



**Treatment of Othello as a Converted Christian having Muslim Background in
Shakespeare's *Othello*: A Critical Discourse Analysis**

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Abstract:

The paper endeavors to investigate ins-and-outs of the character, Othello considering the perspectives of two religious beliefs Islam and Christianity Shakespeare showed in *Othello*. The objectives of the study are to represent the condition of the people of other religions except Christianity in 16th century England and to explore the problems specially the converted Christians having Muslim background faced. The research is conducted considering qualitative approach and the data were collected from both primary and secondary sources. The paper found that Shakespeare and his contemporary writers treated Converted Christians having Muslim Background as outsiders, infidels, lustful, violent people and barbarian. The character, Othello is the example of that ideology. At the same time, the Muslims were regarded as a great threat to Europe, particularly after the expanses of Ottoman Empire.

Keywords: Muslim, Christian, Outsiders, Infidels, Lustful, Violent, Barbarian and CDA

Introduction:

Shakespeare and his contemporary writers treated Muslims as outsiders, infidels, lustful, violent people and barbarian. At the same time, the Muslims were regarded as a great threat to Europe, particularly after the expanses of Ottoman Empire. Starting with the outlet lines of the play, Othello stays at a distance from a whole lot of the action that worries and impacts him. Roderigo and Iago refer ambiguously to a "he" or "him" for an awful lot of the first scene. Once they start to specify whom they are speaking approximately, in particular once they stand underneath Brabantio's window, they accomplish that with racial epithets, no longer names. Those consist of "the Moor" (I.i.57), "the thick-lips" (I.i.sixty six), "an antique black ram" (I.i.88), and "a Barbary horse" (I.i.113). Although Othello seems at the start of the second one scene, we do not listen his call until nicely into Act I, scene iii (I.iii.forty eight). Later, Othello's could be the closing of the three ships to arrive at Cyprus in Act II, scene i; Othello will stand aside at the same time as Cassio and Iago supposedly talk Desdemona in Act IV, scene i; and Othello will expect that Cassio is lifeless without being gift whilst the fight takes vicinity in Act V, scene i. Othello's reputation as an outsider may be the reason he's such smooth prey for Iago.

Although Othello is a cultural and racial outsider in Venice, his ability as a soldier and chief is although valuable and vital to the kingdom, and he's a vital part of Venetian civic society. he is in super demand by way of the duke and senate, as evidenced by means of Cassio's comment that the senate "dispatched approximately 3 several quests" to search for Othello (I.ii.46). The

Venetian government trusts Othello sufficient to place him in full martial and political command of Cyprus; certainly, in his demise speech, Othello reminds the Venetians of the “carrier” he has completed their state (V.ii.348). Folks that do not forget Othello their social and civic peer, such as Desdemona and Brabantio, although seem attracted to him due to his distinctive characteristics. Othello admits as tons while he tells the duke approximately his friendship with Brabantio. He says, “[Desdemona’s] father cherished me, oft invited me, / still questioned me the tale of my existence / From 12 months to yr” (I.iii.127–129). -Othello is likewise capable of captivate his friends with his speech. The duke’s reply to Othello’s speech approximately how he wooed Desdemona with his tales of journey is: “I assume this story might win my daughter too” (I.iii.a hundred and seventy).

Othello sometimes makes a point of imparting himself as an interloper, whether due to the fact he recognizes his uncommon appeal or due to the fact he's self-conscious of and defensive approximately his difference from different Venetians. For instance, despite his apparent eloquence in Act I, scene iii, he protests, “impolite am I in my speech, / and little blessed with the gentle word of peace” (I.iii.eighty one–eighty two). Whilst Othello is by no means impolite in his speech, he does allow his eloquence to suffer as he is put below growing stress by way of Iago’s plots. Within the final moments of the play, Othello regains his composure and, yet again, seduces each his onstage and offstage audiences along with his phrases. The speech that precedes his suicide is a story that would woo nearly absolutely everyone. It’s far the tension between Othello’s victimization on the hands of a foreign culture and his personal willingness to torment himself that makes him a tragic figure as opposed to without a doubt Iago’s ridiculous puppet.

The concept of Islamic extremism created by western is not the new concept of 21st century Western people rather it stated from a long back. William Shakespeare makes reference to the hazard of Turkish invasion and unfolds of Islam in almost 1/2 of his dramas of the late sixteenth and early 17th centuries. The use of terms like “infidels” (King Richard III), “Mahomet” (King Henry VI—component One), and “Turks” (in Hamlet, Othello, and many others.) reminded Elizabethan audiences of the Ottoman advance into Europe with the purpose of conquest and conversion. In Shakespeare’s tragedy Othello, the hero, a Christian converted from Islam, murders his spouse after being tricked into believing she has devoted adultery. Finally getting to know of her innocence, he then kills himself to pay for his crook act. Critics of the play have devised a number of theories approximately Othello’s person and conduct. However, I believe Shakespeare well-known shows the catch 22 situation of a Moorish husband divided among his dueling Muslim and Christian identities.

In numerous performs, Shakespeare functions a non-Caucasian character who, notwithstanding villainous conduct ensuing in shame or punishment, manages to attract our sympathy in conjunction with our condemnation. Aaron the Moor, Shylock the Jew, Caliban, and Othello offend visitors’ ethical and prison sensibilities. But, Shakespeare attracts our attention to those characters’ humanity, emphasizing some features that lead them to eerily similar to us. Their divided nature mirrors contradictions in ours. We see this in Othello’s agonizing attempts to ignore Iago’s accusations of Desdemona as well as his final repentance for her homicide. This text wills recognition on Shakespeare’s improvement of Othello’s hybrid Muslim-Christian identity that ultimately results in his downfall. considering during various approaches wherein latest critical discussions of Islam in Othello inside the past decade and a half of have enriched our understanding of Shakespeare’s tragedy, this newsletter will searching for to participate in these discussions even as it offers its own contribution to how Islam is dealt with in Othello. The information utilized in this newsletter isn't always intended to deliver an authoritative purview of

Islam or its scriptures and interpretations. Instead, it gives introductory contexts from a lay perspective as attention for capability affects on William Shakespeare's creation of his person Othello, spotting throughout that Shakespeare neither directly mentions Regulations within the play nor demonstrates recognition of the diverse complicated manifestations of Regulations inside Islamic subculture.

