⇒ ‘turn the virtue into pitch’- black- colour coding/manipulate appearances- harnessing goodness in service of evil.
  o Iago’s aphoristic speech- sounds wise- bamboozles Roderigo.
  ⇒ ‘that small hurt hath cashier’d Cassio’- convincing Roderigo that he defeated his enemy- but that’s not reality only what Iago’s created.
  ⇒ ‘by th’mass’- Catholic service- enemy within.
  ⇒ ‘dull not device (scheme) by coldness + delay’- mantra of opportunists.

Act 3 scene 1
  o Cassio hired musicians to play outside Desdemona + Othello’s chambers.
  o Clown- provides light relief after intensity of previous scene- pun ‘tail’= penis/‘wind instrument’ = anus.
  o Cassio ‘entreats her a little favour of speech’- overtly elegant- Clown mocks him for his courtly manner.
  o Cassio ‘never know a Florentine more kind + honest’ ‘Florentine’- Machiavelli- ends justify means.

Act 3 scene 2
  o ‘works’ = fortifications- island walls meant to keep enemy out- ironic as actually invaded from within.

Act 3 scene 3- temptation scene (centre piece of play)
  o Desdemona ‘honest fellow’- unthinkable Iago anything but honest.
  o Clear no romance between Cassio + Desdemona.
  o Shakespeare makes clear Othello’s sacking of Cassio is for political reasons ‘politic distance’- not primitive but showing great dexterity.
  o Cassio ‘general will forget my love + service’- ties in with Iago’s claim good service can be easily forgotten.
  o Desdemona ‘his bed shall seem a school’- generosity- will lecture Othello how great Cassio is- dramatic irony- the more Desdemona expresses her generosity the more Othello will be suspicious.
    ⇒ Desdemona is from a world of personal relations to military threat- not considering politics/puts Othello under pressure.
    ⇒ Meaning well but childlike- audience watching through filter of irony.
  o Iago (opportunists)- takes advantage of Cassio leaving- ‘I like not that’- planting seeds in Othello’s mind.
    ⇒ ‘nothing my lord’- backs off deliberately- stimulating curiosity- manipulates victim to do most of work.
    ⇒ Asks leading questions.
    ⇒ Reputation is function of Iago’s plot- his honesty.
    ⇒ Omit words like: sallors ‘men who do what they seem’.
    ⇒ Likens himself to beautiful ‘palace’- ‘foul things sometimes intrude’- best people capable of foul things.
    ⇒ ‘good name…immediate jewel of their souls’- contrasts previous- suggests indirectly Othello’s reputation is in danger- Iago’s opinions are contingent.
    ⇒ Conception imagery- impregnating Othello with seeds of doubt- Othello feels he has come up with conclusions himself.
    ⇒ Introduces 3 abstract ideas: reputation, jealousy (‘green-eyed monster’) + cuckoldry.
    ⇒ Creating reality for Othello- no outside influence.
    ⇒ Reputation is essential in world of play.
  o Othello ‘to be once in doubt is once to be resolv’d’- takes command of situation- lacks self-knowledge- this approach fits battlefield but not intricate world of emotions.
    ⇒ On the surface expresses confidence but use of animal imagery ‘goat’- interesting lexical choice- could show he’s been infected by Iago’s view of humanity.
    ⇒ ‘my wife’- first to bring Desdemona up.
    ⇒ ‘weak merits’- feels on some level he doesn’t deserve Desdemona- not socially refined enough?
    ⇒ Loomba- Othello predisposed to misogyny + racism- ‘ideologies…only work because they’re not entirely external to us’.
    ⇒ Shakespeare creates world where these are bubbling under the surface + necessary for tragedy to occur.
  o Iago ‘I know our country disposition well’- pun- national (feminine) temperament- playful/sexual innuendo.
    ⇒ Desdemona deceived her father ‘see her father’s eyes up close as oak’- Othello shocked at idea of gulf betw Appearance + Reality.
    ⇒ ‘foul disproportion…unnatural’- something perverted about Desdemona’s behaviour in choosing Othello.
    ⇒ Stresses just a ‘suspicion’- Othello’s fault if he reads too much into it.
Human warmth shown through 2 female characters
Goodness destroyed by evil- demonstrated through 2 women.

Bradley ‘internal womanly’- Shakespeare idealises Desdemona in this scene.

Does the play explore or enact male gaze?
Cassio- virgin-whore binary- Desdemona v Bianca- explores double standards.

Public scene- Othello trying to keep calm- ‘get you to bed’- ominous- wants Desdemona on her own to strangle her.
Shakespeare creates Desdemona v Emilia contrast:

Desdemona ‘my love doth so approve him’- her love hasn’t changed for Othello- blames herself- frustrating.

Desdemona ‘women do abuse their husbands in such gross kind’/‘tell me, Emilia’- Desdemona’s wide-eyed innocence.

Emilia ‘I might do’t as well I’th’dark’- adultery- amusing.

Emilia ‘I think I should, + undo’t when I had done it’- authority/if had control- ‘having the world for your labour’.

Witty paradox Emilia ‘who would not make her husband a cuckold, to make me a monarch?’

Emilia’s protofeminist speech- just to distract Desdemona? or gender politics/feminist argument?

‘it is their husbands’ faults if wives do fall’.

‘let husband know/their wives have sense like them’- women are human- can do what men do.

Desdemona contradicts Emilia’s philosophy ‘by bad mend’- amend herself from learning from own suffering.

