

UNIVERZITET U SARAJEVU- FILOZOFSKI FAKULTET
ODSJEK ZA ANGLISTIKU

ZAVRŠNI RAD

Shakespeare- Postkolonijalni diskurs u djelima *Otelo* i *Buri*

Mentor: Shahab Yar Khan, prof. dr.

Student: Selma Vejzović

Sarajevo, juni 2024.

UNIVERSITY OF SARAJEVO- FACULTY OF PHILOSOPHY
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

Final Paper

Shakespeare- A Postcolonial Discourse in *Othello* and *The Tempest*

Mentor: Shahab Yar Khan, prof. dr.

Student: Selma Vejzović

Sarajevo, June 2024.

Sažetak

Predmet ovog završnog magistarskog rada je analiza djela *Otelo* i *Bura* autora Williama Shakespeara kroz prizmu postkolonijalizma.

Ovaj rad istražuje pojmove rasizma i kolonijalne eksploatacije, te teme dominacije, rasističkih predrasuda, oslobođenja, kulture, identiteta i moći, a sve u kontekstu složene kolonijalne i postkolonijalne dinamike kroz književna djela Williama Shakespeara. Sve ove teme se istražuju u kontekstu njihovih kulturoloških i historijskih okvira. Primarni cilj ove studije je kroz postkolonijalnu analizu likova u *Otelu* i *Buri* baciti potpuno novo svjetlo na ove drame i ponuditi revolucionarni pristup tematikama obrađenim u istim, o čemu govore brojni postkolonijalni kritičari o kojima je također riječ u ovom radu. Ovaj završni rad će predstaviti *Otelo* i *Buru* kao alegorije kolonijalizma i postkolonijalizma.

Ova teza se bavi vezom između tragičnih sudbina junaka *Otela* i *Bure* i njihove rase, te predrasuda i diskriminacija s kojima se ovi likovi suočavaju.

Na kraju, ovaj rad ukazuje na univerzalnost i svezremensku relevantnost obrađenih drama, te mogućnost primjene navedenih tematika u modernom vremenu. Studija objašnjava kako *Otelo* i *Bura* predstavljaju plodno tlo i bogatu podlogu za proučavanje postkolonijalnog diskursa i njegovog uticaja na svjetsku književnost, te pružaju dublje razumijevanje međuljudskih odnosa u datom historijskom periodu, kao i danas.

Završni rad je organizovan u tri dijela: uvoda, glavnog dijela i zaključka. Uvodni dio se bavi temom rasizma i historijskim razvojem istog u Evropi. Glavni dio govori o postkolonijalnoj analizi djela *Otelo* i *Bura*, kao i o samom konceptu postkolonijalnog diskursa. Rad se završava primjenom postkolonijalizma u Shakespearovim dramama u današnjici.

Proces analize i prikupljanja relevantnih podataka podrazumijeva proučavanje i kritičku analizu *Otela* i *Bure*, kao i djela postkolonijalnih autora i književnih kritičara, kao što su Harold Bloom, Aimé Césaire, Edward Saide, Shahab Yar Khan i ostali.

Ključne riječi: Otelo, Bura, kolonizacija, postkolonijalizam, rasizam

Abstract

The subject of this Final Master's Thesis is the analysis of *Othello* and *The Tempest* by William Shakespeare through the prism of postcolonialism.

This paper explores the concepts of racism and colonial exploitation, and themes of domination, racist prejudice, liberation, culture, identity and power, all in the context of complex colonial and post-colonial dynamics through the literary works of William Shakespeare. All these topics are explored in the context of their cultural and historical frameworks. The primary goal of this study is to shed a completely new light on these plays through a post-colonial analysis of the characters in *Othello* and *The Tempest* and to offer a revolutionary approach to the themes dealt with in them, as discussed by numerous post-colonial critics who are also discussed in this paper. This Final Paper will present *Othello* and *The Tempest* as allegories of colonialism and postcolonialism.

This thesis deals with the connection between the tragic fates of the heroes in *Othello* and *The Tempest* and their race, and the prejudices and discrimination these characters face.

In the end, this work points to the universality and all-time relevance of the dramas covered, and the possibility of applying the mentioned topics in modern times. The study explains how *Othello* and *The Tempest* represent a fertile ground and a rich basis for the study of post-colonial discourse and its influence on world literature, and provide a deeper understanding of interpersonal relations in a given historical period, as well as today.

The final paper is organized in three parts: introduction, main part and conclusion. The introductory part deals with the topic of racism and its historical development in Europe. The main part discusses the postcolonial analysis of *Othello* and *The Tempest*, as well as the very concept of postcolonial discourse. The paper ends with the application of postcolonialism in Shakespeare's plays today.

The process of analysis and collection of relevant data includes the study and critical analysis of *Othello* and *The Tempest*, as well as the works of postcolonial authors and literary critics, such as Harold Bloom, Aimé Césaire, Edward Saïde, Shahab Yar Khan and others.

Key words: Othello, The Tempest, colonization, postcolonialism, racism

Contents

1. Introduction.....	1
1.1. What is Racism?	1
1.2. History of Racism in Europe	1
1.3. Racism During Shakespearian Period.....	6
1.4. The Concept of “The Other”	8
1.5. „Othello“ and „The Tempest“	10
1.6. Research- Based Metodology.....	10
2. Main Part	11
2.1. The Tempest.....	11
2.2. “Othello”	35
3. Conclusion	51
3.1. Meta Narrative and Mini Narrative.....	52
3.2. Shakespeare's Post-Colonial Discourse's Applicability In The Modern World	54
References	56

1. Introduction

Discussing a postcolonial discourse in „Othello“ and „The Tempest“ without defining racism, history of racism in Europe, as well as Renaissance refashioning of the term racism, would be incomplete and deficient.

1.1. What is Racism?

According to Merriam-Webster dictionary, racism is „a belief that race is a fundamental determinant of human traits and capacities and that racial differences produce an inherent superiority of a particular race. It is the systemic oppression of a racial group to the social, economic, and political advantage of another.“ (Racism Definition & Meaning)

Oxford Learning Dictionary says that racism is „the belief that there are different races of people with different characteristics and abilities, and that some races are better than others; a general belief about a whole group of people based only on their race.“ (Racism Noun-Definition)

According to Cambridge dictionary, racism includes „policies, behaviors, rules, etc. that result in a continued unfair advantage to some people and unfair or harmful treatment of others based on race. It includes harmful or unfair things that people say, do, or think based on the belief that their own race makes them more intelligent, good, moral, etc. than people of other races. Racism is the belief that some races are better than others, or the unfair treatment of someone because of his or her race.“ (Racism, English Meaning- Cambridge Dictionary).

1.2. History of Racism in Europe

Racism has profound historical roots in Europe, manifesting itself in numerous ways throughout the centuries.

1.2.1. Racism Against Asians

Racism against Asians in Europe has centuries-long origins, with a complex interaction of economic, cultural, and political elements.

European powers, especially the British, French, Dutch, and Portuguese, built colonies throughout Asia during the colonial era. Interactions between European conquerors and indigenous Asian inhabitants frequently resulted in the reinforcement of racial hierarchies, with Europeans viewing themselves as superior. The Europeans portrayed Asians as exotic, mysterious, and inferior, encouraging discriminatory sentiments.

The expansion of European colonial powers' influence in Asia resulted in the exploitation and enslavement of Asian civilizations. This imperial control aided in the consolidation of racial hierarchies and discriminatory behaviors.

The Silk Road, a commercial route network connecting the East and West, promoted cultural and economic contacts between Europe and Asia. While the primary purpose of this relationship was economic, it also resulted in the interchange of ideas and cultural traditions.

During the medieval period, certain European nations, such as Italian city-states, maintained diplomatic and economic contacts with Asian civilizations. However, rather than racial reasons, these contacts were frequently oriented on economic and diplomatic goals.

The Venetian explorer Marco Polo traveled extensively throughout Asia in the late 13th century and recounted his experiences in "Il Milione" ("The Travels of Marco Polo"). While his tales influenced European perceptions of Asia, they did not always result in widespread racial biases. (Thomas and Thompson)

1.2.2. Racism Against Muslims in Europe

Racism against Muslim non-Europeans in Europe has a long history, beginning with the Crusades, a series of religious warfare waged between the 11th and 15th centuries.

The Crusades were a series of medieval military expeditions sanctioned by the Latin Church, particularly focused against Muslims in the Holy Land. Christians in Europe aspired to recapture Jerusalem and other sacred places from Muslim rule. During the Crusades, religious intolerance and dehumanization of Muslims were common themes. This aided in the formation of unfavorable stereotypes and biases against Islam and its adherents in Europe. The Crusades exacerbated religious prejudice, and Muslims were viewed as "others" or "enemies of Christianity" in European communities. This notion survived the Crusades and shaped how Muslims were perceived for centuries.

The Iberian Peninsula's Reconquista, a series of efforts to reclaim territory from Muslim authority, fuelled anti-Muslim feeling even further. With the fall of Granada in 1492, the Reconquista brought an end to Muslim authority in Spain.

Orientalism, or the study of the East, gained fashionable in Europe throughout the following centuries. Scholars and authors frequently stereotyped and Orientalized Muslim civilizations, perpetuating unfavorable stereotypes of Muslims as foreign or inferior.

European powers confronted Muslim communities in many regions of the world throughout the colonial era, including Africa, Asia, and the Middle East. The imperialist effort frequently involves subjugation and exploitation of these groups, adding to unfavorable perceptions and discriminatory behaviors.

It is critical to acknowledge that Europe's history of racism toward Muslims is complex, impacted by religious, cultural, and geopolitical forces. Efforts to eliminate discrimination and promote understanding among diverse communities will continue to be critical in tackling these concerns. (Topolski)

1.2.3. Racism Against the Jews

Antisemitism, or anti-Jewish animosity and prejudice, has a lengthy history in Europe that precedes the Renaissance.

Antisemitism in Europe may be traced back to the Roman Empire. Following the Jewish revolts against Roman control in the first and second centuries, Jews were dispersed across the Roman

Empire, resulting in the Jewish Diaspora. This dispersal aided in the establishment of unfavorable preconceptions of Jews.

Negative representations of Jews were common in early Christian texts, notably during the patristic period (the first few decades of the Christian era). Some early Christian theologians maintained the notion that Jews were to blame for Jesus' crucifixion, leading to negative stereotypes and charges of deicide.

The Council of Elvira, written in Spain in 306 CE (modern-day Granada) was one of the first examples of anti-Jewish legislation. It put limitations on Christian-Jewish social relations, establishing the stage for subsequent discriminatory policies.

Church councils and canonical legislation strengthened anti-Jewish discrimination over time. These policies included prohibitions on Jewish-Christian marriage, restrictions on Jewish economic activity, and the formation of ghettos, or separated dwelling zones.

During the Middle Ages, blood libel charges arose in Europe, erroneously claiming that Jews used the blood of Christian children for ceremonial purposes. Similarly, charges of host desecration claimed that Jews were profaning the Eucharist. These charges incited widespread animosity and violence against Jewish communities.

The Crusades had an enormous influence on Jewish communities. During the Crusaders' marches to the Holy Land, Jews were frequently targeted, and there were cases of brutality, forced conversions, and massacres.

The Spanish Inquisition, which began in 1478, targeted a variety of groups, including Jews. During this time, many Jews experienced persecution, forced conversions, and expulsion from Spain. Throughout the medieval period, many European kingdoms, including England, France, and Spain, banished Jews at various times. Expulsions were frequently motivated by economic, religious, and political factors. Throughout the medieval period, many European kingdoms, including England, France, and Spain, banished Jews at various times. Expulsions were frequently motivated by economic, religious, and political factors.

During the Renaissance, religious biases persisted at the basis of antisemitism, especially the notion that Jews were responsible for Jesus' execution.

Some European countries, such as Spain and Portugal, continued to impose anti-Jewish policies. Beginning in the late 15th century, the Spanish Inquisition targeted conversos (Jews who had converted to Christianity) and Moriscos (Muslims who had converted). During this time, there were forced conversions, expulsions, and persecutions. During the Renaissance, the practice of limiting Jewish communities to ghettos lasted and, in some circumstances, worsened. Ghettos were separated regions where Jews were forced to dwell, and they were frequently subjected to economic and social restrictions. In 1555, Pope Paul IV issued the papal bull "Cum Nimis Absurdum" that founded the Roman Ghetto and put many limitations on the Jewish people. These limitations included wearing distinguishing attire and observing a curfew.

Martin Luther, a major Protestant leader, displayed strong anti-Semitic sentiments in his final works. Luther's "On the Jews and Their Lies" (1543) was harshly critical of Jews and advocated for their persecution and deportation. (Burton and Loomba)

1.2.4. Racism Against West African Blacks

The Renaissance was a time of immense artistic and intellectual blossoming in Europe, but it was also a time when racism and prejudice, notably against African blacks, continued and, in some circumstances, intensified.

The Renaissance occurred during the early phases of the transatlantic slave trade, which drove millions of Africans to migrate to the Americas. Africans were dehumanized as commodities in the slave trade, with racist beliefs justifying their captivity. The interaction with African communities resulted in the development of racist sentiments as Europeans attempted to justify their economic exploitation and dominance by devaluing African cultures and peoples. During the Renaissance, artistic depictions frequently mirrored racial prejudices. African people were commonly shown in paintings and sculptures in stereotyped and demeaning ways, confirming prevalent racist views.