Sixteenth- and 17th-century journey reports, commercial enterprise exchanges, and harem testimonies, along with several encounters between Japanese and western cultures, reputedly encouraged Shakespeare's remedy of this theme of dueling identities. A developing frame of modern research exhibits new insights into Elizabethan understanding of Islamic culture and its effect on stage drama. However changed into Shakespeare familiar with the concept of the Qur'an-based Regulations, a code of conduct and honor principles governing family members of the family and social contexts? if so, how did his knowledge effect the development of Othello's man or woman? Othello the Moor is a naval preferred who, seemingly converted to Christianity as a young people (possibly with the aid of force), alternates between Christian and Muslim identities while faced with the aid of allegations of adultery against his bride, Desdemona. Othello's wounded ego and his attraction to justice in murdering Desdemona will become evident in his wavering among Christian identity as a husband emotionally struggling with the notion that his wife has been untrue and Muslim beliefs annoying justice to reestablish honor.

Othello's transferring identity may be considered in the large framework of personal identity inside the theater throughout Shakespeare's time. although racial stereotypes played a role in Elizabethan perceptions of non-ecu beliefs and values, Peter Berek increases the query of the fluidity of social and spiritual identification on the Elizabethan level: "The theater of the 1590s was obsessed by the possibilities that identity might be willed or chosen and social position achieved by way of deeds, not beginning" (Berek 1998, p. 130). Performs like Tamburlaine, Richard III, and Shakespeare's tetralogy beginning with Richard II and finishing with Henry V underscore this subject matter. Marranos, or Iberian Jews transformed to Christianity, are practicable representations of the perception that identity is not solid and can be created with the aid of people themselves, an idea that has stood the test of time. Othello is a high instance of shifting identities: He become probably born Muslim, kidnapped into slavery, and transformed to Christianity; he subsequently has become a Venetian standard who secretly married into Venice's ruling magnificence and led a army excursion to Cyprus. In the course of the play, questions subtly stand up as to whether he's Christian or Muslim, Venetian or Moor, honorable or criminal. This duality serves because the locus of his (dis)orientation and resulting movements. Conversion, forced or no longer, represents the holistic transition from one non secular or country wide identity to some other, and in the English theater this transition regularly manifested in romantic and erotic matters. Jane Hwang Degenhardt notes in *Islamic Conversion and Christian Resistance* at the early modern degree that non secular conversion become supplied at the stage in sexual in addition to bodily phrases (Degenhardt 2010). In Othello, the name of the game marriage of Othello and Desdemona bureaucracy the crux of the battle representing the threatened union of East and West with the advance of the Ottoman Empire into Europe. As a convert from Islam to Christianity, Othello's divided nature confronts first his wife and then he as he struggles with his non secular identification in reaction to his wife's alleged infidelity.

Marital war lies on the middle of Othello's plot and invites scrutiny of Othello and Desdemona's sexual courting as well as their religious beliefs. Because the wedding is never truly consummated, the tried union between East and West actually embodied within the union of

Othello and Desdemona is doomed to failure, representing historical fact in addition to Othello's insecurities. Indeed, Othello's identity is questioned from the start of the play. Daniel Boyarin argues that "the open mystery at the coronary heart of Othello is the secret of Islam in Europe . . . the Moors were ruling much of 'Christian' Europe for hundreds of years" (Boyarin 2011, pp. 254, 256). Within the play, Othello's marriage to Desdemona is challenged by using Brabantio and the Venetian Senate, his naval command is criticized by way of Iago who envies Cassio's promotion, and soon Othello's navy management in Cyprus could be rescinded. The individual that Othello appears to be in Venice transitions all through his short tenure in Cyprus to grow to be a person that colleagues and pals scarcely apprehend. Hence, his identity shift is witnessed through many that are not able to provide an explanation for it.

In spite of the demanding situations to his legitimacy that Othello receives from the play's earliest scenes, Othello affirms his Christian identification in leading a naval force towards the Ottomans and in using the plural pronoun "we" to designate Christians in threat of "turning Turk." Jonathan Bate describes Othello's Christian identity from the play's starting: To the play's authentic target audience, one of the most putting things approximately determine of Othello might have been that he is a devoted Christian. The "floor" of the play is laid out in the first scene, when Iago trumpets his very own army virtues: "and I—of whom his eyes have seen the evidence/At Rhodes, at Cyprus, and on other grounds/Christened and heathen" [1.1.28–30]. These lines give an instantaneous experience of disagreement among Christian and heathen dominions, with Rhodes and Cyprus as strain points. Startlingly, though, the Moor is preventing for the Christians, now not the heathen. Again, take into account Othello's reaction to the drunken brawl in Cyprus: "Are we turned Turks, and to ourselves do this/Which heaven hath forbid the Ottomites?/For Christian shame, placed by this barbarous brawl" [2.3.170–71]. Such Christian language in the mouth of a Moor, a Muslim, is inherently a paradox. It indicates that Othello might have been assumed to be a convert. The "baptism" that Iago says he'll reason Othello to renounce [2.3.343] might have taken region not at birth however at conversion. The action of the play reconverts Othello from Christianity, thru the machinations of Iago (Bate 2001). Iago's adverse rhetoric elicits Othello's bodily and emotional afflictions to harm Othello's fragile Christian identity and to promote a sufferer mentality. As Othello's physical health is impacted with the aid of epileptic seizures, his intellectual health is assaulted by Iago's torment about Desdemona's alleged adultery. Ignoring each Muslim and Christian injunction to be searching for non secular counsel in subjects requiring sober judgment, Othello rather follows his personal faulty purpose till he's overtaken with the aid of passion.

