

The Comparative Analysis of Iago and Puck from Othello and A Midsummer Night's Dream

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Abstract

This research paper compares two significant Shakespearean characters, Iago from 'Othello' and Puck from 'A Midsummer Night's Dream'. Although born in different literary realms—tragedy and comedy—the main roles of Iago from 'Othello' and Puck from 'A Midsummer Night's Dream' display characteristics associated with the "Trickster Archetype" that cause chaos and manipulate events in their stories. Coupled with archetypal theories, character theoretical analysis helps us understand how Iago and Puck's different ways of lying and playing tricks set up themes in their plays. Iago brings destructive trickery to Othello, which causes the tragic downfall of the hero, and Puck creates comic confusion that ends in joyful resolution. This paper clears up any confusion by comparing characters to show how Shakespeare skillfully showed two types of tricksters. This shows how power works in various literary styles. Researchers gain better insights into how minor story elements trigger major developments in the themes and emotional effects of Shakespeare's theatrical literature.

Keywords: Iago, Puck, "Othello", "A Midsummer Night's Dream", Shakespeare, Trickster Archetype, Character Theory, Archetypal Theory, comedy vs. tragedy

Introduction

Shakespeare's 'Othello' and 'A Midsummer Night's Dream' have become his best-known works because they express tragedy in 'Othello' and comedy in 'A Midsummer Night's Dream.' The tragedy 'Othello' explains the tragic results of jealousy alongside deception and the downfall of its title character Othello. The romantic comedy genre of 'A Midsummer Night's Dream' shows how love and illusions combine with real-world events to create its comedic story. The narrative conflicts of both plays progress through major secondary characters, which influence both plot development and final outcomes even though they follow distinct dramatic themes. In 'Othello,' Iago displays manipulative skills through his hidden deception to cause destruction, while Puck from 'A Midsummer Night's Dream' shows mischievous talents by frustrating character plots until he restores tranquility.

In literature, Iago attained renown because he presents a combination of deception and manipulation alongside his wicked nature. Inside Othello, Iago fulfills the antagonist role through means that transcend basic villainy. Iago serves as the master of discord who transforms Othello into tragedy by engineering the entirety of the play's central conflict through his deceitful plans and endless scheme manipulation. His actions reveal the fragility of human relationships and the destructive power of ambition and unbridled jealousy. As the 'Dark Trickster' archetype embodies his actions, Iago becomes an important centerpiece that leads the play into dark examinations of human nature at its most sinister level.

The main antagonist of 'Othello' functions through Iago, who directs the tragic events of the plot. Common antagonists usually operate toward clear objectives, but Iago develops covert schemes that attack several targets through exploitation of vulnerabilities for his personal gains. His opening soliloquy, where he declares, "I am not what I am" (Shakespeare, "Othello" I.I.65), reveals his role as an agent of chaos, establishing himself as a figure of duplicity and deceit. Iago

fulfills more than a simple role of opposing Othello since his motives explore how to disrupt the emotional connections between characters in the narrative.

Iago's deceptions produce chaotic impacts that affect all key figures of the play during its entire course. Iago manipulates Roderigo into monetary submission and deceives Cassio to tarnish his reputation; yet he captures Othello in deceit, which results in marriage destruction and madness. Through his ability to spark jealousy, start conflicts, and take advantage of trust relationships, Iago functions as the main force that drives the tragedy. His actions culminate in a series of destructive events that result in the play's fatal conclusion, which proves his status as a skillful manipulator who obtains satisfaction from disturbing order.

Literature Review

Academics have traditionally placed great interest in analyzing secondary Shakespearean characters because these supporting actors direct plot progression while defining thematic concerns. This research investigates how Iago's complex psychology emerges from "Othello" while analyzing Puck's role as a comical active participant in "A Midsummer Night's Dream" and exploring scholarly analyses about the Trickster Archetype within Shakespeare's work. The review investigates research focusing on secondary character studies between Iago from 'Othello' and Puck from 'A Midsummer Night's Dream' to demonstrate their parallel significance.

Critics have extensively analyzed Iago throughout the years because of his complex personality and psychological attributes that drive his destructive influence over the plot of 'Othello.' Harold Bloom and A.C. Bradley recognize Iago as Shakespeare's most fascinating villain because his deceptive qualities extend beyond conventional views of wickedness. Bradley explains that Iago performs his evil deeds through a network of multiple psychology-based instigators, which combine his envy, bitterness, and personal satisfaction from manipulating others. The critics maintain that Iago demonstrates advanced psychological abilities through his emotional manipulation, which allows him to locate and use vulnerabilities effectively (Bradley 205).

