



UNIVERSITE D'ABOMEY CALAVI



L'EDUCATEUR

REVUE INTERNATIONALE MULTIDISCIPLINAIRE

Publiée par :

L'ECOLE NORMALE SUPERIEURE,
UNIVERSITE D'ABOMEY-CALAVI

Sous la direction du :

Dr (MC) Jean-Claude HOUNMENO
& **Dr (MC) Germain GONZALLO**



Editions Africatex Média
01BP 3950 Porto-Novo,
République du Bénin

Vol. 1, N°3, Janvier 2018 ; ISSN 1840-8087



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- ❖ **Dépôt légal, N° 8472 de 12/01/2016,**
1er Trimestre 2016,
Bibliothèque Nationale, Porto-Novo,
République du Bénin.

ISSN 1840-8087

Impression

Imprimerie Les Cinq Talents Sarl,
03 BP 3689, Cotonou République du Bénin
Tél. (+229) 21 05 33 16 / 97 98 19 23.

Editions Africatex Média

01 BP 3950, Oganla, Porto-Novo, République du Bénin
Tél: (+229) 99 09 53 80 / 97 29 65 11 / 97 98 78 10



Janvier 2018

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**OVER ETHNICO – CHARACTERIZATION IN
SHAKESPEARE’S *OTHELLO, THE MERCHANT OF
VENICE AND THE TEMPEST: A CRITICAL
ANALYSIS***

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Résumé

L'objet de notre analyse dans cet article est de montrer l'attitude de Shakespeare vis-à-vis des personnages européens et non européens dans *Othello*, *The Merchant of Venice* et *The Tempest*. Dans cet article nous avons démontré que l'écrivain ne traite pas les deux catégories de personnages de la même façon. En effet les premiers sont peints avec indulgence et sympathie. Ils incarnent la bonté de cœur, le courage, l'intelligence. Ils représentent le bien tandis que les seconds sont les plaies de l'humanité. Ils représentent, la laideur aussi bien morale que physique. Tels sont décrits Othello, Shylock et Caliban par le dramaturge. Ce faisant, Shakespeare, par la même occasion, montre que le continent européen est celui des hommes beaux, vertueux alors que le continent africain est celui où les gens comme Othello vivent avec leur vilénie et leurs vices. En d'autres mots, le continent européen représente la

blancheur, la lumière tandis que la continent africain représente la noirceur, l'obscurité.

Mots clés: intelligence – vertus - imperfections – éducation - nature humaine

Abstract

In *Othello*, *The Merchant of Venice* and *The Tempest*, Shakespeare shows that there is a clear opposition between the alien characters represented by Othello, a Black, Shylock, the Jew, a Semite and Caliban, a monster, a savage and the natives, that is to say the European Ones. On the one hand, we have some European characters who stand for the good side of people, the flowers in the garden of human nature, the soul of mankind. On the other hand, the non-European ones who are the symbol of the bad side of humanity, the weeds in the garden of mankind, the dirty body of human nature. Shakespeare has emphasized the white people's qualities and has magnified the vices and weaknesses of aliens, whereas each people has their virtues and flaws. Most of the Europeans are intelligent and educated but none of the outsiders is intelligent and nothing is said about their intellectual level.

Keywords: intelligence – virtues – flaws – education - human nature

Introduction

In Shakespeare's days, literature flourished and people, at their leisure time, could enjoy going to the theatre. There

were several classes of society differing from one another, more or less in tastes and education. It was Shakespeare's business to please them all. In that vein, the playwright, thanks to his ability as a writer, has managed to entertain all these social categories by creating a variety of characters in his plays. They are various in behaviour, in social rank and even in race. Almost all of them are Europeans and as most of the European societies were cosmopolitan, he has shown the same social image through his plays, and then on stage, we can see, apart from Europeans, a Black (Othello, the Moor), a Semite (Shylock, the Jew) and even a monster (Caliban, a savage) whose origin is uncertain. The same Caliban may be associated with the word Cannibal.

Those alien characters are to be found in *Othello*, *The Merchant of Venice* and *The Tempest*. Through the analysis of the various characters of the plays, we notice a clear-cut opposition between the aliens and the natives.

Our aim, in this article, is to analyse the alien characters and to compare them to the European ones, and find out how and why they are so different from the natives.