Objectives of the Study:

The ultimate objective of the study is to demonstrate the ins-and-outs of the character, Othello considering the perspectives of two religious beliefs Islam and Christianity Shakespeare showed in *Othello*. The other specific objectives are:

1. To represent the condition of the people of other religions except Christianity in 16th century England
2. To explore the problems specially the converted Christians having Muslim background faced
3. To examine the ways of treatment of Converted Christians having Muslim Background as outsiders, infidels, lustful, violent, barbarian and threat to Europe.

Research Questions:

Based on the background of the research, the research question can be formulated as follows:

1. How was the character, Othello treated considering the perspectives of two religious beliefs Islam and Christianity in Shakespeare's *Othello*?
2. What are the problems specially the converted Christians having Muslim background faced in 16th century England?
3. How were the ways of treatment of Converted Christians having Muslim Background as outsiders, infidels, lustful, violent, barbarian and threat to Europe?

Research Methodology:

The research is conducted considering qualitative approach specially CDA (Critical Discourse Analysis). CDA is a special approach in discourse analysis which focuses on the discursive conditions, components and consequences of power (Van Dijk, 1995, p. 24). CDA is an application theory concerned with common social problems. The materials are taken from both primary and secondary sources. The primary source of information is *Othello* written by William Shakespeare. The secondary sources of information are Shakespeare's writings, relevant websites, books, research articles etc. For better ideas of the research, the researcher studied some of the research papers prepared by the teachers and the students of literature of different universities from home and abroad. Other various theories of critical discourse evaluation may be implemented to expose the social and verbal interactions stated in the drama.

Discussion and Findings:

Othello is a mixture of greatness and weakness, in his personal phrases "an honorable assassin" (V.2, 295). He's a popular in the Venetian defense forces, and, although a foreigner from Africa, he has received this publish through excellence in the area of warfare. He has courage, intelligence, the ability of command, and the honor of his troops. Beneath stress, he makes an inspiring speech. While the colony of Cyprus is threatened by means of the enemy, the Duke and Senate flip to "valiant" Othello to steer the defense. After a few years on campaign, Othello has come to stay in Venice, a few of the sophisticated humans of the town. Senator Brabantio has invited him to his domestic, and this is a revelation to the soldier. He's dazzled by means of the relaxed life, the learned communication, the civilization. He appoints a pupil of army information, Cassio, to be his lieutenant. All of sudden he sees opportunities for himself to which he had never earlier than aspired.

Othello is an intruder who's shrewd and confident in navy subjects however socially insecure. He leads an extreme life, swinging among triumph and dread. He is different from the ones round him, due to his origins and his life records; however he shares their religion, values, and patriotism to Venice. Extra importantly, he is visibly distinct due to the shade of his skin, so he lives continuously among, however separated from, other human beings. On every occasion they take a look at his black face, but remarkable a trendy he is, he knows the others are questioning "yes, however he isn't honestly one of us." Shakespeare offers this fact inside the talk and additionally in the staging of the play: Othello's is a black face among a sea of white faces, and he is continuously referred to as "The Moor," a consultant African, whilst others cross via their personal names and are visible as impartial people. While other characters name him "black," they talk to his face however also to the concept of color symbolism in Elizabethan morality: White is honor, black is wickedness; white is innocence, black is guilt.

Othello tells his life tale to Desdemona, and he or she sees him thru his phrases. The lifestyles of early separation from domestic and own family, observed by means of risk and adventure, is possibly the lifestyles tale of hundreds of fellows down the ages who grow to be squaddies of

fortune and who come to be as corpses in ditches at an early age, unwept, unpaid, and unrecorded. Othello's success isn't always so much that he survived this unpromising life, however that he survived it in any such spectacularly a hit way, finishing up one of the maximum powerful men within the Venetian defense forces. On the field of conflict Othello is skilled and successful; in the drawing room he's reluctant till Desdemona takes the lead and encourages him to inform his life tale. It is Desdemona, in addition to Othello, who turns the name of the game marriage right into a social success along with her skillfully worded protection. Othello feels that his marriage is at the pinnacle of his existence: "If it had been now to die, now to be maximum satisfied, for I worry / My soul hath her content material so absolute, / That not some other consolation, like to this / Succeeds in unknown destiny" (II.1, a hundred ninety-194). He's effective in warfare and in love, the hero at his best second. Such triumph, in a tragedy, can't ultimate.

Othello is aware about the precarious nature of achievement and happiness. "however I do love thee, and when i love thee no longer, / Chaos is come once more" (III.three, ninety one-93). These are the phrases of a person who is aware of chaos and believes him to have been rescued from it by way of love. Love for Othello places order, peace, and happiness into his mental global, which might otherwise lapse again into chaos. He has grown up in exile, slavery, chance, and despair, now, as a professional soldier, he lives among chaos at the battlefield, and however he need now not have it in his inner being, because he has love. Chaos is the old idea of Hell, where the whole thing is dreadful anguish, and Desdemona is the angel who has rescued Othello along with her love. When faced with the prospect of dealing with love and marriage, Othello's inexperience undermines his self belief. Iago unearths it easy to force Othello to jealousy and think that Desdemona loves some other man due to the fact he already feels that her love for him is too properly to be real. Othello sees Cassio as the man most Venetian women in Desdemona's role would really like to marry and, consequently, as the man she would flip to if she ceased to love her husband. In a manner, he's looking forward to the dream to return to an end, for Desdemona to determine that she has made a mistake in marrying him.

