

Love Drives the Greatest Evil: Humanistic Analysis of Shakespeare's Othello, The Moor of Venice

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Abstract

This study examined the human attributes, reflections of life, and emotional responses portrayed in William Shakespeare's *Othello, the Moor of Venice*. It was anchored in Humanism and M. H. Abrams' Mimetic and Affective theories of literary criticism, with Reader-Response theory supporting the analysis of readers' emotional engagement. A qualitative-descriptive literary research design was employed using structured textual analysis, repeated close reading, and purposive selection of relevant passages, character portrayals, conflicts, themes, and significant events. The play and its major characters served as the primary subject and units of analysis. The findings revealed that Othello embodies courage, determination, leadership, love, and commitment but becomes vulnerable to insecurity, jealousy, deception, and flawed judgment. Desdemona represents love, loyalty, patience, compassion, and endurance, while Iago demonstrates intelligence and strategic ability directed toward manipulation and destruction. The analysis showed that virtues and weaknesses coexist within human nature and that uncontrolled emotions, misplaced trust, prejudice, and deception may transform genuine love into violence and tragedy. The play also evokes sympathy, pity, fear, sadness, grief, and compassion, encouraging reflection on moral responsibility, emotional control, and the consequences of human choices. The study concludes that *Othello* remains a meaningful representation of human complexity and recommends further multi-critical, expressive, thematic, and comparative literary studies. The research supports Sustainable Development Goal 4 by strengthening critical reading, literary interpretation, emotional literacy, and ethical reasoning, and indirectly relates to Sustainable Development Goal 16 through its treatment of injustice, violence, accountability, and responsible decision-making. Its sustainability impact lies in promoting educational, cultural, social, and ethical sustainability through the continued teaching and interpretation of classical literature.

Keywords: Affective Criticism, Deception, Humanism, Jealousy, Literary Analysis, Mimetic Criticism, *Othello*, Reader-Response Theory

1. Introduction

Literature represents human thoughts, emotions, experiences, values, and social realities through creative forms. Drama is particularly significant because it presents human life through dialogue, characterization, conflict, and action, allowing readers and audiences to examine the complexities of individual behavior and relationships. William Shakespeare's dramatic works remain influential because they portray universal experiences involving love, ambition, jealousy, betrayal, honor, family, justice, and moral responsibility. Among Shakespeare's major tragedies, *Othello, the Moor of Venice* demonstrates how love may become destructive when manipulated by jealousy, insecurity, pride, deception, and misplaced trust. Although love is generally associated with affection, compassion, loyalty, sacrifice, and commitment, the play shows that it may be distorted by destructive emotions

and deliberate manipulation. This study therefore examines the human attributes portrayed by the major characters, the realities of human life reflected in the play, and the emotional responses generated among readers. The analysis is grounded in Humanism and guided by M. H. Abrams' Mimetic and Affective theories of literary criticism, with Reader-Response theory supporting the examination of readers' emotional engagement with the text.

Literature is an artistic representation of humanity's thoughts, emotions, experiences, and values. It reflects the human condition and enables readers to understand individual behavior, social relationships, moral conflict, and the consequences of human choices. Drama achieves this function through dramaturgy, or the artistic composition of plot, characterization, dialogue, action, and dramatic conflict. William Shakespeare is recognized as one of the most influential writers in English literature. His comedies, tragedies, and histories remain relevant because they explore enduring concerns such as love, ambition, jealousy, loyalty, betrayal, prejudice, justice, and moral responsibility. His works reflect the humanistic tradition by presenting individuals as complex beings capable of admirable virtues and destructive weaknesses. *Othello, the Moor of Venice* examines the destructive interaction among love, jealousy, deception, pride, prejudice, and tragic flaw or hamartia. Othello's genuine affection for Desdemona becomes vulnerable to Iago's manipulation, resulting in suspicion, mistrust, violence, and tragedy. According to the Collins Dictionary, love is a strong feeling of affection toward another person, particularly within a romantic relationship. However, love may be expressed differently according to personal experiences and cultural contexts. Bague (2018) demonstrated that love may assume various forms and styles, suggesting that it is a complex and multifaceted human emotion. The central concern of the study is how love, normally understood as a constructive emotion, can become a force that contributes to evil and destruction. It investigates how jealousy, insecurity, deception, and human frailty corrupt love and influence the decisions of the characters. Through this inquiry, the study presents *Othello* as a continuing reflection of human nature, moral conflict, emotional vulnerability, and the consequences of uncontrolled emotions.

