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Summary Characters List Othello Iago Desdemona Emilia Cassio Basic Ideas Quotes Further Study Writing Help Find quotes needed to support your essay, or update the memory of the play by reading these key quotes. Test your knowledge of Othello with our quizzes and study issues, or go further with essays about context and background and links to the best resources on the internet. Subjects overview of the context of the list of symbols, themes, BN.com and motives, this article refers to the Shakespearian tragedy. For a board game, see «a0>a1>-</a1>» Othello (disambiguation) in the article. 1603 play Shakespear Russian actor and theatrical practitioner Konstantin Stanislavsky as Othello in 1896 Othello (Tragedy of Othello, Moor of Venice) - the tragedy of William Shakespeare is believed to have been written in 1603. It is based on the novel un Capitano Moro (Mauritian captain) Shintio (pupil of Boccaccio), first published in 1565. The story revolves around two of its central characters: Othello, a Moory general in the Venetian army, and his insidious sin of Iago. Given the varied and enduring themes of racism, love, jealousy, betrayal, revenge and repentance, Othello is still often performed in both professional and public theater, and has been the source of numerous opera, film and literary adaptations. Othello's characters – General of the Venetian military Desdemone – Othello's wife; Daughter Brabantio Iago – confidant of Othello, but jealous and treacherous censor Cassio – loyal and most beloved Captain Othello Emilia – wife of Iago and maid Desdemona Bianca – lover Cassio Brabantio – Venetian senator and father of Desdemona (it can still be called Brabantio) Rodrigo – dissatisfied Venetian in love with Desdemone Duke of Venice Gratiano – brother of Brabantio Lodovico – a relative of Brabantio and cousin of Dezdemon Montano – Othello's Venetian predecessor in the government of Cyprus Clown – servants of senators Sailor Officers , Gentlemen, Messenger, Herald, Attendants, Musicians, etc. Synopsis desdemone and Othello, Antonio Muñoz Degreen Othello costume – illustration of Percy Anderson for costume bizarre, historic and theatrical, 1906 Act I Rodrigo, a wealthy and unbuttoned gentleman, complains to his friend Iago, a Liahona, that Iago did not tell him about the secret marriage between Desdemona, the daughter of a senator named Brabantyo, and Othello, a Mauritania Rodrigo upset that she loves Desdemone and asked her Brabantio, by her hand in marriage. Iago hates Othello for promoting a younger man named Cassio over him, whom Iago considers a less capable soldier than himself, and tells Rodrigo that he plans to exploit Othello for his own advantage. Iago persuades Rodrigo to wake Brabantio and tell him about his daughter's elopement. Meanwhile, Iago sneaks in to find Othello and warns him that Brabantio is following him. Brabantio, provoked Rodrigo, angry and not calm down until he encounters Othello, but he finds the residence of Othello, the full bodyguards of the Duke of Venice, who prevent violence. In Venice received news that the Turks are going to attack Cyprus, and therefore Othello is summoned to advise senators. Brabantio has no other choice, hence warns Othello to the Duke's residence, where he accuses Othello of seducing Desemone with witchcraft. Othello is defended in front of the Duke of Venice, relatives of Brabantio Lodovico and Gratiano, as well as various senators. Othello explains that Desdemona became interested in him for the sad and compelling stories he told about his life before Venice, not through any witchcraft. The Senate is pleased once Desdemona confirms he loves Othello, but Brabantio leaves, saying Desdemone will betray Othello: Look at her, Moor, if you have eyes to see. She deceived her father, and let you. (Law I, Sc. 3). Iago, still in the room, takes note of Brabantio's remarks. At the behest of the Duke of Othello leaves Venice to command the Venetian armies against the invasion of the Turks on the island of Cyprus accompanied by his new wife, his new lieutenant Cassio, his Iago and Iago's wife, Emilia, as the accompanying Desdemont. Law II Party arrives in Cyprus to discover that the storm has destroyed the Turkish navy. Othello commands a general celebration and leaves to consume his marriage to Desdemona. In his absence, Iago gets drunk by Cassio and then convinces Rodrigo to involve Cassio in a fight. Montano tries to calm the angry and drunk Cassio, and that leads to them fighting each other, resulting in Montano being injured. Othello again and questions the men as to what happened. Othello blames Cassio for the violations and deprives him of his title. Cassio, distraught, then persuades Iago to ask Desdemone to persuade the man to resuscitate him. Law III Iago now persuades Othello to be suspicious of Cassio and Desdemone. When Desdemona drops her headscarf (the first gift given to her by Othello), Emilia finds her and gives her husband Iago, at his request, unaware of what he plans to do with it. Othello again and, being convinced by Iago of his wife's infidelity with his captain, promises Iago for the deaths of Desdemone and Cassio, after which he