

Received: 02 April, 2026

Accepted: 22 August, 2026

Published: 25 August, 2026

Cultural Othering and the Ethics of Repair in Colonial Discourses: A Comparative Linguistic Analysis of Shakespeare's *Othello* and *The Tempest*

Hakim Sudinpreeda

Faculty of Languages and Communication
Universiti Sultan Zainal Abidin, Malaysia

Mohd Nazri Latiff Azmi

Faculty of Languages and Communication
Universiti Sultan Zainal Abidin, Malaysia

Isyaku Hassan

Faculty of Languages and Communication
Universiti Sultan Zainal Abidin, Malaysia
isyaku87@gmail.com

Cite this article:

Sudinpreeda, H., Azmi, M. N. L., and Hassan, I. (2026). Cultural Othering and the Ethics of Repair in Colonial Discourses: A Comparative Linguistic Analysis of Shakespeare's *Othello* and *The Tempest*. *Revista Cultura Científica*, (24), pp. 1185–1200.

Abstract

This study examines how Shakespeare's use of metaphor, naming conventions, modality, imperatives, and sentence structure in *Othello* and *The Tempest* shapes the beliefs about race, faith, and power. The study employs the Comparative Linguistic–Discursive Mapping Matrix (CLDMM) to synthesise scene-based findings from both plays, in addition to the integrated framework of five core theories. The analysis reveals that both plays use similar strategies of Othering but apply them differently. In *Othello*, Islamophobic schemas are slowly absorbed through sexualised animal metaphors and constant hints, pushing towards self-Othering. Meanwhile, in *The Tempest*, colonial authority is asserted through commands, def-

initions, and constant surveillance. Caliban is fixed into an identity described as essentially what he is said to be. Both plays seem to offer reconciliation at the end. Although recognition is offered, dignity and justice ('*adl*') remain structurally unrestored. By grounding postcolonial critique in clear linguistic evidence and by extending it through MusCrit, the study offers a transparent matrix-based procedure that makes interpretative moves traceable. More importantly, it shows how these texts both reinforce and quietly expose the making of racial-religious hierarchy through language itself.

Keywords: comparative discourse analysis, Shakespeare, postcolonial theory, MusCrit, Islamophobia

1. INTRODUCTION

Shakespeare's *Othello* and *The Tempest* are frequently read as plays about race, religion, and empire. Yet they are rarely examined side by side through a shared linguistic framework capable of tracing how social power is actually built through grammar itself. Linguistically, metaphor, loaded names, modality, pronouns, and sentence structure are not just stylistic ornaments but mechanisms that make certain hierarchies become normal, authority reasonable, and resistance censured. In other words, language, not neutral, shapes what can be imagined and what cannot.

How race and religion shape *Othello* and *The Tempest* has been extensively shown in scholarly works. For instance, Innes [1] explains Othello's fragile position in Venice through "rank intersectionality." Haque [2] and Abu-Shomar [3] demonstrate how Caliban is reduced through language that degrades him almost ontologically. Postcolonial critics have situated these works within broader imperial epistemologies ([4], p. 5; [5]). "MusCrit" scholars have begun to recover the marginalized Islamic signifiers embedded in the texts ([6, 7]; [8], p. 31).

However, most studies treat these plays separately, focusing on either the "Moor" or the "Colonial Other" without a systematic, cross-textual tracing of how language itself works across both texts. Particularly, how verbal aggression, evaluative words, and repeated patterns quietly encode prejudice remains undeveloped as an explicit comparative procedure [9, 10]. Thus, there is a pressing need for a transparent comparative procedure that connects social prejudice in the mind to its actual linguistic form on the page.

This study brings together postcolonial theory [4, 5, 10], Critical Race Theory (CRT) [1], and MusCrit [6, 7]. As Dadabhoy [8] frames it, the project conforms to a wider recovery agenda that speaks with, rather than over, "scholars of color" (pp. 1, 222). From this conversation, the study introduces the Comparative Linguistic–Discursive Mapping Matrix (CLDMM) as a transparent comparative procedure for matching scene-coded linguistic evidence across both plays. The objective is to show how micro-linguistic patterns encode ideological formations of empire and Otherness, and to examine a recurring end-point that the analysis will return to throughout: recognition without repair, where moral acknowledgment does not culminate in restored justice.

Guided by this aim, the study asks: (1) What recurring micro-linguistic mechanisms realise racial–religious Othering in each play? (2) How do these mechanisms differ in their grammatical "economy" across the Venetian civic setting and the colonial island setting? (3) How do the endings linguistically stage recognition while leaving repair ethically incomplete, particularly when read through MusCrit's 'adl lens?

2. LITERATURE REVIEW

Research on Shakespeare and questions of race, religion, and empire has grown substantially in recent years. Studies of *Othello* often foreground racial and religious difference, while scholarship on *The Tempest* commonly reads the play through colonial parable. Postcolonial critics have already placed Shakespeare within broader imperial systems of knowledge, showing how these plays both repeat and disturb Orientalist ideas, and how early modern fears about the Moor, the Turk, and the colonial "Other" grew alongside Europe's expanding imperial imagination ([4], p. 5; [5, 10]).

However, a consistent cross-textual analysis of how grammar, metaphor, and structure quietly construct "natural" hierarchy, and of how similar linguistic patterns carry power across texts, remains rare ([5, 10]; [8], p. 6). Several studies suggest a shift in emphasis rather than relying primarily on broad thematic interpretation, scholars increasingly examine how ideological bias is encoded in discourse itself. Tartory et al. [9], for instance, show that Shakespeare's drama carries patterned verbal violence through metaphor, loaded naming, and evaluative language, offering tools for more systematic discourse mapping. At the same time, Islamic interpretive approaches remain marginal [6, 7], even though Muslim-associated figures and Islamophobic traces persist in Shakespeare's texts.

A shared concern across both plays is how authority is linguistically produced and made governable. In *The Tempest*, Prospero's Island is frequently read as a small empire, where control becomes normalised through mapping, defining, and demonising [5, 8, 11]. Abu-Shomar [3] identifies a "discourse of evil" around Caliban, while Haque [2] and Al Ghammaz [12] focus on naming practices. Labels such as "monster" and "thing of darkness" do not merely degrade but help legitimise possession through speech. Abu-Manneh [4] connects these patterns to wider Orientalist structures, and the absence of Sycorax complicates the religious dimension. Johanyak [13] and Öktem [14] further show how racialisation and genderisation of Islamic alterity emerge through the figure of the witch. They are shadowed, feared, erased, yet symbolically powerful.

In *Othello*, governance is staged within Venetian civic legitimacy and suspicion. Innes [1] conceptualises Othello's precarious belonging through "rank intersectionality," where race, gender, and status converge. Othello is honoured with a military role, yet his Blackness and Muslim-associated identity remain objects of doubt, repeatedly withdrawing his security of belonging. Saleh [15], using contrapuntal analysis, likewise recognises limits in Shakespeare's humanism. Othello's eloquence is compelling, yet constrained by the line of miscegenation.

Read together, these strands suggest that authority in both plays is not simply represented, rather linguistically ad-

ministered, either as civic suspicion (*Othello*) or colonial command (*The Tempest*). Seen together, these accounts also raise an epistemic question: beyond overt governance, how does discourse regulate what counts as truth, credibility, and intelligibility in each play?

Beyond overt governance, both plays also organise power through epistemic control: who is believed, who is intelligible, and whose meanings become authoritative.

In *Othello*, scholarship has examined changing religious identities and anxieties about conversion and cultural blending [13], alongside gendered Islamic alterity where Desdemona's marriage is framed as both fascination and threat [14]. Postcolonial readings deepen this account by observing how the Moor becomes an imperial imagination partial to the Orientalised Other ([4], p. 13). Shalghin [5] places *Othello* beside Marlowe to show a recurring structure. The Moor is admired in war yet persistently feared.

Linguistic scholarship also clarifies how epistemic control is carried through naming and racial-religious markers. Terms like "Turk" and "circumcised dog" function as racial-religious indexing, not random insult [16]. Animal imagery and hypersexual language turn difference into something instinctive and dangerous, intensifying processes of racialisation [17, 18]. As Loomba (cited in [19], pp. 7–8, 18, 49) suggests, early modern imagination often allowed Blackness and Islam to become interchangeable, and conversion did not necessarily erase suspicion. These studies collectively prepare the ground for sociocognitive questions about how repeated discourse stabilises prejudice in the mind.

