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- Othello (Omkara) as a Tragedy
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The Setting

- Venice to Contemporary Rural India
- Army General to Gangster 'Baahubali'
- War threat vs State elections
- Racism to Caste System

Characters

Character in the movie

- Omkara 'Omi' Shukla
- Dolly Mishra
- Ishwar 'Langda' Tyagi
- Keshav 'Kesu Firangi' Upadhyaya
- Billo Chamanbahar
- Indu
- Rajan 'Rajju' Tiwari
- Bhaisaab
Venice

Character in the play

Othello
Desdemona
Iago
Cassio
Bianca
Emilia
Roderigo
Duke of

Othello, the Tragedy

- Domestic tragedy with timeless themes
- Noble and self-righteous
- Fatal Flaw
 - Jealousy and Suspicion
 - Insecurity
 - Naive Trust
- Othello, a tragic hero?

Othello the 'Outsider'

- Egyptian roots
- General of the Venetian Army
- Has insecurities

Symbolism

- War
- Handkerchief and 'Kamarband' (Waistband)
- Song of The Willow in Othello, the black bird in Omkara – Premonition

The Clown

- Comes in just 2 scenes
- Distorts words
- Pun on lie:
 - DESDEMONA
 - Do you know, sirrah, where Lieutenant Cassio lies?
 - Clown
 - I dare not say he lies any where.

Iago

- Complex Character
- “Motive-hunting of Motiveless Malignity”
- Soliloquies
- Dramatic Irony

Constricted Space

- Narrowing the space
 - Starts in Venice – a bustling international city
 - Driven by external threat – Turkish invasion of Cyprus
 - Action moves to domestic conflict
 - Ends at the bedroom
 - Smothering

Racism / Caste System

- Moor vs Half-Brahmin
 - Iago: “an old **black ram** is topping your **white ewe**.”
 - Brabantio: “Would ever have, to incur a general mock, Run from her guardage to the **sooty bosom**”
 - Duke: “If virtue no delighted beauty lack, Your son-in-law is far **more fair than black**.”
- Marriage outside caste/colour

Role of women

- Family vs Husband
- Iago's take Act 2 Scene I
- Views of Emilia and Desdemona Act 4 Scene III
- “Honour Sacrifice”

Omkara – Today's Othello

- Rural setting
- Corrupt politicians and gangs
 - Power play
- Caste Issues
- Gender Issues
- Fascination with the West

Discussion

- Is there a point being made in Omkara about power coming only through coercion today?
- Keshu “Firangi” vs Langda Tyagi – is there a underlying assumption that the West is more “cultured”?
- How do we react to suspicion?
- How does loss (of reputation) affect us?
- Is there a point being made in the play/movie regarding marriage outside class/caste?



THANK YOU