

- 'I think you think I love you'

Iago's pretence of a friendship with Othello:

- Othello addresses him as 'thy friend'
- 'I humbly do beseech your pardon/for too much loving you.'

Othello's character constitutes an investigation into the nature of mankind:

- Passionate (love; anger)
- Secure
- Insecure (internalisation of society's prejudice)
- Easily manipulated

Othello's jealousy speech:

- Hawker imagery: 'jesses,' 'I'll whistle her off,' 'let her down to the wind,' and 'prey at fortune.' Views Desdemona as a half tamed, wild creature. Elemental sounding words; wild.
- Insecurities: 'I am black/and have not those soft parts of conversation/that chamberers have,' 'declined into the vale of years.'
- Physical language: 'abused,' 'appetites,' 'plague.' This conveys his anger. It is also an adoption of Iago's animalistic language.
- Jaunty rhyme scheme: 'perogativ'd' and 'unshunnable' are awkward words that do not fit within a regular rhyme scheme.

'I have a pain upon my forehead here': symbolic of Iago's cuckoldry (represented by horns.)

Relationship between Iago and Emilia:

- Hostile ('in faith, too much.')
- Patriarchal (imperatives i.e. 'give it to me,' 'go, leave me.')

'...Now begrimed and black/as mine own face'

- Othello's awareness of race and the stereotypes that come with it, i.e. black is bad and white is good.

Othello fulfilling the black stereotype:

- Conjurer ('arise, black vengeance, from the hollow hell.')
- Passionate ('blood, blood, blood')
- Emotional ('like to the Pontic sea')
- Angry ('bloody thoughts...violent pace...revenge...swallow')

Desdemona's misinterpretation of Othello:

- 'Made of no such baseness/as jealous creatures are'
- 'I think the sun where he was born/drew all such humours from him'

The hand versus the heart:

- Hands are repeatedly set against hearts, creating a contrast between physicality and emotions. Othello focuses on the hand ('the hearts of old gave hands/but our new heraldy is hands, not hearts') whereas Desdemona focuses on hearts ('that hand that gave away my heart.')

Structurally, Shakespeare employs a double time scheme to add to the pace of the play. This explains Emilia's comment that 'my wayward husband hath a hundred times woo'd me to steal it (the handkerchief.)'

Bianca's presence at the end of the act:

- Focus on women and male treatment of them.
- Underlines that Cassio is not attracted to Desdemona, as he is having an affair with Bianca. This