Desdemona represents unconditional love.

Honnigman ‘spiritual impulses’- love/loyalty.

Desdemona ‘unpin me’- childlike/innocent- Emilia soothing her at bedtime.

Emilia ‘those sheets’- foreboding.

Desdemona ‘prithee shroud me’ wrap dead body in best sheets- pathos.

Desdemona swears by ‘this heavenly light’- heaven language.

Unknowingly being prepared for death by Emilia.

Loving relationship- Emilia soothing her/tending her midwife.

Connection between Desdemona + tragic figure- ‘in love, and the she lov’d prov’d mad’- (her mother).

Desdemona ‘Barbary’- name connotes black.

Newman- Desdemona v Othello linked by terms.

Female character monstrous- treads upon a sexual appetite/Othello threatens white male social norms.

Desdemona’s song- pathos- simple in innocent victim.

‘the pour soul’- continues to love a man gone mad.

Shakespeare wanting to stress Desdemona’s innocence- dies unjustly.

**Act 5 Scene 1**

Contrast with preceding scene.

Iago acts through others- arranges for Roderigo to stab Cassio.

Roderigo ‘I have no great devotion to the deed’- Roderigo manip to kill Cassio but doesn’t desire to kill him.

Prefigures Othello- doesn’t really want to kill Desdemona- both victims of Iago’s manipulation.

Iago ‘every way makes my gain’.

Honnigman- Iago enjoys god-like sense of power.

However- previously expressed he understands pain ‘gnaws my inwards’- idea Othello slept with Emilia.

Morality play tempter figure- devil imagery- Iago rolling in pain constantly?

But how powerful is Iago?- precarious position?- just as much of a victim of his own plots as he too has to deal with consequences.

Opportunist- reacts to events- no master plan.

Both Cassio + Roderigo need to die for Iago to succeed- is Iago deceiving himself?

Enjoying a sense of power but not necessarily real.

Iago (Cassio) ‘hath a daily beauty in his life that makes me ugly’- envy of Cassio’s- a glamour about him- suggests not enjoying god like power.

Iago is a social outsider- resentment clear- use of abstract terms/confessional tone here- admitting Cassio has something insubstantial- Iago feels inadequate next to him.
Could have committed suicide in the room but tricks Gratiano to get out- even his suicide is a public performance.
  • Self dramatising- needs an audience.
  • Supports Leavis’ argument.

‘soft you’ (wait a minute)- authority.

‘in your letters when you shall these unlucky deeds relate’- trying to control his legacy/his posthumous reputation.
  • ‘unlucky deeds’- trying to blame fate/avoid responsibility.
  • ‘nothing extenuate, nor set down aught in malice’- not unreasonable but fact he’s so anxious of how he’ll be perceived.

Leavis ‘no tragic self-discovery’- too concerned with shaping his public image- views himself from outside.
  • Tragedy doesn’t involve idea of hero’s learning through suffering- speaks in 3rd person.
  • But does sentimentalise- conveys complexity of Othello’s simple nature + simplicity is tragic + grand.
  • ‘the stoe of few words is eloquently weeping’.
  • ‘contemplating the sceptical of himself’- problem is he views himself from outside- questions his integrity (wholeness).
  • Fitting ending that Othello dies as a man of action- kind of merging of acting + reality.
    - Not a man of reflection but of action- appropriate he doesn’t reflect philosophically but takes matters into his own hands.
    - Dies true to himself? Even though he’s a kind of performance- paradox.

‘like the base Indian, threw a pear away’- wasting something valuable.

‘subdued eyes, albeit unused to the melting mood’- Othello music.
  • ‘Arabian trees’- exotic imagery.
  • ‘medicinable’- polysyllabic words.

Almost for 1st time since temptation scene- Othello’s in control of his actions.
  • Powerful effect- taking control of own destiny.
  • Some reminder of his greatness

‘malignant + a turban’d Turk’ beat a Venetian’- reminder he defended against the enemy.
  • Self dramatising- his very death is a story/acting out a moment in his life.
  • Both a savage + the civilised defender- dichotomy- Othello contains both?
    - Challenge to Leavis: Othello admits an aspect of savage within him- self-knowledge?
    - Aware of his own suffering/certain nobility about Othello.

‘and smote him thus’- Othello stabs himself.
  • Christian opinion- Othello’s sends himself to hell through suicide- immortal sin.
  • Romans considered suicide = honourable/noble.
  • This captures ambiguity of Othello- kind of duality as Christian convert

At end on the bed- 2 women + black man- Feminist critic- victims of patriarchy- white male ordered society.

Cassio ‘he was great of heart’ – suggests noble ending.

Cassio- male, white + Christian- now in charge- social order restored at end of play.
  => But new order doesn’t give us much hope for future.
  => Audience might know Turks flayed governor of Cyprus alive- order that appears to be restored going to be short lived.

Lodovico ‘this heavy act with heavy heart relate’- ends on word ‘relate’- idea of a story/something Othello can’t control.
  => ‘state/…relate’- slow formality of rhymed couplet w its sighing alliteration brings play to solemn conclusion.

Leavis ‘habit of self-approving + self-dramatisation in Othello’s makeup’.
  => ‘it is at best an impressive manifestation of a noble egotism’- high self-regard.

Domestic tragedy- most of scenes take place indoors.
  => Although Othello emphasises his occupation- crucial to his self-worth.