Related literary studies consistently demonstrate that literature reflects human life, social conditions, cultural values, moral decisions, and emotional experiences. These studies support the mimetic understanding of literature as a representation of reality and a means of communicating enduring truths about humanity. Salvaleon (2015), in the study *Oral Literature of the Mamanwa Tribe: Mimesis of Ethnic Realities*, examined sixteen oral literary texts and identified recurring themes of love, faithfulness, and power. The findings showed that oral literature preserves and reflects the cultural identity, beliefs, traditions, values, and lived experiences of a community. Abdul (2019) analyzed Robert Frost's *The Road Not Taken* and found that the poem communicates important lessons through its symbolic representation of life as a journey involving choices. The study emphasized that individuals continually make decisions and must face the consequences resulting from those decisions. Buejan (2015) examined Alberto S. Florentino's selected plays through Mimetic criticism. The study revealed representations of social injustice, alienation, frustration, moral decline, friendship, and death. These findings demonstrate the capacity of literature to expose social realities and encourage reflection on moral and ethical concerns. Bague (2018) explored representations of love in the selected poems of Noel P. Tuazon. The study established that love is presented through various symbols, themes, and styles reflecting Filipino values and cultural experiences. It further showed that love may take different forms depending on individual circumstances and social contexts. Cardillas (2018), in the study *Mimesis of Robert Frost's Poesy*, concluded that Frost's selected poems represent the realities of human struggle, suffering, hope, and the desire for peace. The findings affirmed that literature mirrors the complexities of human existence and communicates enduring insights about life and human nature. Collectively, these studies demonstrate that literary texts function as reflections of personal experiences, cultural realities, social problems, emotions, choices, and moral consequences. They also establish the usefulness of Mimetic criticism in examining how literature represents society and the human condition. However, these studies primarily focused on individual themes, cultural realities, poetic works, or selected dramatic texts. They did not fully examine the combined influence of love, jealousy, deception, and emotional response in Shakespeare's *Othello* through the integrated perspectives of Mimetic and Affective criticism.

Within the local and national scholarly context, Philippine literary studies have applied Mimetic criticism to indigenous oral literature, Filipino poetry, dramatic works, and foreign literary texts. Salvaleon (2015), Abdul (2019), Buejan (2015), Bague (2018), and Cardillas (2018) demonstrate the continuing relevance of literary analysis in examining Filipino cultural values, social conditions, personal choices, and universal human experiences. These studies show that literary criticism contributes to literature education by helping students and educators connect literary texts with lived realities. They also demonstrate that themes such as love, faithfulness, power, injustice, suffering, hope, choice, and moral responsibility remain relevant within Philippine educational and cultural settings. Globally, Shakespeare's works remain significant because they address universal conflicts that transcend historical and geographical boundaries. *Othello* presents experiences involving interracial prejudice, social status, marital trust, jealousy, manipulation, loyalty, betrayal, violence, and moral failure. These concerns remain recognizable across cultures because they emerge from common human emotions and relationships. The play's continuing relevance lies in its ability to represent both the admirable and destructive dimensions of human behavior. By connecting Philippine literary scholarship with a globally recognized

Shakespearean tragedy, the study situates *Othello* within a broader discussion of literature as a reflection of human life. It also demonstrates how established literary theories may be used to interpret universal themes while supporting literature teaching, critical inquiry, and culturally responsive understanding.