Othello's insecurities are so close to the floor that a few phrases of trace and innuendo from Iago can tear the confident outdoors and expose his fears, goals, and tendency to violence. Othello cannot stand uncertainty; it drives him to wreck his sanity. However, as soon as he makes a decision, he's once more the military guy, decisive in action. Iago has most effective to push Othello to the notion that he has been betrayed, and Othello does the rest, judging, condemning, and executing Desdemona. Destiny is merciless to Othello, just like the merciless destiny of historic Greek tragedies. Just like the Greek heroes, Othello can confront this destiny handiest with the quality of his humanity. In his final speeches, Othello brings once more a flash of his former greatness: his army glory, his loyalty to Venice, the intensity of his love, and his terrible recognition that, with the aid of killing Desdemona, he has destroyed the high-quality in himself. No guy has full managed over his lifestyles, but a man can decide himself and carry out the execution and die together with his love.

The spirit of the Renaissance inherited from the sector of Islam, sparked with hope and confidence. Buying and selling with new countries become followed by using a flowering of the arts: literature, tune and drama (Abdullah, 2002:4). The Arabs as Syed M. Ahsan referred to that they kept the higher intellectual lifestyles and the study of science alive, in a time when the Christian west changed into fighting hopelessly with barbarism. The Arabs based a link between the ancient subculture and present day civilization (Ahsan, 1969:60). Muslims had been recognized by the two phrases "Turk" and "Moor" within the Elizabethan texts. The Moor for an

instance described those with black pores and skin and linked with any other skin colour. It categorized as Black Moor, Tawny Moors, and White Moors (Sanders.2003: eleven). There has been a connection among the geographical origins and beliefs. The Moor could be African, Ethiopian, or Indian, who became both black and Muslim." The word 'Moor' was commonly used to refer to Muslims in fashionable whether they came from Africa or Asia". (Barthelemy, 1977: three)

Moors in all their types as white, brown, black or Negroes, have been visualized with negative qualities as being merciless, greedy, inferior, impulsive, competitive, pagan and devilish. On the equal time, they'd some superb ones as being bold, robust, difficult-operating or passionate (Elaskary, 2008: nine). on the Elizabethan length, the dramatists' writings based on 4 sources that handled the Orient : history books, the returning opponents who fought the Muslim on the Medieval age , the traders and tourists who traveled to the Orient, the narrative debts of captives people who had been captured by means of Moorish and Turkish pirates inside the sixteenth and 17th centuries. The Moors have been depicted within the equal way as the Turks within the Elizabethan drama, "the handiest visible differences changed into that they have been barely extra despicable than the Turks "(Ahsan, 1969:4) In Renaissance English performs, the Turks' characters have been represented greater than some other united states of the East. It turned into apparent; due to the fact the Turks were the only kingdom which had threatened the peace of Europe at that point. In order, the drama represented them as treacherous, barbarous, lustful, and devils (Ibid: 32). The Elizabethan hated the Turks and the religion of the Turks .The English people noticed Islam as a chance to their faith, and that they have been frightened by way of Islamic converting .The Muslims were called via ethic names with religious connotation. Otherwise, Muslims' scientific inquires and cultural contributions did no longer point out in Medieval and Renaissance writings.

Literature is the reflection of societies and their cultural progress. Drama, as an instance deals with many problems, topics, ideological and cultural views. Muslim people and Islam as any race and faith have a high-quality impact on Elizabethan drama and its play writhers the photo of Islam and Muslims became now not virtually depicted, and overloaded with the aid of one-of-a-kind interpretations. The Elizabethan technology inherited its perspective attitudes in the direction of Islam and its Prophet from the center ages. Elie Salem said that Elizabethan" writings on Islam contemplated more the spirit of center a long time than that of Renaissance". (1965: forty three) these attitudes or ideas have been simply depended either on the lack of expertise of Islam and its fact or the distorted records. The age of prophet Muhammad taken into consideration as "one in all slavery, robbery, robbery, conceit "(Ibid:45) and Muslim worshiped him as an "idol". The hostility in opposition to Islam appeared within the writing of fellows of letters and theologians as

Byron Smith mentioned that the story of Muhammad as it's far offered in English literature has its beginning within the middle a long time. it is the record of sluggish emergence of historic determine from the thick mist of ugly and fantastic legend, which continued, unchanged or best barely changed, into the length of the Renaissance and past. The lengthy endurance of the mythical perception approximately Muhammad was due to opposed prejudices of Christians in the direction of an alien faith , strengthened with the aid of the reminiscence of the crusades and by means of the ever –present fears of growing electricity of the Turkish empire during the sixteenth century. (1939:1)

The time period of" Mohammedans "was acquainted amongst English people at the Renaissance duration. They could not recognize that Muhammad become only a prophet. Blanks noted in

1999: The Oxford English Dictionary nevertheless defines 'Allah' because the call of the Deity amongst 'Mohammedans', errors that well be the most politically incorrect inside the history of current lexicography. Inside the middle ages, "Saracen" become commonplace term amongst Christians in Europe for an Arab or a Muslim. It intended sharqi in Arabic, Oriental, jap. The Arabic Qur'ān entered Europe via Spain with Muslim conquerors inside the 8th century. In Elizabethan literature, Quran and Prophet Muhammad have been criticized, and regarded as fake and infidel. The Moors and Turks have been characterized via criminal and evil tendencies. The Quran became misinterpreted because the sources of these evil developments. a number of Elizabethan playwrights have been interested to dramatize the Muslims and Arab Characters of their dramatic writings (Al-Olaqi, 2012: 1767).