Harold Bloom, in his critical work *Shakespeare: The Invention of the Human*, emphasizes Iago's "motiveless malignity," suggesting that his actions are not simply rooted in personal grievances but stem from a deep-seated impulse to create chaos and destruction (Bloom 450). Other scholars who apply Jungian theory agree that Iago displays psychological traits of an archetypal 'Shadow' that represents humanity's repressed dark side, which people project onto their fellow beings. Through his deceptive performance of sincerity, Iago demonstrates how he possesses the hallmark qualities of a 'trickster' figure, yet he utilizes his abilities in destructive ways.

The character Puck functions as the main source of comedy throughout Shakespeare's 'A Midsummer Night's Dream.'

Critics primarily analyze Puck in 'A Midsummer Night's Dream' for his role as a humorous manipulator who drives the comedic plot forward. The mischievous fairy Puck operates as Oberon's servant while using his legendary name Robin Goodfellow. The human characters fall into schemes when Puck uses his magical powers to cast mistaken enchantments upon Lysander and Demetrius, thus starting a chain reaction of confusion that ends in laughter. Northrop Frye, alongside David Bevington, has demonstrated how Puck's disorderly behavior fills a critical role in forming the comedic structure of the play.

According to Frye, the impish Puck functions as a "trickster-servant" because his harmful schemes result in beneficial outcomes when studying the transformations of himself and relationships throughout the play (Frye 187). According to Bevington, Puck exists as a contrast to menacing tricksters because he plays jokes to amuse rather than to harm (Bevington 322). Puck creates comedic moments throughout the storyline as he maintains the fantasy elements that build the play's whimsical nature. His disruptive behavior in society results in temporary disorder, yet it leads to the reestablishment of balance, which reveals his dual purpose as a builder of confusion and a peace creator.

Literature contains multiple instances of the trickster archetype, which depicts original characters who break societal rules while defying authority figures and revealing true matters beneath the surface. Throughout Shakespearean drama, one can encounter this archetype represented through characters who vary from evil machinations like Iago to jovial enchantment like Puck. According to Carl Jung's archetype theory, we can comprehend how tricksters use their nature

to express human beings' contradictory and chaotic impulses. As Jung describes it, tricksters act as transformative beings while they demonstrate how order borders with disorder (Jung 135).

Shakespeare's tricksters serve as critical elements that navigate the comedy-to-tragedy dynamics in his plays, according to recent academic scholars Linda Bamber and Richard Preiss. In her literary analysis titled 'Comic Women, Tragic Men, Bamber demonstrates how Iago represents the tragic aspect of the trickster archetype because he causes destructive chaos that yields tragic results while Puck serves as the comic trickster (Bamber 245). Preiss demonstrates in his research that Shakespearean trickster figures create ambiguity about what is genuine versus what is fictional because Shakespeare wanted to explore different facets of human character.

Research about how secondary characters in Shakespearean works function remains a less explored field because the main characters Othello, Hamlet, and Macbeth command most academic attention. Several scholars have conducted investigations regarding how secondary characters create the structure and thematic elements in Shakespearean plays. In his work 'Shakespearean Negotiations,' Stephen Greenblatt examines secondary figures, including the Fool from 'King Lear' and Clown from 'Twelfth Night, because they function as plot shapers while supporting generic norms (Greenblatt 97).

Not many scholars have drawn parallels between Iago and Puck, probably because their plays belong to different genres. Through their examination, Shakespeare reveals how he employs the 'Trickster Archetype' across different ends to represent distinct moral states of tragedy and comedic narratives. Through this parallel assessment, researchers expand existing academic knowledge to demonstrate how Shakespeare employs the "Trickster Archetype" across his works while showing secondary figures can reflect diverse human experiences through both tragic and comic lenses.

Research examining Iago and Puck establishes their role as manipulation specialists while showing how they transform their environments, so their analysis under the 'Trickster Archetype' creates meaningful contributions to studies about Shakespeare.

