humaines devraient positivement affecter la prise de décision pour le mieux, loin de la xénophobie et de la conspiration.

**Mots-clés :** xénophobie, conspiration, égoïsme, immigration, paix.

### **Introduction**

The concept of xenophobia, when referring to an extreme dislike and the hate of a foreigner and his/her culture and tradition, increasingly renders

life difficult. Thus, anyone who does not belong to a country, community, clan, ethnic group, religion, culture and tradition, is considered a foreigner. This feeling that transpires through its practitioners' behaviours, talks and doings, is affecting people worldwide by taking a serious dimension which needs a scrupulous attention. Before coming to the tradition, culture and religion, the skin colour is a key factor which helps to identify someone's origine. Also, racial discrimination and anti-Semitism are other xenophobic trends that the present study explores.

*The Merchant of Venice* is a play built around the reciprocal hate of the Jews and the Christians embodied in the interactions between Shylock and Antony. Shylock, a Jewish immigrant in Venice, has succeeded in becoming a rich merchant by acting as a usurer. He demands Antony's flesh, a citizen of Venice, as the payment for the debt he contracted with him owing to the fact that both do not belong to the same religious doctrine. Othello, the Moore, despite his altruism toward Venetians, is rejected by the same Venetians because he is black.

Beyond the above dimensions of the concept, xenophobia, in the current research, takes into account other negative feelings closely related to dislikes, especially those based on differences and divergence; be they political, sexual, cultural, intellectual, economic, or religious. Attachment to these differences in a binary set of values becomes a barometer for planned dislikes in society.

This work aims at highlighting the socio-cultural depiction of William Shakespeare's *Othello* and *The Merchant of Venice* in order to explore instances of xenophobia and their negative impacts on the living together. Cases of collusion will also shed light on the nature of human relation for the reader to take notice. The study uses the psychoanalytic approach to uncover the behaviours of Shakespeare's personae throughout their talks along the narrative performances. Two aspects are going to be observed in this work. The first deals with the concept of xenophobia and its manifestations in the plays under study and the latter tackles the modern composition to have as human beings living in an invincible multiculturalism.

## 1. Collusive Ties and Poetics of Xenophobia in Shakespeare's Selected Plays

The practice of xenophobia is blatant and well plotted in Shakespeare's plays under study. It is manifested through verbal violence, clashes or jealousy, hatred and non-acceptance of a neighbour because of his/her religious or ethnic attachment or skin-colour. Thanks to Shakespeare's keen look into what does not ally-fair in his community and his literary style, many dimensions read easily within the concept of xenophobia. The articulation of the thematic lines and characters' interactions by the playwright suggests that the foreigner is not welcomed as a native is. He/she is considered as an invader. Instead of perceiving him/her as a potential cheater or danger to someone's traditional and cultural identity, the native person has to be confident as was the case of the Venetians' Duke in *Othello* and Portia, the Venetian and prosecutor in *The Merchant of Venice*. The Duke has appointed Othello, the Moor, as a worthy Venice State-Affairs' officer (I, iii, 631) whereas Portia has defended Antony, the Jewish against Shylock, the Venetian by blaming him before Venetians (III, ii, 196).

Hussein and Kossaka (2013: 5) while depleting the attitude of a native before a stranger, refer to local culture and tradition saving as the reason why the natives fear foreigners or strangers. Identity fear is embodied in discriminatory attitudes and behaviours, which culminates in violence, abuses of all types, and "exhibitions of hatred". In other words, the native fears the foreigner because the latter is not well known whereas tradition and culture are the glaring path to the native. To a native, the foreigner is the symbol of evil. He/she represents a danger for the welcoming family, community or nation. Given this negative perception of the foreigner, his/her acceptance as well as any hospitality granted to him/her is rendered impossible.