1. The Origins of the Aliens

What makes a play interesting is the variety of its characters and principally how they reflect the different sides of society. Shakespeare, by creating a variety of characters, has succeeded in providing Elizabethan people and others with a series of enjoyable subjects of distraction. In the three plays, first of all, the playwright so painted the non-European characters similar to their nature to create a difference between them and the natives, that when they appeared on stage, the audience could notice them as outsiders. Secondly, because of the evolution of Europe, there were some particular characteristics such as savage, horror, uneducated, etc, that couldn't be attributed to Europeans but to the aliens whose nature remained ignored or partly unveiled and who had no notion of culture. Someone could add too that the writer, considering the prejudice his people had about the aliens, showed them as inferior to the Europeans, emphasizing the supremacy of the latter's civilization. And to Kloutsé to add while talking

about limitedness of powers as an aspect of supremacy that “there is no power as great as what one think them to be¹”

Moreover, Shakespeare would let the audience know that in the outsiders despite their so-called assimilation to the Europeans’ way of living, there remained something particular to their race. Their specific reactions were linked to their nature. As an African proverb says: “Fish, even well washed, never loses its smell”. In the same way, Shakespeare knew the Elizabethans were avid of exotic novelties and then provided the audience some topics dealing with the people of foreign countries as his own were already aware of the components of their civilization.

When an alien character appears then on stage, spectators focus more their attention on him than on the natives, expecting to discover in him something different from the others, wondering how he could cope with the various situations that will occur during the play. Finally, the playwright, in order to emphasize the bad side of the

¹ Biova K. Kloutsé, *The dramatic Function of the Supernatural in Four Plays by Shakespeare*, (Doctoral Thesis), Togo: Université de Lomé, 2014, p. 137

outsiders, such as Othello, Shylock, Caliban and Ariel, opposed it to the qualities of the European characters.

Thus, the first effect of Othello's blackness is immediately grasped by the audience. He is placed in isolation from the other characters from the beginning of the play. Even before his first entry, the audience is forced to focus their attention on his race. The speeches of Iago and Roderigo, in the first scene are full of racial antipathy. The particular description of his physical aspect such as "thick lips", "sooty bosom" and what was said about him, "... an extravagant and wheeling stranger of here and everywhere"² "... an old ram", "a barbaric horse", "... such a thing as thou to fear, not to delight" etc... showed clearly he was from a foreign country.

The language is purposely offensive and sexually coarse, and the animal images convey, as they always do, the idea of someone less than human. He is presented initially, through the eyes of Iago and Roderigo, as a dangerous beast, before he reveals himself to be of noble, human

² 1,1, pp. 132-133

status, only to degenerate later to the condition of blood-thirsty animalism.

Moreover, he is a moor and is not presented as a wise person as a general should deserve to be. From the beginning of Act I to its end, Othello, compared to Europeans, is a very strange man. Whereas Shakespeare has made a heavy physical description of Othello, on the contrary, he said nothing about Shylock except that he was a Jew. Although the latter looked like white men, he differed from them by his complexion, the nature of his hair. Just like Othello, he would have the same difficulties in speaking the local language. As a Jew, his dress would be particular according to their custom to follow their traditional ways.

The writer, despite his so-called realism, was however too severe in his painting of Caliban. The latter is introduced to the audience as a horrible monster, living in his island but is from a questionable origin. He could not be from Italy because he has to learn Prospero's language and has no culture, no civilization. He is the most horrible character in the three plays according to his physical description. He

remains a savage and such a deformed monster could not be a member of a social group. He is kept in Prospero's service and has never seen a woman in his life, except his evil mother Sycorax and is denied access to Miranda by Prospero.

The subtle character in *The Tempest* is Ariel. He is from Caliban's island, probably in the Mediterranean, visited for the first time by Prospero and his daughter Miranda. Thanks to his unearthly abilities as a spirit, he could change his nature, being visible or not according to his purposes. His relationship with Prospero, a typical European colonist, is similar to that of colonized people and their white masters. Like African and American peoples demanding their independence, Ariel has constantly asked his master for his liberation, but fearing Prospero's menace, conceals his aspiration.

Caliban, Othello and Shylock are the most important of Shakespeare's outsiders, but they are not the only ones. In addition to Jessica and the Prince of Monaco, we have Aaron in *Titus Andronicus*, the first of Shakespeare's outsiders.

It was only at the dawn of the 16th century that some English people would have had first-hand acquaintance with a “Moor” but before that, they had some preconceptions and prejudices about them. To his original audience, a “Moor” was a synonym of a black man, a Negro, a prototype of a real African man, although the word refers to an inhabitant of Mauritania, a North African country whose people are generally sunburnt or tawny.

