

**NEAR EAST UNIVERSITY
FACULTY OF ARTS AND SCIENCES
DEPARTMENT OF
ENGLISH LANGUAGE
AND
LITERATURE**



**OTHELLO: A HISTORICAL AND
LITERARY PERSPECTIVE**

B.A. THESIS

PREPARED BY: NİHAN ALPEREN

SUPERVISED BY: Assoc. Prof. Dr.GÜL CELKAN

June, 1998

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Shakespreare knew the expectations of the readers or his audiences and he wrote to fulfill their expectations.

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- II) The Summary Of William Shakespeare's Life
- III) Shakespeare's Fame

PART B: Shakespeare's Immortal Work

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- II) Summary Of The Play
- III) Analysis Of The Play
- IV) 'Black Man' Existence in English Literature
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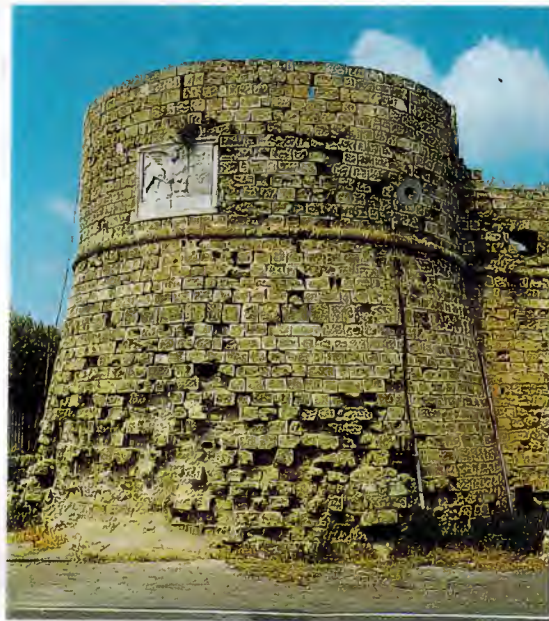
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INTRODUCTION:

Shakespeare's tragedy, *Othello* is a good example in showing the people's extreme sides. Jealousy and unfounded suspicion can destroy everything. *Othello* is a good soldier but his skin colour is more important than his success for some people. This tragedy is also a good example to show the European men's mentality, even in this age there are lots of European men who do not accept the black man has rights as well.

Shakespeare reflected the age of James I. restless, trustless, and suspicious circumstances have reflected in his plays which were written between 1603-1606. ***Othello*** is a play mainly dealing with these circumstances.



Othello's tower, part of the medieval citadel remodeled by the Venetians in the 16th century.

PART A:

I) A Glance To The Historical Sources On Cyprus

In 1571 the Venetian empire suffered one of its greatest humiliations with the fall of the Cypriot city of Famagusta to the Turks. Before this, Venetians were very influenced on the island. Othello Castle is one of the most famous castles dating from the Venetian time. This castle's episode has been coming today with the great playwright, Shakespeare. Othello is still living in this great play all over the world. Shakespeare who was "For All Time" did not fail, as we have seen, of winning the golden opinions of his own; and as long as 300 years since that grand age. English story we can still find no better word to eulogize him than his own:

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Three hundred and seventy years after the death of Shakespeare remains a dominant figure in the two major cultural spheres of theatre and education, Shakespeare's undeniable control importance as a cultural figure has come about, not by magic but because of successive generations of readers and audiences responding to his plays and making sense of them. Shakespeare's tragedies may have been written in the early seventeenth century, but they are still read in the late twentieth century.

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A view of Othello Castle

II) Summary Of The Play

Title character in **Othello**, the husband of Desdemona, whom he murders because he has been misled by the villainous Iago, a moorish general in the service of Venice. **Othello** has just married the much younger Desdemona as the play opens. The central dynamic of the drama is his alteration from a noble lover to a raving

killer under the malevolent influence of his aide, Iago, who convinces him that his wife is having a love affair with another officer, Cassio. Unable to trust Desdemona - he lacks this basic element of love- **Othello** disintegrates morally. His destructiveness extends to his own. Suicide when his error is exposed. He suffers emotional agonies throughout this process, and we suffer with him grieving for the destruction of his inherent nobility and the beauty that his marriage exemplifies at its outset.

