

Othello: His Own Fault

William Shakespeare's *Othello* is a play centered on hatred, betrayal, and jealousy. Its main character, a presumed, Moorish hero, demonstrates each of these emotional states throughout the course of the play. This is ironic since the villain usually should possess these negative traits, yet in *Othello*, both the hero and the villain are consumed with sheer abhorrence. Even though he is arguably not the core villain, his "ends" override his "means", which can make him appear as villainous. After Act Three, Othello radically changes from a protagonist to an antagonist; his rapid descent into barbaric, ignorant behavior makes him the culprit of his own demise.

Othello is not a victim of circumstance, nor is he, in setting because he is respected in his current position (e.g.: the Duke called him "valiant Othello") and did not assimilate, if he even felt the need to. Though he is an outsider and frequently travels, his inexperience with a cosmopolitan society should not be excused. The only cure for inexperience is experience, which is directly his fault for not asking, learning, or taking action. Othello also falls mercilessly to Iago; without purpose, Othello questioned his identity and became vulnerable. After the war against the Turks subsides, Othello instantaneously listens and follows Iago. Nonetheless, Othello is manipulated by Iago, yet Othello is the one to manufacture fictitious troubles in his marriage to Desdemona. Instead of thwarting Iago's attempts, he facilitates them. Not only does his mind master his heart in this case, but his desperate need for "ocular proof" is easily satisfied by rumors rather than tangible evidence. On top of equating gossip with truth, Othello blatantly ignores his wife's most important confidante, Emilia, and never talks to the people supposedly