makes Iago his lieutenant. Act III, Scene III is considered a turning point of the play, as it is a scene in which Iago successfully sows the seeds of doubt in Othello's mind, inevitably sealing Othello's fate. Just I Iago plants a headscarf in Cassio's properties and then tells Othello to watch Cassio's reaction while Iago asks him a question. Iago gauds Cassio is on to talk about her affair with Bianca, a local lovable, but whispers her name so quietly that Othello believes the two men are talking about Desdemone. Bianca later accuses Cassio of giving her a second-hand gift he received from another lover. Othello sees it, and Iago convinces him to get a handkerchief from Desdemone. Angry and hurt, Othello decides to kill his wife and tells Iago to kill Cassio. Othello continues to make Desdemone's life miserable and impresses her before visiting the Venetian nobles. Meanwhile, Rodrigo complains he didn't get results from Iago in exchange for his money and effort to win desdemone, but Iago convinces him to Iago in a picture of William Salter of Othello cries over Desdemone's body. Oil on canvas, 1857.Roderigo, manipulating Iago, attacks Cassio on the street after Cassio leaves Byanck's home. Cassio wounds Rodrigo. During the scuffle, Iago comes from behind Cassio and cuts his leg heavily. In the darkness, Iago manages to hide his identity, and when Lodovico and Graziano hear Cassio's cries for help, Yago joins them. When Cassio identifies Rodrigo as one of his attackers, Iago secretly strikes Rodrigo to stop him uncovering the plot. Afterward, Iago accuses Bianco of failing to plot to kill Cassio. Othello confronts Desdemona and then strangles her in bed. When Emilia arrives, Desdemona protects her husband before he died, and Othello accuses Desdemone of adultery. Emilia calls for help. The former governor of Montano arrives, Graziano and Iago. When Othello mentions the headscarf as evidence, Emilia realizes what her husband Iago did, and she exposes it, after which he kills her. Othello, avidly aware of Desdemun's innocence, strikes Iago, but not fatally, saying that Iago is the devil, and he would prefer that he live the rest of his life in pain. Iago refuses to explain his motives, promising to remain silent from that moment on. Lodovo detains Iago and Othello for the murders of Rodrigo, Emilia and Desdemone, but Othello commits suicide. Lodovo appoints Cassio as Othello's successor and encourages him to punish Iago in an ode. He then condemns Iago for his actions and leaves to tell others what happened. Othello's sources are the film adaptation of the story by the Italian writer Cynthio Un Capitano Moro (Moorish Captain) with his Glee Hekatommiti (1565), a collection of a hundred tales in the style of Desamerone Giovanni Boccaccio. There has not been a single English translation of Cynthio in Shakespeare's life, and verbal echoes in Othello are closer to the Italian original than before Gabriel Chappuy's 1584 French translation. Cynthio's tale may have been based on a real incident that occurred in Venice around 1508. [2] It also resembles an incident described in the previous tale Three Apples, one of the stories told in one thousand and one nights (Arabian nights). Desdemona is the only named character in Cynthio's tale, with several other characters identified only as Moor, Squadron Leader, Ensign and Enzani's wife (consistent with plays by Othello, Cassio, Iago and Emilia). Cynthio painted morality (which he put in Desdemon's mouth) that it is unreasonable for European women to marry temperamental peoples of other nations. [4] Cynthio's tale was described as a partially racist warning about the dangers of mismanagement. [5] While Shakespeare followed Cynthio's Othello in Othello's comflation, he distanced himself from it in some detail. Brabantio, Rodrigo, and several minor characters are not found in Cynthio, for example, and Emilia Shakespeare is involved in a headscarf prank while her colleague at Cynthio is not. Unlike Othello, in Cynthio, Ensign (Iago Play) lusts after Desdemone and prompts revenge when she rejects it. Shakespeare's opening scenes are unique to his tragedy, as is the tender scene between Emilia and Desdemona as the lady prepares for bed. Shakespeare's most striking departure from Cynthio is the manner of his heroine's death. In Shakespeare, Othello suffes Desdemont, but in Cynthio Moor reprimands Ensign to erode his wife to death with a sand-filled stocking. Cynthio describes every horrific blow, and as the lady is dead, Ensign and Moor place her irrepressible body on her bed, break her skull, and cause the cracked ceiling above her to break to collapse on her, gives the impression that her falling rafters led to her death. In Cynthio, two killers escaped detection. Then Moor misses Desdemone very much, and comes to hate the spectacle of Enzagon. He demotizes it, and refuses to have it in his company. Ensign then seeks revenge by revealing to the squadron leader the involvement of Moor in Desdemona's death. They go to Cyprus to Venice, and denounce Moor to the Venetian Seignioria: he was arrested, taken to Venice and tortured. He refuses to admit his guilt and is sentenced to exile. Desdemun's relatives eventually find and kill him. However, Ensign continues to avoid detection of Desdemone's death, but deals with other crimes while in Venice. He is arrested and dies after being tortured. Enzine's Wife Cynthio (Emily's play) will survive her husband's death to tell her story. Cynthio's Moor is a model for Shakespeare's Othello, but some researchers believe the poet also took inspiration from several Moorng legends from Morocco to Elizabeth England around 1600. [7] Another possible source was Leo Africa's description of Africa. The book was a huge success in Europe, and was translated into many other languages.