Theoretical Framework

Archetypal Theory: The "Trickster Archetype"

Jungian-based Archetypal Theory studies recurrent universal symbols found in literature in addition to myths because such symbols represent fundamental human experiences. The core element of this perspective is the "Trickster Archetype" defined by Carl Jung as a character type that combines dual aspects while bringing uncertain behaviors and defeating societal structures (Jung 137). Within the "Trickster" figure lies a collection of distinctive traits based on deception alongside comedic abilities and social construct transcendence and deceptive cunning. According to Jung the trickster fulfills dual functions where they undermine established authority through truth exposure creating new frameworks of social order (Jung 140).

The "Trickster Archetype" manifests due to its unique power that smudges distinctions between principles of good and bad alongside rules of order and chaos alongside facts of truth and untruth. Human contradictions find expression in the trickster because of his unclear nature. Literature presents the trickster who disrupts main characters' paths as they both make a narrative more complex and reveal essential aspects about human beings. As Linda Bamber suggests, Shakespeare's tricksters serve a dual purpose: they "both create chaos and, paradoxically, reveal the underlying order within that chaos" (Bamber 248). The analysis of Iago and Puck using Archetypal Theory gives readers valuable insights regarding their roles in tragic and comedic action.

Through the combination of Character Theory and Archetypal Theory scholars can perform a thorough evaluation regarding the similarities and narrative purposes of Iago and Puck. The Trickster Archetype manifests in both characters yet each possesses distinct aims together with different behavioral patterns and outcomes. Through Character Theory analysis the paper shows how Iago functions as a destructive agent in "Othello" through his psychological complexities. His machinations toward manipulating Othello and various other characters consist of intricate motivations including jealousy together with power-driven desires thus transforming him into a dark trickster who creates tragedy through his deceitful nature (Bradley 215).

Through A Midsummer Night's Dream, Puck exhibits harmless trickster behavior since his playful pranks contribute to relationship complications instead of destroying interpersonal dynamics. Using Archetypal Theory, this paper demonstrates how Puck combats disruption through his deceptive ways to establish order and peace in the story despite his disruptive nature, which reveals the benevolent side to his trickster character (Bamber 250). A core element in the analysis between Iago's destructive plot and Puck's lighthearted mischief will emphasize the dual nature of the 'Trickster Archetype,' which grants both creative and chaotic abilities.

The research integrates these theory models to prove that Puck and Iago connect despite their differing dramatic contexts because they function as similar disruptors. Iago plays the destructive malevolent trickster whose goal is to cause destruction yet Puck exists as a benign trickster who uses chaos to generate comedic endings. This analysis reveals how Shakespeare skillfully explores the complex aspect of the "Trickster Archetype" throughout tragedy and comedy.

Discussion and Analysis

Iago's motivational dynamics through a psychological perspective

Literary theorists who study character development can analyze Iago's complex nature through character Theory by investigating his psychological makeup and progression. Iago stands out from traditional villains because he directs his volatile actions through numerous conflicts that never become clear. Iago presents envy as his driving force to achieve revenge and power, yet his fundamental reasons stay hidden. One of Iago's primary stated motives is his jealousy over Othello's appointment of Cassio as lieutenant, a position Iago believes he rightfully deserves: "I know my price; I am worth no worse a place" (I.I.II). Iago allows his envy of other professionals to create both the anger he feels and his resolve to destroy Othello.

Iago drives his actions with motivations that exceed fundamental jealousy toward Othello. Through his dialogues, Iago reveals his belief that Othello has conducted sexual acts with his wife Emilia while she was in his bed, indicating, "I hate the Moor, and it is thought abroad that 'twixt my sheets / He's done my office" (I.3.378-379). Although the truth behind Iago's allegation remains obscure, he uses this fabricated tale to bolster his wicked intentions toward Othello. This demonstrates Iago's elaborate mental framework for his hatred. Furthermore, as Harold Bloom notes, Iago's malice appears "motiveless," rooted not in any tangible slight but in a deeper, almost pathological enjoyment of manipulation and destruction (Bloom 451). Iago's complex psychological depth emerges from a lack of undeniable reasons because it appears his goal involves controlling others while finding pleasure in hurting people.

The character theory demonstrates that Iago contains profound psychological aspects that make him hard to group within conventional character categories. The multiple motives in Iago's plans to manipulate include his jealousy alongside his desire for power, along with his wish to seek revenge coupled with his possible pursuit of excitement. Through his enigmatic mental traits, Iago becomes an unbelievable person who manifests destructive actions that no one can expect.