Human zoos, in which people from Africa and other parts of the world were shown for the enjoyment of European audiences, were more common in the late Renaissance and later centuries. These shows led to the dehumanization of African people by reinforcing racial stereotypes. European colonial powers enacted discriminatory legislation and social systems that exacerbated racial disparities. Africans faced severe legal regimes that limited their rights and possibilities, contributing to a racial hierarchy and oppressive system. The Renaissance period's literature frequently mirrored racial prejudices toward Africans. Racist stereotypes and bad portrayals of black people were prevalent in literary works, contributing to the mainstream of racist ideas. (Fryer)

1.3. Racism During Shakespearian Period

During the Shakespearean time, the racist fever was at its worst. There were many plays from the 16th century that contained elements reflecting racial attitudes, particularly against African blacks.

“The Battle of Alcazar” from 1594. is the best example of this. George Peele's play has a subplot with a Moorish character named Muly Mahomet. While Muly Mahomet is not the main character of the play, his portrayal mirrors some of the racial prejudices of the period. Moorish characters in Elizabethan theater frequently embodied exoticism and were vulnerable to biases common in Western Europe. (Edelman)

Another great example is “The Jew of Malta” from 1589. by Christopher Marlowe. While the Jewish character Barabas is the major subject of Christopher Marlowe's play, it's worth noting that the play also includes allusions to other groups, notably Africans. In Act 2, Scene 3, a figure named Ithamore mentions unusual items such as "the tooth of a hanged man" and "a race of ginger." Some historians read the reference to "a race of ginger" as a probable allusion to Africans, associating them with goods and exotic items. (Ribner)

1.3.1. Late Elizabethan Experience Shift

The Late Elizabethan period (approximately the latter two decades of Queen Elizabeth I's reign, (1580s-1603) saw considerable developments in England, including changes in cultural attitudes and experiences. While the current idea of racism did not exist at the time, there were important events that led to shifting opinions of various ethnic and cultural groups.

The late 16th century saw more exploration and encounter with individuals from many civilizations. England, like other European nations, engaged in abroad exploration and commerce, interacting with people from all over the world, including those from Africa, Asia, and the Americas. Curiosity and intrigue grew as a result of being exposed to various cultures and peoples. Exotic commodities, resources, and ideas from faraway regions flooded into English culture. This cultural interchange helped to create a more cosmopolitan ambiance in metropolitan areas. A hierarchical concept of humans affected the Elizabethan worldview.

One of the most important events that preceded late Elizabethan England experience shift was the Queen's decision to contact people in Asia for trade and consequently, to send her convoys to India and Persia to Shah Abas, the ruler of Persia. The Queen sent two of her trusted men, Anthony and Robert Shirley who were impressed by Persia and decided to stay there to serve the Shah. After twenty years, the Shah sent them back to England as ambassadors. Shirley brothers had close contact with Shakespeare to whom they transferred the Persian philosophical influence. Shakespeare mentioned the Shirley brothers in some of his plays. Upon Shirley brother's return, the Shah become more popular on the court than the Queen Elizabeth herself.

It is important to mention Christopher Marlow, Shakespeare's contemporary, who was also a part of this late Elizabethan England shift and who is responsible for redefining the idea of "others", together with Shakespeare. Another key figure of the time was Abd el-Ouahed ben, Moroccan ambassador to the Court of Queen Elizabeth I, who was in contact with Shakespeare and introduced him to the Middle-Eastern culture, and art, including literature.

This hierarchical worldview, which was often influenced by religious ideas, put various groups of people in apparent order, with Europeans frequently at the top of the social and cultural hierarchy.

Late Elizabethan literature and theater, including works by playwrights like as William Shakespeare and Christopher Marlowe, frequently reflected evolving ideas on race and cultural diversity. While some plays perpetuated stereotypes, others began to experiment with more nuanced representations of individuals from varied backgrounds. Ethnographic literature, which chronicled the habits and features of many ethnic groups, emerged in the late 16th century. These works occasionally contributed to stereotype formation, but they also showed a rising understanding of cultural variety. Economic issues influenced the attitudes of various groups significantly. As trade networks increased, England's economic interests were more linked with those of other areas, resulting in more complicated and sometimes ambiguous views toward non-European civilizations.

Domestic and international religious and political disputes characterized the Elizabethan age. Fear of foreign dangers, such as the Spanish Armada, led to a feeling of national identity that was defined at times by hostility to imagined exterior "others."

As a result of immigration and population increase, urban areas in England grew more varied. London, in particular, had an inflow of immigrants from many backgrounds, contributing to a more diverse society. It is important to highlight that, despite the fact that the Late Elizabethan age saw more interaction and cultural interchange, the idea of racism as we know it now was not completely established. During this period, clear and institutionalized racial ideas that would emerge later in history were still in the making. Nonetheless, the Late Elizabethan period laid the groundwork for changing views and experiences of cultural and ethnic diversity that would continue to evolve over the next centuries. (Khan)

1.4. The Concept of "The Other"

The notion of "The Other" is a complicated and deeply ingrained part of human history, frequently associated with racism, xenophobia, and the formation of social hierarchies based on perceived differences. "The Other" refers to people or groups who are regarded to be unusual or out of the ordinary in comparison to the dominant social or cultural group. This concept has had a long-standing impact on thoughts about identity, belonging, and exclusion.

“As a matter of fact, right from the beginning of the Crusades the meeting of Europe with “others” generates a wide and complex range of ideas, “partly because subaltern subjects differ in class provenance, gender, sexuality, caste and their proximity to colonial power structures, which are also not the same at all places and at all times.” (Khan)

During the period of European colonialism, notably during the 16th and 20th centuries, the notion of "The Other" was fundamental. Europeans frequently regarded indigenous peoples in colonial territories as foreign, inferior, and in need of civilization. This viewpoint justified the exploitation and oppression of indigenous people.

Racial hierarchies emerged during the age of scientific racism in the 18th and 19th centuries, reinforcing the notion of "The Other." Pseudo-scientific notions were used to justify the oppression of specific racial and ethnic groups, with European populations being considered superior. This perspective affected programs like eugenics and discriminatory tactics.

Even after colonialism's official conclusion, the notion of "The Other" continues in modern forms of racism. Immigrants, refugees, and minority groups are frequently subjected to prejudices and discriminatory behaviors, which cast them as outsiders or dangers to majority culture. Beyond racial and ethnic elements, "The Other" refers to cultural distinctions. People from other cultures, faiths, or languages have traditionally been ostracized and labelled as "The Other" in numerous communities. (Dimitrijovska-Jankulovska)

Understanding "The Other" in the context of racism is critical for identifying and confronting past and present forms of prejudice. It entails understanding the constructed character of identities and challenging the power relations that lead to marginalization of specific groups. Promoting inclusion, variety, and understanding across cultures is critical to preventing the negative impacts of "othering" based on race and ethnicity.

1.5. „Othello“ and „The Tempest“

Even though the European societies were heavily discriminatory towards the Jews, African Blacks, and the Asian Muslims, there existed different social dynamics between the groups. Jews were always considered „the insiders“ while the two other groups (Muslims and Americans) had a more outsiders position. Keeping in mind that „Othello“ and „The Tempest“ deal with Orient and America, the parallel between the two plays is possible.

1.6. Research- Based Metodology

I looked for the most recent web resources and up-to-date sources before starting to write my thesis. The thesis is organized into three chapters: introduction, main part, and conclusion.

The thesis's opening discusses racism as a concept and its historical development in Europe. The main part discusses post-colonial Shakespeare revisited as well as the idea of the post-colonial discourse itself. It discusses the post-colonial discourse in "Othello" an „The Tempest“. The thesis concludes by summarizing the key points and recommending more investigation. The conclusion also deals with Shakespeare's post-colonial discourse's applicability in the modern world.

2. Main Part

While William Shakespeare lived and wrote throughout the Elizabethan and Jacobean eras (1564-1616), long before the official foundation of colonial empires, the term "post-colonial" is an anachronism when applied directly to Shakespeare. However, historians and critics read and analyze some parts of Shakespeare's works through a postcolonial perspective, notably in connection to issues of power, cultural encounters, and the effects of imperialism.

Despite their historical setting, several of Shakespeare's plays, such as "Othello" and "The Tempest," foreshadow colonial dynamics. His works explore power imbalances, dominance, and cultural confrontations, which are reminiscent of later colonial experiences.

2.1. The Tempest

William Shakespeare's play "The Tempest" is thought to have been written between 1610 and 1611. The drama centers around Prospero, the former Duke of Milan, who has been exiled to a secluded island with his daughter Miranda. Using his magical abilities, Prospero summons a storm, or tempest, to sink his usurping brother Antonio and the other lords on the island. The narrative delves into issues of betrayal, forgiveness, and the transformational power of redemption.

Throughout the play, individuals experience personal growth and reconciliation, and Prospero eventually forgives his foes and reclaims his dukedom.

2.1.1. Summary of "The Tempest"

William Shakespeare's drama "The Tempest" is thought to have been written between 1610 and 1611. "The Tempest" opens with a shipwreck caused by a supernatural storm, or tempest, summoned by the sorcerer Prospero on a lonely island. On the island, Prospero, the former Duke of Milan, lives with his daughter Miranda. Prospero utilizes his magical abilities to manipulate numerous individuals trapped on the island as a result of the catastrophe.

Among the shipwreck survivors are Alonso, King of Naples, and his retinue, which includes Antonio (Prospero's brother), Sebastian (Alonso's brother), and Ferdinand (Alonso's son). Prospero manipulates circumstances to achieve reconciliation with his foes. The drama delves into issues of betrayal, forgiveness, and the transformational power of redemption. Prospero uses his power to

manipulate the characters' encounters, resulting in disclosures, personal growth, and eventual forgiveness.

Ferdinand, Alonso's son, falls in love with Miranda, and their relationship represents reconciliation between Prospero and Alonso's families. Ariel, a mystical spirit bonded to Prospero, helps him carry out his plans, whilst Caliban, an island native, represents a darker, more primal element. Toward the end of the play, Prospero forgives his adversaries, gives up his magical abilities, and prepares to return to society. The drama ends on a note of closure and restoration, highlighting the themes of forgiveness and the cyclical cycle of life. "The Tempest" is regarded as one of Shakespeare's final and most complex plays, combining themes of romance, comedy, and fantasy.

2.1.2. Sources of "The Tempest"

"The Tempest" is an original work of fiction because the story is not fully borrowed from the other source. The names of the characters are genuine and Shakespeare created them. However, the sequence of events might have its roots in various existing stories and the tales narrated by the sea travelers to the New world.

Shakespeare's major source for "The Tempest" is considered to be William Strachey's 1610 drama "A True Reportory of the Wracke and Redemption of Sir Thomas Gates, Knight." Strachey was a passenger on a ship during the Sea Venture mission to the Jamestown settlement in Virginia in 1609-1610. The ship was captured in a storm, and the passengers and crew were stranded on the island of Bermuda for over nine months before reaching Virginia.

Shakespeare was most likely inspired by Strachey's account of the disaster and the experiences of the stranded passengers. However, it is vital to remember that "The Tempest" is a work of fiction, and Shakespeare exercised creative license in modifying and changing the original material to suit his theatrical goals. In addition to Strachey's description, some academics believe Shakespeare was affected by other current writings, such as explorer travelogues and reports of strange countries. The play also delves into colonialism and the interaction between Europeans and indigenous peoples, mirroring the larger cultural and political environment of Shakespeare's day.

It is possible that "The Tempest" was inspired by the night from the true accounts of a ship which had left for Americas and got lost on the way. Shakespeare witnessed this entire story of the ship that got lost and resurfaced since the Captain's logs were distributed among the London Elite. (Muir, 280) In our age these logs are known as "Bermuda Documents".

2.1.2.1. "Bermuda Documents"

In 1609, the Sea Venture, the flagship of a fleet bound for Virginia's Jamestown settlement, was caught in a strong storm in the Atlantic. The ship fell separated from the rest of the fleet and eventually sank on Bermuda's reefs in July 1609.

Despite the early obstacles, all passengers and crew survived the shipwreck, and no losses were reported. The survivors found themselves on a lush, deserted island, where they had to adjust to their new surroundings. They salvaged components from the crash and built two smaller ships, the Patience and the Deliverance.

The survivors of the disaster discovered Bermuda, which was an important occurrence. Bermuda was previously known to Europeans, although it was not widely recorded or colonized at that time.

William Strachey, a passenger on the Sea Venture, wrote about the catastrophe and his experience on Bermuda. His work, "A True Reportory of the Wracke and Redemption of Sir Thomas Gates, Knight," was published in 1610. Strachey's thorough depiction of the events, the island's vegetation and wildlife, and the survivors' hardships are believed to have influenced Shakespeare's picture of the enchanted island in "The Tempest." (Wright, 27-28)

Shakespeare's play "The Tempest" is thought to have been composed shortly after the publication of Strachey's narrative. While "The Tempest" is a work of fiction, Shakespeare was inspired by the actual events of the Sea Venture shipwreck, which included themes of survival, exploration, and the discovery of a magical and mysterious island. The relationship between historical events and Shakespeare's play deepens our comprehension of "The Tempest" and demonstrates how real-world experiences may inspire eternal works of fiction.