The study is anchored in Humanism and M. H. Abrams' orientations of literary criticism, particularly Mimetic and Affective criticism. Reader-Response theory further supports the analysis of the interaction between the literary text and its readers. Humanism emphasizes human dignity, freedom, values, moral responsibility, creativity, and potential. According to Huitt (2009), human beings act intentionally and are guided by their beliefs, values, motivations, and personal goals. Humanism regards individuals as active participants capable of growth, self-improvement, ethical decision-making, and self-actualization. Human behavior must therefore be understood by considering the individual's experiences, aspirations, choices, virtues, and weaknesses. Historically, Humanism developed during the Renaissance through the renewed study of classical literature, philosophy, education, and the arts. Renaissance Humanists emphasized human excellence and the cultivation of moral and intellectual virtues. The New Humanist movement, associated with Irving Babbitt, Paul Elmer More, and Norman Foerster, further emphasized the ethical function of literature and its capacity to develop moral awareness and responsible citizenship. In *Othello*, Humanism is reflected in the coexistence of constructive and destructive human qualities. *Othello* displays courage, determination, leadership, love, and commitment but is also vulnerable to jealousy, pride, insecurity, and uncontrolled emotion. Desdemona represents love, loyalty, patience, compassion, and endurance, while Iago demonstrates intelligence and strategic ability directed toward jealousy, manipulation, and deception. These characters illustrate that individuals possess both strengths and limitations and that their decisions affect their own lives and the lives of others. The study is also guided by M. H. Abrams' framework in *The Mirror and the Lamp* (1953), which classifies literary criticism according to the relationship among the literary work, artist, universe, and audience. Abrams identified Mimetic, Pragmatic, Expressive, and Objective orientations. The present study applies Mimetic and Affective criticism because they directly address the representation of reality and the effects of the literary work on readers. Mimetic criticism views literature as an imitation, representation, or creative interpretation of reality. The concept originated from the Greek term *mimesis*, meaning imitation. Plato regarded literature as an imitation of the physical world, while Aristotle maintained that literature does not merely reproduce reality but artistically represents universal truths about life, society, and human behavior. In this study, Mimetic criticism is used to examine how *Othello* reflects real-life experiences involving love, relationships, trust, jealousy, betrayal, prejudice, manipulation, emotional conflict, and the consequences of human choices. Affective criticism focuses on the relationship between a literary work and its readers. It examines the emotional, psychological, intellectual, and moral responses produced by a text. Literature may generate empathy, reflection, emotional catharsis, moral awareness, intellectual development, and personal transformation. In *Othello*, the destruction of love and trust evokes sympathy, pity, fear, sadness, anger, grief, and compassion. These responses encourage readers to reflect on their relationships, emotions, decisions, and ethical responsibilities. Reader-Response theory, particularly the ideas of Wolfgang Iser, supports the Affective approach. Iser explains that literary meaning develops through the interaction between the text and the reader. The artistic pole refers to the text produced by the author, while the aesthetic pole refers to the reader's realization of meaning during the act of reading. Readers actively construct meaning according to their experiences, beliefs, cultural backgrounds, and expectations. Consequently, readers may respond differently to *Othello* while remaining grounded in the events and meanings presented by the text. Conceptually, the study examines three interconnected dimensions. The Humanistic dimension identifies the human attributes demonstrated by the characters. The Mimetic dimension determines how the play reflects realities of human life. The Affective and Reader-Response dimension examines the emotional and moral responses generated among readers.

Previous studies have established that literature represents cultural identity, personal choices, social injustice, suffering, hope, love, and other realities of human existence. They have also demonstrated the usefulness of Mimetic criticism in interpreting poetry, oral literature, and dramatic works. However, limited scholarly attention has been given to the interaction of love, jealousy, deception, human weakness, and emotional response in William Shakespeare's *Othello*, the Moor of Venice through the combined application of Mimetic and Affective criticism. Existing studies generally concentrated on how literary works imitate reality or portray particular themes. Fewer studies have integrated the representation of human life with the emotional and moral effects of the text on readers. This creates a need for an analysis that examines both what *Othello* reflects about human existence and how its tragic events influence readers' emotions and ethical understanding. The present study addresses this gap by examining the play's humanizing elements through Humanism, Mimetic criticism, Affective criticism, and Reader-Response theory. It investigates how love becomes vulnerable to jealousy and deception, how the characters' virtues and weaknesses shape the tragedy, and how the play encourages readers to reflect on trust, emotional control, prejudice, moral judgment, and personal responsibility. The study is also justified by the continuing educational value of *Othello*. Its themes remain applicable to contemporary relationships and social experiences. Examining the play through established literary theories may strengthen literary interpretation, critical thinking, emotional awareness, and appreciation of Shakespearean drama among students, educators, researchers, scholars, and general readers.