Moreover, the word was commonly associated with the combined conceptions of blackness and savageness. No doubt, the aliens, regardless of their origin, were considered as inferior beings and could not normally deserve their esteem.

It is difficult to assess the reactions and attitudes of people in sixteenth-century Britain to the relatively few Blacks living amongst them. Their feelings would certainly be very mixed: strangeness and mystery, producing a certain fascination and fostering a taste for the exotic, on the other hand, prejudice fear, always easily aroused by those people different from them, causing distrust and hostility.

This hostility would be encouraged by the widespread belief in the legend that Blacks were descendants of Ham in the genesis story, punished for sexual excess. Yet, some qualities were associated with Black people, qualities such as courage, pride, guiltlessness, credulity and easily aroused passion.

Explorers, coming back from their voyages of discovery, provided people the information they had collected abroad about foreigners and created then in their minds a rough image of what a savage could be. Consequently, according to the natives, the “civilized people”, the red Indians or Negroes were considered as barbarous and barely humans.

Such an attitude did not only exist in Shakespeare's time but was widespread in the minds of people in the middle ages. It was expressed principally in the arts. Indeed medieval Christianity always painted the devil black, ugly, horrible, really fitting its sadistic nature. But, on the other hand, angels were pictured as innocent, resembling small white children.

Similarly, in the Middle Ages, in dramatic performances, good characters were normally presented as white persons, whereas the evil ones' faces were blackened. In the battle of Alcazar, written probably in 1588 by Thomas Pebble, the black villain hero, Muly Mahomet, is introduced as “the Barbarian Moore”, and it is very much emphasized. In one scene, he offers a piece of raw lion’s flesh to his wife Galypolis when she is faint with hanger. He is portrayed as cruel and treacherous, and his evil character is directly associated with his blackness. This is the first known Renaissance play in which the central character is a Blackman, and his villainy has no redeeming qualities.

Shakespeare too followed this tradition in his early melodramatic tragedy *Titus Andronicus*, first performed sometime between 1590 and 1592. Throughout the play, rape, mutilation and death succeed each other, usually as a result of the devilish machinations of the black villain Aaron. He is described at various times as “raven-

coloured”, “a black devil” and a “coal black moor”, “Aaron will have his soul black like his face”³.

Aaron is also the incarnation of lust and a black bastard son is the result. Shakespeare presents Aaron as a demon, but at the end of the play, suddenly, shatters the illusion of myth by showing, Aaron to be a black person with common feelings of compassion and fatherly care for this child.

Another play in this tradition is *Lustis Dominion* written in 1600. The black hero, Eleazor, a prototype of Caliban, plots a series of violent crimes and has a bastard son after his lustful union with the queen like Aaron, he enjoys evil for its own sake.

In the plays mentioned above, black people are represented as satanic, sexual creatures. Above all, they are cunning, contriving and hatching schemes and plots for the downfall of others. In his plays, Shakespeare dealt with various topics as far as characters are concerned. In *Othello*, *The Merchant of Venice* and *The Tempest*, he has used many different characters that could be classified into categories:

³ III, 1, p. 205

on the one hand, the Europeans, distinctively different from the others. On the other hand, the aliens really opposed to the natives.

No doubt that the bad moral characteristics attributed to the non-Europeans (whereas they are common to the whole of human nature) was done on purpose. Shakespeare would like to show his society the white's perfection, their purity of mind, their superiority over the other people whom they enjoy the fruit of civilization and get the living standard of the common European. The playwright couldn't be blamed for such a mixture of characters as he did it deliberately according to the message he proposed to let the spectators know. However, he could have chosen the whites only as characters as the 17th century French writers Molière, Racine, Corneille, La Fontaine did, but his plays become much more interesting through the presence of these aliens.

In the three plays, Shakespeare pointed some undeniable qualities linked to the divine nature of the white people. Yet, the writer has depicted too some bad sides of the Europeans in order to give the reader an authentic colour of white society.

Moreover, it would be much easier for the audience to get in close contact with the various characters and analyse each of them through his or her deeds, reactions, speeches so as to have a complete knowledge of them. The writer, thanks to selective adjectives, nouns and metaphors, has made the physical and moral description of the natives.