In *The Merchant of Venice*, William Shakespeare has well depicted characters' tradition and culture saving as their cultural identity. Thus, Jews have no right before Christians in the Venetian territory. Jews, in the seventeenth century, have no say where there is a Christian. They have no place in Christians' communities. They are even openly

criticized, maltreated and insulted. They are considered foreigners even though the two live in the same territory. Christian tradition and culture have to be saved no matter how. Shakespeare's Jewish Shylock's words express how far this identity saving is important. Shylock claims:

It will feed my revenge. [...]  
Hindered me half a million; laughed at my losses,  
Mocked at my gains, scored my nation,  
Thwarted my bargains, cooled my friends, heated mine  
enemies;  
And what's his reason? I am a Jew.  
[...] If you prick us, do we not bleed?  
[...] If you poison us,  
Do we not die. (III, i, 187)

Jews are subjected to bad treatments. They are mocked in every slightest occasion. Their bargains and apologies towards Christians, when they misbehave, are not accepted. It seems that they no longer belong to Venice. All of their actions and behaviours are blamed on racial, cultural and religious differences. The hatred is so profound that it often leads to the killing of fellow countrymen. The way Christians consider Jews' performances, draws Shylock to talk of imprisonment. In this vein and for Christians, Jews are not adding any earning to their commercial balance. They are poor. They are not able to work and get money themselves. Antonio borrows money from Shylock the Christian.

So, Jews are useless in the community and no one can grant them the right of citizenship. They can even be killed. The phrases "If you prick us...If you poison us..." are expressive words in that prospect. This traditional conception of xenophobia regarding social groups as plotted by Shakespeare's characters in *The Merchant of Venice* seems to be the cause of divisions between the two communities that are sharing the same geographical areas but are ideologically and religiously divided. For the more economically, socially and religiously dominant Christians, there is no word for the dominated Jews. In Venice, the Jewish faith has been considered to be weak. Jews, as well as their religion, cultures are neglected and marked negative. The negligence of a race is at its climax since Jews are scorched and forced to wear gabardine that makes them

easily recognisable to Romans. The choice of Psychoanalytic criticism as the analytical tool finds its justification in the expression of the inner feeling and cause of the race hatred going on in the corpus text. The Foreigner's negligence as a discriminatory tool is visible in the community and so accounts for how people's psyche is moulded into hatred against others. Shylock's words to Antonio illustrated it. He said to him:

Seignior Antonio, [...]  
For sufferance is the badge of all our tribe.  
You call me misbeliever, cut throat dog,  
[...] And foot me as you spurn a stranger cur  
[...] With bated breath and whispering humbleness. (I,  
iii, 181)

These lines express how Jews are physically and emotionally ill-treated through the religious lenses even though they are all worshipping the same 'God'. This class division is also observed in the author's *Othello* where the issue of skin colour is developed.

In William Shakespeare's *Othello*, the division is opened between Othello, the noble Moor at the service to Venetian government, who belongs to the nomadic Arab race from northern Arabic Africa and people from Venice. The Venetians are going through a situation that will put them into a huge and an irreversible chaos. Othello, as a nomad, migrates regularly to Italy and takes the status of refugee. He is hired and recognized as a noble officer working for the government. But very quickly his promotion will not be accepted by all of his countrymen mainly Iago. This non acceptance of a neighbour that one can be right while assimilating it to a refusal of granting hospitality to the Moor, the Blackman named Othello is blatant in the play. The performance of the three characters exemplifies the fact:

**Duke:** Valiant Othello, we must straight employ you  
Against the general enemy Ottoman.  
**[to Brabantio]** I did not see you; welcome, gentle  
seignior;  
We lack'd your counsel and your help to night.

**Brabantio:** So did I yours. Good your grace, pardon me;  
 Neither my place nor aught I heard of business  
 Health raised me from my bed, nor doth the general  
 care,  
 [...] That it engulfs and swallows other sorrows  
 And it is still itself.  
**Duke:** Why, what's the matter?  
**Brabantio:** My daughter! O, my daughter!  
**Duke:** Dead?  
**Brabantio:** Ay, to me;  
 She is abused, stol'n from me and corrupted [...]  
**Duke:** Who'er he be that in this foul proceeding [...]  
**Brabantio:** [...] Here is the man, this Moor, whom  
 now, it seems  
 Your special mandate for the state-affairs [...], (I, iii,  
 631)

Valiant Othello's charging as the state-affairs' officer and commander of the battle against Ottomites is not welcomed by Brabantio who makes everything to compromise Othello's promotion and hospitality in Venice. 'This Black Moor' referring to Othello is an insult, a rejection pronounced towards the state-affairs' officer who is now mandated to lead the whole Venice. The hospitality of the Man of colour, Othello, is going to be no longer stable as ordained by the Duke.