The Quran was portrayed as "the work of the satan" (Salem,1965:50) , and as " a silly, verbose, extravagant ebook". This picture become created and affirmed at that point. Furthermore, Muhammad became created it by the assistance of a heretical Christian or Jew. A historian Phillip okay. Hitti attempted to provide an explanation for the Western mindset in the direction of Islam. He declared that Zoroastrianism, Buddhism, and other much less fantastically evolved Religions had been by no means subjected to such a barrage of abuse and condemnation as Muammdanism changed into. They posed no threat to Medieval West and offered no competition. It was, therefore, basically fear, hostility, and prejudice that colored the western perspectives of Islam and conditioned its mind-set. Islamic ideals were enemy's ideals, and as such, suspect if no longer false. (Hitti, 1962:49)

Despite the stressed picture of Islam and Muslims within the mind of English humans, they did not be ashamed from Muslim, and communicated with them in one-of-a-kind nation-states. Queen Elizabeth I made tangible relation with the wonderful Muslims rulers. She asked Sultan Murad III to enroll in an Anglo-Ottoman alliance. Elizabeth desired to cozy buying and selling rights and to stand the risk of Spain. the connection among England and the Islamic global had diverse components as for "diplomats, merchants, theologians, artists, poets, girls and children , people from each class, pilgrimage, slaves, criminals, camp followers, -all had East-West connections"(Blanks& Frassetto ,1999:2) . The pilgrimage, traveling and alternate advocated the West –East communique , besides the movement of sciences and translation.

Shakespeare's works explored different themes and problems. He wrote about man and the universe. His written performs had been categorized into 3 stages: Romances, Histories and Tragedies. William Shakespeare (1564 – 1616) lived in the age while Queen Elizabeth eagerly involved in strategic relation with Muslims. Shakespeare's performs had been laid low with numerous assets and testimonies, further to his flaming creativeness. These testimonies traced returned to Islam, Muslims and their styles, traditions and ideals. As Taylor pointed out that Islam became a vital part of Shakespeare's international, and English superstitions about Islam fashioned a number of his work. Shakespeare apparently study Richard Knolles's trendy records of the Turks (1603), this means that that he knew greater about Islamic history and culture than most of us. He stated Islam– to the prophet "Mahomet" to Morocco, and Barbary and Constantinople, to Moors, Turks, Ottomans, sultans, Saracens, paynims, moriscos-as a minimum 141 instances in specific plays (Taylor,2004:1).

Some of Shakespeare's performs had few allusion to Islam as Koran, mosque and prayers. In the Elizabethan duration greater than sixty plays portrayed Muslims inside the guise of Turks, Moors or Persians featured on London's degrees. Any other critic Haider stated that Shakespeare's knowledge approximately Islamic religion was sparse. He made one absolutely reference to the prophet Muhammad 'Mahomet' in Henry VI "turned into Mahomet inspired with a dove Thou

with an eagle artwork stimulated then How might also I reverently worship thee sufficient" (I.ii.140-141). This turned into a not unusual view approximately the Prophet of Islam within the medieval time (Haider, 2016:2). As Taylor wrote that Shakespeare "knew the Islamic records more than us", a contradictory other view was uncovered by using chunk any other critic. Bite affirmed that the legends and lies which converted to Shakespeare's England approximately Mahomet and Mohammedanism were inherited from medieval thoughts. They Pictured the Islam and its Founder in a burdened and contradictory mass of grotesque notions (bite.1965:387). Shakespeare did now not check with Muslims as Mohammedan in opposite, he labeled them with non-Christian as heathens, pagans and Saracens. The time period "Moors" had been used in three of Shakespeare's performs as an equivalent to Muslims people; *Titus Andronicus*, *The Merchant of Venice* and *Othello*.

In "Shakespeare and religion," John Cox asserts that Shakespeare's knowledge of non-Christian religions changed into based largely on reading (Cox 2018, p. 1). Cox refers to Cyndia Susan Clegg's point that several books on Moors and Turks were readily available in English on the time *Othello* become written, noting the strong emphasis on 'rigorous notions of justice and regulation in Islamic societies'" (Clegg 2006, p. three). Indeed, even before Shakespeare's lifetime, the British have been starting to gain get admission to to new data about Islamic tradition. Andrew Borde's the first e-book of the advent of knowledge (1547) "describes the customs and manners of various countries, from the English and their buddies to the Moors, the Turks, the Egyptians, and the Jews." He indicates that the Moors who had been delivered into Christendom stored "lots of Mohammed's regulation, because the Turks do" (Borde 1547). This suggests that Muslims who have become Christianized through slavery or launch frequently continued to exercise Islam, which could were noteworthy in a Christian England that became nonetheless struggling with religious Catholic-Protestant struggle. Inside the past due sixteenth century as playhouse drama drew thought from records, journey accounts, and literature, there have been "severa sources available" about Islamic faith and subculture (Vitkus 2000, p. 18). inside the theatre, famous dramas encompass Christopher Marlowe's Tamburlaine performs (1587-eight), in conjunction with Robert Greene's *Selimus* (1588) and *Orlando Furioso* (1589), depicting Islam and Turkish court docket lifestyles (Vitkus 2000, p. 126). Shakespeare had prepared get entry to to those assets.