2.1.3. The Character of Caliban

The Duke of Milan is wrongfully banished by his younger brother and is left alone in a boat to the mercy of the sea with his infant daughter Miranda. The two come to a mysterious, enchanted island where Prospero finds a young boy. The boy, Caliban is a native to this place.

He is the witch Sycorax's son and the only person native to the island where the play takes place. Caliban is first portrayed as a violent and malformed beast, characterized by the play's protagonist, Prospero, as a "villain" and a "mooncalf." Caliban resents Prospero for seizing control of the island and considers himself the real ruler. Despite his gruff and brutal visage, Caliban is not completely devoid of humanity. He has a strong connection to the island and its natural components, as well as a unique grasp of the area.

Throughout the play, Caliban fluctuates between defiant and submissive behavior. He is frequently abused by Prospero and his supporters, fueling his thirst for vengeance. Caliban, on the other hand, demonstrates a willingness to learn and, on occasion, to assist people who treat him with care. Caliban's character exposes difficult issues concerning colonialism, power relations, and the treatment of the "other." Some readings of "The Tempest" see Caliban as a metaphor of oppressed indigenous peoples and their resistance to colonialism, while others examine his dual nature, emphasizing both his monster and human characteristics.

Caliban is half human and half monster. Caliban is enslaved after Prospero and his daughter Miranda take control of his island. While he is referred to as a calvaluna or mooncalf, a freckled monster, he is the sole human resident of the island who is otherwise "not honour'd with a human shape" (Prospero, Act 1, Scene 2). In other legends, he is portrayed as a wild man, a deformed man, a beast man, a cross between fish and man, a midget, or even a tortoise.

Sycorax was banished from Algiers and abandoned on the island, pregnant with Caliban, where she perished before Prospero arrived. Caliban, despite his monstrous nature, evidently adored and revered his mother, referring to Setebos as her deity and relying on her abilities to defeat Prospero. Prospero justifies his harsh treatment of Caliban by alleging that after initially embracing him, Caliban attempted to rape Miranda. Caliban affirms this cheerfully, claiming that if he hadn't been prevented, he would have populated the island with a race of Calibans: "Thou didst prevent me, I had peopled else this isle with Calibans" (Act 1, Scene 2). Prospero then kidnaps Caliban and

tortures him with evil magic if he does not heed his demands. Caliban, resentful of Prospero, regards Stephano, one of the shipwrecked servants, as a deity and his new master. Caliban realizes at the end of the play that Stephano is neither a god nor Prospero's equal, and he accepts to obey Prospero once more.

“Be not afeard; the isle is full of noises
Sounds, and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometime voices
That, if I then had waked after long sleep,
Will make me sleep again; and then in dreaming,
The clouds me thought would open, and show riches
Ready to drop upon me, that when I waked
I cried to dream again.” (Act 3, Scene 2)

The Caliban's name is also relevant for the play's symbolism. There is a lengthy history of eager discussion about the name's origin or origins.

One popular theory suggests that Caliban is an anagram of the Spanish term *canibal* (Carib people), which is the origin of the English word *cannibal*. The figure might be seen as a spoof on Montaigne's *Essays*' "Noble Cannibal". (De Montaigne)

Also prevalent is the similarity to the Romani words *kaliban* or *cauliban*, which indicate black or with blackness. The first Romanichal came in England a century before Shakespeare's birth. Since 1889, it has been hypothesized that Shakespeare named Caliban after the Tunisian city *Calibia* (now *Kelibia*), which appears on maps of the Mediterranean dating from 1529. Many additional, less significant, ideas have been proposed, particularly in the 19th century, including an Arabic name for "vile dog", a Hindu *Kalee-ban* "satyr of Kalee, the Hindu Proserpine", German *Kabeljau* ("codfish"), and so on. (Chambers)

Caliban is portrayed as ugly, beastly, and looks like an animal. Even when Prospero teaches him his language, Caliban curses people, and calling them names.

“Clearly, learning the language of the colonizer enables the colonized to undermine those absurd boundaries between the colonizer and the colonized in which, the colonized had been deprived of

her own language and had no authority or ability against its so-called master. Caliban has obtained a Western language which now has become his gun against his master. (...) In fact, after Caliban was equipped with the language of the West, he became able to defy Prospero's strives to hide the ambivalence. In reality, by acquiring this language, the shortcomings of the colonizer's project in colony transpired in a way the characters in this play became perturbed." (Mohammadi, 866-867)

He has no manners, is rebellious and wants to kill Prospero.

2.1.3.1. Caliban Through Post-Colonial Discourse

In the beginning, Miranda, Prospero and Caliban live together. Prospero teaches him language, and gives him family. However, Caliban violates the family's trust when he tries raping Miranda. For some, this act is a consequence of his lack of spirituality and another proof of his bestial nature.

Nevertheless, when post-colonial movement begun, new approach took place. Native Indians offered a completely new interpretation of the play. For them, Caliban is not a monster but a revolutionary. According to this view, Caliban wants to populate the island with more creatures like him. After all, it is "his" island and he will not allow humans to inhabit it and outnumber him. As cruel as it sounds, Miranda is the only one available for the process of populating the island.

One should keep in mind that all creatures are vision-bond and therefore, concepts of beauty are different. Post-colonial critics decided to analyze the play from Caliban's point of view and claim that he made a sacrifice with Miranda. Just because Western culture portrays Miranda as beautiful and Caliban as a hideous monster, it does not mean that Caliban has the same perception. For him, Miranda is far from attractive and desirable and he does not try raping her due to his desire and passion. He did it for the sake of regaining the island. It is important to remember that this is his mother's land, occupied by Prospero, who is a European colonizer. Caliban is a natural creature who has no connection with any religion. According to his world views, the only thing needed for a marriage to be valid is physical contact. As a natural creature, he is not familiar with the concepts of marriage ceremonies that include the Church, the Mosque, the City Hall or anything else religious and modern societies include. On the contrary, for Caliban, the only purpose of marriage

is to reproduce and have children. For him, this is the only way to overpower Prospero and bring back the island which is rightfully his.

Caliban is frequently seen by postcolonial critics as a symbol of colonized indigenous people, and his character is examined in terms of power relations, oppression, and cultural imperialism. He is viewed by postcolonial critics as a victim of colonial exploitation. Prospero's entrance on the island is viewed as an act of colonization, and Caliban's subsequent subjection echoes European invaders' previous maltreatment of indigenous communities.

Caliban's vocabulary is frequently characterized as vulgar and violent in the play. Postcolonial critics may investigate how language becomes an instrument of oppression, as Prospero imposes his linguistic and cultural standards upon Caliban. Caliban's incapacity to successfully speak in Prospero's language represents the silence of indigenous voices.

Caliban is first described as a "savage" and a "monster." Postcolonial critics examine these stereotypes, claiming that they contribute to the dehumanization and othering of indigenous peoples. Caliban becomes a metaphor for the exoticized and vilified "other." (Skura)

The contrast between Prospero's European civilization and Caliban's indigenous culture is a focus of postcolonial research. Caliban's connection to the island's natural elements, as well as his spirituality, stand in stark contrast to Prospero's imposition of European ideals and Christianity.

Caliban's rebellious character is sometimes viewed as an act of resistance against colonial tyranny. Postcolonial critics investigate how Caliban's attempts to overthrow Prospero might be seen in light of the colonizer's unfair power relations.

Postcolonial approaches recognize Caliban's complexity. Caliban is first presented as a victim, although there are moments of vulnerability and depth in his personality. Critics may claim that Shakespeare purposefully avoids a basic representation, encouraging spectators to confront their own prejudices about colonial people.

Some postcolonial interpretations place emphasis on Caliban's struggle for autonomy and identity reclamation. Despite his slavery, Caliban remains connected to the island and its natural components, demonstrating a desire for cultural preservation. Caliban is viewed by postcolonial critics as a multifaceted figure whose tale symbolizes larger issues of colonialism, power, and

resistance. Analyzing Caliban via a postcolonial perspective allows for a more in-depth analysis of the historical and cultural ramifications of "The Tempest."

2.1.3.2. Caliban in Contrast to Ariel

In contrast to Caliban, there is a creature called Ariel. Ariel is an important character in William Shakespeare's play "The Tempest." Ariel, an airy spirit, helps Prospero, the exiled Duke of Milan. Unlike the more earthbound and boorish Caliban, Ariel is a supernatural figure linked to the air and magic. Ariel is obligated to serve Prospero after being liberated from imprisonment in a tree by the witch Sycorax. Prospero saved Ariel and demands loyalty in exchange. Ariel is not human and does not have the same worldly needs and feelings as Caliban, thus he is more obedient. Ariel possesses magical skills; which Prospero uses to do various tasks. Ariel has the ability to change shapes, become invisible, and control the elements, which is important for carrying out Prospero's intentions on the island. Despite her readiness to serve Prospero, Ariel has a wish for freedom. Throughout the play, Ariel expresses a desire to be free of slavery, and Prospero pledges to release him after certain chores are performed.

Ariel is an important character in the play's plot. Ariel causes the storm (the tempest) at the start of the play, resulting in the shipwreck of Prospero's adversaries. Ariel also manipulates the other characters, directing them to follow Prospero's plots. Ariel symbolizes the play's ethereal and mystical themes. The character's name implies an otherworldly aspect, and Ariel's airy nature is represented in his ability to move around the island quickly and quietly. Ariel's character brings enchantment, mystery, and intricacy to "The Tempest." The connection between Ariel and Prospero delves into issues of power, freedom, and the ethical treatment of individuals in slavery.

Caliban and Ariel are two opposing characters in the "The Tempest," both serving Prospero but representing distinct parts of the supernatural and human existence.

The first difference between the two of them is in nature and origin. Caliban is the witch Sycorax's son and a resident of the island. He is shown as earthy, boorish, and physically malformed. Caliban reflects nature's untamed and primitive elements. Ariel is an airy spirit that does not have a physical

body like humans. Ariel's personality is ethereal, connected with air and enchantment. Unlike Caliban, Ariel represents the more refined and magical aspects of nature.

The second major difference is in their relationship with Prospero. Caliban resents Prospero for seizing control of the island and regards him as an oppressor. Despite his rebellious temperament, Caliban is occasionally submissive to Prospero, particularly when threatened or bribed. Ariel dutifully serves Prospero, yet she craves freedom. The connection between Ariel and Prospero is more cooperative and less confrontational than the one with Caliban. Prospero liberated Ariel from Sycorax's incarceration, and she serves in gratitude while hoping for her ultimate release.

The next difference between Caliban and Ariel lies in their characters and behavior. Other characters in the play frequently refer to Caliban as a "savage" or a "monster". He resents Prospero's rule and is driven by a desire for vengeance. Caliban's conduct is shaped by his earthy, natural nature. Ariel is distinguished by his more sophisticated intelligence and readiness to obey Prospero's directions. Ariel's acts are motivated by a feeling of responsibility and the desire for eventual liberation. Ariel's magical talents add to the convoluted narrative of the play.

Caliban and Ariel represent opposing symbolism and themes, as well. Caliban is frequently viewed as a symbol of the downtrodden and colonial indigenous people. His persona calls into question the morality of colonialism and the treatment of individuals who are viewed as "other." Ariel's character is connected with concepts of freedom and ethereality. Ariel's search for freedom speaks to larger issues of liberty and the implications of having power over others.

Caliban and Ariel do not observe concepts of redemption and forgiveness in similar manner either. Caliban's character has more moral ambiguity. While he is abused and pursues vengeance, his character exhibits periods of tenderness and atonement. Ariel's desire for freedom and Prospero's promise of liberty point to a more favorable outcome for her. Prospero and Ariel's relationship is characterized by mutual understanding and, ultimately, forgiveness.

Ariel represents energy since he is portrayed like a spirit. Energy is invisible and our spirits are delicate, while our bodies are ugly. Ariel is so delicate it is invisible. Ariel is musical and its songs represent huge contrast to Caliban's cursing words and insults.

To conclude, Caliban and Ariel are contrasted characters in "The Tempest," symbolizing various parts of nature, mankind, and the supernatural. Their characters help to explore complicated issues like as authority, freedom, and the implications of colonialism.

2.1.3.3. A Parallel Analysis of Caliban and Friday from "Robinson Crusoe"

A comparison between Friday in Daniel Defoe's "Robinson Crusoe" and Caliban in William Shakespeare's "The Tempest" uncovers intriguing similarities and contrasts.

The first similarity between the two characters is in their nature and origin. Friday is a local Caribbean man who Robinson Crusoe meets on the isolated island. He is from a different cultural and geographical background than Crusoe. Caliban is the son of the witch Sycorax and a native of the island in "The Tempest." He represents the indigenous community and contributes to the play's mystical themes.

Also, a parallel between these two characters can be drawn when it comes to the master-servant relationships they were engaged in. Initially, Friday is in a position of subjugation, serving Robinson Crusoe. However, their relationship evolves into a more equal partnership as Crusoe teaches Friday English, and Friday becomes a loyal companion. Caliban serves Prospero on the island but resents him as a conqueror. The relationship between Caliban and Prospero is more contentious, with elements of oppression and rebellion.