Indeed, Shakespeare sheds light on how far someone can creep out his/her counterparts of colour and push them to death or even desire to banish them from a community. It is worth noting here that education is the shaper of life attitude and culture, the content that diffuses attitudinal paradigms whether good or bad. Othello, the Black Moor, is at the service in Venetian Army with devotion and love. The Blackman does not make any distinction between his race and the other one since they are all human beings. This was proved during the Turkey's war. Othello's attitude is probably built on positivism. But since he is rewarded as Venice Army's general, voices are against him and many conspiracies are made upon his social assumptions. Iago, the Venetian's words expressed racism during a speech:

Call up her father,  
Rouse him! Make after him, poison his  
delight,  
[...] plague him with flies: though that his joy be joy,  
  
Yet, throw such changes of vexation on't  
As he may lose some colour (I, i, 629)

According to Iago, Othello does not deserve any fair living condition as human being. He has to subject to Venetians and serve but not being treated as a noble of the State. He has to live all the time in anxiety, no rest for the Black. So, a black warrior cannot be praised at the same position as a White soldier even though they have served under his authority during Turkish war. Iago would like to be at the position of the valued Black, the Moor, which connotes sheer jealousy. But since that is not the case he has to be scarfed down and detested. This power granting to a non-native or a man of colour does not agree with the stream of consciousness of Shakespeare's contemporaries. Iago is an archetype of those people. He even planned to destroy Brabantio, the senator of Venice and Othello's relationship because he knows about his daughter Desdemona's inclination with the Moor. Brabantio insults his general of Army as being the thief when he heard the news: "...O thou foul thief, where hast thou stow'd my daughter?" (*The Complete Works of William Shakespeare*, I, iii, 630). For Iago, Desdemona has to get married to a White native, not to stranger because he belongs to another culture and tradition. Desdemona is Venetian whereas Othello is from Arabic Africa.

Shakespeare's counterparts of 17<sup>th</sup> century dislike sharing their culture and tradition with foreigners. Brabantio's words before Duke of Venice expressed it in several ways while he was looking for him to command his army against the Ottoman's invasion. Brabantio affirmed before The Duke that Desdemona:

[...] is abused, stol'n from me and corrupted.  
By spells and medicines bought of mountbanks;  
For nature so preposterously to err,  
Being not deficient, blind, or lame of sense,  
Sans witchcraft could not [...]  
Here is the man, the Moor, [...] (Ibid., 631).

Shakespeare uses words such as corruption, abuse, deficiency, witchcraft, thief, blind so as to show to what extent xenophobic attitudes and practices destroy his communities and its inhabitants. These words are attributed to the Moor simply because he falls in love with a White man's daughter, Desdemona. So, for that and according to Brabantio and Iago, Othello has to be dismissed from his position by Duke and sent back to his country. He comes from a foreign culture and tradition. And, he does not embody such a competence regarding how Moors and their abilities taken in Venice in the period.

Shakespeare wants his readers to perceive xenophobia through his characters' performances as the fact of denying foreigners' abilities in performance of state-affairs (Ibid.). He has plotted that abusive commitment to foreigners' affairs or living destruction in order to emphasise the depiction his/her countrymen conferred to the phenomenon of xenophobia. At the time, someone will be right while saying that England, as well as Venice, have been places of attraction to many people from diverse horizons. Yet, even though they are invaded with a variety of culture and tradition, religion and lifestyle of people who have immigrated, to a foreigner, a portion of power cannot be granted. He/she cannot marry a native and cannot participate in the making of decisions of his/her new community. Shakespeare has well depicted throughout his character Brabantio's performance the refusal of any hospitality granting to a non-native. Brabantio stopped Othello in his dating of Desdemona. He was:

[...] so opposite to marriage that she shunn'd  
The wealthy curled darlings of our nation,  
Would ever have, to incur a general mock,  
Run from her garage to the sooty bosom  
Of such a thing as though, to fear, not to  
delight. [...]  
That thou has practised on her with foul charms  
Abused her delicate youth with drugs or  
mineral  
That weaken motion [...]  
I therefore do apprehend and do attach  
thee [...]. (I, ii, 630).