Iago as the "Dark Trickster"

Iago expresses features of the 'Dark Trickster' archetype, which demonstrates deceptive behavior combined with manipulation skills and impenetrable ambiguity in ethics. According to Jungian theory, the Trickster archetype embodies a character who crosses norms while deceiving others while working beyond standard ethical standards (Jung 140). Through literature, the trickster functions as a disruptive force that delivers concealed information and destabilizes social structures. Iago portrays the 'Dark Trickster' persona through his strategy of deceitful manipulation, which leads to constant unrest and deception throughout the play.

A 'dark trickster' stands out through his malevolent nature and deliberate plan to bring destruction upon others. Through deceit, Iago shapes Othello's reality so he distorts facts to ignite his jealousy and fury. Iago's skill in weaving lies in a semblance of truth—using the handkerchief as "ocular proof" of Desdemona's infidelity—exemplifies his role as a trickster who blurs the line between reality and illusion (3.3.360). The destructive nature of his actions is deliberate because he utilizes a calculated approach to cause maximum harm toward his objectives. Iago's ambiguous intentions make him a complex, deceitful person, while his sinister evil captivates as much as it repels readers.

Iago reveals himself as a trickster because he switches between multiple social roles in the story. To Othello, he is "honest Iago"; to Roderigo, a loyal friend; and to Cassio, a trustworthy confidant. Due to his skillful deception, Iago maintains hidden intentions through language manipulation, which enables him to pose as a master trickster until his victims realize their tragic fate too late. Iago serves as the 'Dark Trickster' of the play through which the dramatic character explores both the destructive power of trickery and the human ability to commit evil acts.

Iago executes jealousy alongside both betrayal and tragic downfall

As Othello's supposed loyal soldier, Iago betrayed him to show how betrayal damages people severely. Through his betrayal, Othello misunderstood Desdemona, leading to a catastrophic outcome where he killed his faithful wife, mistakenly believing her to be unfaithful. Actions in the tragic collapse reveal how deceptive manipulation alongside character frictions produces deception through the perception-reality dichotomy.

Iago's contribution involves more than jealousy and betrayal because his actions showcase the tragic flaw as an essential theme. Through manipulating the insecure Othello, Iago shows how tricksters operate as both human reflection and a force that activates inner weaknesses. Shakespeare investigates human psychological weaknesses and the simple methods by which honorable figures can become deceived through his character of Iago. When analyzing Iago's character, we discover he serves two functions as both a villainous psycho and an expositional trickster who uncovers tragic realities of human nature.

Character Analysis of Puck from "A Midsummer Night's Dream"

Puck's role as Robin Goodfellow gives him status as one of the most memorable figures in Shakespeare's 'A Midsummer Night's Dream.' As the fairy king, Puck actively generates the main conflicts while causing comic misunderstandings throughout the play. Puck behaves as a contradictory trickster through his joyful spirit and wanton liking of tricks, which results in multiple scenarios of chaos and final resolutions. Puck demonstrates traits of the "Light Trickster" through his mischievous nature, which produces benevolent disruption that leads to the play's peaceful resolution. Shakespeare delves into love and illusion along with supernatural transformation by examining Puck as a character.

Puck as the Mischievous Fairy

At the service of Oberon through 'A Midsummer Night's Dream,' Puck acts as the leading figure, fulfilling magical elements in the plot. Oberon assigned him tasks, but Puck's folly and habit of playful tricks result in unpredictable disturbances throughout the play. Through his behavior, Puck generates multiple important misinterpretations that confuse the central storylines throughout the plot. The misapplication of a love potion to Lysander instead of Demetrius makes the two men love Helena, thus creating a humorous reversal that upsets the existing romantic connections (Shakespeare, "A Midsummer Night's Dream," (2.I.260).

When carrying out Oberon's commands at the beginning of the play, Puck takes pleasure in watching the confusion he has created as well as laughing at the comedy produced through it. It declares, "Lord, what fools these mortals be!" (3.2.I15), famously declares, "Lord, what fools these mortals be!" (3.2.I15), highlights his detachment from human concerns and his enjoyment of the spectacles he has created, including helping lovers, turning Bottom into an ass, and misdirecting events, thereby creating both the comedic aspects and the unpredictable nature of love portrayed in the play. The chaos in the plot of A Midsummer Night's Dream would never reach its comedic peak without Puck because he executes the plot elements that create lighthearted misunderstandings instead of tragic ones.