While Cinthio's *Hecutommithi* is the extensively-acknowledged primary supply for Shakespeare's *Othello*, modern bills of Turkish existence by way of English tourists provided additional insight to Islamic society. Turkey on the coronary heart of the Ottoman Empire appears to be the pleasant-known supply for Islamic subculture and Regulations values. A 9aaf3f374c58e8c9dcdd1ebf10256fa5 story through Richard Knolles in his fashionable *Historie of the Turkes* famous the emphasis placed on honor over love. Mahomet the first rate, a Turkish sultan, fell in love with a stunning Grecian captive and spent his time along with her as courtiers started to worry approximately his unnoticed obligations. Mustapha Bassa, a protracted-time courtier, courageously voiced difficulty to the Sultan about the need to shield the ruler's honor and country wide security. in the beginning incensed, Mahomet then organized a banquet to which he added the girl, gorgeously dressed. Leading her earlier than the guests that had began to impeach his potential to rule, the Sultan grabbed the concubine with the aid of her hair, pulled his falchion, and reduce off her head (Knolles 1603, p. 351). Her death illustrates the preeminence of honor as a vital precept of the Turkish court. The concubine's name changed into Irene, or "Hiren" within the Westernized version, and Shakespeare's contemporaries, together with George Peele, made connection with the account. Shakespeare himself consists of a line in

his play 2 Henry IV, “have we no longer Hiren here?” (2.4.159–60). The plot of Othello represents a mini-model of the story, in which masculine honor—in particular in a leader—when threatened by means of love or sex, need to be preserved even on the fee of human life.

eu captives who converted to Islam often held positions of authority within the Ottoman Empire, and some maintained contact with their homelands. Despite the fact that ostracized through their EU nations of origin as “renegades,” many enjoyed positions of authority in Europe, “offering cash, help, and protection to their household abroad and from time to time even engaged in charitable works of their former homes. In doing so, Christian-ECU renegades behaved no in a different way from fellow contributors of the Ottoman elite . . . who funded public works of their birthplaces and supplied patronage, obtaining lucrative offices in the sultan’s provider for his or her Muslim family and appointments in the Orthodox Church for their Christian relations.” ECU diplomats in the Ottoman Empire served as translators, guides, and on occasion as spies (Graf 2018).

Furthermore, a few converts that escaped Muslim countries added valuable data again to England. Because the Turkish conquest of Constantinople in 1453, the advances of the Ottoman Empire inside the Mediterranean and into Europe, and piracy assaults on English and ECU sea vessels, Elizabethans normally regarded Muslims as competitive and bloodthirsty. “it’s miles estimated that the Barbary pirates captured and enslaved whatever among 800,000 and 1.25 million Europeans beneath regulations law the placement of Christians [in Muslim-conquered territories] turned into by no means comfortable” (Scott 2016). North African pirates raiding England’s western coasts took slaves, with many converting to Islam willingly for a luxurious way of life thru serving the royal household. Daniel Vitkus points out that those converts became participants of the “Muslim non secular community” (Vitkus 2000, p. four), in which they would had been indoctrinated into Regulations practices. some expatriates ultimately back to England with tales of converts and renegades that could be adapted as level performs. The growth of global exchange similarly improved public expertise about the East. Brotton (2016) points out that by way of the overdue 1580s “loads, possibly thousands of Elizabethan traders, diplomats, sailors, artisans and privateers have been plying their exchange at some stage in the Islamic international, from Marrakesh to Qazvin in Persia” (Brotton 2016, p. 133). He additionally notes, “The registers of the employer of Stationers of London reveal that an estimated sixty books had been published in Elizabeth’s reign on topics relating to the Ottomans, over half of of them in the 1590s” (Brotton 2005, pp. 204–5).for this reason, the Islamic way of life have become increasingly more handy to the public.

The most good sized source of Islamic expertise is Leo Africanus’s *A Geographical Historie of Africa* (Brians 1526), a treasured resource to Europeans on African geography and lifestyle. Some students agree with that Shakespeare modeled Othello on Leo Africanus, who experienced an adventurous life-style:

nevertheless a young man, he was captured by using Christian pirates and supplied as an extremely learned slave to the outstanding Renaissance pope, Leo X. Leo freed him, baptised him beneath the call “Johannis Leo de Medici,” and commissioned him to write down in Italian the specific survey of Africa which provided most of what Europeans knew about the continent for the subsequent numerous centuries . . . Leo is stated to have died in 1554 in Tunis, having reconverted to Islam (Brians).

Writing drastically about African and Muslim culture, Africanus mentions facts that Shakespeare appears to have used in his play: the importance of woman veiling, the custom of other halves riding into struggle with husbands, and violent punishments meted out to adulterers. There were

testimonies of renegados, or Westerners who “grew to become Turk” for numerous motives: “Now the Christians turn out to be Turkes, partly upon some intense & violent passion. Cherseogli . . . grew to become Turke to bee revenged of his father, who took from him his spouse, amidst the solemnity of the wedding” (Leo 1600). In the ultimate instance, Cherseogli adopts a Muslim identification to avenge the lack of his wife. A similar topic seems in Othello.

In addition to the above sources, Elizabethans had first-hand observations into Muslim life inside the overdue 1500s and early 1600s, which the subsequent paragraphs will define. Training Muslims lived in London right now, which must have fed gossip and cultural exchanges. In step with William Dalrymple in a Foreword to Gerald MacLean’s *Re-Orienting the Renaissance: Cultural Exchanges with the East* (MacLean 2005),

Elizabethan London had a burgeoning Muslim network which encompassed a huge birthday celebration of Turkish ex-prisoners, a few Moorish craftsmen, a number of wealthy Turkish merchants and a “Moorish solicitor”. (MacLean 2005, p. xix)

Intercultural, commercial, highbrow, and social connections with these people would have broadened Londoners’ perceptions of Islam.