For Brabantio, any other mixture with his cultures or practices, be it through marriage does not safeguard him, his family, community and religion. Brabantio's words denote that Desdemona's love to Othello is not natural. For him, Othello has abused Desdemona by administering her 'drugs' or 'mineral' so as to control her emotional state. In this regard, the playwright is denouncing how the natives are protective to their cultures and traditions sharing with other nationalities. Their traditions and cultures take part in their identities which cannot be in the hands of anyone be he/she a groom or a bride. Brabantio, the Moor's father-in-law, does not want at all Othello to interfere and be integrated into their culture and tradition. He does not want to consider that love as a natural emotion and feeling. So, he has to create trouble to Othello, the Moor.

In contrary to the natives' thoughts, Shakespeare makes use of mercy and reciprocal acceptance upon their neighbours in his plays as tools to educate his people about granting hospitality to a foreigner. In that instance and while discussing the goodness of reciprocal acceptance and sharing of hospitality, Portia states:

The quality of mercy is not strain'd,  
It dropped as the gentle rain from heaven,  
Upon the place beneath it is twice blest [...]. (IV, iii,  
194).

Those words confer a real meaning to humanity, peace and the urgency for finding a way out of cultural conflict or adversity. According to Cong Lin, (2019: 3) "This situation demands that people understand different perspectives within the world in which they are to live in order to neutralise misunderstandings, stereotypes, biases, and discriminations about different cultures and people". Lin's words enlighten Shakespeare's permanent call for unity and perseverance in promotion of dialogue when it comes to cultural diversities and conflicts as seen during his stay in Venice. His persistence on xenophobia points out the relevance of the clashes to which the phenomenon opened way. A strict rejection of a new comer, foreigner is abnormal regarding the teachings of the Holy Bible.

## **2. Cultural Resilience, a Solution to Xenophobic Ban**

World dynamism centred on its cultural modernity whose essence is the global integration of every societal component. It focuses attention on Man and his/her responsibilities in his/her community. So, people's integration becomes unavoidable despite their diversities and origins owing to the fact that "it is a personal development process where the period abroad represents a time of enrichment in every sense of the word" (Hauge, 2008: 36). Therefore and thanks to the reduction of the societal barriers that strengthen coalitions and acts between countries and people, it becomes easier to migrate and be welcome in any other communities than one's own without fear. The foreigner, in that case, is able to integrate and participate in the social lifestyle of his/her new community and shares with his/her surroundings the positiveness of what he/she comes with culturally, traditionally, religiously and economically. In that logic there is a need to revisit the concept of xenophobia. It has therefore to be framed as a social tool for integrating the foreigner into any socio-cultural system to which he/she pays visit. Hauge, (2008: 37) said that the social integration has to overpass xenophobia because it acts "to take control of the situation, focusing on positive aspects rather than the negative ones, discovering the world of new opportunities that living in a different culture offers and letting risks and challenges as part of a bigger picture."