Othello is a grandly positive character a leading figure in the Venetian establishment, a respected military man, and a loving husband. He carries himself with impressive dignity while frankly delighting in his young wife, whose love he values above 'the sea's worth' (1.2.28) when the couple defend their elopement, in 1.3, we see that their love is both spiritually satisfying and imbued with a healthy sexuality. However, in the second half of the play he abandons this transcendent love for blind jealousy too strong to see reason. He loses faith not only in Desdemona but also in himself. When he rejects his love and trust, **Othello** also rejects his own capacity for love, in favor of a demanding but unsatisfiable self-centredness.

When he collapses in 4.1, **Othello** can only babble as he falls at Iago's feet in a trance. He recovers his wits, but from this point he has only one goal: the deaths of Desdemona and Cassio. In his single minded malice, **Othello** now shares Iago's malevolent spirit. Indeed, as the play progresses he even comes to resemble the villain in his speech, using staccato repetitions, broken sentences, and Iago's violent, sexual animal imagery. By 4.1 he cruelly insults his wife publicly, and in 4.2, the so-called brothel scene, he indulges in a savage exaggeration of his jealousy when he says he believes Desdemona a harlot and Emilia (2) her bawel. In the end, though he can still contemplate his love for his wife when he sees her asleep, he kills her with a coolness that stresses the power of his fixation. His reaction, once Desdemona's innocence has been established, is just a potent. He recognizes that he is no longer noble -he calls himself "he that was **Othello** " (5.2.285)- and equating himself with the heathen enemies, he used to conquer, he kills himself.

Iago can effect this extra ordinary response only because **Othello** is lacking in trust. This lack is implicit in the moor's situation from the outset, for he can not partake of the social solidarity that encourages and reinforces trust

between humans. He is an outsider in Venice because of his profession - a mercenary soldier, unacquainted with civilian society "even from (his) boyish days" (1.3.132) - and his race. Though **Othello's** military skills are valued and he is not denied the protection of a hearing on Brabantio's charge of witch craft, he is nonetheless an alien in a prejudiced society. He is isolated from the world he has married into. Iago can convince him that Desdemona might have come to detest him because he is black; he lacks the support of a solid position in Desdemona's world that might temper the fear of rejection that his jealousy feeds on.

III) Analysis Of The Play

Shakespeare plainly intended **Othello's** race to have a great impact on his original audiences, many of whom, he knew were as prejudiced as Brabantio. **Othello** is the earliest black character in English literature with a credible personality let alone a sympathetic one. Shakespeare deliberately emphasized this, for in Cinthios tale, his source, **Othello's** race has little importance, while in the play, it is frequently mentioned, especially in Act 1. where the nature of Venetian

society is stressed. The obvious racist caricature offered before **Othello** appears is entirely in line with the standard English stereotypes of the day, but his actual bearing is strikingly noble. This is emphasized numerous times - **Othello** even claims royal birth in 1.2, 21-22, a point that had much greater importance in Shakespeare's day than in ours - and the playwright must have been aware of the impact of this bold departure. For one thing, Desdemona's strength is greatly magnified by her willingness to courageously defy society's biases. Further, Shakespeare's sympathetic portrait of an alien figure, combined with the compassionate presentation of his repentance suicide at the play's close, emphasizes that the potential for tragic failure is universal.

Othello's race helps determine his status as an alienated outsider in Venice, and this makes him susceptible to Iago's persuasions, for he is grievously naive about Desdemona's world. Iago assures him, "I know our country's disposition well", (3.3.205), and **Othello**, reminded of his own ignorance, accepts at face value the preposterous claim that adultery is the moral norm among Venetian women. Iago is absolutely correct when he says to Emilia, "I told him....no more/ Then what he found himself was apt and true" (5.2.177-178) **Othello** has succeeded as

