

TEXT	THEME	EVIDENCE/METHOD (AO2)	CONTEXT (AO3)	LINKS (AO4)	CRITICS (AO5)
OTHELLO	LOVE	<p>"I love the gentle Desdemona" p209</p> <p>"I did love the Moor" p230</p> <p>"If it were now to die, 'twere now to be most happy" p252</p> <p>"Iago is most honest" p260</p> <p>"Desdemona is directly in love with him" p254</p> <p>"That Cassio loves her, I do well believe it" p257</p> <p>"The Moor, is of a constant, loving noble nature" p258</p> <p>"My dear Othello" p252</p> <p>"The divine Desdemona" p245</p> <p>"Not now, sweet Desdemon" p285</p> <p>"I know thou'rt full of love and honesty" p289</p> <p>"I am bound to thee forever" p295</p> <p>"I do not think but Desdemona's honest" p296</p> <p>"For too much loving you" p295</p> <p>"My noble Moor is true of mind" p314</p> <p>"Heaven keep the monster from Othello's mind" p322</p> <p>"Why, sweet Othello" p339</p> <p>"Your true and loyal wife" p344</p> <p>"I hope my noble lord esteems me honest" p346</p> <p>"O heaven forgive us" p348</p> <p>"She was heavenly true" p386</p> <p>"Death's unnatural that kills for loving" p375</p>	<p>During Elizabethan England, it is improbable that people would have married for love due to the need to gain or maintain social status. There would have been negotiation between the woman's father and the potential suitor before marriage would have been arranged, hence Brabantio's shock when he hears Desdemona has married without his permission.</p>	<p>The theme of love at the beginning and very end of the play reminds the audience that the love between Desdemona and Othello was real – thus heightening the tragedy at the anagnorisis.</p>	<p>"By far the most romantic of Shakespeare's heroes, he does not belong in our world, and he seems to enter it we know not whence – almost as if from a wonderland" A.C Bradley</p>
OTHELLO	GENDER	<p>"I won his daughter" p221</p> <p>"If it prove lawful prize" p212</p> <p>"O, she deceives me" p207</p> <p>"She is abused" p219</p> <p>"I had rather adopt a child than get it" p226</p>	<p>Women were seen as greatly inferior to men during the 16<sup>th</sup> and 17<sup>th</sup> centuries. In some ways, the male treatment of women</p>	<p>Throughout the play, Othello's language towards women deteriorates and begins to mirror</p>	<p>"Othello and Iago's value of women and sexuality is identical" Newman</p> <p>"Desdemona stands for mercy and forgiveness,</p>