Critical Discourse Analysis (CDA) offers tools for making Shakespeare's ideological work visible through systematic attention to linguistic detail. Tartory et al. [9], for example, apply CDA to *The Merchant of Venice* to demonstrate how verbal violence is carried through recurring patterns of metaphor, naming, and evaluative language rather than through isolated insults. A similar methodological move appears in Saad's [20] CDA of *Richard II*, where theological language and legitimacy claims in Acts IV–V are traced as discursive structures that stabilise power and then fracture. These studies show that CDA can be operationalised in Shakespeare studies not as a vague "critical reading," but as a procedure that links micro-linguistic choices to ideological formation.

Within this tradition, Fairclough's dimensions of description, interpretation, and explanation (D–I–E) clarify how discourse both reflects and reshapes institutions by connecting textual features to social structure [21, 22]. Van Dijk's sociocognitive model complements this by explaining how discourse activates shared schemas and mental models, helping to account for internalisation and the stabilisation of prejudice in the mind [23, 24]. In combination, these CDA approaches support a movement from structure to discourse to cognition, while keeping interpretation anchored in observable language.

A comparative postcolonial epistemology, in which traditions are understood as unequally empowered yet capable of illuminating one another, is promoted by Redondo-Olmedilla [10]. From this view, reading *Othello* and *The Tempest* together is not about forcing them into one frame but noticing shared patterns of Othering across distinct settings. Yet, despite growing interest in discourse-oriented readings, sustained cross-textual comparison that traces the same linguistic mechanisms across both plays often remains implicit [5, 8, 10]. This comparative gap is especially consequential at the level of endings, where recognition may be staged without necessarily producing repair.

CRT has increasingly incorporated Muslim racialisation and helped bring MusCrit into the field. Ali [6] and Kizil [7] frame this approach around systemic Islamophobia, racial visibility, gendered Islamophobia, whiteness as a silent norm, counter-narratives, and the burden placed on Muslim representation. Dadabhoy [8] reads Shakespeare through Islamic worlds to recover moral and intellectual complexity in Muslim-associated figures, resisting their reduction into symbolic functions (pp. 1, 31). Johanyak [13] and Öktem [14] likewise show early modern religious identities as unstable rather than neatly bounded. In parallel, adaptation scholarship [25, 26] treats rewriting and reframing as forms of inherited narrative resistance, including attempts to reimagine Caliban or restore Sycorax.

3. IDENTIFIED GAPS AND CONTRIBUTION

A synthesis of the studies reviewed reveals three key gaps. First, while scholarship on *Othello* has examined racial and religious instability [1, 13], and scholarship on *The Tempest* has developed colonial allegory and governability [3, 11], sustained comparison tracing the same linguistic mechanisms of Othering across both plays remains underdeveloped [5, 8, 10]. Second, while repeated verbal violence is increasingly recognised within a linguistic turn in Shakespeare studies [9], systematic CDA that follows small linguistic details, such as syntax, modality, or proof-talk (lexis and structures that frame conviction as "evidence"), into ideological formation remains limited. Finally, MusCrit and Islamic interpretive approaches remain underused ([6, 7]; [8], pp. 1, 31), despite the visibility of Muslim-associated figures and Islamophobic traces in mainstream Shakespeare scholarship. When combined, these gaps also limit how clearly scholarship can evaluate the plays' ethical closures, whether recognition culminates in justice or remains symbolic.

This study responds to these gaps by introducing the Comparative Linguistic–Discursive Mapping Matrix (CLDMM) and by integrating postcolonial theory, CRT, CDA, sociocognitive theory, and MusCrit into one transparent comparative procedure. The aim is not only to analyse ideology but also to test whether Shakespearean recognition at the endings of these plays moves toward justice or settles for symbolic mercy.

4. METHODS

4.1. RESEARCH DESIGN AND DATA

This study adopts a qualitative, comparative discourse-analytic design grounded in close reading, used to track recurring micro-linguistic patterns across *Othello* and *The Tempest*. The dataset consists of the full texts of both plays accessed via Open Source Shakespeare [27, 28]. Excerpts were selected for presentation only after scene-level coding was completed in each play, and only when an excerpt clearly instantiated a defined coding category within its scene context (e.g., animalisation, epistemic positioning, command/surveillance). This minimises ad hoc quotation and keeps the comparative stage anchored in within-text analysis. A coding sheet and decision rules are provided in Appendices.

Only excerpts that had already been coded at the scene level entered the comparative stage. The unit of analysis is typically a line or a small cluster of lines interpreted within its scene context. Coding focused on linguistic indicators associated with the study's formations, including animalisation, demonisation, imperatives and command structures, proof-talk, possessive grammar, modality and conditionality, essentialist clauses, loaded naming, evaluative lexis, and even pronoun positioning. This design sustains an explicit trail from primary textual extraction to matrix-level synthesis [1, 9, 10].

4.2. INTEGRATED THEORETICAL–ANALYTICAL FRAMEWORK AND PROCEDURE

The analysis integrates five theoretical traditions within a single analytical sequence. Each lens is assigned a distinct role to maintain interpretive control. CDA provides the core descriptive and interpretive method for identifying micro-linguistic mechanisms of ideology and power [9]. Postcolonial theory and CRT provide the structural and historical account of colonial hierarchy, imperial epistemology, systemic racism, and whiteness as normativity ([4], pp. 4–5, 13; [1, 5, 10, 13, 14]). Sociocognitive theory supports the cognitive account of how repeated discourse can stabilize prejudice through internalized mental models and ideological schemas. Finally, MusCrit/Islamic literary resistance functions as the ethical-evaluative lens, drawing on concepts such as *tawhīd* (moral coherence), *fitrah* (innate human dignity), and *'adl* (justice) to ask whether recognition in the plays moves toward structural repair or remains symbolically incomplete ([6]; [8], pp. 32, 224; [7]). The analytic workflow is sequential (identification → positioning → synthesis), but the theoretical lenses are integrated by role. Each stage is guided by a primary lens while remaining open to support from the others where interpretively necessary.

For transparency, the lenses operate with a stable division of labour across stages. CDA is primary in Stage 1 for identifying micro-linguistic features and their ideological cues; postcolonial theory and CRT are primary in Stage 2 for structural positioning, with sociocognitive theory supporting claims about internalisation where warranted; and Stage 3 uses the CLDMM for comparative alignment, with MusCrit functioning as the ethical-evaluative check on recognition, justice ('adl), and repair.

The study proceeds in three interlinked stages, moving from linguistic details to comparative synthesis (Figure 1).

Stage 1: Micro-linguistic identification. Guided primarily by CDA, the analysis codes linguistic features (e.g., metaphors, imperatives, modality, conditionality, naming, and pronoun positioning) that perform ideological work in context [9].

Stage 2: Discursive function and ideological positioning. The coded features are interpreted as discursive tools that construct Otherness, legitimise authority, organise possession, constrain resistance, and govern gendered hierarchy. At this stage, Postcolonial theory and CRT clarify how language enacts racialised entitlement and structural hierarchy, while sociocognitive theory supports claims about internalisation and uptake where relevant ([1, 5]; [8], pp. xi, 15).

Stage 3: Comparative synthesis. The Comparative Linguistic–Discursive Mapping Matrix (CLDMM) is used to match scene-based evidence from both plays across seven shared ideological formations: (1) construction of Otherness; (2) authority and legitimacy; (3) epistemic control; (4) colonial possession; (5) gendered hierarchies; (6) resistance and mimicry; and (7) ethical closure [10]. The matrix does not replace close reading; rather, it disciplines it by making comparative claims traceable from excerpts → coded features → discursive functions → formations → multi-lens interpretation.

To clarify the CLDMM's organised functions: Column 1 states the ideological formation and its guiding questions; Columns 2 and 3 present parallel verbatim evidence from each play under the same coding categories; and the final column provides comparative interpretation through the integrated lenses. At the point of synthesis, MusCrit evaluates whether the movement toward recognition entails ethical repair or merely a softening of hierarchy ([6, 7]; [8], pp. 6–9; [5]). Trustworthiness is supported by applying the same categories and decision rules across both plays and by restricting comparative claims to excerpts already scene-coded prior to synthesis [9]. In this way, the matrix makes interpretation traceable, showing how linguistic features are identified, grouped, and mapped to formations. Therefore, comparative claims remain structured and open to scrutiny.