soldier and is accordingly endowed with dignity and pride but can only misunderstand the world outside the military camp. **Othello's** fate shows us that noble person may fall to the depths of savagery, but that an essential humanity remains within the troubled soul. The tradition of the medieval morality play was still familiar in Shakespeare's day and certainly influenced him. **Othello's** striking placement between Iago and Desdemona resembles the situation of the central character in a morality play: symbolic of the human soul, he was placed between an angel and devil who each demanded his loyalty. Though the devil succeeded for a time and the character sinned the mercy of God nevertheless prevailed and the character was reclaimed the angel and forgiven the end. Similarly, *Othello* offers redemption at its close. *Othello* is emblematic of one aspect of human life; he incarnates the inexorable guilt and ultimate death that use of eventual awareness offers a redeeming catharsis. Jealously, the play's central motif, is simply a particularly virulent form of interpersonal distrust. The tragedy of **Othello** is that a nobleman loses faith and is reduced to a bestial frenzy. As a result a love and a life are destroyed, and this loss inspires horror in the audience, which, combined with our pity for Desdemona,

gives the play tremendous power. The central dynamic in **Othello** is the hero's change in attitude towards Desdemona. At the first the couple are happily matched; they defend their elopement, they establish themselves as nature lovers whose passion is both spiritual and sexual, mutually satisfying and based on self knowledge. But **Othello's** weakness destroys his happiness as his trust in his wife turns to jealousy and then murderous hatred under the influence of Iago. On the other hand, his trust in his aide never flags until he is finally exposed. **Othello** comes to see love through Iago's eyes rather than Desdemona's. In the end the forces of trust and love regain their strength as **Othello** finally recognizes the goodness of Desdemona, and Iago is formally condemned, but in the mean time the action of the play has demonstrated the power of evil.

This situation closely resembles the traditional Morality Play whose central character, usually symbolic of human soul, is placed between an angel and devil each demanding his loyalty. This dramatic form was still familiar to Shakespeare and his audience and **Othello** reflects it in its distinctly allegorical quality. The parallels that reinforce the theme of jealousy illustrate the craftsmanship of the playwright, and

indeed **Othello** is particularly well -constructed play. Most strikingly, Shakespeare introduces - and then contrives to disguise - what seems to be a serious defect of the plot, namely that Desdemona's infidelity should be utterly implausible to **Othello** for the simple reason that she has had absolutely no opportunity for it. Iago presents this fictional 'love affair' as though it had been going on for some time, while in fact **Othello** and Desdemona have only been married a few hours when they depart for Cyprus - on different ships, with Cassio on a third- and once there, **Othello** passes the first night with Desdemona and kills her on the second. The haste with which the plot unfolds contributes tremendously to its almost unbearable tension, and for this reason Shakespeare chose an unrealistic time span rather than a week long scenario in which an adulterous affair could evolve realistically. He carries it off by means of a clever, device that critics refer to as double-time. While the two days development is non sensical, it is effectively disguised by a number of strategic references suggestive of a different time frame. For instance, Iago speaks of!... how oft, how long ago, and when ' Cassio and Desdemona have made love, and **Othello** later justifies her murder with the claim that this love

making had occurred ' a thousand times ' (5.2.213).

Emilia says that Iago has asked her ' a hundred times ' (3.3.296) to steal Desdemona's handkerchief, and she suggests that Desdemona has had a ' year or two ' (3.4.100) to become acquainted with **Othello**; Cassio is said to have been absent from Bianca for a week, with the implication of an established relationship before that; orders recalling **Othello** to Venice arrive, reflecting time enough for news of the situation on Cyprus to have reached Venice and the orders returned. These hints, among numerous others, serve to keep before us a convincing sense that more has transpired than could actually be the case.

IV) 'Black Men' Existence In English Literature

Othello is the earliest sympathetic black character in English Literature, and the play's emphasis on prejudice must have been particularly biased in Shakespeare's London, which was a distinctly biased society. Though Africans were present in London in some numbers beginning around 1550 especially once

the English slave trade got underway in the 1560s - little distinction was drawn between North African and Sub-Saharan blacks- Africa and Africans had appeared in English drama from an even earlier date; dozens of 16th century plays made use of African setting or characters, though virtually all of them were wildly inaccurate and blatantly racist, depicting Africans in simple stereotypes as idle, lustful, and likely to be treacherous. Not surprisingly, the biases of English society as a whole was equally blatant. In 1599 and 1601 the government made an effort to deport all of the Negars and Black-amores which crept into this realm.