A latest BBC article titled “Britain’s first black network in Elizabethan London” gives an historic angle on blacks who had been or were Muslim Moors and as a consequence recognized by religious ideals in place of race, indicating that “Black” became extra or much less synonymous with “Moor,” which in

Flip represented Muslim identification. Shakespeare must have acknowledged about their developing populace and the government’s efforts to expel blacks, many from Moorish roots in northern Africa, from England toward the give up of Elizabeth’s reign. Wood exhibits that the growing numbers of black people in London around 1600, many freed from Spanish ships, created a populace burden, and in 1602, Cecil changed into pressuring merchants to go back a few freed slaves to Barbary (timber 2012).

Imtiaz Habib claims that between 1550 and 1660, English records contain 277 citations of blacks (many or most of Moorish origins) in London and the nation-state. Several records circa 1590s call “Resonabell a Blackmore”, resident because 1579, a quick distance from Philip Henslowe’s Rose theatre. One among his sons, “Edward the sonne of Reasonabell Blackman silk weaver” offers a tantalizing vision of Shakespeare’s watching the silk weaving system and incorporating an image of a silk handkerchief in Othello that was woven by an Egyptian and given with the aid of Othello’s father to his mom. Public statistics display that blacks lived and worked in proximity to the theatre district, as an example, in Shoreditch, and in Bishopsgate, one among Shakespeare’s addresses. Habib argues that this kind of near affiliation “makes unavoidable their [playwrights’ and actors’] intimate social know-how of black (Moor) human beings” (Habib 2014, pp. 131, 136). In all opportunity this covered versions of Regulations exercise.

Public information after 1606 suggest certain black people were Christian, baptized, or of a Christian family, which means that those without the designation before this time have been no longer Christians, as religious affiliation isn’t always stated besides for baptism into Christianity. The omissions endorse adherence to Islam (or some other faith). An established and included Muslim populace might were noticed.

In overdue summer time and fall of 1600, the visit of Abd-el-Oahed ben Massaoood, Moroccan ambassador to London, may additionally have influenced Shakespeare’s writing of Othello a few months later. The dignitary and an accompanying delegation arrived in the hunt for an Anglo-Moroccan political alliance. apparently, he “observed the Islamic Hadith injunction against figurative illustration, by no means displaying his face and speaking in public from in the back

of a veil" (Brotton 2016, p. 267). Jonathan Bate points out that Shakespeare's theatre employer "performed at courtroom that Christmas, so he can also have seen the Barbarian delegation within the flesh" (Bate). Witnessing Regulations practices first-hand may additionally indeed have stirred Shakespeare's imagination.

Shakespeare's information of Muslim ideals and practices are take place in his tragic depictions in *Othello*: a wronged father, a rebellious daughter, a distinct suitor, and a deceptive conniver. But, the play is going similarly than portraying a non-Caucasian outsider's downfall. Othello's records, as instructed to Brabantio and Desdemona, shows that he become born in a Muslim society, evidenced in his youthful capture and enslavement, and subsequent conversion to Christianity. Shakespeare portrays Othello as a succesful naval commander whom the Venetians agree with to defend their state. Yet, he also reminds us that Othello is a non-Venetian outsider with a murky beyond. Senator Brabantio—Othello's new father-in-law—does now not be given Othello as an identical, evidenced in his horror at daughter Desdemona eloping with the Moor. Roderigo describes Othello to Brabantio as a "lascivious Moor" (1.1.126) and "an extravagant and wheeling stranger / Of right here and anywhere" (1.1.136–37), stoking the daddy's revulsion over Othello's Moorish historical past and unsettled history.

Brabantio laments, "it is too real an evil" (1.1.one hundred sixty) and calls his daughter's marriage "treason of the blood" (1.1.169), right away suspecting the supernatural influence of "charms" (1.1.171). blending moral and crook proceedings, he condemns the marriage and believes his daughter has been victimized through magic. When Iago warns Othello of Brabantio's ire, Othello is based on army "services . . . executed the signiory" (1.2.18) and trusts his "components," "title," and "best soul" (1.2.31) to

Assist his character towards public condemnation. Othello's rational response to emotional complaint underscores his reputedly stable nature and personal confidence at this factor.

no matter Othello's celebrated reputation as a successful navy fashionable, Brabantio insults Othello as a thief and berates him as an enchanter, characterizing his son-in-law as a criminal and necromancer (1.three.60–64). Therefore, Brabantio's current regard for Othello is instantly converted into loathing because of the wedding. Othello exhibits to the Duke: "Her father cherished me, oft invited me; / nevertheless wondered me the tale of my life / From 12 months to year—the battles, sieges, fortunes / That i have handed" (1.3.128–31). but, the 2 guys's bond is shattered through the elopement, and Brabantio insists before the Duke and Senate that Othello have to have practiced forbidden arts to win Desdemona's affections: "Why this have to be? I consequently vouch again / That with some combos pow'rful o'er the blood,/Or with a few dram, conjured to this impact, / He wrought upon her" (1.three.103–6). Unapproved marriage is one of the reasons given for honor killing in societies that advocate Regulations codes of behavior. Brabantio's rejection of Othello as an acceptable husband to Desdemona serves to undercut Othello's full legitimacy as a member of Christian society, and while he proclaims to the exiting Brabantio and the closing Iago, "My life upon her faith!," he explicitly places his very self on the mercy of Desdemona's sexual integrity and the truthfulness of his ensign, who in the equal line he phrases "honest Iago" (1.three.294). The fragility of Othello's being, which he unwittingly admits, renders him susceptible to the tragic results of his uncertain religious identity.²

Othello's misplaced accept as true with in "sincere Iago" leaves Othello susceptible to his ensign's insidious deception. Believing that he has been unfairly unnoticed in prefer of Michael Cassio for a navy advertising, Iago devises a vengeful plan to trick Othello into believing that Desdemona is having an affair with Cassio. Iago's plan strikes at Othello's vulnerability as a racial minority with a twin religious identity. the perfect of honor trumping love grows in

Othello's mind as his Muslim identification is awakened via Iago's prodding to take action towards his errant wife.