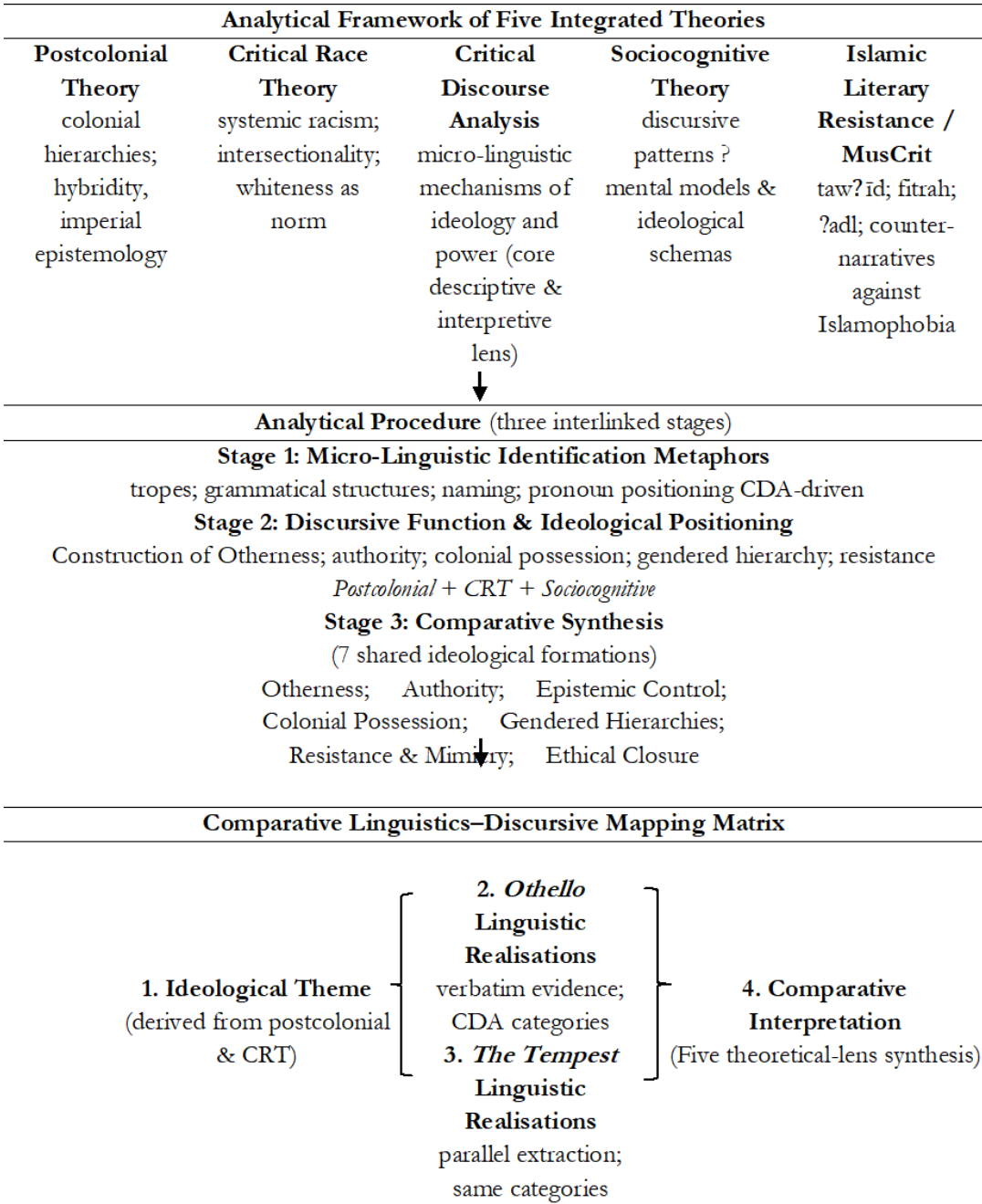


Figure 1. The integrated theoretical–analytical framework and three-stage analytical procedure

Box 1. Worked example (from excerpt to CLDMM synthesis: Theme 3—Epistemic Control). This walkthrough illustrates how a scene-coded excerpt progresses through Stages 1–3 before being incorporated into the CLDMM for comparative synthesis. The excerpts used here are drawn from Table 1: *Othello* (“Proofs of holy writ” 3.3.1997; “Speak of me. . .” 5.2.3709) and *The Tempest* (“Obey and be attentive” 1.2.130; “Burn but his books” 3.2.1490).

At Stage 1, guided by CDA, the analysis identifies the micro-linguistic signals through which epistemic authority is constructed and enforced. In *Othello*, “Proofs of holy writ” employs elevated proof-lexis, hereafter proof-talk. “Speak of me. . .” functions as a directive of self-narration, positioning the speaker as both subject and narrator under pressure. In *The Tempest*, by contrast, “Obey and be attentive” forms an imperative pairing that disciplines attention, while “Burn but his books” is a command targeting a knowledge-object (“books”) as the material site of authority. On this basis, an excerpt is assigned to Epistemic Control only when its language enacts epistemic authority or constraint, whether through proof-talk, disciplined attention through imperatives, or commands directed at knowledge and its material supports.

Stage 2 then interprets these features as discursive actions within broader ideological arrangements. In *Othello*, proof-talk and compelled self-narration support internalised epistemic domination, where racist framing is taken up as

personal conviction rather than remaining an external accusation. In *The Tempest*, epistemic control remains more visibly externalised through pedagogy (“Obey...”) and textual mastery (“books”), paralleling knowledge with governance. Stage 3 places these paired excerpts under Theme 3 in Columns 2–3 of the CLDMM, producing the comparative pattern summarised in Table 1: Othello internalises epistemic domination, whereas *The Tempest* externalises it through pedagogy and textual control.

At the ethical-evaluative layer, MusCrit then asks whether movement toward recognition yields structural repair. Within this pairing, *Othello*’s self-narration leans toward internal ethical accounting without necessarily restoring justice, while *The Tempest*’s textual mastery foregrounds control rather than repair.

This worked example demonstrates how the CLDMM’s columns are populated from scene-coded evidence through a staged procedure, consistent with the analytic sequence summarised in Figure 1.

Table 1. *Comparative Linguistics–Discursive Mapping Matrix*

Theme	Linguistic Realisations		Comparative Pattern
	<i>Othello</i>	<i>The Tempest</i>	
1. Construction of Otherness (Animalisation, Demonisation)	“old black ram” (1.1.94); “Barbary horse” (1.1.122); “beast with two backs” (1.1.127); “lascivious Moor” (1.1.137); “thicklips” (1.1.68); “you’ll have your nephews neigh to you” (1.1.123); “blacker devil” (5.2.3462)	“born devil” (4.1.1927); “Nurture can never stick” (4.1.1928); “freckled whelp” (1.2.419); “poisonous slave” (1.2.468); “demi-devil” (5.1.2346); “thing of darkness” (5.1.2349)	Both plays employ animalisation and demonisation; Othello links Otherness to sexualised bloodline panic, while <i>The Tempest</i> fixes Otherness through ontological essentialism.
2. Authority and Legitimacy	“Call up her father” (1.1.70); “Rouse him” (1.1.71); “debtor and creditor” (1.1.31); “Whether I... am affined” (1.1.39)	“Silence!” (1.2.664); “Thou earth, thou! speak” (1.2.459); “if you can command...” (1.1.26); “if you cannot...” (1.1.28–29); (spirits who) “pinch” (2.2.1085); “hiss” (2.2.1095)	Authority is enacted grammatically: suspicion embedded in civic discourse (Othello) versus overt command and surveillance (<i>The Tempest</i>).
3. Epistemic Control	“Proofs of holy writ” (3.3.1997); “poison his delight” (1.1.71); “Speak of me...” (5.2.3709)	“Obey and be attentive” (1.2.130); “Twelve year since...” (1.2.148); “Burn but his books” (3.2.1490)	<i>Othello</i> internalises epistemic domination; <i>The Tempest</i> externalises it through pedagogy and textual control.
4. Colonial Desire and Possession	“Treason of the blood” (1.1.185); “house... daughter... bags” (1.1.83); “price” (1.1.11)	“This island’s mine” (1.2.482); “serves in offices / That profit us” (1.2.457–458)	Possession operates through blood/property in Othello and land/labour in <i>The Tempest</i> .
5. Gendered Hierarchies	“white ewe” (1.1.95); “black ram” (1.1.94); “trust not your daughters’ minds” (1.1.186); “charms” (1.1.187); “ours” (3.3.1930)	“Be collected” (1.2.98); “I have done nothing but in care of thee” (1.2.103)	Gender functions as a racial panic vector in Othello and pedagogical control in <i>The Tempest</i> .
6. Resistance, Mimicry, and Internalisation	“gross revolt” (1.1.145); “Haply, for I am black” (3.3.1924)	“This island’s mine” (1.2.482); “new master” (2.2.1272)	Resistance is internalised in Othello and tactical yet contained in <i>The Tempest</i> .
7. Self-condemnation, Renunciation, and Ethical Closure	“turban’d Turk” (5.2.3720); “circumcised dog” (5.2.3722); “loved not wisely but too well” (5.2.3711)	“abjure” (5.1.2072); “break” (4.1.1715); “thing of darkness I acknowledge mine” (5.1.2349–2350)	Both plays gesture toward ethical reckoning, but closure remains recognition without repair: Othello internalises racial-religious hierarchy through self-naming and self-punishment, while Prospero’s renunciation and acknowledgment leave colonial relations largely intact.

