OTHELLO, DER FREMDE.
ZEITLOS.

Balz Engler
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Had it pleased heaven
To try me with affliction, had they rained
All kind of sores and shames on my bare head,
Steep'd me in poverty to the very lips,
Given to captivity me and my utmost hopes,
I should have found in some place of my soul
A drop of patience; but, alas, to make me
The fixèd figure for the time of scorn
To point his slow unmoving finger at!

4.2.47-55
Zeiten 1

- In der Handlung
- In den Einstellungen der Figuren
- In der Rezeption
Zeit in der Handlung

KURZ

- 33 Stunden (Ankunft in Zypern > Mord)

LANG

- Ehebruch: „a thousand times“
- Jago bat Emilia „a hundred times“ um das Taschentuch
- Cassio träumte von Desdemona „lately“
- Bianca hat Cassio seit einer Woche nicht gesehen
- Zypern-Venedig und zurück: 25 Tage
whether this Act contains the compass of one day, of seven days, or of seven years, or of all together the repugnance and absurdity would be the same.

the tragical part is, plainly, none other than a Bloody Farce, without salt or savour.
Venedig wird in die Fristen einbezogen.
Albert Frederick Sproule, "A Time Scheme for Othello », Shakespeare Quarterly 7 (1956)

In Venedig gilt der gregorianische, in Zypern der julianische Kalender
Steve Sohmer, "The `Double Time' Crux in Othello Solved," English Literary Renaissance 32:2 (Spring 2002)

Double time
John Wilson, Blackwood’s Magazine Nov. 1849, Apr. and May 1850
Zyklisch (der Kreis)
- Tag und Nacht
- Der Monat
- Das Jahr

Linear (der Pfeil)
- Individuelle Erfahrung
- Geburt, Altern und Tod

Newton: Die absolute, wahre und mathematische Zeit verfließt an sich und vermöge ihrer Natur gleichförmig und ohne Beziehung auf irgendeinen äußeren Gegenstand.

Mittelalter (die Zeit der Kirche)

Moderne (die Zeit der Händler)
- „Time is money.“
Th‘ affair cries haste, / And speed must answer it“. (1.3.276-77)

I mine own gained knowledge should profane / If I would time expend on such a snipe (1.3.378-79)

Dull not device by coldness and delay. (2.3.370)

Why then to-morrow night, or Tuesday morn; / On Tuesday noon, or night, or Wednesday morn. / I prithee name the time, but let it not / Exceed three days. (3.3.60-63)
Othello's Zeit

- We must obey the time. (1.3.300)
- My soul hath her content so absolute / That not another comfort like to this / Succeeds in unknown fate.

Desdemona: The heavens forbid / But that our loves and comforts should increase / Even as our days do grow! (2.1.189-93)
Leiden als Erfahrung

Her father lov'd me, oft invited me;
Still questioned me the story of my life
From year to year - the battles, sieges, fortunes
That I have passed.
I ran it through, even from my boyish days
To th' very moment that he bade me tell it.
Wherein I spoke of most disastrous chances,
Of moving accidents by flood and field;
Of hairbreadth scapes i' th' imminent deadly breach;
Of being taken by the insolent foe
And sold to slavery ; of my redemption thence
And portance in my travels’ history; (1.3.128-39)
Othello is like a hero of the ancient world in that he is not a man like us, but a man recognized as extraordinary. He seems born to do great deeds and live in legend. [...] But the thing that most sets him apart is his solitariness. He is a stranger, a man of alien race, without ties of nature or natural duties. His value is not in what the world thinks of him [...]. It is inherent. He is, in a sense, a 'self-made man', the product of a certain kind of life he has chosen to lead.

Keine Ehrung Othellos
Lodovico: The object poisons sight; / Let it be hid. Gratiano, keep the house, / And seize upon the fortunes oft he Moor, / For they succeed on you. (5.2.364-67)
Die Rezeptionsgeschichte

- Linear: von Shakespeares Zeit bis heute
- Zyklisch: die Wiederholung des Stücks in der Aufführung
- Die Wiederholung macht zeitlos.