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Literature study notes, ( Tayebwa Emmanuel)

Othello by William Shakespeare

[](https://www.sparknotes.com/poetry/o-captain-my-captain/?inHouse=o-captain-my-captain)

**Tone**Shakespeare clearly views the events of the play as tragic. He seems to view the marriage between Desdemona and Othello as noble and heroic, for the most part.

**Setting (Time)**Late sixteenth century, during the wars between Venice and Turkey

**Setting (Place)**Venice in Act I; the island of Cyprus thereafter

**Protagonist**Othello

**Major Conflict**Othello and Desdemona marry and attempt to build a life together, despite their differences in age, race, and experience. Their marriage is sabotaged by the envious Iago, who convinces Othello that Desdemona is unfaithful.

**Rising Action**Iago tells the audience of his scheme, arranges for Cassio to lose his position as lieutenant, and gradually insinuates to Othello that Desdemona is unfaithful.

**Climax**The climax occurs at the end of Act III, scene iii, when Othello kneels with Iago and vows not to change course until he has achieved bloody revenge.

**Falling Action**Iago plants the handkerchief in Cassio’s room and later arranges a conversation with Cassio, which Othello watches and sees as “proof” that Cassio and Desdemona have slept together. Iago unsuccessfully attempts to kill Cassio, and Othello smothers Desdemona with a pillow. Emilia exposes Iago’s deceptions, Othello kills himself, and Iago is taken away to be tortured.

**Themes**The incompatibility of military heroism and love; the danger of isolation

**Motifs**Sight and blindness; plants; animals; hell, demons, and monsters

**Symbols**The handkerchief; the song “Willow”

**Foreshadowing**Othello and Desdemona’s speeches about love foreshadow the disaster to come; Othello’s description of his past and of his wooing of Desdemona foreshadow his suicide speech; Desdemona’s “Willow” song and remarks to Emilia in Act IV, scene iii, foreshadow her death.

**[Perspective and Narrator](https://www.sparknotes.com/blog/7-of-the-most-disturbing-short-stories-youll-ever-have-to-read-for-school/)**

[Othello is a play and brings the reader through a third-person point of view of the action on stage. ToThemes of prejudice, jealousy, love and appearance and reality are expounded on.](https://www.sparknotes.com/blog/7-of-the-most-disturbing-short-stories-youll-ever-have-to-read-for-school/)

**[About the Title](https://www.sparknotes.com/blog/7-of-the-most-disturbing-short-stories-youll-ever-have-to-read-for-school/)**

[In Othello, several themes appear to have formed the foundation of the play. In work, most of the themes are geared towards understanding motivations and values that drive characters to take certain courses of action.](https://www.sparknotes.com/blog/7-of-the-most-disturbing-short-stories-youll-ever-have-to-read-for-school/)

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Plot Summary 2

**Summary**

Shakespeare opens the play in the city of Venice. It is a city that has created a reputation for robust commercial activities taking place as well as military might. There are several banks in Venice City and thee have helped to enhance economic performance of the city. It is early in the morning and two men have arrived at Brabantio’s house to deliver a message to him. The two men who have paid Brabantio a visit are Roderigo and Iago. Roderigo is a young man who had formerly sought after Desdemona for the marriage. He has been fairly successful in business and significant amount of money. Iago is an ensign who is bitter that he had been overlooked by Othello in a recent military promotion. The message that the two men are carrying is that Othello has eloped with Desdemona and the two are planning to get married.

In a quick conversation that is characterized by the use of words that have been selected carefully to infuriate Brabantio, Iago soon leaves the premises, allowing Roderigo to explain all the details that are related to the incident. By leaving early, Iago provide grounds that he could use to insulate himself in the event accusations arise concerning the issue. While feigning friendship, Iago meets Othello and informs him about the reaction of Brabantio to the news. Othello, Desdemona and Brabantio meet before the Duke of Venice where Brabantio accuses Othello of using magic to seduce his daughter. Othello defends himself by saying that he used legitimate means to seduce Desdemona. He says that he explained his adventures to Desdemona, upon which Desdemona is called to testify. Desdemona astonishes the senators by admitting before her father that she willingly agreed to marry Othello.

A conflict has arisen against the Turks and the Duke appoints Othello to lead the attack against the Turks. Upon the appointment, Othello must leave for Cyprus immediately. Desdemona requests the Duke to allow her to accompany her husband to Cyprus, a request that the Duke approves. Othello organizes for a ship to bring his wife during the next trip to Cyprus. During this time, Othello believes wrongly that Iago is still his friend and requests him to accompany Desdemona to Cyprus.

Iago provides a warning to Othello that there are rumors of the existence of a legal attempt to break his marriage. However, Othello takes confidence in the fact that he is militarily important to the City of Venice. With this in mind, Othello approaches the Duke together with senators with a lot of confidence. Due to a situation that that has arisen in Cyprus, Cassio has been sent to fetch Othello for a meeting. At this moment, Iago meets Cassio and informs him about Othello's marriage. In a little while, Brabantio and his party arrive. The rage on Brabantio's face is unmistakable. Brabantio threatens Othello with violence while at the same time accusing him of using sorcery to seduce his daughter. According to Brabantio, there is no way Desdemona can voluntarily marry Othello.

Reports coming from Cyprus indicate that there is an impending attack from the Turkish fleet. However, the reports differ with regards to the size of the Turkish military forces that are expected to launch an attack. Othello, Cassio, Brabantio, Iago and others get into a meeting. Noting the importance of the impending danger, the Duke quickly appoints Othello to lead a battle to defend Cyprus from the impending attack from the Turks.