		<p>“If she confess that she was half the wooer” p226</p> <p>“I do perceive here a divided duty” p226</p> <p>“To you I am bound for life and education” p226</p> <p>“The Moor my lord” p226</p> <p>“Come, Desdemona” p254</p> <p>“O, my fair warrior” p252</p> <p>“Come away to bed” p272</p> <p>“Her delicate tenderness” p255</p> <p>“If she had been bust, she would never have loved the Moor” p256</p> <p>“If this poor trash of Venice” p258</p> <p>“She is of so free, so kind, so apt, so blessed a disposition” p275</p> <p>“She’s a most fresh and delicate creature” p261</p> <p>“She is indeed perfection” p261</p> <p>“My Desdemona” p287</p> <p>“That we can call these delicate creatures ours” p298</p> <p>“Self-bounty be abused” p294</p> <p>“She did deceive her father, marrying you” p295</p> <p>“My most fair Bianca” p323</p> <p>“She’s obedient, as you say, obedient” p339</p> <p>“This is a subtle whore” p342</p> <p>“Cunning whore of Venice” p348</p>	<p>in the play simply reflects the societal norms of the time. However, it was still seen as unacceptable to be rude or crude to a woman therefore Iago’s language towards women would have heightened his villainy for Shakespeare’s contemporary audience.</p>	<p>that of Iago. He beings polite and respectful at the start of the play but becomes rude and harsh by the end. This emphasises his corruption and tragic downfall from nobility.</p>	<p>she is a reflection of Christ, who must die at the hands of man, but out of whose death may spring man’s redemption” Ribner</p>
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OTHELLO	RACE	<p>“An old black ram is tupping your white ewe” p203</p> <p>“What a full fortune does the thick lips owe” p200</p> <p>“Sooty bosom” p213</p> <p>“If virtue no delighted beauty lack, you son-in-law is far more fair than black” p233</p> <p>“She’ll find a white that shall her blackness hit” p250</p> <p>“Black Othello” p261</p> <p>“Devils with the blackest sins” p277</p> <p>“Haply, for I am black” p298</p> <p>“Prime as goats, hot as monkey’s” p307</p> <p>“O the more angel she, and you the blacker devil” p381</p> <p>“The Moor hath killed my mistress” p384</p>	<p>Although black people were rare in Elizabethan England there were black ghettos in London at the time Othello was writing. It was also common to have black people in high positions in the army, due to the stereotype of them being barbaric and violent.</p> <p>Al Annuri visited Queen Elizabeth in 1600 on a royal visit from Morocco, many people were in awe of this noble figure. Due to his visit in 1600 many critics believe he directly influenced the character of Othello.</p> <p>Ira Aldridge was the first black man to play Othello in the Covent Garden theatre in London in 1833, the year slavery was abolished in England. However,</p>	<p>Iago highlights Othello’s race in Act 1 Scene 1 even before the audience meet the character. Othello is referred to as a Moor throughout the play however never escapes the label placed on him in Act 1. (Power of the label – Becker)</p>	<p>“In regard to the essentials of his character, Othello’s race is unimportant” A.C Bradley</p> <p>“Othello’s alienation goes much deeper than Shylock’s, for he is estranged not only from Venetian society, but as a ‘wheeling stranger’ from his own” Berry</p>
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OTHELLO	HATE/ JEALOUSY	<p>"I follow him to serve my turn upon him" p199</p> <p>"In following him I follow but myself" p201</p> <p>"I hate the Moor" p238</p> <p>"For my sport and profit" p239</p> <p>"Thou art a villain" p205</p> <p>"It is too true an evil" 207</p> <p>"Tis monstrous" p270</p> <p>"Villainous thoughts" p256</p> <p>"Diet my revenge" p258</p> <p>"I do suspect the lusty Moor hath left into my seat" p258</p> <p>"Wife for wife" p258</p> <p>"I play the villain" p276</p> <p>"Divinity of hell" p277</p> <p>"Let us call thee devil" p273</p> <p>"If she be false, O then heaven mocks itself" p299</p> <p>"Do deeds to make heaven weep" p304</p> <p>"I'll tear her all to pieces" p309</p> <p>"Ay, let her rot and perish" p335</p> <p>"My heart is turned to stone" p335</p> <p>"I will chop her into messes"</p> <p>"[Striking her] Devil" p339</p> <p>"Serpents curse" p342</p> <p>"O beware my lord of jealousy" p292</p> <p>"This is some minx's token" p334</p>	Jealousy was considered a serious sin in accordance with scripture. This would have been known to the contemporary audience perhaps limiting the sympathy they could have felt for Othello. For them, he shouldn't have been jealous in the first place.	Iago's hate of Othello is introduced in Act 1 scene 1 and remains a constant theme throughout the play, shown by Shakespeare through asides. "I hate the Moor" or variations are repeated throughout the play. Othello's jealousy is not evident until Act 3 thus the audience see Othello's fatal flaw consume him.	<p>"The play is a triad of nobility, purity and villainy" Pryce</p> <p>"The story of a barbarian" Lerner</p>

		<p>"Yet she must die, else she'll betray more men" p372</p> <p>"Thou art on thy death bed" p376</p> <p>"My great revenge" p377</p> <p>"I that am cruel am yet merciful" p378</p> <p>"Hurl my soul from heaven" p391</p> <p>"Whip me, ye devils" p391</p> <p>"I fear you" p375</p> <p>"A guiltless death I die" p381</p> <p>"Villainy hath made mocks with love" p383</p> <p>"O inhuman dog!" p367</p> <p>"Othello, that was once so good, fallen in the practice of a damned slave" p393</p>			
OTHELLO	MAGIC	<p>"Thou hast enchanted her" p213</p> <p>"She was a charmer" p316</p> <p>"Magic in the web of it" p317</p> <p>"There's some wonder in this handkerchief" p319</p>	<p>Magic and superstition were illegal in Elizabethan England and witches were commonly burned at the stake. To accuse Othello of magic was an insult.</p>	<p>Brabantio accuses Othello of magic at the start of the play which the audience assume to be simply and insult. However, Othello admits to magic in Act3 when describing the importance of the handkerchief.</p>	<p>"There is no reason why belief in the efficacy of magic should, in itself, render Othello any the less noble or imposing as a tragic hero" Andrews</p>
OTHELLO	MANIPULATION	<p>"These Moors are changeable in their wills" p237</p> <p>"After some time to abuse Othello's ears" p240</p> <p>"With as little a web as this will I ensnare as great a fly as Cassio" p251</p> <p>"The very elements of this warlike isle" p262</p>	<p>It is probable that manipulation was a recognisable theme for Shakespeare's contemporary audience due to the corruption in</p>	<p>The theme of manipulation is constant throughout the play as ideas of control are introduced by</p>	<p>"He is living the life of a chivalric warrior in a world run by money and self" McEvoy</p> <p>"His trust where his trust is absolute" A. C Bradley</p>