2. Physical and Moral descriptions of the Europeans

In his field, the first characteristic is Beauty. This beauty is shown through the character of Desdemona. Othello, in his admirable speech to the court, gave the reasons for his marriage with Brabantio's daughter: "She loved me for the dangers I had passed, and I loved her that she did pity them"⁴ This seems not sufficient and we dare say the general could have some other inner reasons. He would love her because she was in her teens and was really attractive. She was admired too by Roderigo who did all he could to marry her but failed. Compared to Othello pictured as "an old black man", Iago describes her as a "white ewe". Cassio, attracted by her splendor expressed it in various

⁴ I, 3, p. 167-168

ways. First, completing Iago's appreciation of her admirable eyes, he reinforced it, attesting she had an impressive aspect, a very provoking one. The ensign, agreeing with such a statement, added her way of speaking would force people to love her.

The officer, presenting the whole image of her beauty burst into admiration: “Indeed, she's a most fresh and delicate creature⁵” Desdemona, at last, was regarded then as the best product in the world of Cassio's imagination and beyond all, the lily of the valley of human beauty: “She is indeed perfection⁶”

Shakespeare's pen has not only painted Desdemona's beauty but has pictured too the admirable nature of Miranda. According to Ferdinand, her lover, Miranda's excellent quality places her so above all beauties that she had no equal and made her reach the top of human nature being: “So perfect and so peerless... created of every creature's best⁷!” Shakespeare, in a full range of adjectives

⁵ II, 3, p. 19

⁶ II, 3, p. 24

⁷ III, 1, pp. 47- 48

and expressions has described Portia too in her divine nature.

According to Aaron, she was fresh, pleasing to see, admirable in manner. Despite his failure, he couldn't stand keeping in himself his feeling for her: "Sweet (Lady) adieu⁸" Similarly, Bassanio too has fallen in love with Portia. According to him, nobody could stand admiring her as himself said: "All the world desires her⁹" And he added: "Never so rich a gem was set in worse than gold¹⁰" And finally, he crowned Portia's beauty, comparing it to an angelic one: "But here an angel in a golden bed¹¹" Shakespeare, in his various descriptions of beauty, did not show only the best features of girls, but those of men too.

Ferdinand, after his childhood, entered the spring of his life. It was the season when all flourished in him specially his beauty. He was in his prime and nothing had faded in him yet. Such a state attracted Miranda. Even Prospero himself found he was handsome and talking about him, he said:

⁸ II, 9, p. 77

⁹ II, 7, p. 38

¹⁰ II, 7, p. 54-55

¹¹ II, 7, p. 58

“This gallant which thou seest was in the wrack¹²” Miranda, despite her own beauty, took him for a noble human masterpiece and because of his superlative appearance, she even regarded him as: “a thing divine¹³” Shakespeare did not only excel in painting the charming physical beauty of Europeans, but succeeded too in presenting, through his picturesque style, the various worthy qualities of the white men in the moral field.

In *Othello* and *The Tempest*, Desdemona and Miranda are the principal female characters and are effectively described as very pure. Throughout the play, Desdemona is presented first as a perfect girl and then as a model wife. Brabantio's girl is presented as pure and even at three levels: firstly, according to what her father said about her: “... a maid so tender fair and happy so opposite to marriage that she shunned the wealthy curled darlings of our nation¹⁴ ...” Secondly, Desdemona is not only pure in mind, but she is so in heart too. She has not married the general because of his social rank but out of sympathy and natural love. She is

¹² I, 2, pp. 416-417

¹³ I, 2, p. 421

¹⁴ Ibid, p. 421

exempt from racial discrimination. She could have married a white noble Venetian but has preferred a Moor.

Finally, most of the characters and Desdemona herself, testified to her purity even after her marriage. She is naturally surprised to hear that Othello accuses her of infidelity. In her heart, she knows she is faithful indeed and then asserts that: “If to preserve the vessel for my lord from any other foul unlawful “toabk be not to be a strumpet, I am none¹⁵”. She could have made love with Cassio who had pure admiration for her, but neither of them was tempted to do this. If beauty is praiseworthy in Miranda, her purity is an evidence. Like her mother, she is pure and this can be noticed at two levels: first, she spends most of her life on the island, isolated from all human contact except her father’s. Her purity is then natural, caused by circumstances.

Secondly, both Miranda and her handsome boy-friend, Ferdinand, have decided to remain chaste and virgin. Shakespeare, through Iago, Portia and Prospero showed the intelligence of white people. The writer, through some of

¹⁵ IV, 2, p. 82-84

his characters shows how clement Europeans are. In the pathetic Act of *The Merchant of Venice* the fourth one of the play, Antonio could let Shylock receive his money back and not fiercely force him as Portia does “to have justice” seeing how the Jew is so shocked and discouraged, wondering what the matter was: “Is that the law¹⁶”. He is then ready to forgive him because he really pities him.