Box 2. Worked example (from excerpt to CLDMM synthesis: Theme 7—Ethical Closure). This walkthrough illustrates how Stage 1–3 coding produces Theme 7 in the CLDMM, using the paired endings summarised in Table 1. The process begins with the selection of excerpts that have already been coded within their scene contexts prior to comparison. In *Othello*, this includes Othello’s self-naming through racial-religious epithets, “turban’d Turk” (5.2.3720) and “circumcised dog” (5.2.3722), alongside his retrospective self-evaluation, “loved not wisely but too well” (5.2.3711). In *The Tempest*, the closing movement is represented through renunciatory and terminal verbs, “abjure” (5.1.2072) and “break” (4.1.1715), and through Prospero’s possessive acknowledgment, “thing of darkness I acknowledge mine” (5.1.2349–2350).

At Stage 1, guided by CDA, the analysis identifies the micro-linguistic signals that mark closure as an ethical event. *Othello*’s ending is grammatically shaped by self-narration and self-labeling: the speaker becomes both the object named and the authority naming, but the available vocabulary for that naming is inherited from racialised and Islamophobic imaginaries. *The Tempest*, by contrast, frames closure through speech acts of renunciation and control, verbs that cancel, terminate, and manage, while the acknowledgment clause (“I acknowledge mine”) admits responsibility without relinquishing the grammar of ownership. On this basis, an excerpt is coded as Ethical Closure only when end-stage language performs explicit moral accounting (confession, renunciation, acknowledgment, judgment) and can be evaluated for whether it approaches justice (‘adl) or merely produces symbolic settlement.

Stage 2 then interprets these features as discursive actions within broader ideological arrangements. In *Othello*, the ethical turn is internally directed, yet it is articulated through inherited racial-religious categories, suggesting a closure in which hierarchy is absorbed into self-concept and resolved through self-punishment rather than through reparative restoration. In *The Tempest*, the ethical turn is outwardly managed by sovereign authority: renunciation and acknowledgment occur within an economy of governance where the colonial order may be softened rhetorically without being dismantled structurally. Stage 3 places these paired endings under Theme 7 in the CLDMM, generating the comparative claim summarised in Table 1: both plays stage ethical turns that remain structurally incomplete, because recognition does

not translate into restorative transformation.

At the ethical-evaluative layer, MusCrit asks whether closure approaches 'adl (justice) and the restoration of dignity (fitrah). In both plays, ethical language emerges, yet repair remains partial: *Othello*'s self-condemnation cannot, by itself, constitute social repair, and Prospero's renunciation does not redistribute power or undo the conditions of governability.

Box 3. Worked example (from excerpt to CLDMM synthesis: Theme 1—Construction of Otherness). This walkthrough illustrates how a scene-coded excerpt progresses through Stages 1–3 before being incorporated into the CLDMM for comparative synthesis. The excerpts used here are drawn from Table 1: *Othello* ("old black ram" 1.1.94; "you'll have your nephews neigh to you" 1.1.123) and *The Tempest* ("born devil" 4.1.1927; "thing of darkness" 5.1.2349).

At Stage 1, guided by CDA, the analysis identifies the micro-linguistic signals through which Otherness is constructed and dehumanized. In *Othello*, "old black ram" employs animalization tied to sexual-racial panic, while "you'll have your nephews neigh to you" uses predictive modality to extend dehumanization into future lineage. In *The Tempest*, "born devil" functions as an essentialist clause implying innate evil, and "thing of darkness" reduces the subject to an ontological object via evaluative lexis. On this basis, an excerpt is assigned to Construction of Otherness only when its language performs dehumanization through metaphor, prediction, or essentialism, linking to racial-religious prejudice.

Stage 2 then interprets these features as discursive actions within broader ideological arrangements. In *Othello*, animalization and predictive syntax support genealogical panic, framing Otherness as a reproductive threat that internalizes hierarchy. In *The Tempest*, essentialist clauses and objectification enforce ontological fixity, justifying colonial domination as natural. Stage 3 places these paired excerpts under Theme 1 in Columns 2–3 of the CLDMM, producing the comparative pattern summarised in Table 1: *Othello* links Otherness to sexualized bloodline panic, while *The Tempest* fixes it through ontological essentialism.

At the ethical-evaluative layer, MusCrit asks whether such constructions deny innate dignity (fitrah). In both plays, dehumanizing language forecloses repair by embedding prejudice as inherent, making recognition contingent on inherited hostility rather than restored humanity.

5. RESULTS

Across both plays, the analysis identifies seven recurring ideological formations [10], involving linguistic hierarchies. This section reports the linguistic patterns observed in the plays; interpretive explanation and ethical evaluation are developed in the Discussion.

Below is a synthetic overview in the Comparative Linguistic–Discursive Mapping Matrix (Table 1), followed by row-expanded analysis, unpacking specific linguistic evidence and its discursive functions. Finally, it closes with a comparative summary of key patterns.

Row-Expanded Findings of Key Patterns. Key evidence associated with Stage 1 (linguistic identification) and Stage 2 (discursive function) of the analytic procedure can be presented with the following subsections.

Construction of Otherness. In *Othello*, racialised Otherness is repeatedly built through animal and demonic imagery. Brabantio and Iago call Othello an "old black ram" (1.1.94), a "Barbary horse" (1.1.122), and a "beast with two backs" (1.1.127). The slur "thicklips" (1.1.68) turns him into a caricature, while "lascivious Moor" (1.1.137) sexualises racial difference.

Future prediction is presented when Brabantio warns, "you'll have your nephews neigh to you" (1.1.123). By the final act, demonic imagery appears in "blacker devil" (5.2.3462), alongside patterns of intensifying suspicion.

In *The Tempest*, Caliban is constructed differently, but with similar force. He is repeatedly named through essentialist demonology: "born devil" (4.1.1927), "demi-devil" (5.1.2346), "thing of darkness" (5.1.2349), "freckled whelp" (1.2.419), "poisonous slave" (1.2.468). The line "Nurture can never stick" (4.1.1928) makes this explicit.

Having established how Otherness is linguistically produced, through animalisation, demonisation, and essentialist naming, the analysis now shifts to the grammar of rule, asking how authority is made to sound legitimate in each play.

Authority and Legitimacy. In *Othello*, authority often appears in Iago's imperatives: "Call up her father" (1.1.70) and "Rouse him" (1.1.71), alongside pattern of public investigation. The metaphor "debtor and creditor" (1.1.31) appears in contexts of relationships framed as business deals. Belonging becomes transactional. The conditional structure shows doubt when Brabantio says, "Whether I . . . am affined" (1.1.39), suggesting Othello's legitimacy depends on race and doubtful acceptance.

In *The Tempest*, authority is more obvious. Prospero's imperatives: "Silence!" (1.2.664) and "Speak" (1.2.459) carry no pretense but actual hierarchy. Conditional threat structures presented in "if you can command . . ." (1.1.26) and "if you cannot . . ." (1.1.28–29) offer the subjects to either obey or suffer the consequences. Additionally, surveillance becomes real and physical. Instead of observing Caliban and others, Prospero instructs spirits who "pinch" and "hiss" (2.2.1085; 2.2.1095).

Once authority is secured through imperatives, conditional threats, and surveillance, the next pattern concerns knowledge itself: who controls what counts as truth, proof, and credible narrative.

Epistemic Control. In *Othello*, epistemic control becomes condensed. Othello's demand of "Proofs of holy writ" (3.3.1997) elevates suspicion to the level of sacred certainty. No longer a doubt, it has become divinely confirmed. Earlier, Iago's metaphor "poison his delight" (1.1.71) frames cognition as contamination. After the acceptance of enchanted "proof" (the handkerchief), Othello turns to control his final act of self-narration ("Speak of me. . .," 5.2.3709). That he is telling others to remember him indicates internalised cognitive domination.

In *The Tempest*, power defines what counts as truth that exists externally. Prospero's open command and narrative: "Obey and be attentive" (1.2.130); "Twelve year since. . ." (1.2.148) show his full authority to decide what is remembered and how it is told. Clearly understanding this, Caliban identifies books (stored, guarded, and controlled) as the real source of Prospero's power: "Burn but his books" (3.2.1490).

With epistemic control established, internalised in *Othello* and externalised in *The Tempest*, the analysis next turns to how domination is expressed as possession, shifting from bodies and lineage to territory, labour, and profit.