The Venice of **Othello**, like London in its greed and racism, has another aspect, however. As represented by the Duke and senators, the society offers a model of trust and co-operation. In 1.3 we see these figures arriving through consensus at a collective response to the Turkish threat, and in the same workmen like spirit they insist that **Othello** be permitted a defense against Brabantio's charges. They recognize his innocence and accept him as their general, and Brabantio agrees entirely accepting his society's collective judgment on the whole, Venice is not a promising milieu for Iago's purposes, significantly, Shakespeare removes the action

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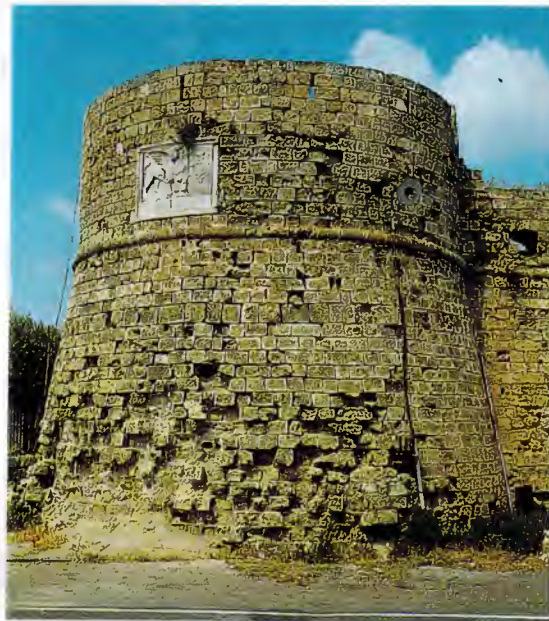
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III) Analysis Of The Play

Shakespeare plainly intended **Othello's** race to have a great impact on his original audiences, many of whom, he knew were as prejudiced as Brabantio. **Othello** is the earliest black character in English literature with a credible personality let alone a sympathetic one. Shakespeare deliberately emphasized this, for in Cinthios tale, his source, **Othello's** race has little importance, while in the play, it is frequently mentioned, especially in Act 1. where the nature of Venetian

society is stressed. The obvious racist caricature offered before **Othello** appears is entirely in line with the standard English stereotypes of the day, but his actual bearing is strikingly noble. This is emphasized numerous times - **Othello** even claims royal birth in 1.2, 21-22, a point that had much greater importance in Shakespeare's day than in ours - and the playwright must have been aware of the impact of this bold departure. For one thing, Desdemona's strength is greatly magnified by her willingness to courageously defy society's biases. Further, Shakespeare's sympathetic portrait of an alien figure, combined with the compassionate presentation of his repentance suicide at the play's close, emphasizes that the potential for tragic failure is universal.

Othello's race helps determine his status as an alienated outsider in Venice, and this makes him susceptible to Iago's persuasions, for he is grievously naive about Desdemona's world. Iago assures him, "I know our country's disposition well", (3.3.205), and **Othello**, reminded of his own ignorance, accepts at face value the preposterous claim that adultery is the moral norm among Venetian women. Iago is absolutely correct when he says to Emilia, "I told him....no more/ Then what he found himself was apt and true" (5.2.177-178) **Othello** has succeeded as

soldier and is accordingly endowed with dignity and pride but can only misunderstand the world outside the military camp. **Othello's** fate shows us that noble person may fall to the depths of savagery, but that an essential humanity remains within the troubled soul. The tradition of the medieval morality play was still familiar in Shakespeare's day and certainly influenced him. **Othello's** striking placement between Iago and Desdemona resembles the situation of the central character in a morality play: symbolic of the human soul, he was placed between an angel and devil who each demanded his loyalty. Though the devil succeeded for a time and the character sinned the mercy of God nevertheless prevailed and the character was reclaimed the angel and forgiven the end. Similarly, *Othello* offers redemption at its close. *Othello* is emblematic of one aspect of human life; he incarnates the inexorable guilt and ultimate death that use of eventual awareness offers a redeeming catharsis. Jealously, the play's central motif, is simply a particularly virulent form of interpersonal distrust. The tragedy of **Othello** is that a nobleman loses faith and is reduced to a bestial frenzy. As a result a love and a life are destroyed, and this loss inspires horror in the audience, which, combined with our pity for Desdemona,