		<p>"I fear the trust Othello puts in him" p265</p> <p>"Reputation is an idle and most false imposition" p273</p> <p>"By how much she strives to do him good, she shall undo her credit with the Moor" p277</p> <p>"We work by wit and not by witchcraft" p278</p> <p>"Dare not to task my weakness with anymore" p261</p> <p>"Reputation, Reputation, Reputation O, I have lost my reputation" p277</p> <p>"I have lost the immortal part of myself, and what remains is bestial" p272</p> <p>"Excellent wretch" p287</p> <p>"If there were some monster in thy thought" p288</p> <p>"Though that her jesses were my heart strings" p298</p> <p>"She's gone, I am abused, and my relief must be to loathe her" p298</p> <p>"Yet tis the plague to great ones" p299</p> <p>"I have a pain upon my forehead" p299</p> <p>"Villain, be sure thou prove my love a whore" p304</p> <p>"Give me the ocular proof" p304</p> <p>"I'll devise a mean to draw the Moor" p281</p> <p>"The Moor already changes with my poison" p302</p> <p>"You are eaten up with passion" p306</p> <p>"As ignorance made drunk" p307</p> <p>"Patience, I say; your mind perhaps may change" p310</p> <p>"That errs in ignorance and not in cunning" p285</p> <p>"She'll run mad when she shall lack it" p301</p> <p>"How shall I murder him Iago" p335</p>	<p>politics/the monarchy and the time. Many accused Cecil of manipulating Queen Elizabeth, particularly in the execution of enemies like Mary Queen of Scots, perhaps similarly to Iago.</p> <p>Machiavelli published 'The Prince' in 1532, a handbook on political manipulation and scheming.</p>	<p>Iago in Act 1 Scene 1. Iago manipulates most characters, from Cassio in 2:3 and Emilia in 3:1. Like Othello, Iago is able to convince Emilia to do something normally she would be opposed to.</p>	
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OTHELLO	SUFFERING	<p>“I have already foolishly suffered” p353</p> <p>“In my sense ‘tis happiness to die” p393</p> <p>“His unkindness may defeat my life” p352</p> <p>“Let me be his undertaker” p336</p> <p>“Killing myself to die upon a kiss” p392</p> <p>“I am maimed forever” p365</p>	Othello’s suffering is intensified by his isolation from both of his identities. He is isolated by Iago from his life in Venice, but also from his heritage from the Ottoman empire in Cyprus. His two identities “The Moor of Venice” are destroyed arguably enhancing the tragedy of the play.	The climax of tragedy at the end of the play is arguably the highest point of suffering. However, individuals like Cassio suffer as a result of Iago’s actions much earlier than the rest of the characters.	“In their worst suffering Othello and Desdemona still experience their love for each other” –Weedin