Colonial Desire and Possession. In *Othello*, possession is often expressed through metaphors of blood and property. Brabantio's cry: "Treason of the blood" (1.1.185) and "house. . . daughter. . . bags" (1.1.83), frames Desdemona's marriage as a betrayal of lineage, considering her as property and wealth. Othello's "price" (1.1.11) also counts. Desire is framed as a threat to lineage and ownership.

In *The Tempest*, possession shifts to territory and labour. Caliban declares, "This island's mine" (1.2.482), asserting territorial ownership. Prospero, however, speaks of service in economic terms: spirits "serve in offices / That profit us" (1.2.457–458).

Gendered Hierarchies. In *Othello*, racial panic is pushed through talk about feminine sexuality and "family honour" with the description of a "white ewe" (1.1.95) being attacked by a "black ram" (1.1.94). Patriarchal possession is shown via Brabantio warns other fathers ("trust not your daughters' minds", 1.1.186), suggests having Desdemona in magical control ("charms", 1.1.187), including the word "ours" (3.3.1930).

Meanwhile, in *The Tempest*, such feminine control couples with paternal authority for love and protection (likely of teaching students to behave), and it is obvious in Prospero's saying, "Be collected" (1.2.98), and "I have done nothing but in care of thee" (1.2.103).

These gendered grammars stabilise hierarchy by framing control as protection or honour; the next subsection examines what happens when characters attempt to resist—and how resistance is often redirected into containment.

Resistance, Mimicry, and Internalisation. In *Othello*, resistance is considered deviance and called by Brabantio as "gross revolt" (1.1.145). A different way of resistance is shown in *The Tempest*, when Caliban narrates a counter-history saying, "This island's mine" (1.2.482). His longing for a "new master" (2.2.1272) indicates sovereignty replacement.

With resistance shown as constrained or redirected, the final pattern turns to ethical closure, asking how the plays end, whether recognition becomes repair, or remains symbolic.

Self-condemnation, Renunciation, and Ethical Closure. The ending of *Othello* enacts self-punishment through inherited racial-religious naming. The "enemy", once he is about to kill, is now himself. This is presented by words used, "turban'd Turk" (5.2.3720) and "circumcised dog" (5.2.3722), carrying the weight of racial-religious Othering. The phrase "loved not wisely but too well" (5.2.3711), indicates his self-summary.

In contrast, that of *The Tempest* sounds more hopeful on the surface. Prospero's intention to "abjure" (5.1.2072) and "break" (4.1.1715) seems an ethical turn, moving toward mercy and restraint.

Together, these paired endings complete the seventh formation by showing how ethical language is grammatically staged at closure in each play.

6. DISCUSSION

The study reveals that, in creating and maintaining hierarchical relations, both *Othello* and *The Tempest* depend on recurrent linguistic strategies: animalisation, imperatives, modality, possessive grammar, and evaluative language. This supports the linguistic turn in Shakespeare studies [9]. The use of verbal violence and loaded naming aims to generate ideology, not rhetorical decoration.

The CLDMM synthesises the findings by tracing patterns of recurrence in grammatical choices through CDA-informed description, moving from linguistic description to ideological interpretation and finally to ethical explanation. Fairclough's socio-institutional model clarifies how discourse becomes naturalised as common sense [21, 22] while van Dijk's sociocognitive approach supports the analysis of ideological schema formation and internalisation [23, 24].

Across the seven ideological formations, the comparative pattern is consistent: both plays make hierarchy legible and governable through recurring micro-linguistic mechanisms, yet both also move toward endings in which recognition does not translate into repair. Dehumanising metaphors regulate personhood; authority is built through grammatical structures; epistemic control becomes internalised in *Othello* but remains more visibly externalised in *The Tempest*; possession shifts from blood/property to land/labour; gender stabilises hierarchy; and resistance appears, yet largely within the grammar of domination. Taken together, these patterns culminate in an ethical closure best described as recognition without repair.

Comparatively, both plays not merely “reflect” early modern anxieties, but also ensure ideology through internalised suspicion (*Othello*) and disciplinary command (*The Tempest*). Postcolonial readings note this reproduction and destabilization of imperial discourse in Shakespeare’s texts ([4], pp. 4–5; [5]; [8], pp. 39, 71). Such a comparison is extended epistemically by Redondo-Olmedilla [10]. The plays thus expose how that ambivalence is grammatically enacted.

The discussion now turns to how Othering is grammatically produced in each play, and how those grammars generate different kinds of anxiety.

6.1. PARALLEL MECHANISMS OF OTHERING, DIVERGENT ANXIETIES

Othello studies often point to racialised alterity mixed with Islam-associated fear, especially when sexual worry and social boundary panic collide [1, 13, 14]. This study adds further to how that fear is built through language. The play’s Othering keeps returning to sexualised animalization, “old black ram” (1.1.94), “Barbary horse” (1.1.122), “beast with two backs” (1.1.127). Predictive syntax is applied in this Othering to push the fear into the future: “you’ll have your nephews neigh to you” (1.1.123). Heidari & Öktem [16] show the existence of Islamophobic and racial coding in these metaphors. Bottez [17] and Keady [18] show the key mechanism of hypersexualisation and animalisation in racial discourse. The present analysis specifies the grammatical triggers of that fear. Suspicion does not fade after conversion because the suspicion is written as future-facing. This is in line with Loomba’s persistence beyond conversion of Black-Islam associations (as cited in [19], pp. 7–8, 18, 49). Here, *Othello* is made, by modality and genealogical imagery, a reproductive threat, relating to Innes’s [1] idea of rank intersectionality. *Othello*’s military role temporarily raises his social status while racial–religious coding pushes him discursively outside the norm.

With *The Tempest*, scholarship tends to focus on colonial governance and ontological possession ([3, 5]; [8], pp. 39, 41). Caliban is pinned down through essentialist clauses, like “born devil” (4.1.1927) and “Nurture can never stick” (4.1.1928). Not future prediction, these terms define being rather than describing behavior.

Asymmetrical, the pattern is revealing. *Othello* turns anxiety into genealogical panic inside an imperial city. *The Tempest* turns anxiety into categorical savagery to justify possession. In that sense, the study extends Redondo-Olmedilla’s [10] comparative postcolonial approach by showing that Othering, not monolithic, shifts with the institution (civic suspicion in Venice, and colonial essentialism on the island). This predictive syntax extends the pattern into lineage, framing race as contamination and evoking genealogical anxiety [1]. This pattern presents Otherness as fixed and irredeemable, not social or contingent, reflecting ontological essentialism [5]. Both plays rely heavily on animalisation and demonization: fear centres on polluted lineage (*Othello*), and Other belongs to ontological essentialism.

If Othering defines who counts as human, the next formation shows how authority becomes grammatical routine—who may command, name, and regulate.

6.2. AUTHORITY AS GRAMMAR: CIVIC SUSPICION VERSUS DISCIPLINARY COMMAND

Often, *Othello*’s Venetian racism is a pervasive event, and Prospero’s rule in *The Tempest* as obvious, top-down control [1, 3, 11, 13]. This analysis finds that such authority, only a theme, is a grammatical form.

In *Othello*, authority is seen as a public duty tucked inside civic urgency and business-like talk. The phrases, “Call up her father” (1.1.70) and “debtor and creditor” (1.1.31), indicate it being wrapped in “reasonable” language, reflecting Fairclough’s inferring of institutional discourse internally embedding power inside common-sense vocabulary [21, 22]. The violence is packaged as administratively reasonable, which is precisely how suspicion becomes normal. Such authority is more obvious in *The Tempest*, as shown through direct imperatives: “Silence!” (1.2.664), “Thou earth, thou! speak” (1.2.459). Being backed up by surveillance and magic, it is less “normalised” and more visibly disciplinary. This pattern shows discipline as enforced, not just spoken (Fairclough’s model, [21]). Thus, the findings show two different grammars of domination. In *Othello*, authority works through civic language, where suspicion is slowly internalized, hidden inside everyday speech. In *The Tempest*, it is open and disciplinary.

Comparatively, the ruling of Venice is through ideologically normalised suspicion, carried by discursive “common sense”, while that of the island is through routinised command and performative subjugation. In van Dijk’s [23] terms, both activate ideological schemas, but they look different on the surface. As this study grounds this in repeated grammatical patterns, it moves beyond a general postcolonial summary, demonstrating power and authority existence through syntax and modality in real lines ([5, 9]; [8], pp. 4, 14–15).

Once authority is established as “common sense,” the next step is epistemic: how domination controls what counts as truth, proof, and believable knowledge.