For her component, Desdemona does now not constantly practice conservative lady propriety, a failure which in a few Muslim societies has lengthy been perceived as a signal of sexual laxity. Alharbi (2015) notes that despite the fact that "the device of guardianship law differs from one Islamic state to every other depending on social practices, customs, and the lifestyle of each state today sure prison provisions persist [from past practice] that require girls to have the presence and / or approval of a male dad or mum with a purpose to gain from such primary rights as paintings and freedom to journey" (Alharbi). Strikingly, while Roderigo informs Brabantio of the name of the game marriage, he describes Desdemona as being "Transported, without a worse nor better shield/but with a knave of common hire, a gondolier, / To the gross Clasps of a lascivious Moor" (1.1.124–26). For Desdemona to move about in public unescorted by a family member or relied on servant but as an alternative with a "knave of not unusual rent"—an unfamous stranger—changed into to jeopardize her popularity even in Christian Venice, but Roderigo's words carry special importance while taken into consideration in the context of Othello's Muslim upbringing. Moreover, in Cyprus, Desdemona leaves the sanctity of the fort home without her defensive husband or servant to meet with Cassio. Regulations shows such behavior compromises a female's virtue, which then spreads contagiously to her family, goading male family like a father, brother, uncle, or husband to do so, i.e., area and recovery if possible, or an honor killing if the woman can't be rehabilitated. Considering that Desdemona has already betrayed her father and validated impropriety by means of eloping with Othello, her virtue has been smudged. but, Othello—newly married and rooted in Christian responsibility to fight the Turks—sees no want to worry. Redemption by means of marriage with the male transgressor is allowed in Regulations when a woman has been raped or discovered responsible of a sexual courting outdoor of marriage, or if she has selected an unapproved partner. Considering that Venice and Cyprus had been Christian states, and Othello at least a nominal Christian, there may be no need for redemptive movement.

Conclusion:

Othello is a controversial play. It can be interpreted in unique levels and scopes. Othello represents the Arabic Oriental person that's centered in the Elizabethan writings. Othello's high quality traits are conditioned by way of his past slave lifestyles. To be a Muslim and converted to Christianity is worthless. Inner faith can't be reconciling with outside conversion and be suspected. Othello's self war of Islamic-Christian identification is obvious when he kills himself. Othello's first faith that's Islam has shown as stigma, and Othello describes as a devilish anti-Christian figure. Shakespeare clarifies that blackness isn't always in coloration but it is in movement. In order, Iago who has white skin is the villain and tricks-maker. He's greater criminal than Othello and the evil walking alongside the complete motion of the play. From the start of the play till its finishing, he proves himself as an evil doer. Iago is the enemy of all of the characters along with his spouse, whom he kills at the end of the play. He by no means speaks definitely approximately any characters within the play many critics address the play from racial point of view. Othello has been seen as a black moor, an outsider, and a stranger. Even as, Shakespeare's assets of the play mirror his affects via testimonies and historic writings. therefore, he exposes the sector of Elizabethan age as he has determined it with a bit bit of imagination. As he suggests the advantageous and poor merits of Othello. Shakespeare is also neutral in his dealing with Iago, Brabantio, Desdemona and other characters.

In mild of the dialogue of the picture of the Arabs in Othello; the study proved a racial point of view that reflects the EU mind-set in the direction of the Oriental human beings in well-known and the Arabs mainly. The look at concluded that the imagery and the choice of words reveal an obvious racial attitude in describing the Arabic individual. Othello is related to animal imagery, a signal which indicates a sense of dehumanization of the Arabic person this is seen as a beast who does now not really worth any recognize or maybe mercy.

Besides, the examiner authorized identity with the racial stereo form of the Arabic/Oriental person which becomes dominant inside the Elizabethan duration. the various most important shows of these snap shots is the treatment of the Arabic man or woman as an exotic individual who's barbarian, now not civilized, vulgar. Furthermore, the Arabic man or woman is introduced as superstitious who deals with black magic and naïve who may want to easily be tricked. This fact is embodied whilst Iago succeeded in tricking Othello to believe that his spouse is UN faithful to him. Iago did his grimy trick without difficulty because the Moor is of an open nature and accept as true with people in line with look which is in maximum instances misleading. Another poor presentation of the Arabic man or woman is associated with the non secular and ideological racism. The take a look at concluded that even though Othello transformed into Christianity to have the honor of the Christian Venetian society, but they never forget about that he's an intruder .ironically sufficient, adopting Christianity doesn't supply Othello the equality with the Venetians who are not as brave as him!! No longer best this, however they look at additionally proved that Islam phobia changed into dominant through the whole play. The Turks, although not Arabs, but constitute Islam, had been a supply of hazard in the course of the entire play. Though we do not see them, however their news were mentioned to us as a history of the play. Even extra, the Venetians did no longer forget the first faith of Othello that's Islam .They describe him as a devilish anti Christian determine, a heathen or infidel. Finally, even Othello's image was morally distorted. Many poor ethical values have been attributed to him .perhaps the maximum serious one is his lust and sexual jealousy. Another biased presentation that's in accord with the racial stereo sort of the Oriental character in standard and the Arabs particularly. In different phrases, the play proved that the Western society in preferred and the Venetian society particularly have been hostile against the Arabs and suggests no hazard for mutual information and recognition of the other.

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