OTHELLO	REGRET	<p>"I repent my unlawful solicitation" p354  "God forgive us for our sins" p264  "O heaven forgive us!" p348  "Hurl my soul from heaven" p391  "Whip me, ye devils" "391</p>	<p>Repentance is a key theme in biblical texts which would have been highly recognisable for Shakespeare's contemporary. If you repent you can be forgiven perhaps signalling that the audience should feel pathos towards Othello.</p>	<p>Both Roderigo and Othello regret their actions at the hands of Iago. However, Iago never shows any sign of repentance.</p>	<p>"As Othello thinks of Desdemona's sweetness, his vengefulness gives way to poignant regret. Each time he voices this regret, however, Iago reminds him of his dedication to revenge" – Siegel</p>
OTHELLO	HONOUR	<p>"Iago keeps his word" p365  "O brave Iago, honest and just" p365  "Keep up your bright swords, for the dew will rust them" p213  "Your noble self, I am sure is sent for" p214  "The valiant Moor" p218  "As loving his own pride and purposes" p196  "Noble signor" p233  "Brave Othello" p243  "My noble Moor is true of mind" p314  "She is protectress of her honour" p326  "God save you worthy general" p337  "Othello that was once so good, fallen in the practice of a damned slave" p393</p>	<p>Honour was incredibly important in Elizabethan England, as without it you be deemed an improper gentleman. It was an integral part of a person's character. If a person had honour then they deserved respect.</p>	<p>Othello's fall from grace is highlighted through his loss of honour at the end of the play, he is no longer respectable. This contrasts greatly with the "noble Moor" introduced to the audience in Act 1 Scene 2.</p>	<p>"The most notably massive man of action" F. R Leavis  "Othello lives according to a set of stories, through which he interprets the world" McEvoy  "The contradictions within his ideology destroy him" McEvoy  "He speaks with hypnotic eloquence" Andrews</p>
OTHELLO	PRIDE	<p>"My parts, my title and my perfect soul" p210  "Horribly stuffed with the epithets of war" p196  "I never found man that knew how to love himself" p235  "Ever fair and never proud" p250</p>	<p>In Elizabethan Protestantism, improper pride is considered to be a sin, as is goes against Jesus' teachings to be humble.</p>	<p>Arguably, Othello's hubris is a reason for his downfall as without it he would not have felt so hurt by</p>	<p>"A habit of self-approving" Leavis  "Othello's final speech is an exposure of human weakness" T. S Elliot</p>



		<p>"If she be false, O then heaven mocks itself" p299</p> <p>"Men's' natures wrangle with inferior things" p321</p>	<p>Aristotle highlights that hubris is a characteristic of a true tragic hero.</p>	<p>the notion that he had been cuckolded. His pride is evident from the offset of the play and continues throughout.</p>	
OTHELLO	BIBLICAL ALLUSION	<p>"I am not what I am" p201</p> <p>"Divine Desdemona" p245</p> <p>"She's full of most blessed condition"</p> <p>"Show me thy thought"</p> <p>"Fire and brimstone" p338</p> <p>"Thou young and rose lipped cherubim" p346</p> <p>"Office opposite to Saint Peter" p348</p> <p>"Serpents curse"</p>	<p>All biblical allusion in the text would have been recognisable to Shakespeare's contemporary due to religion being the foundation of society. For example, all references to the devil and Iago would have helped Shakespeare's characterisation of Iago as the antagonist in the play.</p>	<p>Motifs of the devil throughout help to enforce Iago's villainy at different parts of the play.</p>	<p>"Biblical allusion is important to signalling a dimension by which to read the play"</p> <p>Battenhouse</p> <p>"Desdemona stands for mercy and forgiveness, she is a reflection of Christ, who must die at the hands of man, but out of whose death may spring man's redemption"</p> <p>Ribner</p>
OTHELLO	ISOLATION	<p>"Ah Desdemona, away, away, away" p344</p> <p>"She's gone, I am abused, and my relief must be to loathe her" p298</p> <p>"She haunts me in every place" p333</p>	<p>Othello's isolation could perhaps be as a result of his religion rather than his race. Alternate religions in Elizabethan England were ostracised from society. Many were burnt if they were not protestant.</p>	<p>Arguably, Othello only becomes isolated after Act 3 but he could be seen as always isolated as he is different to everyone else in Venice.</p>	<p>"Othello's alienation goes much deeper than Shylock's, for he is estranged not only from Venetian society, but as a 'wheeling stranger' from his own" Berry</p>

OTHELLO	SETTING	<p>“The goodness of night upon you” p210</p> <p>“This is Venice” p204</p> <p>“The very elements of this warlike isle” p262</p> <p>“Give him defence against the elements” p243</p> <p>“Turned Turk” p268</p> <p>“Tempests themselves, high seas and howling winds” p245</p> <p>“This would not be believed in Venice” p339</p> <p>“Cassio rules in Cyprus” p395</p>	<p>Venice was the ‘centre of Christendom ‘in Elizabethan England. It was a hub of wealth and culture but also renowned for improper women and corruption.</p>	<p>The change of the setting is important for the plot but there are constant references to Venice even in Cyprus.</p>	<p>“The clash between Christendom and the Ottoman empire can be seen as some analogous to the Cold War” Bates</p>
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