6.3. EPISTEMIC CONTROL AND THE INTERNALISATION OF DOMINATION

Prejudice’s becoming truth in a character’s mind is well acknowledged. This finding enables visualizing this process of suspicion-knowledge transformation by tracking linguistic structures.

There is internalisation of epistemic control in *Othello*. Scenes such as when Othello reaches for religious certainty, “Proofs of holy writ” (3.3.1997), and contamination imagery of jealousy, “poison his delight” (1.1.71) indicate more than Iago’s lying. This reshapes understanding of truth, fitting van Dijk’s sociocognitive model [23]. It highlights language’s role in making doubt feel like divine evidence, with suspicion becoming self-authored knowledge. This fits van Dijk’s [23] sociocognitive model, where discourse triggers mental models that stabilise prejudice as “reality” [20, 24] as Othello converts racism into epistemic conviction.

Seen through the integrated lenses, the mechanism becomes more than “Iago lies and Othello believes.” At the CDA level, proof-talk (“Proofs of holy writ,” 3.3.1997) and contamination imagery (“poison his delight,” 1.1.71) shift suspicion into the grammar of evidential certainty and bodily inevitability. Structurally, postcolonial and CRT readings clarify why these matters. Proof is not neutral here, but a route through which racialised hierarchy becomes authorised as “reasonable” knowledge rather than open prejudice [1, 5]. Sociocognitively, such repeated framing supports the stabilisation of a hostile mental model, so that the target begins to narrate racism as personal insight rather than imposed judgment [23, 24]. MusCrit then sharpens the ethical consequence: when conviction is built from inherited hostility, recognition of the self is achieved through distortion, making justice (‘adl) harder to reach because the subject’s moral account has been colonised at the level of truth.

In *The Tempest*, epistemic control is mostly externalised. Imperatives such as “Obey and be attentive” (1.2.130) link obedience with authorised knowledge, while “Burn but his books” (3.2.1490) identifies texts as the infrastructure of rule. Resistance crucially depicts domination, which exceeds the boundaries of bodies, into that of knowledge archive, echoing Shalghin’s [5] reading of colonial textual power and Dadabhoy’s [8], p. 57 view of knowledge operation as an apparatus of imperial authority.

Clear comparison concludes that in *Othello*, domination succeeds when the target internalises hostile epistemology, that which in *The Tempest*, persists through the external monopolisation of knowledge. This study then answers the gap about CDA application in Shakespeare studies, asserting that prejudice is durable both through “ideas” and repeated linguistic form [9].

From epistemic constraint, the analysis moves to gender as infrastructure—how bodies, desire, and “care” are used to stabilise racial and colonial order.

6.4. GENDERED GOVERNANCE AND THE MANAGEMENT OF THREAT

Innes’s [1] rank intersectionality helps clarify how gender operates as a tool of racial Othering in *Othello*, with women framed as male possession (Brabantio’s warning, 1.1.186–187; and “ours”, 3.3.1930). Pairing “white ewe” (1.1.95) with “black ram” (1.1.94) highlights how racial fears are dramatized and enacted through Desdemona’s body. A warning, “trust not your daughters’ minds” (1.1.186), indicates that interracial marriage is a kind of civilisational contamination, blaming a woman’s choice. Gender here becomes the grammar justifying racial panic as normal.

These findings fit well with Öktem’s [14] focus on female sexuality perpetuating fears of Islamic Othering in early drama, and Johanyak’s [13] religious instability. This analysis shows that this patriarchal authority can be noticed through the collaboration of possessive pronouns, animal metaphors, and imperative warnings, viewed as protection.

In *The Tempest*, sayings such as “I have done nothing but in care of thee” (1.2.103) imply that surveillance and teaching-style control are being dressed up as kindness and fatherly love. This matches postcolonial feminists’ colonial patriarchy, often seen as civilising while actually disciplining and controlling [29, 30]. Miranda’s obedience, and the way Sycorax is pushed out of the story, indicate how rule works through visible instruction and through strategic silence, through what is taught, and through what is withheld.

Sycorax’s absence is not simply a missing character; it operates as a gendered–epistemic strategy. She is repeatedly invoked as a name and a threat, yet denied speech, interiority, or counter-narration, so that authority controls not only bodies but also the archive of explanation. In this sense, Sycorax functions as narrated absence: a woman made knowable only through Prospero’s account, where her story becomes a container for fear, deviance, and moral disorder rather than a recoverable subjectivity. The effect is a deprivation of voice that strengthens governance, because what cannot speak cannot contest the terms of its representation. Read alongside Miranda’s managed obedience (“care,” 1.2.103), Sycorax marks the other end of the gendered spectrum: the compliant daughter is instructed into docility, while the erased mother is remembered only as dangerous residue. This contrast shows gendered rule operating through both pedagogy and epistemic erasure, producing governability through what is said and what is systematically withheld.

Gendered control, in *Othello*, happens through sexual panic; in *The Tempest*, through pedagogical containment (teaching and caring). Across both plays, then, gender works like regulatory infrastructure, carrying racial anxiety through women in Venice, while justifying colonial “teaching” as care. Authority speaks softly in the name of love, but its rule stays possessive.

With hierarchy stabilised through Othering, authority, knowledge, and gender, the question becomes what resistance can do, especially when it must speak inside the master’s grammar.

6.5. RESISTANCE, CONTAINMENT, AND THE LIMITS OF REPAIR

Recent scholarship [25, 26] treats counter-narrative and adaptation as ways to take back voice and dignity (reclamation). The findings here show resistance is often linguistically constrained.

Othello's phrase "gross revolt" (1.1.145), labeling Desdemona's marriage as rebellion, gets resistance twisted and pushed inward as her choice becomes "wrong" by definition. *Othello's* line, "Haply, for I am black" (3.3.1924), indicates his judgment being influenced by the same racist rules judging him. This complies with van Dijk's [23] sociocognitive account. Hostile ideological schemas become absorbed (getting stronger) when an individual sees himself through inherited prejudice.

In *The Tempest*, resistance is louder but still trapped. A clear counter-claim against dispossession can be noticed through Caliban's claim, "This island's mine" (1.2.482). His willingness to accept a "new master" (2.2.1272), however, shows substitution rather than real structural change. Colonial power lasts as change occurs at the top person, while the mastery system remains intact. According to Shalghin [5] and Dadabhoy [8], resilience of colonial authority, in addition to land and body, involves epistemic features, controlling "what counts as" (truth, human, normal). Later adaptations push reclamation so strongly [25, 26]. Offered in the plays, discursive openings are narrow and often self-cancelling. Even when audible, resistance is rarely sovereign and seldom produces repair within the inherited grammar of rule.

The final formation, Ethical Closure, gathers these patterns into a single question: what kind of recognition is possible in each play, and what kinds of repair remain foreclosed by the language of ending?

6.6. ETHICAL CLOSURE AND "RECOGNITION WITHOUT REPAIR"

Whether Shakespeare's endings deliver genuine ambivalence or operate as containment, acknowledging injury while keeping power intact, remains a live debate. MusCrit sharpens this problem by treating recognition as an ethical test rather than a consoling gesture [6, 7]. Put simply: when the text says "I see you," does that recognition approach *'adl* (justice), or does it become symbolic settlement without repair?

Repetition of Islamophobic slurs, "turban'd Turk" (5.2.3720) and "circumcised dog" (5.2.3722), causes *Othello's* final speech to be heartbreaking. The enemy *Othello* attempts to kill turns out to be himself. This self-destruction is shaped by internalised Othering, where recognition is achieved through inherited hostile categories rather than through restored dignity. That racialised person is made to carry the full weight of meaning and blame, which represents the burden of representation that MusCrit highlights [6], while whiteness remains untouched. His self-summary (5.2.3711), sounds moral, yet it risks softening the very system that trained him to narrate himself as the outsider who must be removed.

Read as a multi-lens sequence, the endings show how ethical language can coexist with unrepaired structure. At the CDA level, *Othello's* closure turns on self-naming through racial-religious epithets ("turban'd Turk," 5.2.3720; "circumcised dog," 5.2.3722) and Prospero's closure turns on speech acts of control and ownership ("abjure," 5.1.2072; "break," 4.1.1715; "I acknowledge mine," 5.1.2349–2350). Postcolonial and CRT framing clarifies the structural asymmetry: the racialised subject's ethical reckoning is conducted in the vocabulary of domination, while the sovereign's mercy remains compatible with possession. Sociocognitively, the pattern is telling: *Othello* internalises the hostile category as self-definition, whereas Caliban is externally defined and managed as an object of governance. MusCrit therefore names the shared outcome as recognition without repair. Awareness appears, yet *'adl* is structurally foreclosed because dignity is not restored and hierarchy is not redistributed.