Cultural and language differences are an important part of both characters. Initially unable to communicate with Crusoe due to language barriers, Crusoe takes it upon himself to teach Friday English, which becomes a crucial aspect of their relationship. Caliban's language is incomprehensible to Prospero and other characters, and his speech is often described as coarse and brutal, reflecting his untamed nature.

When it comes to characterization, there are some crucial differences between Caliban and Friday. Defoe portrays Friday as a more humane figure who embodies characteristics like as loyalty and thankfulness. Friday is portrayed as clever, capable of learning from Crusoe. Caliban is first characterized as a "savage" and a "monster" by Prospero and others. However, his character is complicated, and there are moments of weakness that point to a more nuanced characterization.

Both “The Tempest” and “Robinson Crusoe” deal with themes of colonization and oppression. “Robinson Crusoe” explores the themes of European colonization and encounters with indigenous people. The link between Crusoe and Friday highlights issues of cultural imperialism. Caliban's figure in “The Tempest” represents subjugated indigenous people. The drama delves into issues of power, injustice, and the ramifications of colonialism.

Both Friday and Caliban depict indigenous individuals in the backdrop of colonial interactions. Their interactions with the characters, Crusoe and Prospero, respectively, highlight themes of power, cultural differences, and the possibility of mutual understanding. In the literary works in which they appear, the characters contribute to larger issues about colonialism, oppression, and the intricacies of human relationships.

2.1.4. Characters of Prospero and Miranda

“How is it possible to consider a usurping invader like Prospero and his daughter as enlightened people who taught Caliban their own language for his good?” (Mohammadi, 869)

Postcolonial scholars frequently examine the characters of Prospero and Miranda through the lens of colonialism, power relations, and cultural imperialism and offer a new, updated perspective on these characters.

Prospero can be seen as a representation of colonial authority and power. In fact, Mohammadi states that “Prospero is a hypocrite and megalomaniac”. (Mohammadi, 870) His takeover of Caliban's power over the island, as well as the imposition of European norms, are historical colonial operations. Prospero's use of magic might be interpreted as a metaphor for the high technology and knowledge that European conquerors brought with them.

Prospero's efforts to incorporate Caliban into European culture, including teaching him English, can be studied through the prism of cultural imperialism. This actually represents the imposition of European values as well as the elimination of indigenous traditions.

Caliban and Ariel exemplifies the typical colonial power system, in which the colonizer rules over the colonized. Prospero's dominance over the island and its inhabitants is a focus topic for a

postcolonial interpretation. His use of authority over Caliban and Ariel exemplifies the typical colonial power system, in which the colonizer rules over the colonized.

Miranda, as Prospero's daughter, is frequently seen as a symbol of the affluent colonial elite. Her innocence and lack of understanding about the world outside the island mirror the protected viewpoint of those who profit from colonization. Miranda's lack of understanding of her own background, notably Prospero's acts in usurping the dukedom, might be read as a purposeful display of ignorance.

Prospero's narration of the island's history and the circumstances that led to his banishment may be viewed as a sort of narrative control. Prospero's narrative influences how the audience interprets the events, perhaps romanticizing the colonial venture. Prospero's ultimate choice to forgive his foes and give up his power is studied in terms of redemption. However, a question arises if this atonement is genuine or only a ploy to preserve a sense of moral superiority over those he has controlled.

In summation, Prospero and Miranda are seen through post-colonial discourse as symbols of the colonial power system in "The Tempest." The characters' actions, relationships, and narratives are examined to better understand how Shakespeare deals with the complexity and repercussions of colonialism in the play.

2.1.5. Harold Bloom's Spiritual Discourse of "The Tempest"

Harold Bloom, a well-known literary critic and academic, praised William Shakespeare's play "The Tempest." Bloom's approach to literary criticism frequently stressed writers' particular creativity as well as the Western literary canon. His stance on "The Tempest" is consistent with his overall views on Shakespeare.

Harold Bloom, a well-known literary critic, wrote extensively on William Shakespeare and his works, especially "The Tempest." Bloom's analysis frequently goes into issues of identity, power, and creativity in the play.

Bloom delves into "The Tempest" in his book "Shakespeare: The Invention of the Human" (1998), arguing that the play is ultimately concerned with character formation and the power of imagination. He highlights Prospero's role as a depiction of Shakespeare himself, an artist and

magician who shapes the play's reality. According to Bloom, Prospero's authority over the island and its people parallels Shakespeare's power over the imagined domain of his plays.

Bloom considers Prospero's abandonment of magic and power at the conclusion of the play as a metaphor for Shakespeare's own departure from the stage. Bloom interprets Prospero's last soliloquy, also known as the "Our revels now are ended" speech, as Shakespeare's contemplation on the transient nature of life and creativity.

In terms of identification, Bloom investigates the idea that "The Tempest" is a drama about the formation and manipulation of identities. Prospero's command over the individuals on the island, his orchestration of events, and his eventual choice to forgive and release them all add to the investigation of identity and agency.

In Bloom's interpretation, characters like Caliban, Ariel, and even Miranda represent aspects of human nature, and Prospero's interactions with them become a metaphor for the complexities of identity. Bloom contends that "The Tempest" is Shakespeare's most personal play, with Prospero embodying the playwright's own reflections on art, mortality, and the nature of human existence.

Bloom saw "The Tempest" as one of Shakespeare's late romances, and he praised the play for its intricacy, lyricism, and examination of themes like forgiveness, redemption, and the nature of power. Bloom addresses "The Tempest" in his book "Shakespeare: The Invention of the Human," which focuses on Shakespeare's profound insight of human nature and ability to create vivid and unforgettable characters.

Bloom regarded Prospero, the protagonist of "The Tempest," as a reflection of Shakespeare in his later years, considering issues such as mortality, forgiveness, and the transforming power of art. Bloom liked Shakespeare's character development and the play's artistic beauty. It's worth noting that, while Bloom praised Shakespeare's works, his critical approach was frequently contentious, and he was recognized for opposing certain developments in literary theory, such as postmodernism and deconstruction. Bloom's ideas are part of a larger history of seeing great works of literature as reflections of individual brilliance and long-term creative progress.

He was the first critic that introduced the idea that Caliban and Ariel are not just characters of the play. Instead, he sees them as symbols. Caliban is a representation of soil, or earth and water, being the sea monster. On the contrary, Ariel is a symbol of energy, fire, and air which explains its

invisibility. Ariel represents sophisticated elements while Caliban is a symbol of everything raw. However, these two together represent creation and four main elements of the Universe: Fire, Water, Earth and Air.

He suggested this idea of symbols of imbalanced creation that resulted in self-destruction. However, above the four main elements, he introduced the Fifth Element and connected it with the Fifth Element of Sufism.

In Sufism, the Fifth Element is also known as the "Spirit" or the "Rooh" (Arabic: روح). Sufism is Islam's mystical and esoteric component, emphasizing the inner, spiritual aspects of the faith. The notion of the Fifth Element is based on Sufi cosmology and the human soul. According to ancient Islamic thinking, the human person is made up of four main elements: earth (the physical body), water (emotions and desires), air (the intellect), and fire (the soul or divine spark). The Fifth Element, the Rooh or Spirit, is regarded as the fundamental and transcendent element that unites the human soul with the divine.

According to Bloom, Prospero represents this Fifth Element and he is the symbol of the Sufi. When one rises above themselves, surpasses their ego and all other negative things, he or she attains oneness with od. That is exactly what Mahatma Gandhi suggests in Nirvana; that one must overcome themselves. Harold Bloom interprets "The Tempest" through spiritual discourse instead of seeing it only as a colonial discourse. Nevertheless, that would not be possible if the play was continued to be seen through the eyes of USA critics only. (Bloom, 682-684)

2.1.6. Other Critics about "The Tempest"

Many literary critics have analyzed "The Tempest" throughout the years. Various reviewers contribute unique viewpoints, interpretations, and insights to the play.

Northrop Frye, a Canadian literary critic, studied "The Tempest" in his 1965 book "A Natural Perspective: The Development of Shakespearean Comedy and Romance". He sees the play as a romance that delves into issues of reconciliation, regeneration, and the blending of human culture with the natural world. (Frye, 150-151)

Jan Kott, a Polish critic, authored "Shakespeare Our Contemporary" (1964), in which he saw "The Tempest" as a drama about political and existential issues. Kott examines the authoritarian aspect of Prospero's leadership, suggesting analogies to political power systems. (Kott, 293)

Emma Smith's book "This Is Shakespeare" (2019) explores "The Tempest" as a drama on the nature of art and creativity. She investigates how Prospero's use of magic might be interpreted as a metaphor for the creative process, as well as the play's themes of illusion and reality. (Smith, 190-201)

Frank Kermode's "Shakespeare's Language" (2000) offers linguistic and stylistic study of Shakespeare's plays. While discussing "The Tempest," he delves into the use of language, namely Prospero's eloquence and the symbolic implications of his remarks. (Kermode, 284)

2.1.6.1. Aimé Césaire

Aimé Césaire is one of the most significant commentators to have analyzed "The Tempest" from a postcolonial viewpoint. Césaire, a Martinican poet, dramatist, and politician, created "A Tempest" (*Une tempête*) in 1969, a postcolonial reworking of Shakespeare's "The Tempest." Césaire's book is regarded as a landmark piece in postcolonial literature and criticism.

Césaire's reinterpretation of Shakespeare's drama "A Tempest" addresses issues of colonization, racism, and tyranny. Césaire's Caliban, for example, becomes a symbol of colonial and oppressed peoples, calling into question standard depictions of Shakespeare's original figure. The drama explores themes of identity, power, and resistance, offering a uniquely postcolonial take on the story.

While Aimé Césaire's "A Tempest" is a creative adaptation rather than a formal critical essay, it has had a considerable impact on conversations around "The Tempest" within the context of postcolonial studies. Many following critics and scholars have leaned on Césaire's work to examine Shakespeare's play through a postcolonial lens.

In "A Tempest," Césaire reimagines Shakespeare's drama, changing the characters and themes to represent the intricacies of colonial relationships.

Césaire turns Caliban into a more aggressive and politically motivated person. Caliban becomes a symbol of colonial peoples, defying injustice and expressing his yearning for liberty and self-determination.

Ariel, generally portrayed as a spirit submissive to Prospero, takes on a new dimension in Césaire's interpretation. Ariel's relationship with Prospero exemplifies the complications of power and collaboration in a colonial society.

Césaire uses the drama to discuss anti-colonial resistance and the battle for independence. He criticizes colonialism and imperialism's degrading impacts via the characters' relationships.

Césaire's adaption emphasizes colonialism as a continuing oppressive system rather than a historical occurrence. He emphasizes the long-term effects of colonialism on colonized peoples, as well as the importance of resisting repressive systems.

The drama explores race and identity, challenging colonial assumptions and providing a nuanced view on the difficulties of racial interactions in a postcolonial environment.

Aside from the storyline modifications, Césaire utilizes "A Tempest" to provide larger political criticism. The drama explores Marxist and anti-imperialist beliefs, highlighting the exploitation inherent in colonial power systems. (Césaire)

Aimé Césaire's "A Tempest" is a great work of literature that not only reinterprets "The Tempest," but also acts as a vehicle for articulating postcolonial resistance and the pursuit of social and political justice. The adaption has influenced debates about Shakespeare's work in the context of postcolonial studies.

2.1.7. "The Tempest" and Its Ongoing Saga

"The Tempest" remains relevant in many realms of current society and the arts. It is widely studied and performed in literature and theater classrooms across the world. Its examination of topics such as power, colonization, and the human condition appeals to current audiences.

The drama has spawned countless adaptations and retellings in various mediums, including literature, theater, cinema, and television. Artists frequently reimagine the characters and themes

of "The Tempest" in novel and imaginative ways. The themes of colonialism, power relations, and cultural clashes in "The Tempest" give a solid platform for discussing modern challenges. Scholars and artists frequently examine the play in the context of cultural and political debates. "The Tempest" has been adapted into several films and television shows. These adaptations frequently give a new viewpoint on the play, making it more accessible to a broader audience. "The Tempest" serves as an inspiration for artists and musicians alike. The play's fantastic and otherworldly themes have inspired works in a variety of artistic genres.

Scholars continue to research and evaluate "The Tempest" from a variety of critical approaches. The play's depth and richness make it a topic of continuous scholarly inquiry. The ideas of forgiveness and atonement in "The Tempest" are still pertinent in debates of personal and societal development. The play's study of reconciliation and forgiveness is universally appealing. Some interpretations of "The Tempest" focus on environmental issues, particularly the interaction between people and nature. This viewpoint is consistent with modern worries about environmental challenges. The character Miranda and her position in the play are frequently explored from a feminist standpoint, adding to conversations about gender roles and relationships.

The play remains relevant because to its ageless themes, interesting characters, and narrative adaptation to many cultural and creative contexts. The play's investigation of human nature, power dynamics, and the possibility of transformation guarantees its continued relevance in today's society.

2.1.8. The Adaptation of "The Tempest" in the West

"The Tempest" has been converted into various cinematic adaptations, each of which provides a distinct perspective of Shakespeare's drama.

The 1979 television film adaptation of "The Tempest," directed by Paul Mazursky, stars John Cassavetes as Philip Dimitrius (Prospero) and is set in modern-day New York. The adaptation delves into issues of family and atonement in a modern environment.