[8] remaining the final reference work for decades (and to some extent, centuries) afterwards. [9] John Pori's English translation appeared in 1600 under the title A Geographical Historie of Africa, written in Arabic and Italian by Iona Leo A More... - in what form Shakespeare may have seen it and reworked them of Othello's character creation. [10] Supplying the source of the plot, the book offered nothing to make sense of the place of Venice or Cyprus. To know this, Shakespeare may have used the Commonwealth and the government of Gasparo Contarini translated by Lewis Luckner in 1599. [11] [12] The date and context of the First Quarto Cover Page (1622) The earliest mention of the play is in the 1604 Revels Office account, which records that on Hallam Day, being the first of November... The Royal Mayests performed the Play at a banquet at the Whit Hall called Moor Venis. The work is related to Shaxberd. The Revels account was first printed by Peter Cunningham in 1842, and while its authenticity was once challenged, it is now regarded as authentic (as authenticated by A.E. Stamp in 1930). [13] Based on his style, the play is usually dated 1603 or 1604, but arguments were made for dates back in 1601 or 1602. [2] [14] The play was included in the Stationers Register on October 6, 1621 by Thomas Wokley, and was first published in quarto format by him in 1622: Tragedy of Othello, Moore of Venice. As it was the times Diuise acted on the globe, and in black fries, his Mayesti Seruants. Written by William Shakespeare. London. Printed by N. O. [Nicholas Oke] for Thomas Wokley, and willbe sold at his store, in Eagle and Child, in Britains-burse, 1622. Othello's front page from the First Folio, printed in 1623 A year later, the play was among the plays in The First Folio of Shakespeare's collected plays. However, the version in Folio is quite different in length, and the formulations: as the editors of folger explain: Folio's play has about 160 lines that do not appear in Quarto. Some of these clusters together in fairly large passageways. Folio also lacks scattering about a dozen lines or parts to be found in Quarto. These two versions also differ from each other with their readings of numerous words. [15] Scientists differ in explanations for these differences, and no consensus has emerged. Kerrigan suggests that Folio's 1623 version of Othello and a number of other plays may have been cleared in relation to Quarto to comply with the 1606 Act to deter abuse, which made it a crime in any stage game, interlude, Shu, Mayhem or Pageant, epatino and profane talk, or against the holy name of God, or Christ les or the holy spirit, or [16] This is not compatible with the assumption that Quarto is based on an early version of the play, while Folio presents an updated version of Shakespeare. [15] It may also be that Quarto has been cut in a printing house to satisfy a fixed number of pages. Most modern editions are based on a later version of Folio, but often include quarto word reading when Folio's text appears to be mistaken. [17] Quartos was also published in 1630, 1655, 1681, 1695, 1699 and 1705. Themes of Jealousy This section does not refer to any sources. Please help improve this section by adding quotes to trusted sources. Unsmying materials can be appealed and seized. 2020-07-07. (Learn how and when to delete this message pattern) Othello is famous among literary scholars for the way he portrays human emotions of jealousy. Throughout the play, good-natured characters make rash decisions based on the jealousy they experience, especially Othello. In the early acts, Othello is portrayed as a typical heroic figure and possesses resmarkable qualities written with intent to win in favor of the audience; However, as the play continues, jealousy will manipulate his decisions and bring him into sin. Although most of the evil that Othello performs in the play can be quoted as coming from Iago, it is jealousy that motivates him to perform wicked acts. When Iago emphasizes the almost excessive amount of time that Cassio and his wife, Desdemona, spend together, Othello is brimming with rage and, after a series of events, vees of what he loves. Shakespeare explores the most deadly trait of man in hisopus and perfectly personates the idea of a tragic hero in Othello, who defeats defendants early on but continues to make bad, almost wicked, decisions that will make it difficult for viewers to like him before his eventual cancellation. This idea of a tragic hero is clearly understood through the use of jealousy, one of the various notable topics present in Othello. Iago vs. Othello This section requires additional citations to check. Please help improve this article by adding quotes to trusted sources. Unsmying materials can be appealed and seized. 