gives the play tremendous power. The central dynamic in **Othello** is the hero's change in attitude towards Desdemona. At the first the couple are happily matched; they defend their elopement, they establish themselves as nature lovers whose passion is both spiritual and sexual, mutually satisfying and based on self knowledge. But **Othello's** weakness destroys his happiness as his trust in his wife turns to jealousy and then murderous hatred under the influence of Iago. On the other hand, his trust in his aide never flags until he is finally exposed. **Othello** comes to see love through Iago's eyes rather than Desdemona's. In the end the forces of trust and love regain their strength as **Othello** finally recognizes the goodness of Desdemona, and Iago is formally condemned, but in the mean time the action of the play has demonstrated the power of evil.

This situation closely resembles the traditional Morality Play whose central character, usually symbolic of human soul, is placed between an angel and devil each demanding his loyalty. This dramatic form was still familiar to Shakespeare and his audience and **Othello** reflects it in its distinctly allegorical quality. The parallels that reinforce the theme of jealousy illustrate the craftsmanship of the playwright, and

indeed **Othello** is particularly well -constructed play. Most strikingly, Shakespeare introduces - and then contrives to disguise - what seems to be a serious defect of the plot, namely that Desdemona's infidelity should be utterly implausible to **Othello** for the simple reason that she has had absolutely no opportunity for it. Iago presents this fictional 'love affair' as though it had been going on for some time, while in fact **Othello** and Desdemona have only been married a few hours when they depart for Cyprus - on different ships, with Cassio on a third- and once there, **Othello** passes the first night with Desdemona and kills her on the second. The haste with which the plot unfolds contributes tremendously to its almost unbearable tension, and for this reason Shakespeare chose an unrealistic time span rather than a week long scenario in which an adulterous affair could evolve realistically. He carries it off by means of a clever, device that critics refer to as double-time. While the two days development is non sensical, it is effectively disguised by a number of strategic references suggestive of a different time frame. For instance, Iago speaks of!... how oft, how long ago, and when ' Cassio and Desdemona have made love, and **Othello** later justifies her murder with the claim that this love

making had occurred ' a thousand times ' (5.2.213).

Emilia says that Iago has asked her ' a hundred times ' (3.3.296) to steal Desdemona's handkerchief, and she suggests that Desdemona has had a ' year or two ' (3.4.100) to become acquainted with **Othello**; Cassio is said to have been absent from Bianca for a week, with the implication of an established relationship before that; orders recalling **Othello** to Venice arrive, reflecting time enough for news of the situation on Cyprus to have reached Venice and the orders returned. These hints, among numerous others, serve to keep before us a convincing sense that more has transpired than could actually be the case.

IV) 'Black Men' Existence In English Literature

Othello is the earliest sympathetic black character in English Literature, and the play's emphasis on prejudice must have been particularly biased in Shakespeare's London, which was a distinctly biased society. Though Africans were present in London in some numbers beginning around 1550 especially once

the English slave trade got underway in the 1560s - little distinction was drawn between North African and Sub-Saharan blacks- Africa and Africans had appeared in English drama from an even earlier date; dozens of 16th century plays made use of African setting or characters, though virtually all of them were wildly inaccurate and blatantly racist, depicting Africans in simple stereotypes as idle, lustful, and likely to be treacherous. Not surprisingly, the biases of English society as a whole was equally blatant. In 1599 and 1601 the government made an effort to deport all of the Negars and Black-amores which crept into this realm.

The Venice of **Othello**, like London in its greed and racism, has another aspect, however. As represented by the Duke and senators, the society offers a model of trust and co-operation. In 1.3 we see these figures arriving through consensus at a collective response to the Turkish threat, and in the same workmen like spirit they insist that **Othello** be permitted a defense against Brabantio's charges. They recognize his innocence and accept him as their general, and Brabantio agrees entirely accepting his society's collective judgment on the whole, Venice is not a promising milieu for Iago's purposes, significantly, Shakespeare removes the action

from Venice when the main plot is to get under way. On Cyprus the action is isolated, no social or political distractions remove **Othello** from Iago's influence, and Desdemona can have no recourse to advice or for intervention. It is only when Venetian envoys come to Cyprus that the truth can be unfolded though too late.