In 1998, Bob Carruthers made the animated version of “The Tempest”. Michael York and Nigel Hawthorne provide vocals. The film, which blends traditional animation with live-action segments, is notable for its creative style.

Peter Greenaway's "Prospero's Books" from 1991. is a visually striking and unique interpretation of "The Tempest." It stars Sir John Gielgud as Prospero and has groundbreaking graphics that combine live-action, animation, and computer effects. The film is notable for its focus on creativity and departure from standard narrative.

Directed by Julie Taymor, “The Tempest” from 2010 features Helen Mirren as Prospera (a gender-swapped version of Prospero). The film modernizes the setting and explores themes of gender and power. The cast also includes Felicity Jones, Djimon Hounsou, and Russell Brand. Taymor's visually striking and imaginative approach brings a fresh perspective to the play.

Even though "Forbidden Planet" from 1956. is not a direct adaptation of “The Tempest”, it still is a science fiction film partly inspired by the play. The film, directed by Fred M. Wilcox, takes the narrative to a faraway planet and has a futuristic setting. Walter Pidgeon portrays the character of Prospero as Dr. Morbius.

In 1992., John Gorrie directed a TV movie adaption of “The Tempest”, which stars Michael Hordern as Prospero. The film, which was made as part of the BBC Television Shakespeare series, takes a more conventional approach to the play. In 1980, John Gorrie directed a stage play by #The Royal Shakespeare Company”. In this theatrical production, Michael Hordern plays Prospero. It is well-known for its accurate portrayal of the play and the Royal Shakespeare Company's excellent production standards. In 2016., Gregory Doran directed another stage adaptation of “The Tempest” by “The Royal Shakespeare Company”. It features Simon Russell Beale as Prospero and it was praised for its creative production and powerful performances.

“The Tempest” from 2017., directed by Phyllida Lloyd, takes a new approach to the story by putting it in a female jail. Harriet Walter plays the female counterpart of Prospero in the film. The jail setting offers a dimension of social criticism while also exploring themes of incarceration and redemption. (Rosenthal and Taymor, 2007)

These adaptations take various approaches to the source material, ranging from classic interpretations to more experimental and updated renditions. The range of these films illustrates

"The Tempest"'s continuing popularity and potential to be reinterpreted in many cinematic environments.

2.1.8.1. "The Tempest" (2010)

One of the most noteworthy Hollywood adaptations of "The Tempest" is Julie Taymor's 2010 film, "The Tempest". This adaptation is notable for its star-studded ensemble and Taymor's innovative and visually stunning take on Shakespeare's play.

The film is directed by Julie Taymor, who is recognized for her visually creative films and prior work on "Titus" (another Shakespeare adaptation). Helen Mirren stars as Prospera, a gender-swapped version of the original character Prospero. The cast also features Felicity Jones, Djimon Hounsou, Russell Brand, Alfred Molina, and David Strathairn.

Taymor places the plot in a mystical and otherworldly setting, with magical elements and weird imagery. The picture exemplifies Taymor's hallmark visual style, which combines live-action with inventive costuming, special effects, and distinctive cinematography.

This adaptation takes a modernized approach to the source material, exploring themes of power, revenge, and redemption in a contemporary context. The decision to cast Helen Mirren as Prospera adds a nuanced gender dynamic to the character. While opinions on film adaptations can vary, Julie Taymor's "The Tempest" is often recognized for its creativity and visually compelling interpretation of Shakespeare's play. (IMDB)

2.1.9. Non-Western Adaptions of "The Tempest"

"The Tempest" has been adapted multiple times outside of the Western world, demonstrating Shakespeare's broad and enduring popularity.

In 1991, Ram Gopal Varma directed the Telugu-language film "Kshana Kshanam" in India. While not a straight adaptation, the film was inspired by "The Tempest." The narrative is similar to Shakespeare's play, with a group of individuals stuck on an island.

"Forbidden Dream," (2019.) directed by Hur Jin-ho, is a South Korean historical drama with connections to "The Tempest." The film delves into the connection between King Sejong the Great and his scientist Jang Yeong-sil, highlighting issues of power, devotion, and treachery.

"Sycorax" (2020) is a Nigerian film directed by Chijindu Kelechi Eke that reimagines the character of Sycorax, who appears in "The Tempest" but is never actually shown. The video delves into her narrative and perspective, offering a new angle on the play.

The Taiwanese film "The Forbidden Temptation of Baseball" (1994) was directed by Hou Hsiao-hsien. It is a rough adaptation of "The Tempest" placed against the background of Taiwan's history under Japanese control. The plot focuses around a group of guys stuck on an island and their interactions.

The Bollywood film "Guzarish" from 2010, directed by Sajay Leela Bhansali isn't an exact adaptation but has connections with "The Tempest." The plot centers around a magician who becomes crippled and seeks permission for assisted suicide, reiterating themes of magic, power, and metamorphosis.

Shim Sung-bo's 2014 South Korean film "Sea Fog" is inspired on "The Tempest." The story follows a group of individuals who are caught up in a storm and disaster, and it explores issues of survival, morality, and human connections. (Rosenthal and Taymor, 2007)

These adaptations demonstrate Shakespeare's universal themes and his plays' ability to be reinvented in a variety of cultural and historical situations. The effect of "The Tempest" may be recognized in several areas, adding to the worldwide heritage of Shakespearean play.

2.1.10. "The Tempest" as a Play Between Lost Self and Recovering of Identity

"The Tempest" can also be seen as a play about self-discovery, recovery of identity and loss.

Prospero, the true Duke of Milan, is first abused and exiled by his brother, Antonio. The drama opens with Prospero and his daughter Miranda trapped on an island. This exile is a figurative voyage of self-discovery. Prospero's use of magic to summon the tempest that transports his foes to the island is an act of vengeance. However, as the play proceeds, Prospero's persona changes

and becomes more concerned with forgiveness and reconciliation. The path of vengeance and forgiveness is connected with his own self-realization.

Miranda, Prospero's daughter, goes on her own journey of self-discovery. Her secluded upbringing on the island has kept her oblivious of her actual origins and the circumstances surrounding her father's banishment. Miranda learns about her background during the play, which helps her understand herself and others.

Caliban, the island's native occupant, is similarly struggling with identity. Prospero enslaves him and treats him like an inferior being. Caliban's revolt and quest for independence symbolize a battle for self-identity and individuality.

Ariel, the spirit trapped by Prospero's spell, desires liberation. Ariel's path comprises serving Prospero but simultaneously yearning for freedom. The ending of Ariel's narrative adds to the larger subject of self-discovery and the search for one's real identity.

The addition of the masque in the play adds another element to the concept of identity. The masque, a spectacle inside the play, commemorates Ferdinand and Miranda's nuptials and represents the restoration of order and harmony. It highlights the concept of rebirth and regeneration.

Conflicts are resolved at the conclusion of the play, and the characters change. Prospero forgives his adversaries, regaining his dukedom and restoring order in his life.

"The Tempest" is frequently seen as its characters' journey of self-discovery, encompassing exile, loss, retribution, forgiveness, and, ultimately, identity reclamation. The drama delves into the complexity of human nature, as well as the transformational power of forgiveness and reconciliation in the quest to rediscover one's true self.

2.1.11. New Dimensions of "The Tempest"

"The Tempest" is still relevant today for various reasons, and its themes continue to resonate with modern audiences. "Today, Shakespeare's plays are the greatest means to understand this complex phenomenon because they provide a vocabulary for theorizing the colonial encounter and the psyche of that encounter." (Khan, 244)

"The Tempest" delves on issues of colonization, power, and the consequences of exploitation. In today's globe, issues concerning historical and ongoing colonial legacies, as well as power disparities between states and cultures, remain pertinent. The drama encourages contemplation on how cultures deal with these concerns.

The characters in "The Tempest" struggle with issues of identification and otherness. This concept is still relevant today, as conversations revolve around diversity, inclusion, and the treatment of those who are considered to be different. The drama promotes thought on how cultures identify and react to the "other."

Some readings of "The Tempest" stress ecological issues, particularly the interaction between people and environment. The play's ecological components are especially pertinent now, given rising worries about environmental degradation and climate change.

Through characters as Prospero, the drama explores several leadership paradigms. Contemporary arguments on successful leadership, ethical governance, and the responsible use of power bear similarities to the topics explored in "The Tempest."

Prospero's use of magic in the play might be interpreted figuratively in light of current concerns about technology and its social influence. Themes of control, ethics, and the implications of exercising technical power are popular among modern audiences.

The themes of forgiveness and reconciliation in "The Tempest" continue to be relevant in discussions about personal and societal healing. The play's exploration of redemption and the potential for transformation invites contemplation on the importance of forgiveness in the face of conflicts.

"The Tempest" has shown to be adaptable to a variety of media genres, including film, theatre, literature, and music. The play's continued presence in the arts indicates its potential to be remade and reinterpreted to suit current issues and creative ideas.

The character of Miranda and discussions around gender roles in "The Tempest" contribute to feminist readings. Contemporary dialogues on gender equality and the role of women in society intersect with the play's exploration of Miranda's agency and autonomy.

"The Tempest" can be linked to current immigration difficulties, with comparisons drawn between the shipwreck in the play and real-life occurrences involving immigrant shipwrecks. While Shakespeare's play predates the current notion of immigration, its themes of displacement, grief, and the battle for existence are timeless and may be related to the lives of people impacted by immigration crises. While "The Tempest" was written in the early 17th century and does not directly address modern immigration issues, its themes of displacement, survival, power dynamics, and the pursuit of justice and freedom can serve as a lens through which to understand and discuss the complexities of contemporary immigration crises. Interpretations may differ, but the play's linkages to real-world concerns can provide vital insights into the human experience across time.

The shipwreck in "The Tempest" is the outcome of Prospero's magic-induced tempest. Similarly, many immigrants endure forced migration as a result of political disputes, persecution, or environmental concerns, forcing them to embark on risky maritime crossings.

The characters in "The Tempest," particularly those who escape the catastrophe, face loss and dislocation. Similarly, immigrants frequently abandon their homes owing to circumstances beyond their control, resulting in the loss of familiar surroundings and forced migration to unknown areas.

On the island in "The Tempest," people must negotiate a new environment while also dealing with loneliness. Immigrants, particularly those who survive shipwrecks or risky travels, frequently find themselves in unfamiliar and difficult circumstances, striving to establish a living and assimilate into their host countries.

Prospero's dominance over the island and its inhabitants symbolizes power dynamics, which are similar to the problems that immigrants confront while dealing with authority officials, border control, and often exploitative situations along the way.

Characters such as Caliban in "The Tempest" embody the struggle for freedom and justice in the face of repressive situations. Immigrants may have a common desire for a better life, free from persecution, violence, or poverty.

The shipwreck in "The Tempest" and immigration shipwrecks in real life frequently cause humanitarian problems. Both environments require compassion, help, and compassionate treatment of those who find themselves in vulnerable and difficult situations.

"The Tempest" delves into the clash of civilizations on the island. Similarly, immigrants frequently experience obstacles in cultural adaptation and assimilation into new cultures.

2.2. “Othello”

“Othello” is a tragedy written by William Shakespeare. It's thought to have been composed in 1603. The drama concentrates around the principal character, Othello, a Moorish commander in the Venetian army, and his tragic collapse as a result of deceit and deception. Othello delves on topics such as jealousy, treachery, racism, and the negative effects of unrestrained mistrust. It is regarded as one of Shakespeare's greatest tragedies, and it is extensively studied and performed as a literary classic.

2.2.1. Concealed Racism

This thesis does not discuss “Othello” after “The Tempest” by accident, even though “Othello” was written earlier. The fact is that “Othello” deals with the most contemporary issues, such as immigration and loss of self. However, this loss of self is deeply rooted into a secondary issue: racism. Racism is technically non-existent thing in the modern society but the deeper layers of civilizations do show it. There does not exist a modern society which has discriminatory laws against other races and nations. Therefore, racism is officially non-existent. Nevertheless, it certainly does not mean it is not very much present in all spheres of the society. Around the world, immigrant communities have seen mistreatment, prejudices, and lack of opportunities available in contrast to the local population. In this regard, the subcontinental population in the UK is an ideal example of concealed racism.

Concealed racism refers to subtle, typically indirect, and less overt types of prejudice or bigotry based on race. Contrary to explicit or overt racism, which is open and immediately recognized, concealed racism can be more difficult to detect since it functions under the surface and may show in subtle actions, attitudes, or institutional practices.

2.2.1.1. Concealed Racism in “Othello”

Shakespeare's "Othello" has aspects of veiled racism. The drama looks at how racial prejudice and prejudices lead to Othello's tragic downfall.

Stereotyping and microaggressions are the first signs of concealed racism in this play. Iago, the play's antagonist, uses subtle and cunning measures to destroy Othello. He used racist terminology and reinforces prejudices, referring to Othello as the "Moor" and implying that Desdemona's desire to him is abnormal. These microaggressions add to the broader climate of hidden racism.

But, Othello himself shows signs of internalized concealed racism as well. He is aware of the bad preconceptions connected with his race, and Iago takes advantage of Othello's vulnerabilities by playing on these racial biases. Othello's internal conflicts demonstrate how veiled racism may be absorbed and impact individuals.