Puck's Playful Nature and Desire for Amusement

Puck conducts his actions because he has an intriguing personality and yearns for amusement. Puck operates differently than sinister tricksters because his main drive consists of enjoying funny adventures and creating amusement with his tricks. His disruptive behavior serves amusement purposes since he seeks entertainment for himself and everyone around him. His mischievous attitude becomes apparent when he interacts with humans because they appear as his personal

amusement targets. The mistrial occurs when Puck inadvertently applies the love enchantment to Lysander instead of Demetrius (2.1.265), to which he responds with interest and amusement at the disorder it causes.

From the psychological viewpoint, Puck exists beyond human moral systems since he functions independently from traditional ethical standards. His conduct disregards traditional moral standards because he acts whenever fancy takes him. The sole purpose of his actions is to provide entertainment as well as to disrupt order without reason. As Anne Barton suggests, Puck's delight in confusion and his detachment from human concerns make him a "true representative of the fairy world," embodying its capricious and unpredictable nature (Barton 178). Through his lighthearted attitude, Puck exists as a distinctive character as he exploits his abilities to create temporary disorder yet avoids causing sustained destruction.

Puck as the 'Light Trickster'

Puck possesses the archetype of a 'light trickster' who displays whimsical nature using humorous methods and random disruptions. Puck plays the role of "Light Trickster" in the play through his mischievous deeds, which never harm anyone because his harmful actions exist purely for enjoyment. According to Jungian archetypal theory, the "Trickster Archetype" has two sides and breaks social rules to reveal hidden truths and question normal behavior patterns (Jung 140). The magical parts of Puck can be seen in the way he can change shapes and trick people and change reality. These abilities make it hard to tell the difference between normalcy and magic.

The 'Light Trickster' distinguishes itself from its darker counterpart because it brings happiness through mischievous behavior. Through his naughty antics, such as using deceptive sounds to misguide the lost lovers as well as shifting Bottom's head into donkey form, Puck both throws the audience into bewilderment and provides them with bouts of humor. Through his non-violent methods of creating disturbances, he presents himself as a harmless element of disorder. As Harold Bloom notes, Puck is "the epitome of the playful trickster, a creature who delights in disorder but whose mischief always ends in joy and laughter" (Bloom 254).

The character of Puck shows his moral uncertainty through his Light Trickster persona in his actions. Right and wrong concepts hold no value for him since he follows his desires without any distinction. His final soliloquy, in which he asks for the audience's pardon if his actions have offended, underscores his role as a playful, amoral trickster whose mischief is meant to entertain rather than harm: "If we shadow have offended, think but this, and all is mended" (5.1.423–424). Through his timeless role, Puck brings out the playful, transformative essence of the trickster, which drives the main discussions about reality and illusion within the play.

Puck influences themes of love and illusion and the comedic solution of misunderstandings

Through his 'Light Trickster' role, Puck controls three major concepts of 'A Midsummer Night's Dream,' which include love relationships alongside illusions and the happy endings of mistaken affections. Through his activities with the love potion, Puck illustrates the erratic and unpredictable nature of love by making the lovers experience bouts of romantic love and hateful conflict. The dramatic conflicts that Puck initiates demonstrate how mood-altering substances can easily play with human feelings to demonstrate that affection exists as an inconsistent, irrational force.

Throughout the play, Puck transforms Bottom into an ass while he tricks the lovers in the forest to exemplify the distinction between reality and illusions. Puck dissolves the distinction between reality and fantasy to establish a domain in which people, including viewers, lose clarity about true things. This theme is encapsulated in his famous line, "Lord, what fools these mortals be!" (3.2.115), which underscores the folly of human perception and the ease with which it can be distorted. The illusions Puck establishes throughout the story result in total disorder before he works to bring back a stable environment through his final interventions.

The amusing resolution in the play heavily depends on Puck's participating actions. Though his reckless actions generate confusion, Puck ends up promoting the restoration of harmony between the lovesick characters. Through his work solving mistaken lover identifications, Puck illustrates how love, together with comedy, can produce reconciliation in life.

Comparative Analysis of Iago and Puck

Iago functions as a character who reveals human nature's deepest destructive urges, which cause Othello's love transformation into jealousy and trust to become betrayal. Iago brings chaos into the plot as the oppositional force that damages social harmony and destroys emotional well-being while connecting with destructive powers.

