

- ⇒ **'turn the virtue into pitch'**- black- colour coding/manipulate appearances- harnessing goodness in service of evil.
- 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

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

Act 3 scene 2

- **'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)

- Desdemona **'honest fellow'**- unthinkable Iago anything but honest.
- Clear no romance between Cassio + Desdemona.
- Shakespeare makes clear Othello's sacking of Cassio is for political reasons **'politic distance'**- not primitive but showing great dexterity.
- Cassio **'general will forget my love + service'**- ties in with Iago's claim good service can be easily forgotten.
- 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 proprieties/puts Othello under pressure.
 - ⇒ Meaning well but childlike- audience watching through filter of irony.
- Iago (opportunist)- takes advantage of Cassio leaving- **'He'll not know that'**- planting seeds in Othello's mind.
 - ⇒ **'nothing my lord'**- backs off deliberately- prompting curiosity- manipulates victim to do most of work.
 - ⇒ Asks leading questions.
 - ⇒ Reputation is fundamental to Iago's plot- his honesty.
 - ⇒ Ominous generalisations **'men should be 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.
- 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?
 - ⇒ Looms- **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.
- Iago **'I know our country disposition well'**- pun- national (feminine) temperament- playful/sexual innuendo.
 - ⇒ Desdemona deceived her father **'seel 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 **'prithie 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 **'she was in love, and he she lov'd prov'd mad'**- (her mother).
- Desdemona **'Barbary'**- name connotes black.
 - ⇒ Newman- Desdemona + Othello linked by otherness.
 - ⇒ Female linked to monstrous- tangling sexual appetite/Othello threatens white male social norms.
- Desdemona's song- pathos- simple 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 manipulates 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 roiling 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 pearl 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 of Othello's role as defender 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 more in thus'**- Othello's stab in self.
- 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 played 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.