It makes sense to explore again the problem of offering hospitality to a non-native. The negligence of the foreigner has to be struck and settled through mutual and reciprocal exchange and communication. That is the message the author of the two plays is conveying through the hostile attitude between Christians and Jews and between Venetians and The Moor, Othello. Although Shylock and Antonio are friends, they have an awful dispute compared to the case of Othello and Iago who used to gossip at Othello's societal assumption in Venice's State. Shylock's words exemplify his disapproval of Antonio. He declares:

[...] I will bay with you, sell with you,  
Talk with you, walk with you, and do following, but

I will not eat with you, drink with you, nor pray  
With you. [...] (I, iii, 180)

This is to say he is not entirely with him as with people sharing the same blood. He hides his bad side to Antonio, the naïve and innocent friend. They do not belong to the same religion; so both do not have the same practices even though they are friends. The fact of being friends and hunting in bush together, selling, talking, and walking together have nothing to do with Shylock's culture, tradition and religion. So, Antonio has to understand their relationship is not beyond the apparent one, limited to a simple friendship. Shylock's words uncover the restriction on friendly relationship with a non-native. He cannot be introduced as well as be invited everywhere like a native. Shakespeare depicts Shylock in that way to show the negligence of cultural values that someone can experience with a foreigner or a non-native. Surely they do not have the same practices; so they have diverse cultural backgrounds that both have to share experience in order to improve as human beings. This mind-lock is what the writer of the plays is uncovering so as to pinpoint what his people lack in terms of cultural, traditional and religious values. The foreigner cannot be lifted up at the same position as the native since he/she has no inputs to bring in.

The seeking fairness in culture, tradition and religion implies the acceptance of the positivity in the acts or behaviours of anyone. The planet is in its quick dynamism as far as modernism is concerned. People have to deal with the tide of the world by adapting their existence to the ongoing changes. None of the systems as well as human being is perfect or stable. Everyone has to seek the pursuit of goodness and justice in their actions. Accardo (1983: 147) said:

Just like beauty, the perception of what is normal lies in the eye of the beholder. Learning to accept that 'normal' is not a fixed term but rather a constant changing perception of ourselves of everything around us is difficult and living in another culture can often be a steep learning curve. It is a difficult process to come to terms with differences, and living with them, just as

much as it is an evolutionary process in which our personalities evolve the function of experience.

In Accardo's viewpoint, the curve of our living is not stable since life becomes a long way struggle. Things are changing in our communities. Yet, it is sometimes hard to accept and live in cultural diversities but men have also to cope with their own physical metamorphosis as well as that of their communities. Therefore, changes occur to strengthen one's experiences regarding inter-culturality. And it goes without saying that every culture is obviously at last, ingredient, rudiment or composite for another culture.

Cultural Resilience which has its root in self-resilience stands an open-mindedness to adapt to the positivity in the changes in urging individuals to surpass their egos and ownerships. Because at the very heart of resilient thinking lays the fairly simple acknowledgment that "things change, that we are forced to adapt to these changes and optimise our growth from it", (Hauge, Op.Cit, 7). So, self-resilience becomes unavoidable to adopt or challenge the quick changes in culture and life by pulling up the goodness from any foreign social realities. Therefore, someone cannot be blamed while saving his/her cultural, tradition and religion that has been his/her identity. But the others' negligence and the hospitality refusal to non-natives due to their egotism have to be condemned. In that logic, Ungar, (2006: 219) explained that it is:

in the context of exposure to significant adversity, whether psychological, environmental, or both resilience is both the capacity of individual to navigate their way to health-sustaining resources, opportunities to experience feelings and off well-beings, and a conditions of the individual's family, community and culture to provide these health resources and experiences in culturally meaningful ways.

For Ungar, there is diversity in nature itself, so human being has to be in the same dynamism by overpassing his/her personality and consideration. People have to share with others in order to balance and accept cultural,

traditional and religious improvement. Relationship has to be promoted between those communities and no one as well as any culture, tradition and religion is better than another. That conception of dominance or supremacy in culture in fact, has to be rejected. Shakespeare is against this sort of cultural consideration and discrimination.

The atmosphere between Iago and Othello in *Othello, The Moore of Venice* exemplifies the phenomenon. In fact, to Iago, Othello cannot date a White female, Desdemona. So, he planned and put her into contact with Cassio, the under-authority of Othello who happens to be Whiteman. He abused on the relationship and the confidence of Othello who thought that since they are human beings, they are the same. Othello was so bothered by this attitude of skin colour and supremacy of a culture. He was obliged to defend her race. He said:

[...] For I am black  
And have not those soft parts of conversation  
That chambers have, or for I am declined  
Into the value of years, - yet that's not much  
[...] I am abused; and my relief  
Must be to loather her. [...] (III, iii, 643).