In the three plays, Europeans are not only clement but sympathetic too. For example, the friendship between him and Bassanio led him to share his friend's feelings and then tried to solve his burning problem of marriage. Considering this urgent case as his own, he decides to do whatever he can to find out a solution. He feels so much pity for him that he couldn't hesitate to go to Shylock to borrow money despite the Jew's unbearable conditions. Similarly, the pathetic story of Othello's adventure, attracted Desdemona's sympathetic heart to many him. She pitied him because he could have died during such a dangerous adventure. As for Miranda, she has to pity Alonso and his companions who were in danger on the rough sea.

¹⁶ IV, 1, p. 309

Sympathy leads some people to be generous in various ways. The examples of Shylock and the Duke are living proofs.

The development of the European mind through centuries has largely influenced the white people's way of living and has led them to a constant research in finding better ways and means to improve their living conditions, their civilization. Shakespeare, very skillfully, has indirectly praised the European civilization. In *The Merchant of Venice*, and in *Othello* he lets the reader see how white people were ahead of the other races at that time by the symbol of Venice. The development of this town, these various activities, attracted aliens. Othello came from Mauritania to be employed by the Venitian state. Shylock had come to Venice to do business. The city-state of Venice in the 16th and 17th centuries remained the great centre of learning, wealth and entertainment in Europe on account of its political position, its commerce and its leadership in the fine arts. White people considering themselves as civilized would like to extend the realm of their power. One of the explorers' aims was to colonize the "savage" people. *The*

Tempest, more than *Othello* and *The Merchant of Venice* deals with the European system of colonization. Contrary to the “savage people”, the colonists consider themselves as superior and need to have them under their command. They have the “noble mission” to civilize other people, to occupy other continents and it is why Cyprus was indirectly ruled by Venitian authorities.

In order to be authentic in his descriptions of the good and bad sides of people, Shakespeare has tried to show his audience a real face of society. This is then the reason why he has described some bad sides of Europeans.

Thus, Iago for instance, despite his shining intelligence, remains a villain, a detestable creature. Indeed, although he is right to hate Othello, he should not go so far as to lead the general to murder Desdemona. He could have suggested some other punishment and would, by this means, satisfy Roderigo's aspiration. On the contrary, he counsels the Moor to smother his beautiful wife instead of poisoning her as he himself intended. His evil deeds have caused Othello's Desdemona's and Emilia's deaths.

In *The Tempest* Antonio, guided by his passion rather than by his reason, banished his brother and displaced him.

3. The most Outstanding Characteristics of the Outsiders in the Three Plays

In *The Merchant of Venice*, *The Tempest* and *Othello*, Shakespeare puts the stress on the difference between the Europeans and the alien people. The playwright has provided some factors to help the reader recognize the aliens by stating their origin and specifying their physical and moral descriptions. He mentioned their origin or race on purpose to let the reader know they are outsiders and are from savage countries and are then able to do be referred to as a typical Black African as Shakespeare did in so far as he may be considered inhuman things.

As far as Othello is concerned, he is from Africa and precisely from Mauritania, but he can't Be referred to as a typical Black African as Shakespeare did in so far as he may be considered a mulattoe that is to say not pure black, neither white, but as a the fruit of the marriage between the two races. As for Shylock, the inhuman usurer he is an

Arab Jew, a Semite. As for the Prince of Morocco, he is naturally an African as he comes from a Northern African country.

But the most undefined character in *The Tempest* is Caliban. Nothing is known for certain about his origin, except that he is a monster, living in an unknown island. Yet, as Caliban is lustful, cruel and behaves just like Aaron, a Moor, he may come from Africa too as his mother Sycorax is from Algier.

The outsiders are not known only by their origin but mainly by their physical aspects. Among all the characters in *Othello*, the general is described as completely opposed to the others by his dark complexion and his “thick lips”. He looks ugly. It is the reason why Brabantio is surprised to be told that his innocent daughter had eloped with Othello.