That logic continues in *The Tempest's* 5.1.2349–2350 ("thing of darkness I acknowledge mine"). Yet it is recognition without restitution. Caliban is acknowledged, yet claimed as "mine": he is named, but not restored. Caliban's dignity is not structurally repaired despite Prospero's mercy speech. This echoes moral reflection without redistributive justice of Shakespearean humanism ([8], pp. 31, 225) and veiled colonial hierarchies [5].

Thus, read through MusCrit, both plays arrive at recognition without repair: awareness is articulated, yet the grammar of domination is not structurally broken. By combining comparative linguistic mapping with ethical evaluation, the study extends postcolonial and CRT insights beyond representation alone, showing not only how power speaks but also how justice remains unfinished.

To conclude, Shakespeare's language, through recurrent linguistic mechanisms, performs ideological work, normalizing early modern racial-colonial discourse, while revealing tension and cracks inside that same system.

6.7. THEORETICAL OVERLAPS: MULTI-LENS ILLUMINATIONS OF KEY PASSAGES

Othello's "old black ram" (1.1.94) appears through overlapping lenses. CDA identifies it as animalization metaphor reducing *Othello* to sexualized instinct, while postcolonial theory positions it within imperial epistemologies of contamination [4]. CRT adds intersectional depth, framing the slur as rank-based racialization intersecting with gender [1], and sociocognitive theory explains its role in activating schemas that stabilize prejudice as mental "reality" [23]. MusCrit

transforms this by evaluating the denial of fitrah (innate dignity), exposing how such language forecloses 'adl (justice) in ethical reckoning. When lenses conflict (e.g., postcolonial hybridity vs. CRT's systemic fixity), CDA's linguistic evidence serves as the anchor for resolution, ensuring empirical grounding over theoretical abstraction.

The Tempest's "thing of darkness I acknowledge mine" (5.1.2349–2350) comes into view next. CDA views it as possessive grammar masking acknowledgment as ownership, while postcolonial theory interprets it as colonial ambivalence softening hierarchy without dismantling it [5]. Sociocognitive overlaps reveal internalized schemas where the colonizer narrates the Other as extension of self [23], and CRT highlights whiteness as untouched norm [1]. MusCrit reframes this as recognition without repair, questioning tawhīd (moral coherence) in symbolic mercy. In conflicts (e.g., sociocognitive uptake vs. MusCrit's ethical foreclosure), the evaluative lens (MusCrit) takes precedence to prioritize justice-oriented outcomes.

Finally, *Othello's* "Proofs of holy writ" (3.3.1997) demonstrates overlap in epistemic control. CDA traces proof-talk elevating suspicion to sacred modality, postcolonial theory links it to imperial knowledge hierarchies [10], and sociocognitive theory shows schema activation converting racism into conviction [23]. CRT intersects by noting racialized credibility burdens [1], while MusCrit critiques the distortion of moral truth, hindering 'adl. For conflicting interpretations (e.g., postcolonial destabilization vs. CRT permanence), cross-lens dialogue resolves via shared focus on linguistic mechanisms, fostering synthesis over silos.

7. LIMITATIONS AND CAUTION AGAINST OVER-CLAIMING

The study is limited to scene-based excerpts from two plays and focuses on linguistic patterns rather than performance or reception. Because the analysis is textual rather than performance-based, staging choices and production histories may intensify, soften, or redirect discursive effects in ways this study does not capture. Line numbers may vary slightly depending on the edition used, so minor adjustments may be needed. MusCrit is applied here as an interpretive and ethical lens, not a claim about what Shakespeare personally intended, aiming solely to analyse how the text functions, not to reconstruct the author's mind. These limitations nonetheless demonstrate how ideological and ethical effects are carried and enacted through the language of the plays.

8. CONCLUSION

This study compares how *Othello* and *The Tempest* use language to support or question powerful social ideas and shows how postcolonial reading can be strengthened based on repeated patterns of discourse. Using the Comparative Linguistic–Discursive Mapping Matrix (CLDMM), it identifies seven ideological formations across both plays. The findings reveal shared mechanisms of Othering and authority alongside different linguistic movements. In *Othello*, suspicion turns inward and becomes internalised. In *The Tempest*, power works outward through discipline and command.

This study offers two main contributions: a transparent comparative method and a MusCrit-informed ethical lens. Within this integrated sequence, CDA identifies linguistic mechanisms, postcolonial theory situates imperial logic, CRT clarifies racialisation, sociocognitive theory explains internalisation, and MusCrit evaluates the adequacy of closure through 'adl and repair. This offers a route from linguistic features, coded formation, and comparative synthesis, while keeping ethical responsibility at the centre. Future research can apply this approach to other Shakespearean plays, adaptations, or global performances. This approach can trace how patterns of racial–religious Othering continue, shift, or are challenged across different times and contexts.

DECLARATION OF GENERATIVE AI AND AI-ASSISTED TECHNOLOGIES IN THE WRITING PROCESS

In the course of preparing this manuscript, the authors employed ChatGPT to improve the linguistic quality and readability of the content. After utilizing this AI tool, the authors conducted comprehensive review and necessary revisions to ensure the accuracy, integrity, and scientific rigor of the manuscript. All authors bear full responsibility for the final content of the published work, including any errors or inconsistencies that may arise.

REFERENCES

- [1] Innes, Paul. "Rank Intersectionality and *Othello*." *Multicultural Shakespeare: Translation, Appropriation and Performance*, vol. 30, no. 45, 2024, pp. 73–89.
- [2] Haque, Farhana. "Shakespeare's *The Tempest* Represents the Themes of Colonialism, Racism and Social Hierarchy." *The English Literature Journal*, vol. 3, no. 5, 2016, pp. 738–741. <https://www.aizeonpublishers.net/content/2016/5/eng738-741.pdf>.
- [3] Abu-Shomar, Ayman. "The Enemy Other: Discourse of Evil in William Shakespeare's *The Tempest*." *Multicultural*

Shakespeare: Translation, Appropriation and Performance, vol. 25, no. 40, 2022, pp. 95–113.

- [4] Abu-Manneh, Bashir, editor. *After Said: Postcolonial Literary Studies in the Twenty-First Century*. Cambridge University Press, 2018.
- [5] Shalghin, Akram. "Conquest and Culture: Exploring Colonial Ideologies in Shakespeare and Marlowe." *Forum for Linguistic Studies*, vol. 7, no. 4, Apr. 2025, pp. 613–626.
- [6] Ali, Noor. "Muscrit: Towards Carving a Niche in Critical Race Theory for the Muslim Educational Experience." *International Journal of Research & Method in Education*, vol. 45, no. 4, 2022, pp. 343–355.
- [7] Kizil, Fatima Seyma, et al. "Cross-Sections of Positionality and Educational Research: The Experiences of Muslim Women in Academia." *Journal of Education in Muslim Societies*, vol. 6, no. 2, 2025, pp. 27–50.
- [8] Dadabhoy, Ambereen. *Shakespeare through Islamic Worlds*. Routledge, 2024.
- [9] Tartory, Raeda, et al. "Critical Discourse Analysis of Verbal Violence in William Shakespeare's *The Merchant of Venice*." *Theory and Practice in Language Studies*, vol. 12, no. 9, 2022, pp. 1900–1910.
- [10] Redondo-Olmedilla, José-Carlos. "A Comparative and Epistemic Approach to Anglophone and Latin American Postcolonial Theory and Criticism." *Cogent Arts & Humanities*, vol. 10, no. 1, 2023, article 2167533.
- [11] Coles, Kimberly Anne. Review of *Shakespeare and the Cultivation of Difference: Race and Conduct in the Early Modern World*, by Patricia Akhimie. *Shakespeare Quarterly*, vol. 74, no. 3, Fall 2023, pp. 292–294.
- [12] Al-Ghammaz, Saif Al-Deen Lutfi Ali. "Revisiting William J. Shakespeare's *The Tempest* from a Colonial and Postcolonial Lens." *Theory and Practice in Language Studies*, vol. 13, no. 6, 2023, pp. 1373–1378.
- [13] Johanyak, Debra. "Shifting Religious Identities and Sharia in *Othello*." *Religions*, vol. 10, no. 10, 2019, article 587.
- [14] Öktem, Öz. "Re-Orienting Gender and Islamic Alterity in Early Modern English Drama." *English Studies*, vol. 100, no. 2, 2019, pp. 133–148.
- [15] Saleh, Lina. "Humanistic Characterization Yet Unattainable Miscegenation: A Contrapuntal Reading of Shakespeare's Humanism." *Dirasat: Human and Social Sciences*, vol. 50, no. 5, 2023, pp. 333–346.
- [16] Heidari, Nastaran Fadaei, and Öz Öktem. "The Other in *Othello*: Backsliding and Re-Turning Turk of the Moor." *International Journal of Media Culture and Literature*, vol. 6, no. 1, June 2020, pp. 11–38.
- [17] Bottez, Alina. "The Circumcised Dog and the Subtle Whore: Race and Gender in the Musical Adaptations of Shakespeare's *Othello*." *Othello in European Culture*, edited by Elena Bandín Fuertes, Francesca Rayner, and Laura Campillo Arnaiz, John Benjamins Publishing Company, 2022, pp. 205–224.
- [18] Keady, Marion Ann. "'Cleane Cutte of[f]': Circumcision and Identity in Early Modern English Barbary Captivity Narratives." *Études Anglaises*, vol. 70, no. 2, 2017, pp. 209–221.
- [19] Cooper, Edward A. "*Ocular Proof*": *Race, Religion, and Gender in The Merchant of Venice and Othello*. 2019. University of Denver, master's thesis. *Electronic Theses and Dissertations*, no. 1571, <https://digitalcommons.du.edu/etd/1571/>.
- [20] Saad, Tlili. "A Critical Discourse Study of Shakespeare's Theological Conceptions in Acts IV and V of *Richard II*: The 'Divine Mandate' of Richard Kingship Falls Apart." *Studies in Pragmatics and Discourse Analysis*, vol. 4, no. 1, 2023, pp. 14–31.
- [21] Ilyas, Mohammed, and Naeem Afzal. "Analyzing Jhumpa Lahiri's Narrative *The Namesake*: A Breakthrough beyond Text." *Journal of Language and Linguistic Studies*, vol. 17, no. 1, 2021, pp. 431–444.
- [22] Hassan, Wasim, et al. "An Application of Fairclough's Three-Dimensional CDA Approach to Fraser Anning's Speech in Australian Senate." *Linguistic Forum*, vol. 1, no. 1, 2019, pp. 32–35.
- [23] van Dijk, Teun A. "Critical Discourse Analysis." *The Handbook of Discourse Analysis*, 2nd ed., edited by Deborah Tannen, Heidi E. Hamilton, and Deborah Schiffrin, John Wiley & Sons, 2015, pp. 466–485.
- [24] Wicks, Mary, et al. "Us and Them: Colonialism and Racism in Remote Aboriginal Healthcare Discourse." *Ethnic and Racial Studies*, vol. 49, no. 1, 2026, pp. 3–27. First published online Oct. 2024.

