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The Power of Words: How Language and Storytelling Contribute to the Development of Othello's Storyline

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ABSTRACT: Not only is Othello a character with a tremendous mixture of grandeur and frailty, but he is also a courageous warrior and, in his own words, "an honourable killer." Yet the most important thing that this article needs to talk about is a person who is skilled in the art of public speaking and who has a strong conviction in what they believe. knows how powerful it can be. The fact that he is a guy of strong character who is not only brave but also bright and has commanding talents helped him secure a place in the Senate. There are a number of additional elements at play as well, which demonstrate how a figure of a different race was able to get to the pinnacle of their profession. The ability to construct and recount all of the stories of his worth via the art of storytelling is the most probable factor that has contributed to his being the most successful civilian among strangers. This research paper's objective is to illustrate Othello's approach to wordplay by focusing on his mental processes. According to him, abstract words signify nothing, but the way in which the phrases are utilised and pronounced may create a reality. [Citation needed] Since Othello is self-conscious about his background, he begins the play by challenging Iago to "give thy worst of thoughts the worst of words." As a consequence of this, he gives Iago authority over his story as well as his future.

KEYWORDS: Narration, words, storytelling, deceive, handkerchief

I. INTRODUCTION

Brabantio, Desdemona's father, has a confrontation with Othello, his son-in-law, in front of the Duke at the opening of the play. Since he is a lonely father who harbours resentment against his wayward daughter, he is convinced that Othello used witchcraft in order to force the young lady to enter into a marriage with a man of a different race. Othello tells Desdemona that the beginning of their relationship was when she listened to his tales and fell in love with him via his words. Othello conveys this information to Desdemona. The Duke, having come to the conclusion that Othello is a good man, tries to comfort Brabantio by providing him with reasons why he should let go of his wrath and embrace peace instead. As Othello implies that his tales may have won Desdemona's heart, Brabantio answers by saying, "But words are words, I didn't hear that the damaged heart had been stabbed through the ear." Brabantio is of the opinion that the language that is employed in everyday discourse is devoid of prowess and is ineffectual. As a result, he rules out the idea that Othello's tales of bravery could have gained Desdemona's love and admiration. On the other hand, Othello believes that words are never meaningless gestures and that pursuing someone is an art form. His life and identity as an army commander, famous fighter, respected citizen, and loving spouse are all influenced by the incredible stories he relates of warfare, enslavement, and travel. His life began as a slave and ended as a free man travelling the world. Othello's responses to his experiences typically involve him recasting them in the form of a story "According to the author Lisa Hopkins, "Othello's entire belief that the reliability of his account as a transparent mediator of his experiences" is what makes Othello's stories examples of "narrative self-fashioning." On the other hand, Othello places an even greater amount of faith in the efficacy of stories than is permitted by these interpretations. Othello doesn't only respond to the environment around him; rather, he utilises tales to direct the course of his life. Othello's deadly mistake was his desire for "ocular evidence" at the play's finale, when the dispute was not about the loss of the handkerchief but rather about the narrative of the fabric. In other words, Othello missed the point entirely. As a consequence of this, speech-act theory, more specifically the concept of performative utterances that J.L. Austin developed, may help clarify and explain the narrative activities in Othello, as articulated by Austin and Jacques Derrida. The first stage in the story's tilt towards tragedy is when Othello takes Desdemona as his bride. He arrived in Venice from a foreign and baffling culture, and he utilises tales not just to comprehend his past and shape who he is at the present, but also to predict what will occur in the future. As she gains a knowledge of Othello's tale and is able to identify to the feelings he portrays, Desdemona is able to become a part of both Othello's present and his future. Not just because she aspires to be like him and is impressed by his achievements, but also because she is compassionate,



she becomes an essential component of his narrative. She begins to do so "saw the face of Othello in his mind's eye." Desdemona infiltrates Othello's mind and becomes a vital part of his life as a result of the narrative as well as her ability to tell stories in a manner that is comparable to Othello's. This has implications for both the present and the future. When the narrative of his life experience begins to become their own, both parties feel convinced of their equality and are conscious of the common desire they have. As Desdemona and her husband are on their way to Cyprus, they discuss everything and everything in an overly open manner. On the other hand, certain people won't even risk speaking to Othello, and they even try to have Cassio kicked out of the palace. Eamon Grennan continues by saying, "No one else talks to Othello in such a manner, as if they are equal." As Othello shares his news with Desdemona, "When he says "Perdition seizes my soul, but I love thee, and when I don't love thee, chaos returns," he comes to the conclusion that Desdemona is an essential component of his life. That is to say, if he were to lose his love for Desdemona, he would no longer have a narrative to tell. It shouldn't come as much of a surprise that Iago is focusing on Othello's marriage in his attempt to change the course of events for the Moor. Because of his position as Othello's lieutenant, he is in close proximity to the enemy and has several chances to understand the importance of Desdemona. In a fit of disdain, he says that Othello's soul is so bound to Desdemona's love that she may "create, unmake, and do what she lists." With this information, Iago is able to employ the same empathic approach as Desdemona, but without her good intentions, in order to enter Othello's brain and manipulate his thoughts. The statement made by Julia Genster might be paraphrased as follows: "He is fairly excellent at imagining the other as oneself, yet this expressive replacement may sometimes not so much pull the empathizer into the other as it does empty the other of himself."