The study is primarily aligned with Sustainable Development Goal 4—Quality Education. Literary criticism supports inclusive and meaningful education by developing critical reading, interpretation, reflection, communication, and ethical reasoning. Through the analysis of *Othello*, students may develop a deeper understanding of literary themes, characterization, human behavior, emotional conflict, and the consequences of personal choices. The application of Humanism, Mimetic criticism, Affective criticism, and Reader-Response theory also supports effective literature instruction. These approaches enable learners to connect a classical literary text with real-life relationships, cultural experiences, social concerns, and moral responsibilities. The study therefore contributes to educational practices that encourage analytical thinking, emotional literacy, appreciation of literature, and lifelong learning. The study also has an indirect connection with Sustainable Development Goal 16—Peace, Justice, and Strong Institutions through its examination of prejudice, deception, injustice, violence, trust, and moral accountability. Rather than addressing institutional governance directly, the study contributes at the level of values formation by encouraging reflection on fairness, responsible decision-making, nonviolent relationships, and the destructive effects of manipulation and unchecked jealousy.

The study contributes primarily to educational, cultural, social, and ethical sustainability. Its educational significance lies in strengthening literature teaching and learning through the systematic application of literary theories. Literature students may use the study to deepen their understanding of *Othello*, improve critical interpretation, and recognize the relationship between literary texts and real-life experiences. Literature teachers and instructors may use the findings as supplementary material for teaching Shakespearean drama, Humanism, Mimetic criticism, Affective criticism, and Reader-Response theory. The study supports cultural sustainability by promoting the continued reading, interpretation, and teaching of a major literary work across generations. It demonstrates that classical literature remains relevant when connected with contemporary emotions, relationships, values, and social concerns. It also encourages dialogue between global literature and Philippine literary scholarship. Its social and ethical relevance emerges from its examination of love, loyalty, jealousy, deception, prejudice, violence, trust, and responsibility. The play provides a basis for reflecting on healthy relationships, emotional regulation, moral judgment, and the consequences of manipulation. Such reflection may strengthen readers' empathy, ethical awareness, and understanding of human complexity. For researchers, literary scholars, and critics, the study provides a reference for future investigations involving Shakespearean literature, Humanism, Mimetic criticism, Affective criticism, Reader-Response theory, comparative literature, and multi-critical analysis. It also demonstrates how literary research can contribute to multidisciplinary discussions involving education, psychology, ethics, culture, social relationships, and human development.

The study is limited to the textual analysis of William Shakespeare's *Othello, the Moor of Venice*. It examines the major characters, themes, dramatic conflicts, relationships, and significant events to identify human attributes associated with love, loyalty, compassion, determination, endurance, trust, jealousy, pride, insecurity, manipulation, and deception. The analysis applies Humanism and M. H. Abrams' Mimetic and Affective theories of literary criticism. Reader-Response theory is used to support the examination of readers' emotional and moral engagement with the play. The Mimetic analysis focuses on how the text represents real-life experiences, while the Affective analysis considers emotional responses such as sympathy, pity, sadness, fear, grief, anger, and compassion. The study does not provide an extensive comparison with Shakespeare's other plays or with literary works by other authors. It also does not analyze *Othello* through historical, biographical, psychoanalytic, feminist, postcolonial, or other literary approaches. Its interpretations are based on the selected theories and the researcher's qualitative critical reading of the text. As with other literary investigations, the interpretations remain open to scholarly discussion and may differ from conclusions developed through other theoretical perspectives.

2. Material and methods

2.1 Research Design

The study used a qualitative-descriptive literary research design. Qualitative research involves the systematic collection, organization, interpretation, and analysis of textual information to understand meanings and patterns within a particular subject (Young Hren, as cited in Cadillas, 37). Textual analysis served as the primary research method. Through close reading and critical interpretation of *Othello, the Moor of Venice*, the study examined the characters, relationships, actions, conflicts, themes, and significant events presented in the play. The analysis was guided by Humanism and Abrams' Mimetic and Affective orientations of literary criticism.

2.2 Locale of the Study

The study was situated within the literary world of William Shakespeare's *Othello, the Moor of Venice*. Its analytical context encompassed the characters, relationships, conflicts, settings, and human experiences portrayed in the play, which provided the foundation for examining its humanistic, mimetic, and affective dimensions.

2.3 Respondents of the Study

William Shakespeare's *Othello, the Moor of Venice* served as the primary subject of analysis. The major characters, together with their attributes, decisions, relationships, and emotional conflicts, constituted the principal

units examined in identifying the humanistic qualities, reflections of life, and emotional responses presented in the text.

2.4 Sample and Sampling Procedure

The study employed purposive textual selection appropriate to qualitative literary research. Relevant passages, character portrayals, dramatic conflicts, themes, and significant events were selected through close reading based on their direct relevance to the research questions concerning human attributes, reflections of life, and readers' emotional responses.

