The semiotics of 'Othello'


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Abstract

This semiotic analysis of "Othello" shows how the play exposes the inadequacies of Rifatferre’s "Semiotics of Poetry". Iago, the play’s semiotician, is its villain; so the play is post-semiotic.

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This semiotic analysis of "Othello" shows how the play exposes the inadequacies of Riffaterre's "Semiotics of Poetry". Iago, the play's semiotician, is its villain; so the play is post-semiotic. Making use of theorists such as Bakhtin and Lacan, Calderwood demonstrates Othello's semiotics of self - as possessive self-capitalizer of an inviolate "I" and marital capitalist who tags Desdemona with a personal "mine" that helps materialize and mirror his inner value. Yet under the ministrations of Shakespeare and Iago, property dissolves the boundaries it draws between inner and outer, self and other, owner and owned. Chapters on barbarism and the evils of nobility, the status of women, the role of iterance in defining and destroying identities, and the mediating m