II. THE REVELATION OF THE PAST

Othello, who comes from a culture with a strong oral heritage, depended on tales to make sense of the world around him. Othello essentially gives up control of his story and, by extension, his destiny when he instructs Iago, "give thy worst of thoughts the worst of words." To have a full comprehension of the sad conclusion, it is essential to have a clear understanding of the difference between words that create reality and words that reflect reality. If Othello's jealousy is fueled by unconfirmed allegations, then he runs the risk of being written off as mad. Even while we share Othello's opinion that the tale is able to foretell the future, everything else, including whether Desdemona has been faithful in the past and what will happen to her if the story continues at its present pace, is relegated to a secondary status. Iago infiltrates the private sphere of Cassio as the play progresses, beginning with his Venetian roots and moving on to the connection between Cassio and Desdemona; he "peculiarizes his language," conjuring sexual images of Cassio and Desdemona inside the fiction of the dreaming Cassio. The manner in which this scheme was explained to Othello caused him to become infuriated to a degree that not even Iago had anticipated. Iago has been teaching Othello Western thinking, and Othello has been listening and learning. He has come to appreciate the importance of seeing occurrences for himself. As he needs to see anything before taking action, he demands angrily of Iago, "Give me the ocular evidence." Iago complies with his demand. In the climactic moment of the play, Iago makes the decision to place all of this "proof" on a little handkerchief. He comes to this conclusion because he is aware that he will never be able to turn the imagined affair into a real act of adultery. Iago decides to frame Desdemona for revealing that she is unfaithful by using the single keepsake that Othello has given to Desdemona, which is a handkerchief. This decision is made despite the fact that Iago has a number of other options available to him. He was aware that she treasured this item more than anything else in her life and made sure to safeguard it at all costs. His wife Emilia, who worked as Desdemona's personal assistant, was the only person who could aid him in devising such a plot without requiring him to ask a single question about it. Yet taking into account the fact that Desdemona does not know the history of the handkerchief, it is quite unlikely that Iago is aware of it. Whether he is aware of it or not, Iago always selects the most precious items to take. Iago makes a choice on one object that is connected to a prophesy about the future before the tragedy begins.

III. TRAGIC FALL OF OTHELLO

As Othello arrives at the climactic moment and demands that Desdemona show him the handkerchief, Desdemona comes to the realisation that she has misplaced it and that it is nowhere to be found. And it was at this time that both she and the audience were educated on the background of that handkerchief. After he had said,,

"That handkerchief Did an Egyptian to my mother give...

Would make her amiable and subdue my father entirely to her love, but if she lost it,

Or made a gift of it, my father's eye should hold her loathed."

An Egyptian woman presented the handkerchief to Othello's mother and told her that as long as she possesses the object, her husband will be in love with her; however, as soon as the thing is lost, he will be long gone in search of



another. The handkerchief was given to Othello's mother by the Egyptian woman. On the occasion of her son's passing, Othello's mother presented him with the handkerchief. In this instance, Othello believed more in words, which was not merely a ruse perpetrated by Iago, as shown by the fact that he did not listen to what his wife had to say but instead just listened to the words. Since Othello views himself and Desdemona as a same entity, he responds to anything she does by cursing and hating himself as well. When he remarked, "It is not speech that rattles me so," he meant every word of it; for him, it is not the words that have been noticed by any individuals that have to shatter to the core in order for the structure to fall; rather, it is the occurrences that foreshadow the collapse. When Othello first allows Iago complete authority over his domain, this sets in motion the events that ultimately lead to the demise of Othello's story by causing the trusting connection of marriage to be shattered into a million pieces. "To argue that he loses Desdemona's capacity to reinforce his picture of himself is to suggest that he loses his former power of imagination," Stanley Cavel explains. And what this means is that he loses control over his nature; he is no longer the same person when it comes to his past. Othello's voice changes physically as his speech progresses from poetry to prose in Act Four and finally devolves into essentially meaningless gibberish in the last act of the play. In a similar fashion, within the same act, we hear Desdemona's voice change such that it mimics that of her husband. It becomes clear in the third act of the ominous scene that Desdemona and Emilia have had very little interaction with one another in recent memory. While they were both attempting to make the bed, they began conversing about relationships, namely marriage, as they were doing so. The comments made by Desdemona reveal the degree to which the plotline between her and her husband, who is a war narrator, is intertwined. Desdemona provides us with a tale about a woman who, rather than revealing her most private emotions, presented a story during this very emotional scene, which on the surface seemed to be characterised by an air of proximity but was really structured mostly by absences and silences. It is essential to highlight at this moment that, in exactly the same manner as Othello's tale about the handkerchief foretells the future, so too does Desdemona's story about the maid singing in the willow. Emilia asks Desdemona about the maid, and Desdemona tells her that the woman "had a song of willow. / An ancient thing 'twas, yet it reflected her fate, / And she died singing it." Once Desdemona has done singing, she ushers Emilia out of the room and then retires to her bedroom. Othello tells his wife, Iago, that he loves her just before he murders her. "But she must die, lest she betray other men," he says."

IV. CONCLUSION

This is especially true of Emilia, who, in her straightforward tone, retorts to her husband and insistently says, Emilia uses functional language to convey information rather than fiction. The word "speak" appears numerous times in the play's final scene, which emphasises her ability to speak as a means by which she can bear witness to the officers who arrive at the death scene. The word also emphasises her ability to speak as a means by which she can bear witness to the officers who arrive at Throughout their prior exchanges, she often used words to indicate the sincere sentiments that she had for Desdemona. Even though Emilia lacks sophistication, the things that she says will have a significant influence on her future. Iago encourages her to go back to their home, but she responds by saying, "Maybe, I will never go home." When she has finished saying these things, her husband will eventually murder her. Even in death, Emilia's final words reaffirm the link between human agency and the right to express oneself freely: "Thus come my soul to happiness as I speak truly; so, expressing as I think, alas, I die." In contrast to Othello, Iago never had any control over what would happen to Emilia's tale. Even if he is successful in putting her to sleep with a deadly injection, she will still talk about what happened to her in front of everyone.

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