The comedic character of Puck uses his creative powers to produce short-term misperceptions, which help the play achieve its peaceful ending. Through the appeal of his playful magic involving the love potion along with his absurd transformation of Bottom's appearance and his series of comical tricks, Puck forms an amusing setting of trickery and theatrical humor. The purpose of Puck is to entertain the audience and maintain order while he displays benevolent disruptive behavior instead of destructive actions. Philostratus uses the end of 'A Midsummer Night's Dream' to show how comedy helps bring characters together by fixing the mistakes he started in the play, thus demonstrating comedy's healing abilities.

Iago strives through evil intentions, while Puck shows pure innocence

The two characters display the most radical difference through their deliberate actions. Throughout the play, Iago executes his plans with the goal of inflicting destructive harm and seeking revenge upon his enemies. His motivations stem from professional jealousy and envy as well as what seems to be a destructive nihilism. As he states early in the play, "I hate the Moor" ('Othello I.3.378), suggesting a personal vendetta against Othello, and his enjoyment of others' suffering marks him as a deeply malevolent figure. Through his strategic plot, Iago demonstrates a destructive aspect of the trickster myth archetype, which aims to cause the greatest amount of destruction.

The motivations of Puck remain pure and lighthearted when compared to the other characters who pursue malicious intentions. His deceptive behavior arises from his passionate interest in doing practical jokes that cause no harm to others. The disruptive nature of his actions does not stem from harmful intentions since his goal is to create brief confusion within the audience for comedic benefits only. The trouble Puck creates by targeting the incorrect Athenian does not bring remorse because he finds it instead to be a source of amusement. "Did you see how all this sport began?" he asks gleefully, highlighting his detachment from human emotions and his enjoyment of the chaos he has created (3.2.354). Both Iago functions as the 'Dark Trickster', who creates chaos with ill intentions, and Puck acts as the Light Trickster, who spreads chaos through innocent and humorous motives.

Archetypal Significance: The Duality of the Trickster Archetype

The Trickster Archetype unites Iago with Puck despite their varied needs and intentions and effects they cause in their own narrative universes. According to Jungian theory the trickster archetype defines this social outlier who embodies opposing forces including societal order and chaos and light darkness as well as good and evil (Jung 137). Through his ability to change forms and control realities Puck exists as both a reality warper and breaker of societal barriers who exposes concealed aspects of truth. The character types Iago and Puck function differently but outline the chaotic dimension of human nature and its conflicting relationship with societal rules.

The mischievous acts of Puck in "A Midsummer Night's Dream" generate friendly interruptions that shift the natural along with social order. Through both manipulating the love potion and changing Bottom's physical appearance the trickster shows his ability to create illusions which confuse reality. Like Iago does in Othello Puck's disruptive behavior damages relationships but his antics never cause permanent damage because his conduct leads to a repaired social order. The 'Light Trickster' persona Puck demonstrates how disordered energy generates new beginnings and positive change therefore showing optimism toward humanity.

The parallel 'Trickster Archetype' images in Shakespeare's work imply that he viewed chaotic events as both positive and negative elements which naturally influence human experiences. When tricksters manipulate and deceive people they show us order and chaos exist as two forces which together form the whole picture of human nature. The disruptive impulse creates a polarized manifestation in Iago as well as Puck which demonstrates how the destructive and transformative aspects coexist within such causes. Shakespeare employs these fictional characters to study human dualism by demonstrating the contradictory patterns that guide people along with their moral non-specify as trickster figures.

Conclusion

The analysis of Iago alongside Puck shows how Shakespeare used the trickster figure to break dynastic comedy/tragedy categories through his innovative use of genre conventions. Iago functions as the critical destructive mechanism throughout 'Othello' because he serves the role of a dark trickster. Iago achieves moral destruction through language manipulation and perception distortion which ultimately causes the protagonist's life to crumble without mercy.

Through the comparison of Iago from 'Othello' with Puck from 'A Midsummer Night's Dream' we understand how Shakespeare applies the 'Trickster Archetype' to develop two unique characters who establish their plays' primary themes and dramatic content. The role of 'Trickster' manifests against Iago who proves himself as 'Dark' through his deceptive nature and moral decay thus pushing Othello and various others toward tragic consequences. As the 'Light Trickster' Puck performs clever mischief which results in the final resolution of confused situations and reinforces the healing properties of laughter and peace.

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