When Desdemona's father, Brabantio, learns of his daughter's connection with Othello, he demonstrates veiled bigotry. He expresses amazement that Desdemona is interested in Othello, questioning the validity of their love with racially charged words.

Iago used racial imagery to influence the other characters' impressions of Othello. He characterizes Othello in demeaning terms, utilizing animalistic images and linking him to bad stereotypes. These approaches lead to the characters' underlying preconceptions.

Othello is frequently portrayed as an exoticized "Other" in the play. His foreign heritage is highlighted, contributing to his image as an outsider. Othello's exoticization shows a type of hidden racism that sees him as different and inferior.

Other characters question Desdemona's fidelity to Othello on the basis of racial prejudice. The skepticism that a white woman may be faithfully wedded to a Moor illustrates the play's underlying bigotry. While some characters overtly proclaim racist beliefs, the play also explores the more subtle ways in which racism functions and shapes characters' perceptions and behaviors. The analysis of veiled racism in "Othello" adds to the play's examination of bigger subjects like as race, identity, and societal views during the Elizabethan age.

2.2.2. Sources of "Othello"

Shakespeare's play "Othello" is said to be based mostly on the Italian writer Cinthio's short story "Un Capitano Moro" (A Moorish Captain) from Gli Hecatommithi (1565). Shakespeare most

likely read this story in an English translation by William Painter, which appeared in the book "The Palace of Pleasure" (1566).

Cinthio's narrative follows a Moorish captain, who is deceived by his ensign (ancient) and his wife, Disdemona. In contrast to Shakespeare's play, the ensign's purpose is personal grievance rather than envy. In Cinthio's account, Disdemona is presented as a military man who succumbs to passion and wrath, rather than a noble and likable figure like Othello.

Shakespeare most likely drew directly on William Painter's translation of Cinthio's narrative. "The Palace of Pleasure" (1566) was a compilation of prose romances that included several stories adapted from Italian sources. Shakespeare adopted the fundamental narrative, characters, and ideas of Painter's version for "Othello."

"Othello" was most likely composed in the early 1600s and presented by Shakespeare's company, the King's Men, at the Globe Theatre. The play was eventually published in the First Folio in 1623. Shakespeare's skilled adaptation of source material, as well as his study of difficult psychological and racial issues, contributed to "Othello"'s success.

While Cinthio's story is considered the major source, Shakespeare may have been inspired by a variety of historical and literary sources, like as travelogues and descriptions of military commanders. Other plays and stories in circulation throughout the Elizabethan age dealt with themes such as jealousy, treachery, and racial strife.

It's worth noting that, while Cinthio's story supplied the foundation, Shakespeare developed it into a deep and nuanced examination of racial prejudice, envy, and manipulation. The characterizations, language, and thematic depth in "Othello" are unmistakably Shakespearean, demonstrating the playwright's creative ability in altering source material to meet the demands of his dramatic vision. In fact, "Othello" is one of Shakespeare's most original plots. All characters' names, as well as the main theme are genuine. (Taylor)

2.2.3. Summary of "Othello"

"Othello" is a tragedy by William Shakespeare that delves into themes of jealousy, treachery, and the deadly force of racism. The drama takes place in Venice and chronicles the life of Othello, a Moorish general in the Venetian army. Othello secretly marries Desdemona, a Venetian

noblewoman, causing envy and hatred in his ensign, Iago. Iago, motivated by personal gain and racial hate, manipulates those around him to create a web of deception.

Iago convinces Othello that Desdemona has been unfaithful to him with Cassio, another army commander. Iago fuels Othello's jealousy with insinuations, fabricated evidence, and deliberate falsehoods, ultimately leading to the honorable general's sad end. Othello becomes filled with mistrust and wrath, eventually falling to Iago's trickery. The drama delves into the ramifications of unrestrained jealousy and the harmful effects of racism on persons and relationships. It also explores the intricacies of human nature, trust, and the vulnerability of love in the face of deception. The tragedy has severe consequences, including treachery, murder, and the awareness of Othello's and others' fatal blunders.

Othello's character struggles with identity concerns, since his ethnicity distinguishes him in a largely white culture, and his journey becomes a profound examination of prejudice's deadly power. "Othello" is still one of Shakespeare's most powerful and enduring works, recognized for its psychological depth, tragic storyline, and study of universal themes.

2.2.4. Clash of Civilizations as the Main Theme in "Othello" Instead of Jealousy

Jealousy is the main theme of Cinthio's story which Shakespeare inherited. However, jealousy is not the main theme of Othello, even though most readers interpret it that way. For example, Othello tells Casio that just because this wife has interest in dance, company and music, he is not jealous because of this.

Main theme of this Shakespeare's play is, in fact, clash of civilizations.

"I personally think that Othello is Shakespeare's widest study into the forces of historical and social tension. The critics of this play have always misled themselves by believing that it is a play about sexual jealousy. Harold Bloom speaks on behalf of all his colleagues when he called Othello and Desdemona's marriage, "mis-alliance". White woman - black man, continents apart, had to end up in tragedy with or without Iago. As a result, what has been so far neglected by the main stream criticism is the very nucleus of the play, the Turk. Without Turks there will be no play. They are the cause of the two unions of the oppositions, Moor - Venice and Othello - Desdemona.

As threat to the values of the Christendom they are the subject of the Crusades. Othello is Shakespeare's only play which demonstrates directly the nature of the clash between the two civilizations of the Orient and the Occident. To understand this play one needs to understand the phenomenon of the Crusades, the "holy wars against the infidels". (...) The Saracens (Muslim conquerors of Jerusalem), the Moors (North African Muslims on the Western frontiers of Christendom) and the Turks (Central Asian Muslims on the Eastern borders of Christendom) posed a threat to the medieval Christian Europe and therefore had to be eliminated. The response to the call of the church was astonishing; it was a "mass migration", 60000 people set out to save the Christians in the holy land from the hands of the cannibals, savages and a race, in the Pope's words, "utterly alienated from God" (The Crusades, BBC, 1997). But what these Crusaders encountered in the East was a culture of unprecedented sophistication. The documentary produces evidences of research in nuclear physics, blood transfusion, music therapies etc. in the 11th century Baghdad and Damascus, at the time of Crusaders' invasion. Shocked and tortured with the feeling of inferiority, the Crusaders' confused mind described these infidels in a paradoxical phrase which is a comprehensive commentary on their dilemma of faith (the Pope could not be lying) and the truth (the infidels were far superior), "the Noble-savage". Documentary ends with a series of questions, recapitulating the aims and achievements of the Crusades:

1. it all began with a purpose to push Turks away from Constantinople; the city could never be recovered;
2. elimination of the infidels, who far from being eliminated learned to imitate Europe's intolerance;
3. Crusades introduced anti-Semitism as incurable disease, Crusade back home in Europe were carried out every time there was a call for a march on Jerusalem.

Throughout the history of the Crusades a small fraction of thinkers in Europe kept on questioning the legitimacy. The news of Crusaders' acts of "barbarism" and "cannibalism" were reported with great pride to the general masses, but the judicious found it hard to see heroism in religious fanaticism. The worst of all, Europe never acknowledged its cultural and spiritual inferiority; instead, to satisfy the wounded sense of pride, reasons were coined to see evil behind infidel's prosperity. Crusades initiated in Europe what critics call today "the Age of Egotism", an ever increasing sickness with no cure. Shakespeare's Othello features a Moor with full psychological

Oriental features and a European Iago, the age of egotism personified. Victor Kiernan Says: “Venice has been able to enlist the service of a great captain from far away, but unable to keep him because of corrosive poison of its own life.”

“Historical changes and social tension” is in fact another name for the phenomenon of the crusades. Iago is the product of the Crusader mentality. Kiernan in his *Eight Tragedies of Shakespeare*, cites M. Arnold, “Iago hates Othello because he is a Moor”, still more we may surmise because he resents being under a Moor. He has been called a “masterly social portrait of the poor white, the resentful inferior.” (Khan, 247-249)

But, if Othello does not kill because of jealousy, what is the crisis of this man? The turning point in Othello’s mind happens when Cassio accuses Desdemona of betraying him. In Act 3, Scene 3, Iago orchestrates a discussion between Cassio and Desdemona so that Othello might overhear it. Cassio, however, does not accuse Desdemona of treason. Instead, Iago utilizes subtle inferences and smart manipulation to persuade Othello that Cassio and Desdemona are having an affair.

However, even then, Othello is not concerned about the possible affair. On the contrary, Othello calls Cassio a dog and asks for visual proof. Cassio continues with his manipulations and finds visual proof— a handkerchief.

2.2.5. The Importance of the Handkerchief

The handkerchief in William Shakespeare's "Othello" is a major symbolic device that emphasizes the themes of love, betrayal, and manipulation.

The handkerchief is Othello's special gift to Desdemona. It is a white handkerchief embroidered with strawberries, and Othello explains that it has a long history— it was given to his mother Emilia by an Egyptian witch and had magical abilities that assure faithfulness. In fact, it is the only thing Othello has from his mother.

The handkerchief represents Desdemona's faithfulness and love for Othello. When Desdemona loses the handkerchief, Othello interprets it as evidence of her treachery. Iago dupes Othello into believing that the disappearance of the handkerchief is proof of Desdemona's unfaithfulness, claiming Cassio has it.

Iago uses the handkerchief to pursue his plan against Othello. He steals Desdemona's handkerchief and places it in Cassio's hands, giving the false impression that Desdemona and Cassio are having an affair. The handkerchief is a physical thing that inspires Othello's sense of betrayal and propels the tragic events of the play.

The handkerchief serves as a focal point in Othello's spiral into madness. Othello's intense fascination with the handkerchief represents his insecurities and psychological conflict. His unwillingness to trust Desdemona, as well as the importance he places on the handkerchief, emphasize Othello's tragic flaw: his susceptibility to manipulation and his lack of faith in the love he shares with her.

The handkerchief eventually plays an important part in the tragic outcome of the play. Othello's erroneous notion that the handkerchief proves Desdemona's betrayal leads to her death.

2.2.6. Desdemona's Death

Only when Othello sees visual proof of Desdemona's betrayal does he decide to take justice in his hand. He is very much aware of one thing: if he takes her to court, she will not be punished. Even though adultery was punishable by law at the time, Desdemona is a noble woman and he is an outsider.

His behaviour is another proof that Othello does not act like a jealous husband. If jealousy had taken over him, he would act more impulsively and he wouldn't have thought things in detail, the way he did.

It is important to note that Othello and Desdemona had not consummated their marriage since this was only the third night of their union. Therefore, when Othello comes to kill her, Desdemona assumes he visits her chambers to consummate the marriage. However, he starts acting strange and asks her to say her prayers. Here, Othello is extremely calm, which is a trait a jealous man could never show.

According to the traditional ideas, if a woman commits adultery once, she will continue doing so. That is why Othello decides to murder Desdemona; he wants to "save her soul".

To be exact he acts like a jurist and a judge and is announcing Desdemona her punishment as if she were a criminal. He never gives her a chance to explain herself, not because he was blinded by

jealousy but because he thought of all the potential questions he could ask her to be pointless. Othello was convinced that his wife would lie and deny her adultery. Before killing her, he does not shout nor does he insult her. On the contrary, he preserves his calmness and uses legal words as if the two of them were at court. There is no signs of revenge or aggression in his words or actions.

When Desdemona knows Othello intends to kill her, she reacts with innocence, uncertainty, and sadness. The last scene, in which Othello confronts Desdemona about her suspected adultery, is emotionally intense and heartbreaking. Desdemona's reactions indicate her feelings for Othello, her confusion about the false allegations, and her intense regret over the terrible turn of events.

After Othello thinks he killed Desdemona, he leaves, but Emilia, Iago's wife, and Desdemona's maid realizes Desdemona is actually still alive. But Desdemona does not accuse Othello of being the murdered which shows her unconditional love for him even in her last seconds and despite him killing her.

Nevertheless, Othello admits the murder. He is aware of his position of a great general and knows that the state will not punish him. That is why he decides to punish himself because he knows he is guilty. Before committing suicide, Othello kisses Desdemona on the forehead, which shows his undying love for her as well.

The love between Othello and Desdemona makes this story an ideal romance despite the tragic end. Their everlasting love is beyond death and it is in the essence of their personalities.

2.2.7. "Othello" as the Tragedy of All "The Others"

The classification of "Othello" as the tragedy of "The Others" alludes to the play's central topic of otherness or outsider position. The protagonist, Othello, is a Moor and an outsider in Venetian society. Throughout the play, his ethnic and cultural peculiarities distinguish him, and his status as "The Other" plays an important role in the tragedy that unfolds.

Othello is a Moor, a North African of Muslim heritage, and his race distinguishes him from Venice's primarily white and Christian culture. His ethnic difference causes prejudice and discrimination, and he is commonly referred to as "The Moor."

"Even now, now, very now, an old black ram
Is tupping your white ewe." (Act 1, Scene 1)

Othello's marriage to Desdemona, a white Venetian lady, emphasizes the concept of otherness. The interracial marriage is opposed and raises questions in society, adding to Othello's image as an outcast.

Desdemona refers to Othello as "The Moor" as she justifies her marriage to her father.