V) The Source Of The Play

The source for **Othello** was a novella by the Italian author BIRALDI CINTHIO, published in his collection. **Gli Hecatommithi** (1565). No surviving English translation of the tale was made until much later, and scholars dispute whether the playwright read CINTHIO in Italian, in French or Spanish translation, or in some now lost English translations. In any case, Shakespeare made a number of significant changes in CINTHIO's tale. He accelerated the course of events to produce a tauter drama, and he altered the personalities of the major characters, making **Othello** and Desdemona nobler and Iago more coldly malevolent. He also added such minor characters as Roderigo, Brabantio, and the Venetian officials.



An actual murder may also have been a source for the play. In 1565 an Italian serving the French government was diverted from a diplomatic mission by false reports of his wife's infidelity, circulated by his enemies. Returning home, he accepted her denials, but, after earnestly seeking her forgiveness, strangled her any way in the name of honour. Scholars speculate that knowledge of this historical event may have influenced Shakespeare in his choice of Cinthio's tale, though no known English source can be cited.

Shakespeare alters both the circumstances of the story and the characterization. In CINTIO, the moor and his wife Desdemona have been

married for several years before the story starts, and all the events take place over a much longer period of time than in Shakespeare's play. The Ensign (Iago) is motivated by thwarted love for Desdemona; he steals her handkerchief while she is caressing his child. The murder of Desdemona is contrived to look like an accident; the moor and the Ensign beat her to death with a stocking filled with sand and then cause the ceiling of the room to collapse, thus bury the body. After her death the moor becomes half mad with grief and misery; he dismisses the Ensign, who there upon plots with the Corporal (Cassio) to bring him to trial for murder. Finally, all is revealed and God avenges Desdemona's death and ignoble victim of the malicious Ensign. No character corresponding to Shakespeare's Roderigo appears. Shakespeare may also have used Geoffrey Fenton's translation of a story from Belleforest's **Histoires Tragiques** adapted from the Italian *Certaine Tragicalled Discourses* by Matteo Bandello, published in 1567.

Othello minor literary sources include LEO AFRICANUS' *A Geographical History of Africa* (translated by John Pory; published 1600) and the *Natural History of Duny the Elder* (translated by Phileman Holland). Also Shakespeare's add mention of two other wise unknown characters

- ' Signior Angelo ' and ' Marcus Luccicos ' , suggests the existence of some minor source material that is now lost.

VI) Othello's Existence

Othello was probably written in 1603 or 1604, just before its earliest recorded performance. Some scholars believe that the Bad Quarto of Hamlet (Q1,1603) is contaminated by recollections of lines from **Othello** favoring an earlier date (possibly 1602) for **Othello**, though others find the evidence uncertain. On grounds of style and content, **Othello** can not be dated earlier than 1602.

Othello was first published in 1622 by Thomas Walkley in a Quarto edition, known as Q1, printed by Nicholas Okes. It was printed from a manuscript whose nature has been the subject of considerable scholarly debate. It may have been a FAIR COPY of Shakespeare's manuscript, or it may have been a transcript of either his FOUL PAPERS or of the PROMT-BOOK kept by the KING'S MEN. The transcription may originally have been made for Walkley's publication, or for use by the KING's MEN, or possibly, for an individual, a theatre

enthusiast. Given the surviving evidence, none of these theories can be positively proven or disproven.

In 1623 **Othello** appeared in the Folio edition of plays, and this text (known as F.) was probably printed from Q1, amended according to another manuscript whose nature is also perplexing. It may have been Shakespeare's fair copy; it may have included errors made by someone relying on their memory of performances; it may have incorporated Shakespeare's own alterations. Again, no hypothesis can be established firmly.

Whatever this manuscript was, it differed significantly from Q1. There are over a thousand variants, most of them minor, but F. contains about 160 lines not present in Q1, including a few substantial passages. The longest fragment contains much of the "willow" song, for instance on the other hand, Q1 contains ten brief passages (the longest being four lines) not in F. whether these variations represent additions to one text or cuts from the other is debated by scholars; in practice, modern editors have generally found F. to be the superior text and have used it as the bases for their versions, while also using variants from Q1 in many particular instances. However some editors reverse the priority.