- [25] Hennessey, Katherine. "Bending the Plot Arc towards Justice: Adaptation as Rebellion against the Shakespearean Status Quo." *Shakespeare Bulletin*, vol. 39, no. 4, 2021, pp. 667–682.
- [26] Parveen, Sanjida. "Do Muslim Women Have Choices? Reading Leila Aboulela's *Minaret* and Shelina Zahra Janmohamed's *Love in a Headscarf*." *Scrutiny2*, vol. 28, no. 1, 2024, pp. 33–48.
- [27] Shakespeare, William. *The Tragedy of Othello, the Moor of Venice*. 1604. *Open Source Shakespeare*, <https://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=othello>. Accessed 15 Oct. 2024.
- [28] Shakespeare, William. *The Tempest*. 1611. *Open Source Shakespeare*, <https://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=tempest>. Accessed 25 Apr. 2025.
- [29] Dube, Musa W. "'Purple Hibiscus': A Postcolonial Feminist Reading." *Missionalia: Southern African Journal of Missiology*, vol. 46, no. 2, 2018, pp. 222–235.
- [30] de Souza, Eloisio Moulin. "Intrinsically Intersectional: Difference, Performativity, and Hybridity." *The Palgrave Handbook of Critical Race and Gender*, edited by Shirley Anne Tate and Encarnación Gutiérrez Rodríguez, Palgrave Macmillan, 2022, pp. 633–649.

APPENDIX A CODING SHEET AND DECISION RULES

Linguistic Category	Definition	Decision Rules
Animalisation	Use of animal metaphors or imagery to dehumanize characters, often linking to racial/colonial Othering or instinctual behavior.	- Include: If imagery reduces a character to non-human traits tied to prejudice (e.g., savagery, reproduction). - Exclude: Neutral animal references (e.g., literal pets or wildlife without bias). - Edge Case: If predictive (e.g., future lineage), code if it implies contamination.
Demonisation	Language invoking demonic, evil, or supernatural negativity to essentialize a character's ontology as irredeemable.	- Include: Terms implying inherent evil or darkness linked to race/colonial status. - Exclude: Moral judgments not tied to identity (e.g., "evil deed" without essentialism). - Edge Case: If combined with possession, code both if it fixes Otherness.
Command Structures (Imperatives)	Direct orders or imperatives enforcing authority, surveillance, or obedience.	- Include: Verbs demanding action, especially in hierarchical contexts (e.g., master-servant, colonizer-colonized). - Exclude: Polite requests or mutual dialogue (e.g., "please pass the salt"). - Edge Case: If conditional (e.g., "if you can command"), code if it implies threat or control.
Proof-Talk (Epistemic Modality/Conditionality)	Language demanding evidence, certainty, or framing knowledge as contaminated/controlled.	- Include: Terms elevating doubt to truth (e.g., "proof") or conditional structures implying epistemic domination. - Exclude: Factual questions without bias (e.g., "What time is it?"). - Edge Case: If internalized (e.g., self-doubt), code if tied to racial ideology.
Possessive Grammar	Pronouns or structures indicating ownership over people, land, knowledge, or bodies.	- Include: Possessives reinforcing hierarchy (e.g., "mine" in colonial contexts). - Exclude: Neutral ownership (e.g., "my hat" without power dynamics). - Edge Case: If paternalistic (e.g., "care of thee"), code if it masks control.
Essentialist Clauses	Statements fixing identity as innate/unchangeable, often through ontology or nature.	- Include: Clauses implying permanence (e.g., "born as" tied to race/Otherness). - Exclude: Temporary states (e.g., "he is tired"). - Edge Case: If negated (e.g., "nurture can never"), code as reinforcing essentialism.
Loaded Naming/Evaluative Lexis	Biased names, slurs, or value-laden words evoking prejudice or hierarchy.	- Include: Terms with racial/colonial connotations (e.g., "Moor" as slur). - Exclude: Neutral descriptors (e.g., "tall man"). - Edge Case: If self-applied (e.g., Othello's slurs), code as internalized.
Pronoun Positioning	Strategic use of pronouns to include/exclude, possess, or hierarchize (e.g., "we" vs. "they").	- Include: Pronouns creating in/out groups or possession in power contexts. - Exclude: Standard pronoun use without bias (e.g., "I went"). - Edge Case: If shifting (e.g., from "I" to "mine"), code if it enacts control.

APPENDIX B MAPPING LINGUISTIC CODES TO IDEOLOGICAL THEMES

	Associated Linguistic Codes	Guiding Questions for Interpretation	Ethical Evaluation Rules
1. Construction of Otherness	Animalisation, Demonisation, Essentialist Clauses, Loaded Naming.	How does language reduce characters to non-human essence? Does it predict contamination or fix ontology?	Assess if dignity (fitrah) is denied without repair; code as incomplete if symbolic only.
2. Authority and Legitimacy	Command Structures, Possessive Grammar, Pronoun Positioning.	How do imperatives/possessives normalize hierarchy? Is it civic (subtle) or disciplinary (overt)?	Evaluate justice (‘adl); include if authority persists without redistribution.
3. Epistemic Control	Proof-Talk, Command Structures, Possessive Grammar.	How is knowledge contaminated/monopolized? Internalized or externalized?	Check moral coherence (tawḥīd); code if prejudice stabilizes as "truth" without counter-narrative.
4. Colonial Possession	Possessive Grammar, Loaded Naming, Proof-Talk.	How does language claim bodies/land as property? Blood vs. labor focus?	Assess repair; exclude full closure if possession residues remain (e.g., "mine").
5. Gendered Hierarchies	Animalisation, Possessive Grammar, Command Structures, Pronoun Positioning.	How does gender amplify racial/colonial control? Panic vs. pedagogical?	Evaluate dignity; code as incomplete if control masks as "care" without equity.
6. Resistance and Mimicry	Essentialist Clauses, Loaded Naming, Pronoun Positioning.	How is resistance framed as deviance or contained? Internalized or tactical?	Check counter-narratives; include if resistance swaps rulers without structural change.
7. Ethical Closure	Demonisation, Possessive Grammar, Proof-Talk, Loaded Naming.	Does renunciation repair or soften hierarchy? Recognition without restitution?	Apply MusCrit fully; code as "incomplete" if awareness exists but justice (‘adl) is unfinished.