"My noble father,
I do perceive here a divided duty:
To you I am bound for life and education;
My life and education both do learn me
How to respect you; you are the lord of duty;
I am hitherto your daughter: but here's my husband,
And so much duty as my mother show'd
To you, preferring you before her father,
So much I challenge that I may profess
Due to the Moor my lord." (Act 1, Scene 1)

Desdemona's acceptance and affection for Othello against societal constraints adds to the concept of otherness. Nevertheless, she looks past Othello's ethnicity and values him for who he is, emphasizing the difference between her vision and society's prejudices.

The play's antagonist, Iago, takes advantage of Othello's outsider position to carry out his nasty designs. Iago exploits Othello's fears about his race, using racial stereotypes to drive his mistrust. In the first scene, Iago talks with Desdemona's father, Brabantio, about Othello's marriage to her. Iago uses the term while discussing Othello's marriage to Desdemona with Roderigo:

"I know my price, I am worth no worse a place:
But he; as loving his own pride and purposes,
Evades them, with a bombast circumstance
Horribly stuff'd with epithets of war;
And, in conclusion,
Nonsuits my mediators; for, 'Certes,' says he,

'I have already chose my officer.'
And what was he?
Forsooth, a great arithmetician,
One Michael Cassio, a Florentine,
A fellow almost damn'd in a fair wife;
That never set a squadron in the field,
Nor the division of a battle knows
More than a spinster; unless the bookish theoric,
Wherein the toged consuls can propose
As masterly as he: mere prattle, without practise,
Is all his soldiership.
But he, sir, had the election:
And I, of whom his eyes had seen the proof
At Rhodes, at Cyprus and on other grounds
Christian and heathen, must be be-lee'd and calm'd
By debtor and creditor: this counter-caster,
He, in good time, must his lieutenant be,
And I—God bless the mark!—his Moorship's ancient." (Act 1, Scene 3)

Despite his military successes and noble nature, Othello himself has emotions of uneasiness and self-doubt as "The Other." This internal struggle becomes a tragic factor when Othello falls victim to Iago's deceit and loses trust in his own merit.

When justifying his marriage to Desdemona in front of the Venetian senators, Othello himself brings up his race:

"Rude am I in my speech,
And little bless'd with the soft phrase of peace:
For since these arms of mine had seven years' pith,
Till now some nine moons wasted, they have used
Their dearest action in the tented field;
And little of this great world can I speak,
More than pertains to feats of broil and battle;

And therefore little shall I grace my cause
In speaking for myself. Yet, by your gracious patience,
I will a round unvarnish'd tale deliver
Of my whole course of love; what drugs, what charms,
What conjuration and what mighty magic,
For such proceeding I am charged withal,
I won his daughter." (Act 1, Scene 3)

Othello's terrible fate is inextricably related to his otherness. The racial discrimination he endures, along with Iago's deception, contributes to the tragedy of the play. The tragedy of "The Others" in "Othello" demonstrates how cultural biases, deception, and internalized anxieties may have disastrous effects. Othello's status as a cultural and racial outsider is critical to the tragedy's development, giving the play a dramatic investigation of identity, love, and the destructive consequences of discrimination.

2.2.8. "Othello" and Its Impact on Cinema

The play has been adapted into various films throughout the years, illustrating its continued appeal and the universal themes it explores.

Countless cinematic versions of "Othello" have been created, ranging from authentic representations to modern reinterpretations. The play's ageless themes of envy, treachery, and racial conflict have captivated directors and filmmakers alike.

Othello's character as a Moor allows a variety of casting options. The play's investigation of racial identity and discrimination makes it especially appropriate for adaptations addressing modern themes of race and prejudice.

Othello's ideas and characters have inspired filmmakers of all eras. The complexities of Othello's character and the sad tale provide enough opportunities for filmmakers to explore psychological depth and interpersonal interactions on screen.

Othello's influence extends beyond direct adaptations. Many films and television shows have been inspired by the play's themes of jealousy, duplicity, and disastrous consequences. Elements of Othello's narrative have been employed in contemporary storytelling across genres.

2.2.8.1. 1951 “Othello”

Orson Welles' 1951 film adaptation of Shakespeare's play "Othello" is regarded as one of the most remarkable.

Welles not only directed the picture, but also played the major role of Othello. His depiction of the Moor is praised for the passion and depth of emotion he gave to the role. Welles' Othello is both forceful and sad, effectively conveying the role's complexity.

Welles' adaption stands out for its unique and inventive filmmaking methods. The film was shot in a variety of places over several years, with budget constraints and rotating cast members posing significant problems. Despite these challenges, Welles was able to produce a visually stunning and dramatic production. (Davies and Wells, 57)

2.2.8.2. 1995 “Othello”

Another prominent adaptation is Oliver Parker's 1995 film, *Othello*, which stars Laurence Fishburne and Kenneth Branagh as Iago.

While the original Shakespearean language is used in the film, the setting has been updated to the 19th century in a European colonial environment. The protagonists are presented as military officials stationed at a colonial outpost. This version examines the characters' ethnic and social interactions in the backdrop of colonialism. Laurence Fishburne, an African American actor, was cast as Othello, adding a modern aspect to the topic of race and otherness.

This contemporary rendition of "Othello" provides a new perspective on the play by setting it in a different historical context while preserving the fundamental themes of jealousy, betrayal, and racial conflict. (Bennie)

2.2.9. “Othello” in India

"Othello" is culturally and artistically significant in India for various reasons. Vishal Bhardwaj's Shakespearean trilogy, which includes "Maqbool" (based on "Macbeth"), "Omkaara" (based on "Othello"), and "Haider" (based on "Hamlet"), was instrumental in exposing Shakespeare's works to Indian audiences. "Othello" (Omkaara) is an important part of this trilogy, and Bhardwaj's

adaptations have been hailed for their distinct interpretation and imaginative fusion of Shakespearean themes with Indian cultural elements. Shakespeare's plays, notably "Othello," have been performed on Indian theaters, adding to the country's rich theatrical legacy. The versatility of these plays allows for a variety of interpretations that resonate with local audiences. (Russel, 248)

2.2.9.1. 1760s Performance of "Othello"

The earliest documented performance of William Shakespeare's "Othello" in India occurred in the 1760s, during the time of British colonial authority. The East India Company, which had established itself in India, was instrumental in bringing European cultural forms, particularly theatre, to the country.

The staging of "Othello" in India is related with British theatrical activity in garrison cities where the East India Company was present. One of the earliest reported performances of "Othello" in India is credited to the Calcutta Theatre Company. The Calcutta Theatre Company, founded in the late 1750s, was among India's first theatrical groups. It was made up of amateur performers, many of whom were British East India Company personnel, who performed in temporary settings.

The introduction of English theatre, notably Shakespearean plays, to India was a sort of cultural exchange between the British colonial rulers and the locals. The concerts intended to delight the European population while also introducing British cultural standards.

"Othello" performances in India most likely included culturally appropriate changes. The performers, clothes, and scenery would have been chosen based on available resources and the need to captivate both European and Indian audiences. The first audience for English play, including "Othello," in India was most likely confined to the British colonial community and a few members of the local elite who were familiar with English cultural traditions.

Early performances of Shakespeare's plays in India paved the way for the growth of English theatre in the nation. However, these performances had a crucial role for the concept of "The Others" as well.

Othello was a British hero, but these plays showed that an Indian can act as a protagonist in an English play. Even though Othello is a Moor, he was played by white, British actors until then.

But, now, the director hired a real dark Othello which influenced the social dynamics of the time. British people in India, who were the major audience for the play, did not like the idea that a black man can kill a white girl. (Bhatia, 96-126)

2.2.9.2. “Omkara”

Vishal Bhardwaj directed the 2006 Indian murder drama film "Omkara". The film is a version of William Shakespeare's play "Othello" and part of Bhardwaj's Shakespearean trilogy, which also includes "Maqbool" (based on "Macbeth") and "Haider" (based on "Hamlet").

"Omkara" takes place in the rustic hinterlands of Uttar Pradesh, India, offering a rural and politically volatile setting for the story. The narrative of the film is quite similar to Shakespeare's "Othello," with political intrigue and power conflicts in the criminal underground.

"Omkara" received high appreciation for its great performances, successful translation of Shakespeare's play to an Indian milieu, and directing by Vishal Bhardwaj. The film's success boosted the director's reputation for his distinct approach to storytelling. "Omkara" is regarded as a successful and critically acclaimed rendition of "Othello" in the Indian film industry. It expertly adapts the themes of jealousy, treachery, and political ambition to a rural Indian milieu, making it an important addition to the universe of Shakespearean adaptations in Indian film.

Even though “Omkara” deals with the 21st century underworld, it still has numerous connection with the original “Othello”. It should be mentioned that India is among the places where racism functioned officially until recently which means it was completely legalized.

The name "Untouchables" originally referred to a group of people in India who were deemed beyond the established social structure, notably under the caste system. In India, the caste system has traditionally divided people into hierarchical social groups. At the bottom of this scale were groups known as "Untouchables" since it was believed that their touch or closeness would taint higher-caste people. However, the word is now considered disparaging, and the community prefers to be referred to as Dalits. Dalits experience prejudice and social marginalization because of their historical and social standing.

The film "Omkaara" tackles caste relations in India as part of a larger investigation of power, politics, and social issues. Omkara, played by Ajay Devgn, is a recognized and influential player in the local political scene. His character's caste and identity are essential to the story, impacting how he is seen by the community. Langda Tyagi, played by Saif Ali Khan, is resentful and jealous of Omkara. Caste issues add to the intricacies of their relationship, and Tyagi's manipulation is impacted by his sense of marginalization within the caste structure.

Omkara Shukla (played by Ajay Devgn) is a powerful and respected figure in the local political landscape, similar to Othello. He is a leader of a group involved in political activities and criminal enterprises. Langda Tyagi (Saif Ali Khan), Omkara's second-in-command, harbors anger and jealousy against him. Langda's frustrations are heightened when Omkara elevates Kesu Firangi (played by Vivek Oberoi) above him, causing a schism between them. Langda Tyagi, in a deceitful strategy reminiscent of Iago in "Othello," preys on Omkara's trust and vulnerabilities. He creates the appearance of an affair between Omkara's loving wife, Dolly Mishra (Kareena Kapoor), and Kesu Firangi. False allegations of adultery build a rift between Omkara and Dolly. As suspicion and paranoia grip Omkara, the protagonists' relationships deteriorate, resulting in a catastrophic series of events. The story delves into issues of love, envy, betrayal, and the negative effects of unrestrained ambition and manipulation. (Jain, 236-239)

2.2.10. Critics on "Othello"

Literary commentators have presented several readings and assessments of William Shakespeare's "Othello." The play is full of complex characters, topics, and dramatic tension, prompting a range of critical responses.

A.C. Bradley's essay, "Shakespearean Tragedy" underlines Othello's fatal defect as his easily manipulated disposition. He sees Othello as a noble figure whose demise stems from his sensitivity to Iago's guile. (Bradley, 20)

In "Racial Memory and Literary History," Stephen Greenblatt investigates the portrayal of racial memory in "Othello." He examines how the piece addresses cultural memory and racial prejudices. (Greenblatt, 54-56)

In his book "Shakespeare: The Invention of the Human" Harold Bloom claims that Shakespeare's characters, especially Othello, have depth and complexity that extends beyond their fictitious existence. He commended Othello's psychological complexities, notably the examination of jealousy, self-doubt, and the disastrous ramifications of manipulation. Bloom also emphasized the complexities of Iago, Othello's ensign and the play's adversary, who he considers one of Shakespeare's most intriguing villains. Bloom praised Shakespeare's portrayal of Iago's evil and devious nature, highlighting the character's capacity to take advantage of others' vulnerabilities. (Bloom, 432-475)

3. Conclusion

Exploring the plays "Othello" and "The Tempest" through the prism of postcolonial discourse reveals that both provide nuanced assessments of power, identity, and the intricate connections between colonizers and colonized. William Shakespeare, writing at a period of rapid colonial expansion, deals with the complex dynamics of power, cultural disputes, and the long-term effects of colonialism on persons and society. This research aims to dive into the postcolonial elements buried in these plays, giving light on topics like as race, Otherness, and the tangled webs of power that shape the characters' fate.

In "Othello," the racial identification of the protagonist, Othello, a Moor, is central. His status as an outsider in Venetian society leaves him vulnerable to Iago's manipulation, revealing the underlying racial biases of the time. The play acts as a microcosm of colonial experiences, demonstrating how Othello's incorporation into a mostly white culture makes him vulnerable to internalized prejudice and external exploitation. The sad story unfolds against a backdrop of cultural tensions, highlighting the disastrous effects of colonial structures.

Iago might be regarded as a metaphor for colonial forces abusing Othello's "otherness" for selfish advantage. The play's investigation of envy and treachery serves as a platform for investigating the negative impacts of colonialism on individual psyches and interpersonal relationships. "Othello" addresses the postcolonial issue of identity crisis, emphasizing the conflict between assimilation and the preservation of one's cultural history.

In "The Tempest," Shakespeare addresses colonial issues via the figure of Prospero, a European colonizer with magical powers over the island's inhabitants, notably Caliban and Ariel. The drama digs into the ethical implications of colonialism, posing concerns about power, subordination, and the colonizer's moral obligations. Prospero's manipulation of Ariel and Caliban reflects the power dynamics inherent in colonial relationships, stressing colonialism's degrading effects on the colonized.

