⇒ ‘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 plots, puts Othello under pressure.
    ⇒ Meaning well but childlike- audience watching through filter of text.
  o Iago (opportunistic)- takes advantage of Cassio leaving- ‘in fact not that’- planting seeds in Othello’s mind.
    ⇒ ‘nothing my lord’- backs off deliberately- compelling curiosity- manipulates victim to do most of work.
    ⇒ Asks leading questions.
    ⇒ Reputation is functional- to Iago’s plot- his honesty.
    ⇒ Omitting sense to say ‘men speak 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 between 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 vs 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'st as well I' th'dark' - adultery - amusing.
  - Emilia 'if 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 mistress.
  - Connection between Desdemona + tragic figure - 'as in love, and be she lov'd prov'd mad' (her mother).
- Desdemona 'Barbary' - name connected black.
  - Newman - Desdemona/Othello linked by terms.
  - Femaleness + monstrous - threat to sexual appetite/Othello threatens white male social norms.
- Desdemona's song - pathos - simple in absent 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 stoic 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.