As an officer of state-affairs, the Moor Othello was dispossessed the merriment of married life with his beloved wife. The state-affairs officer is a Moor, a Black. He is no more a Venetian. This rejection was done because of his origin. He is an African but unlike what is thought of an African in the context, he has a sense of dignity when at the service of Venice duchy. Othello shows his enemies his cultural open-mindedness while talking of cultural identity. He serves them with honour and determination. And his title of state-affairs exemplifies it.

The cultural identity saving is also observable in *The Merchant of Venice* where there was a serious religious dispute between Shylock and Antonio and many other characters along the play. The Duke of Venice forwards Christian identity before Antonio during Venice's court opening session. He declared:

Make room and let him stand before  
Our face [...]  
Enow to press a royal merchant down  
And pluck commission of his state  
From brassy bosoms and rough hearts of flint,  
From stubborn, Turks and Tartas never train'd [...].  
(IV, i, 193).

Religious affinity is raised out once again in this situation where Antonio has to appear before the court. Equity crosses all borders, gender, cultural and religious, and embraces Alice Walker's concept of the 'wholeness' (Walker, 1983). Antonio, the Jew and his religion are neglected. He becomes a foreigner whose acceptance in the community is posing problem. He has no right to borrow money from a Christian.

Community members should banish and finish with the matter of negligence in its diverse manifestations. "Any other aspects of well-being require experiences and relationships that have to build any people. One can only navigate towards what is available and easily accessed", (Ungar, Op. Cit., 8). Thus, developing intercultural resilience in inter-cultural communities needs people's personal devotion which rejects any cultural and religious egotism. And people have to understand that life is synonymous with constant changes and perspective and values, life is dynamic. Communities need mutual efforts responding to their common interests and cross-cultural enrichments that prove xenophobia a wrong phenomenon. The enterprise will not hold firm in the long run by adopting antagonistic behaviours such as the closing of physical and mental borders to individuals who might contribute to the development that always does good to human race. Every country, kingdom or any forms of today's political system has to infer resilience into its policies.

The practice of xenophobia nowadays seems to take a great dimension and is becoming a threat for the blossoming of the upcoming generation. Whence, cultural-crossings in communities are purchased to find a way to curb the progression of xenophobia through the rejection of oppressions, violence and fears of foreigners. The expression and manifestation of reciprocal love, mercy, and respect within people are expected. They are the cultural and traditional identities and the mode of

civilisation of people which have to be encouraged and promoted for cultural and identity survival.

Besides, values such as hospitality, tolerance, reciprocal acceptance, empathy for others and the capacity to understand others are to be promoted for sustainable peace and togetherness. Having goals and aspirations, shows a balance between independence and dependence on others. If these seem hard to be implemented by people, may at least have sense of responsibility or a sense of duty. These are also relevant as way to put an end to the practices of xenophobia. Shakespeare in his *The Merchant of Venice* and *Othello, The Moor of Venice* is calling people's attention to rapid coping with xenophobia throughout the implementation of multiculturalism in communities.

## **Conclusion**

The purpose of this study has been to uncover clashes originated by skin colours stigmatization. In this connection, the study has shown that the traditional understanding of xenophobia based on the rejection of the foreigner considered as a threat, thief, usurper, gossip, poor, refugee, and beggar has to be revisited to infuse the meaning that it is a cultural challenge that harms humanity. The study has argued that Human beings have to cross boundaries in order to encounter new experiences and changes that are of paramount importance to personal as well as collective growth. So, Man has to renew him/herself regarding multiculturalism which stands for his/her self-composition as a resilience of the diversities from cultures and traditions he/she went through via his/her stays abroad, trips, readings or life and professional experiences. In substance the study has found that cultural and social appraisal of human beings are capital for peaceful world in dynamic modernism in which fundamental values are been thrown away, giving way to violent radicalism and extremism.

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