2.5 Research Instrument

The principal research instrument was a structured textual analysis guided by Humanism and M. H. Abrams' Mimetic and Affective theories of literary criticism. Humanism provided the basis for examining human dignity, freedom, values, motivations, personal goals, and moral choices. According to Huitt (2009), human beings act with intentionality and are guided by their values, motivations, and personal goals. Mimetic criticism was used to determine how the play represents or reflects realities involving love, trust, jealousy, betrayal, prejudice, relationships, emotional conflict, and the consequences of human choices. According to Abrams, literary works function as reflections of the world and human experiences. Affective criticism was applied to examine the emotional and psychological responses generated by the play, including sympathy, pity, sadness, fear, grief, and compassion. Reader-Response concepts supported this analysis by recognizing the interaction between the literary text and the reader during the interpretation of meaning. The primary source was William Shakespeare's *Othello, the Moor of Venice*. The theoretical foundation was drawn from M. H. Abrams' *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*, while additional support was obtained from A. O. Pesirla's discussions of literary critical theories. Books, scholarly articles, and related literary studies were also used to support the interpretation and contextualization of the primary text.

2.6 Data Gathering Procedure

The textual data were gathered through repeated close reading and careful examination of *Othello, the Moor of Venice*. Relevant passages, character portrayals, dialogues, relationships, conflicts, themes, and significant events were identified and organized according to the concerns of the study. The first stage focused on the characters' human attributes, including love, loyalty, compassion, determination, endurance, jealousy, pride, deception, and moral weakness. The second stage identified events and situations that reflected real-life experiences involving trust, betrayal, prejudice, relationships, emotional conflict, and the consequences of human decisions. The third stage examined the emotional and moral responses that the tragic events may evoke among readers. Secondary sources were reviewed to establish the theoretical basis of the analysis and to support the interpretation of the selected textual evidence. The identified materials were then classified according to the Humanistic, Mimetic, and Affective dimensions of the study.

2.7 Data Analysis Techniques

The study analyzed the textual data through three interconnected phases. The first phase applied Humanism to examine the characters' values, motivations, decisions, relationships, virtues, and weaknesses. It identified human attributes such as love, loyalty, compassion, courage, determination, jealousy, pride, deception, and moral frailty. The second phase used Mimetic criticism to determine how the play represents realities of human life. The analysis examined how *Othello* reflects experiences involving relationships, trust, betrayal, prejudice, manipulation, emotional conflict, and the consequences of human choices. It also considered how the tragedy communicates universal insights concerning human nature and society. The third phase employed Affective criticism and Reader-Response concepts to examine the emotional and psychological effects of the play. The analysis considered responses such as sympathy, pity, sadness, fear, grief, and compassion and assessed how the tragedy encourages readers to reflect on human relationships, emotional control, moral choices, and the pursuit of a better understanding of life.

3. Results and Discussion

3.1 Humanistic Attributes Portrayed by the Major Characters

The play portrays individuals as possessing both admirable qualities and destructive weaknesses. Othello demonstrates determination, courage, leadership, love, and commitment but becomes controlled by insecurity and jealousy. Desdemona embodies love, loyalty, patience, and endurance, while Iago displays intelligence and strategic ability that he uses for manipulation and deception. These contrasting attributes reflect the humanistic view that people are complex and are shaped by their values, motivations, choices, strengths, and limitations. According to Huitt (2009), human beings act with intentionality and are influenced by personal values, motivations, and goals. The characters' decisions therefore demonstrate how positive and negative human qualities may coexist and influence individual destinies.

3.1.1 Othello's Virtues and Human Weaknesses

Othello is portrayed as a respected military general who demonstrates courage, determination, leadership, and the ability to overcome social prejudice. His position in Venetian society reflects his competence and strength despite his identity as a Moor. He also expresses deep love and commitment toward Desdemona. However, his insecurity and jealousy gradually weaken his judgment and allow him to accept Iago's deception. Othello's character illustrates the coexistence of human potential and human frailty. His accomplishments show his ability to overcome social barriers, while his emotional vulnerability leads to suspicion, violence, and tragedy. His downfall does not result from the absence of virtue but from his inability to control jealousy and distinguish truth from manipulation. His character therefore demonstrates how admirable qualities may be destroyed by uncontrolled emotions and flawed decisions.