It has often been said that one of the things that makes Shakespeare the great writer that he is, is his ability to subvert, at crucial moments or in crucial ways, the expectations of an audience.



Othello starts out as a comedy, but then turns into a tragedy. But even the main part of the play - the 'tragic' part is effectively a comedy turned sour. This may well have been the way Shakespeare conceived it in the first place, for '**Othello**' seems to owe a large debt to an early comedy by Shakespeare's great contemporary Ben Jonson. Jonson's 'Every man in his Humour' was first performed in 1598 by the lord Chamberlain's Man, and was reviewed for a court

performance of Othello, and we know that Shakespeare though Jonson rewrote it in an English setting before publishing it now in 1616 and in this 'Italian' version . In addition to the name, itself - which is almost an anagram of '**Othello**', Shakespeare's play contains enough specific echoes, resemblances and allusions to make it quite reasonable to assume that Shakespeare consciously took Jonson's comic plot and grafted it on to the story from **Gli Hecatombi**, the moor in the Italian tale had no name, so Shakespeare invented one which was near anagram of Johnson's Thorello. And having turned the characters name inside out he then did the same to the plot, making a tragedy out of Jonson's comedy. Where as Jonson's tale of The Jealous husband end with a reassuring reconciliation, Shakespeare's end with the death of both the husband and wife.

But if Venetian civilization provides the controlling cultural back drop for the play, the specific setting for most of the action is the island of Cyprus, an island which is protected by the city - state of Venice but whose traditional any mythical associations are all to do with love: It is significant in this context that the only native Cypriot in the play is Bianca, the whore. If **Othello** goes to Cyprus in the first place as a

defending general, he also (once the Turkish threat has disappeared) goes there with Desdemona on honeymoon. But love has its dark side too, and once again it is Iago who liberates the darker power of sexual coupling, "the old black ram... tugging your white eve", the "Barbary horse" and the "beast with two backs". The idea that beautiful and apparently virtuous women; might be "prime as goats, as hot as monkeys" is a natural one of Iago. For Othello, it threatens the structure of his constructed belief for the civilization which is Venice. The phrase of goats and monkeys 'prays' is on **Othello's** mind and returns to haunt Cassio.

For **Othello**, as for Brabantio, it is the Violence of Sexuality.

Othello's self dramatizing is important not because it shows him to be egotistical and therefore deserving of his fate (as some reading of the play seems to imply), but because it is part of a Venetian cast of mind which depends on idealizing the real world. Such idealizations make the Venetians and **Othello** particularly vulnerable. When Iago presents them with a 'reality' which is the opposite of their idealized and courteous picture of the world, and the ideals break down, Brabantio, Cassio, and **Othello** swing to other extremes and tragedy ensues.

A typical example of the differences between the various versions is to be found in **Othello's** great speech before he murders Desdemona. The first Quarto reads:

*"When I have pluckt the rose
I can not give it vitall growth
again
It must needs whither .
I'll smell it on the tree
A balmy breath that doth almost
persuade
Justice herself to breake her
Sword once more
Be thus, when thou art dead,
and I will kill thee
And love thee after one more,
and this the last
So sweet was ne're so fatall"*

The "accepted" text printing this speech as follows.

*"When I have pluck'd the rose
I can not give it vital growth
again,*

*O balmy breath, that dost almost
persuade
Justice to break her sword!
One more, one more
But thus when thou art dead,
and I will kill thee
And love thee after, One more and
this the last:
So sweet was ne'er so fatal"*

The Folio text will be found on page 125.

The reader who is used to the accepted text may thus find certain unfamiliarities, but the present text is nearer to that used in Shakespeare's own play house.



CONCLUSION:

Shakespeare was a man who was brought up in the society. He wrote all his plays for the middle class and aristocracy as well as for the peasantry so he became a popular man with his works. His plays have been receiving allentio for years because everyone can find something from his life in these plays.

Othello is one of Shakespeare's popular plays, contain the complexities of life and conflicts with in the society. Shakespeare's **Othello** is a universal play like his other plays which have been acted for years.

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