2020-07-07. (Learn how and when to delete this template message) Although its title suggests that tragedy belongs primarily to Othello, Iago plays an important role in the plot. It reflects the archetypical villain and has the largest share of dialogue. In Othello, it is Iago who manipulates all the other characters in his own words, controlling their movements and trapping them in an intricate grid of lies. He achieves this, most closely to all the characters and playing on his weaknesses while they call him honest Iago, thereby shoving his control over the characters. A.C. Bradley, and more recently Harold Bloom, have been major proponents of this interpretation. [18] Other critics, especially in the late twentieth century (after F. R. Llaviv), focused on Othello. Abd el-Qtashad bin Messaoud bin Mohammed Anun's racial portrait, by the Moorish Ambassador to Queen Elizabeth I in 1600, is sometimes offered as inspiration for Othello. Although the characters described as Moors appear in two other Shakespeare plays (Titus Andronicus and the Merchant of Venice), such characters were uncommon in today's theater, and it was unknown for them to take center stage. [20] There is no consensus on Othello's ethnic origin. Arden Shakespeare edition of E. A. J. Simpson Moor's Renaissance representations were vague, diverse, inconsistent and controversial. As critics The term Moor refers to dark-skinned people in general, used interchangeably with terms such as African, Somali, Ethiopian, Negro, Arabi, Berber and even Indian to appoint a figure from Africa (or beyond). [21] [22] Various uses of the word black (e.g., Happy for I am black) are insufficient evidence for any exact racial classification. Honigmann argues, since black can simply mean grumpiness for the Elizabethans, Iago uses the word Varvarsity or Vavarsity twice to refer to Othello, seemingly referring to the barbaric coast inhabited by Berbers. Rodrigo calls Othello's fat men who seem to be sub-Saharan black Africans, but Honigmann counters that because these comments are almost identical to those made by the character, they don't need any. Jozna Singh wrote that Brabantio's racist remarks about Brabantio's daughter marrying Othello " a revered and respected general - could not make sense except in racial terms, citing a scene where Brabantio accuses Othello of using witchcraft to make his daughter fall in love with him, saying it was unnatural for Desdemone. [24] Singh argued that because people with dark colors are common in the Mediterranean area, a Venetian senator like Brabantio opposes Desdemona marrying Othello for simply being gump, meaningless, and that Othello's character was meant to be black. [24] Michael Neat, editor of Oxford Shakespeare, notes that the earliest critical references to Othello's color (a 1693 criticism of Thomas Rymer's play and a 1709 engraving in Shakespeare's edition) suggest that it is sub-Saharan Africa, while the earliest known North African interpretation was not before Edmund Spenser's production. [25] Honigmann discusses the view that Abd el-Otheud bin Messaoud bin Mohammed Anun, the Mooriff ambassador to the Arab Sultan of Barberia (Morocco) of Queen Elizabeth I in 1600, was one inspiration to Othello. He stayed with his stink in London for months and led a lot of debate. While Shakespeare's play was written just a few years later, Honigmann cast doubt on the idea that Ben Messaoud himself has a significant influence on her. [26] Artist William Mulreide portrays American actor Ara Aldridge as Othello. [27] Walters Art Museum. Othello is called the Barbarian Horse (1.1.113) and the voluptuous Moor (1.1.127). At 3.3, he condemns Desdemun's alleged sin as black as my own face. Desdemona's physical whiteness is otherwise presented in opposition to Othello's dark skin: 5.2 what whiter her skin is than snow, Iago tells Brabantio that the old black ram / is tipping your white eve (1.1.88). In Elizabethan discourse, the word black can offer a variety of concepts that go beyond physical skin color, including a wide range of negative connotations. [28] [29] Othello was often performed as moor during the 19th century. He was playing a black man on the London stage in 1833 is the most important since the nineteenth century Othello, an African American Yara Aldridge who was forced to leave his home county to make his career. [30] Regardless of what Shakespeare intended to call Othello moor - whether he meant that Othello was a Muslim or a black man, or both - in the 19th century and much of the 20th century, many critics tended to see the tragedy in racial terms. Finl Witrow and Emilia Marcha Stephanie Blake. Because Defaming Iago declared the importance of controlling behavior in society, it was the modern Englishman's tendency to implant the undesirable qualities of barbarism, betrayal, jealousy and septicism in those considered others. [32] The alleged character of Othello did not come until 1995, with Laurence Fishburn opposite Kenneth Branagh's Iago. 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