3.1.2 Desdemona's Love, Loyalty, and Endurance

Desdemona is portrayed as loving, loyal, patient, compassionate, and enduring. Despite Othello's accusations and increasingly hostile behavior, she remains faithful to him and continues to express affection and concern. Her character experiences injustice, betrayal, emotional suffering, and violence without abandoning her commitment to her husband. Desdemona represents the vulnerability of individuals whose sincerity and loyalty are undermined by suspicion and deception. Her suffering emphasizes the destructive consequences of mistrust and false accusations within human relationships. Her continued devotion also demonstrates how love and endurance may persist even under unjust and painful circumstances.

3.1.3 Iago's Jealousy, Manipulation, and Deception

Iago is portrayed as intelligent, observant, strategic, jealous, manipulative, and deceptive. He recognizes Othello's insecurities and deliberately exploits them by creating false impressions about Desdemona's loyalty. His schemes weaken the trust between Othello and Desdemona and ultimately contribute to their destruction. Iago's character demonstrates that human intelligence and ability may be directed toward harmful purposes. Although he possesses strategic competence, he uses it to deceive, control, and destroy others. His actions reveal how jealousy, resentment, and manipulation can influence human behavior and transform personal motives into destructive consequences.

3.2 Coexistence of Virtue and Moral Failure

The findings show that the characters are not presented as entirely virtuous or entirely evil. Love exists alongside jealousy, loyalty alongside betrayal, courage alongside weakness, and intelligence alongside deception. The tragic events arise from the interaction of these opposing qualities and from the choices made by the characters. This portrayal reflects the complexity of human experience. Othello's love is corrupted by jealousy, Desdemona's loyalty is met with mistrust, and Iago's intelligence is used for manipulation. Shakespeare therefore presents human nature as contradictory and morally complex, showing that personal strengths do not eliminate vulnerability and that individual choices may produce irreversible consequences.

3.3 Humanism and the Consequences of Human Choices

The humanistic analysis revealed that the play portrays determination, love, compassion, loyalty, courage, endurance, jealousy, pride, insecurity, and deception. These attributes shape the relationships and decisions of the characters and contribute directly to the development of the tragedy. Othello's acceptance of deception, Desdemona's continued loyalty, and Iago's deliberate manipulation demonstrate how personal choices influence both individual and collective outcomes. The findings support the humanistic perspective that individuals possess freedom, values, potential, and responsibility for their actions. The tragedy demonstrates that human beings may overcome social limitations and express genuine love and loyalty, but they may also become vulnerable to emotional weakness and moral failure. Through the virtues and flaws of its characters, *Othello, the Moor of Venice* presents a realistic reflection of human nature and the consequences of uncontrolled emotions, deception, and mistaken judgment.

4. Conclusion & Recommendations

The study concludes that William Shakespeare's *Othello, the Moor of Venice* reflects Humanistic principles through its portrayal of determination, love, loyalty, compassion, endurance, jealousy, insecurity, manipulation, and deception. The characters demonstrate that human virtues and weaknesses may coexist and that uncontrolled emotions, misplaced trust, and moral failure can transform genuine love into a destructive force. Through its representation of human experiences and its capacity to evoke sympathy, pity, sadness, fear, grief, and compassion, the play remains a meaningful reflection of human nature and the consequences of individual choices.

Future researchers are encouraged to conduct a multi-critical analysis and an expressive literary critical study of *Othello, the Moor of Venice*. Further studies may also examine deception as a central theme in the play or compare the representation of love through the concept of mimesis in Shakespeare's *Othello* and Antonio Reyes Enriquez's *Lovers' Plunge*.

The study was limited to the textual analysis of *Othello, the Moor of Venice* using Humanism and M. H. Abrams' Mimetic and Affective theories of literary criticism. It did not extensively compare the play with Shakespeare's other works or examine it through historical, biographical, psychoanalytic, feminist, postcolonial, or other literary approaches. The findings were based on the selected theories and the researcher's qualitative interpretation of the text and may therefore differ from interpretations developed through other critical frameworks.

5. Compliance with ethical standards

This qualitative literary study involved no human participants; therefore, voluntary participation, informed consent, confidentiality, and ethical approval were not applicable. The study observed institutional standards for academic integrity, properly acknowledged all sources and contributions, respected copyright ownership of *Othello, the Moor of Venice*, and used the text solely for scholarly analysis. The author assumes full responsibility for the originality and accuracy of the work and declares no conflict of interest.

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