Caliban, the island's indigenous resident, represents the Other, and his representation raises concerns about cultural appropriation and the imposition of European ideals on local civilizations. "The Tempest" might be seen as Shakespeare's meditation on the moral ramifications of

colonialism, as Prospero wrestles with the repercussions of his deeds and considers the humanity of those he subjugates.

"Othello" and "The Tempest" emerge as powerful postcolonial discourses that cross the historical and geographical boundaries of Shakespeare's own environment. These plays explore the psychological, cultural, and social consequences of colonial interactions, offering a comprehensive assessment of the intricacies inherent in the relationships between colonizers and colonized. By incorporating issues of race, identity, and power into the fabric of these stories, Shakespeare adds to the current debate about colonialism's persistent effects. These plays continue to engage with audiences by exploring these postcolonial themes, provoking thought on the complex interaction of power, humanity, and the long-term consequences of colonial history.

3.1. Meta Narrative and Mini Narrative

Postcolonial critics frequently reject meta-narratives in literature, for a variety of theoretical grounds. "Postmodernism criticises and disbelieves in metanarratives and focuses on mini/local narratives or petit recits." (Mambrol)

Postcolonial critics stress the need of recognizing multiple viewpoints and voices that have traditionally been ignored or suppressed by dominant meta-narratives. They believe that overarching narratives frequently reflect conquerors' perspectives, ignoring the experiences, cultures, and histories of the colonized. Meta-narratives are frequently Eurocentric, indicating a Western-centric viewpoint. According to postcolonial critics, such narratives foster cultural and intellectual imperialism by focusing on European experiences and interpretations while neglecting or marginalizing non-Western viewpoints.

Meta-narratives tend to oversimplify and homogenize colonized people's identities, lumping them into broad groups or stereotypes. Postcolonial critics highlight the need of acknowledging the richness and diversity of identities within postcolonial nations. Meta-narratives frequently convey a certain historical viewpoint, which may justify or romanticize colonial activities. Postcolonial critics work to criticize and deconstruct these myths, calling for a more nuanced view of history that incorporates the voices of the colonized.

Postcolonial critics seek to decolonize knowledge by challenging accepted norms and questioning the authority of dominant discourses. This approach includes rejecting meta-narratives and removing mechanisms that have fostered colonial ideology. Postcolonial critique aims to elevate underrepresented voices and promote alternative narratives. By opposing meta-narratives, critics attempt to provide room for other tales and views, resulting in a more inclusive and representative literary world. Postcolonial critics argue that meta-narratives in literature reinforce colonial ideology, marginalize non-Western viewpoints, and oversimplify complicated reality. By criticizing and deconstructing meta-narratives, postcolonial critics hope to foster a more inclusive and fair depiction of varied perspectives in literary discourse.

For the first time, post-Colonial authors and critics from South Asia, West Africa, North America, and South America in the 20th century offered a mini and meta-narrative interpretation of “The Tempest” and “Othello”. For example, in “The Tempest”, they suggested that the meta-narrative was the main plot of the play, while the mini-narrative is Caliban’s story.

Césaire's play "A Tempest" is a postcolonial reinterpretation of Shakespeare's original drama. He questions and subverts the colonial elements in "The Tempest," providing a counter-narrative that criticizes colonialism's repressive characteristics. Césaire's adaption challenges the Eurocentric meta-narratives rooted in colonial discourse, delving into topics of race, power, and resistance.

While Edward Said's essay "Culture and Imperialism" does not expressly address "Othello," he is well-known for his significant postcolonial critique. Said argues how literature may be used for imperialism, emphasizing the significance of investigating the cultural context in which masterpieces such as "Othello" were created. Said's work urges readers to analyze and dismantle the Eurocentric meta-narratives that may be found in colonial and imperial literature. (Said, 52-54) He claims that there was “always some type of resistance” when the West tried to impose its metanarratives and the attendant power structures, and these resistances, which were articulated in military and cultural terms, culminated in decolonization movements across the Oriental globe. (Said, 12)

3.2. Shakespeare's Post-Colonial Discourse's Applicability In The Modern World

Shakespeare's postcolonial discourse, as shown in plays such as "Othello" and "The Tempest," remains relevant and applicable in the present world, addressing long-standing concerns such as power relations, identity, and cultural disputes.

The legacy of colonialism continues to impact current global power systems. Shakespeare's "The Tempest" explores the misuse of power in the context of colonization, which connects with present issues of neocolonialism, economic imperialism, and geopolitical power imbalance.

The racial issues of "Othello" remain pertinent in modern discussions about racism. The play's investigation of racial preconceptions, stereotypes, and their influence on human lives resonates with conversations about systematic racism, social justice, and the Black Lives Matter movement.

The idea of "otherness," which is crucial to postcolonial discourse, remains relevant today. In a globalized society, questions about identity, cultural hybridity, and the influence of dominant cultures on disadvantaged cultures remain. This is obvious in discussions about immigration, diversity, and the battle for acknowledgment of multiple identities.

The racial issues of "Othello" remain pertinent in modern discussions about racism. The play's investigation of racial preconceptions, stereotypes, and their influence on human lives resonates with conversations about systematic racism, social justice, and the Black Lives Matter movement.

Shakespeare's works have inspired postcolonial literature and thought, sparking debates on resistance, subaltern voices, and the difficulties of colonial encounters. Contemporary authors and theorists use Shakespearean motifs to evaluate current power relations and cultural exchanges.

Shakespeare's examination of cultural contacts and hybrid identities in a postcolonial environment predicts current concerns about globalization. The fusion of cultures, languages, and traditions shown in his plays reflects the problems and opportunities given by a globalized society.

"The Tempest" also provides insight into environmental justice concerns. Prospero's exploitation of the island's resources echoes contemporary worries about ecological imperialism, climate change, and the influence of globalization on sensitive ecosystems. Both plays explore ethical issues surrounding colonial activities.

Human rights, powerful nations' ethical obligations, and the treatment of underprivileged groups are all recurring themes in modern discussions about global justice, humanitarian interventions, and international relations.

Modern adaptations of Shakespeare's plays, placed in a variety of cultural and historical situations, demonstrate the ongoing relevance of his ideas. These adaptations investigate postcolonial concerns within unique geographical, social, and cultural contexts.

Even though Shakespeare's works are still being studied and performed across the world, there is still much room for educational research and creative reinvention. Contemporary artists, researchers, and educators still use the plays to discuss current social themes and this thesis should encourage them to continue doing so.

Shakespeare's post-colonial rhetoric is still relevant in the present world because it provides a timeless investigation of power, identity, and the implications of cultural interactions. The universality of these themes means that Shakespeare's ideas will continue to drive debates about current difficulties and complexity in our linked and varied world.

References

Primary Sources:

- Bhatia, Nandi. “‘Shakespeare’ and the codes of Empire in India.” *Alif: Journal of Comparative Poetics*, no. 18, 1998, pp. 96–126
- Bloom, Harold. *Shakespeare: The Invention of the Human*. Fourth Estate, 2010.
- Burton, Jonathan, and Ania Loomba. *Race in Early Modern England: A Documentary Companion*. Palgrave Macmillan, 2007.
- Césaire, Aimé, et al. *A Tempest: Based on Shakespeare’s the Tempest, Adaptation for a Black Theatre*. TCG Translations, 2018.
- Chambers, E. K. *William Shakespeare: A Study of Facts and Problems*. Vol. 1, Clarendon Press, 1988.
- Dimitrijevska-Jankulovska, Anita, and Milica Denkovska. “Postcolonial ‘otherness.’” *SCIENCE International Journal*, vol. 2, no. 1, 16 Mar. 2023, pp. 47–50
- Fryer, Peter. *Aspects of British Black History*. Index Books, 2007.
- Garber, Marjorie B. *Shakespeare after All*. Anchor Books, 2014.
- Khan, Shahab Yar. “The Orient and the Occident in Shakespearean Drama.” *PISMO Journal for Linguistics and Literary Studies Zeitschrift Für Sprach- Und Literaturwissenschaft*, 2006, pp. 244–252.
- Kott, Jan. *Shakespeare, Our Contemporary*. Methuen, 1964.
- Said, Edward W. *Culture and Imperialism*. Vintage Digital, 2014.
- Shakespeare, William. *The Tempest*. Edited by Frank Kermode, T. Nelson & Sons, 1998.
- Shakespeare, William. *Othello*. Edited by Julien Choy and Crystal Chan, Nobi Nobi!, 2023.

Secondary Sources:

- Bennie, Lawrence. "The Moor of Hollywood: An Analysis of Oliver Parker's Othello." *Medium*, Medium, 25 Apr. 2021, lbennie.medium.com/the-moor-of-hollywood-an-analysis-of-oliver-parkers-othello-6ae555dec6ef.
- Bradley, A. C. "The substance of Shakespearean tragedy." *Shakespearean Tragedy*, 2007, pp. 1–26, https://doi.org/10.1007/978-1-137-09253-3_1.
- Davies, Anthony, and Stanley Wells. *Shakespeare and the Moving Image: The Plays on Film and Television*. Cambridge University Press, 1994.
- Defoe, Daniel. *Robinson Crusoe*. Edited by Ed Franck and Tom Schamp, Wolters-Noordhoff, 2000.
- Edelman, Charles, ed. *The Stukeley Plays: The Battle of Alcazar by George Peele, The Famous History of the Life and Death of Captain Thomas Stukeley*. Manchester, Manchester University Press, 2005.
- Frye, Northrop. *A Natural Perspective: The Development of Shakespearean Comedy and Romance*. Columbia Univ. Press, 1967.
- Greenblatt, Stephen. "Racial memory and literary history." *Publications of the Modern Language Association of America*, vol. 116, no. 1, Jan. 2001, pp. 48–63, <https://doi.org/10.1632/s0030812900105024>.
- Greenblatt, Stephen. *Will in the World: How Shakespeare Became Shakespeare*. The Bodley Head, 2016.
- Jackson, Russell. *The Cambridge Companion to Shakespeare on Screen*. Cambridge University Press, 2020.
- Jain, Manju. *Narratives of Indian Cinema*. Primus Books, 2009.
- Kermode, Frank. *Shakespeare's Language*. Penguin Books, 2009.
- Mambrol, Nasrullah. "The Postmodern as 'The Incredulity towards Metanarratives.'" *Literary Theory and Criticism*, 11 Nov. 2021, literariness.org/2016/04/03/the-postmodern-as-the-incredulity-towards-metanarratives/.
- Mohammadi, Amirmohammad. "The Tempest from Colonial and Postcolonial Lens." *International Review of Humanities Studies*, vol. 6, no. 2, 28 July 2021, pp. 860–871, <https://doi.org/10.7454/irhs.v6i2.359>.
- Montaigne, Michel De, et al. *Twenty-Nine Essays*. The Franklin Library, 1982.

- Muir, Kenneth. *The Sources of Shakespeare's Plays*. Routledge, 2005.
- *Racism | English Meaning - Cambridge Dictionary*, dictionary.cambridge.org/dictionary/english/racism. Accessed 17 Dec. 2023.
- *Racism Definition & Meaning. Merriam-Webster*, Merriam-Webster, www.merriam-webster.com/dictionary/racism. Accessed 17 Dec. 2023.
- *Racism Noun - Definition, Pictures, Pronunciation and Usage Notes ..., Oxford Learner's Dictionary*, www.oxfordlearnersdictionaries.com/definition/english/racism. Accessed 17 Dec. 2023.
- Ribner, Irving "Marlowe and Shakespeare". *Shakespeare Quarterly*. 15 (2): 41–53., 1964. doi:10.2307/2867874. JSTOR 2867874.
- Rosenthal, Daniel, and Julie Taymor. *100 Shakespeare Films*. BFI, 2007.
- Skura, Meredith Anne. "Discourse and the individual: The case of colonialism in *the tempest*." *Shakespeare Quarterly*, vol. 40, no. 1, 1989, pp. 42–69, <https://doi.org/10.2307/2870753>.
- Smith, Emma. *This Is Shakespeare How to Read the World's Greatest Playwright*. Pelican, an Imprint of Penguin Books, 2020.
- Taylor, John Edward. *The Moor of Venice, Cinthio's Tale and Shakspeare's Tragedy*. Kessinger Publishing, 2012.
- "The Tempest." *IMDb*, IMDb.com, 7 Jan. 2011, www.imdb.com/title/tt1274300/.
- Thomas, Martin, and Andrew Thompson. "Empire and globalisation: From 'high imperialism' to decolonisation." *The International History Review*, vol. 36, no. 1, 2013, pp. 142–170, <https://doi.org/10.1080/07075332.2013.828643>.
- Topolski, Anya. "Antisemitism and islamophobia in Europe: A shared Story? Whites, jews, and US: Towards a politics of Revolutionary love." *Critical Philosophy of Race*, vol. 6, no. 2, 2018, pp. 280–286, <https://doi.org/10.5325/critphilrace.6.2.0280>.
- Wright, Louis B., editor. *A Voyage to Virginia in 1609: Two Narratives: Strachey's "True Reportory" and Jourdain's Discovery of the Bermudas*. 2nd ed., University of Virginia Press, 2013. *JSTOR*, <http://www.jstor.org/stable/j.ctt7zwcz>