Othello, compared to the whites, is then ugly but less horrible than Caliban, the most awful character in the plays. He is pictured as an undefined creature, very ugly indeed, a pseudo human being begot by a witch and a devil. And when Trinculo meets him, he is surprised and wonders what

he really is: “What have we here? A man or a fish?¹⁷” He is a strange fish “legg'd like a man! And his fins like arms¹⁸”

Shylock, compared to Caliban, is an angel. Contrary to the other aliens physically well depicted, the Jew remains the only one about whose physical aspects nothing is said. It seems that the write drops it on purpose to let the reader knows he should be acceptable because of his close physical link to the white people. While most of the European characters are painted as admirable, pure, clement, sympathetic and some even are even compared to angels, the outsiders are on the other hand, physically described as ugly, horrible and even devil-like. Moreover, they are not only shown as awful in appearance but morally as detestable, unbearable and even inhuman. Their physical ugliness is linked to their immoral conduct.

The three main outsiders, Shylock, Othello and Caliban are the opposite of the white men and considered strange as far as moral aspects are concerned. Indeed, they are cruel, vengeful, unintelligent, (Othello, for instance is a narrow -

¹⁷ II, 2, pp. 24-25

¹⁸ Ibid, pp. 34-35

minded character, and an absurd one), savage, symbols of colonized-people, immutable creatures.

4. Why has Shakespeare attributed such Characteristics to the Aliens?

Shakespeare's intentions while writing plays is to entertain Elizabethan people and to please them all whatever their social rank might be. In his constant desire to be authentic, realistic in his plays, he has to make them in relationship to the spirit of his time. So, he has to include in them his people's prejudices, beliefs, fashions, manners of living and appreciating things. He has to make the various elements of society, (men, woman, whites, blacks, mulatoes and imaginary creatures speak, act, react, feel, judge in order to be in conformity with the social realities, because a play is regarded as an image of everyday scenes.

In analysing the characters of the three plays, it is easy to notice that Shakespeare's pen is very severe to the alien ones. No doubt strangers always are almost misunderstood as we judge them according to ourselves, to our prejudices

although we are not the same, not from the same race, but from different ones.

In fact, he first shows Othello as a noble, honest and lovable man as a general should be, but he exaggerates in painting his silliness and cruelty. He is presented as too ridiculous in failing to know the duty of a general. He could have ended the play by Othello's sad departure for Venice to meet the senate and by his means, would leave the audience to imagine the rest of the story, instead of showing him foolishly committing suicide by stabbing himself.

Such an unbearable end is created to emphasize to what extent an African is savage, even cruel to himself. As for Shylock, in his rage of vengeance, reveals himself as wolf like. In the same way, the author coloured Caliban black in focusing his description on both his bad sides. No doubt, a monster is supposed to be horrible, but Caliban could have been presented good in some of his manners if we consider the human part in his nature

Conclusion

On the whole, in the three plays, we have, on the one hand, some Europeans who stand for the good side of people, the flowers in the garden of human nature, the soul of mankind. On the other hand, the non-European ones, who are the symbol of the bad side of humanity, the weeds in the garden of mankind, the dirty body of human nature. Shakespeare has emphasized the white people's qualities and has magnified the vices and the weakness of aliens, whereas, each people have their virtues and flaws. Most of the Europeans are intelligent and educated but none of the outsiders is intelligent and nothing is said about their intellectual level. Among the five aliens, Othello, Shylock, Caliban, Jessica and the Prince of Morocco, none is like Europeans but all are rich in flaws. It seems that the playwright made this variety in characters, not to show the reader the various human beings, each with his qualities and flaws, but to separate the rams from the ewes, rams with their vices, ewes with their virtues. Both of the two sorts reveal the true nature of human beings, and such qualifications of the white people make us wonder more than once at the writer's various surprising attitudes. Would it be right to overvalue more one race than another?

In his portrayal of the aliens, Shakespeare establishes a relationship between the aliens' characters. Indeed, Caliban's island might probably be in the Mediterranean Sea. In the same way, Caliban's island should not be too far from the Jew's imagined country as he is wearing gabardine like Shylock. The monster is similar to the Jew in cruelty and is comparable to "The Jew of Malta" and might have come too from Malta, a Mediterranean island. It seems that Shakespeare's has chosen, on purpose, the Mediterranean Sea as the fit area for most of the aliens' actions to take place. I can say that it is so as the Mediterranean Sea because of its geographical site, it is the end of Europe on the one hand and the beginning of Africa on the other hand. No doubt that in the writer's mind, it is the limit of the white continent, continent on which people are nice and virtuous and the beginning of Africa, Africa where people, like Othello, are ugly and vicious, in short, the end of whiteness and the beginning of blackness, the end of light and the beginning of darkness.

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