The Duke takes notice of Brabantio. Brabantio says that his daughter has been seduced using a magic spell. Brabantio is of the opinion that there is no way his daughter could accept to marry the man. With these facts, the Duke promises to help push for the prosecution of the culprit. However, that is before the Duke realizes that the man in question is Othello. When he realizes this fact, he calls the general and asks him to defend himself. In a highly dignified and persuasive speech, Othello defends his relationship with Desdemona (76-93 and 127-169). Othello then requests the Duke to invite Desdemona so that she may testify. Iago together with a group of other men to fetch Desdemona. When Othello finishes his narration, the Duke appears to offer him support by saying that, "I think this tale would win my daughter too" (170). When the time comes for Desdemona to defend herself arrives, she speaks so eloquently and convincingly that she brings the debate to an end.  While Desdemona is still thankful and obedient to her father, she is now married, and her loyalty has shifted to her husband.

Having successfully dealt with this personal issue, Othello now has to attend to the more pressing needs to protect Cyprus. They are running out of time, and he has to depart immediately. Desdemona requests for permission from the Duke to accompany her husband, a request that the Duke readily accepts. Othello is supposed to leave that night, and that means he may not go with his wife. He asks Iago to come with Desdemona in the next ship. Additionally, Emilia, Iago' wife, is to accompany Desdemona and act as her maid. When Brabantio warns Othello that, "She has deceived her father and may thee" (289), Othello dismisses this idea and believes that Desdemona is faithful to him.

Iago and Roderigo have remained on stage. The outcome of the hearing has been devastating to him. He had hoped that the relationship between Othello and Desdemona would collapse, leaving him to take Desdemona. He says he should drown himself in the face of these humiliating circumstances. Iago rebukes Roderigo that his thought is silly and demonstrate misery. He advises Roderigo to go to Cyprus and wait until such a time when Desdemona would get bored with Othello. When that happens, Roderigo will take Desdemona. Iago finishes by promising Roderigo that he would help him get Desdemona. The only thing he needs to do is to carry lots of money.

From this scene onwards, all the actions take place in Cyprus. All the protagonists at the center of the initial conflict including Roderigo, Othello, Iago, Cassio, and Desdemona have all moved to Cyprus. It is now the center of the new battle. The Governor of Cyprus, Montano, has waited for the Venetian forces but they have delayed. A dangerous storm has hit the ship at sea and, that has affected the journey. In a little while, a messenger comes with the message that the Turkish ship has had massive damage as a result of the heavy tides in the on the seas. As such, Cyprus is no longer under threat from the Turks.  Cassio's ship is the first to arrive followed by Desdemona's. Upon arrival, the first question that Desdemona asks is concerning Othello. She is concerned the Othello has not arrived. Meanwhile, Iago is planning on the best way to approach Cassio in his treacherous plan.

Finally, Othello makes a triumphant entry. He, Desdemona and other characters move into the fortress as Iago stays behind to inform Roderigo that Cassio and Desdemona are in love. He does this to provoke a fight between Roderigo and Cassio, an event that would lead to a mutiny and in the long run cause Cassio to be pushed away from the fortress. In another soliloquy, Iago is again talking about his hatred for Othello. While the details are not very clear, it I evident that he plans to drive Othello mad.

During the celebration, Cassio is in charge of the drinking and feasting. He takes all his orders from Othello who informs him to tell the soldiers to drink in moderations and make sure that they are peaceful.  It is the responsibility of Cassio and Iago to enforce the orders of Othello. After issuing the instructions, Othello and Desdemona retire to bed. It is the first time that the two are sharing a bed after their marriage. Iago and Cassio have remained alone. Iago introduces the story of Desdemona to Cassio, but Cassio shows no interests. He, them, invites Cassio for a drink. Once again, Cassio shows no interest. It is after a lot of pestering that Cassio to drink alcohol with Iago.

While taking advantage of their drunken stupor, Iago drives Roderigo into starting a fight with Cassio. Other soldiers join the fight, and soon a huge brawl arises among the soldiers. Othello then sends Roderigo to ring the alarm bell. The alarm bell wakes up Othello and his soldiers, and he demands to know who had started the fight. Feigning reluctance, Iago names Cassio as the person responsible for the fight. Othello views this as indiscipline, and he relieves Cassio of his post. Together with Desdemona, the two return to sleep.

Iago uses his persuasive power on Cassio by urging him to speak to Desdemona to help him put up a strong a case before Othello. Cassio finds this to be a favorable idea and he agrees with the idea. Iago uses his wife who is as acting as Desdemona's maid to arrange for a meeting between Cassio and Desdemona.

Cassio holds a meeting with a group of musician and another countryman. He sends them to go and fetch Emilia from wherever she was. When Emilia comes, Iago sends him to go and get information regarding the conversation between Cassio and Desdemona. She comes back with the report that indeed there was a talk between Desdemona and Cassio. Desdemona listened and conveyed his message to Othello, who in return promises to reinstate him when the right time comes.

Cassio meets with Desdemona. He requests Desdemona to intercede for him with Othello so that he may get back his job. Knowing that Othello and Cassio have been long-term friends, Desdemona readily agrees to help. Desdemona promises to put up a strong defense for Cassio and help mend fens between the two of them. She hopes to convince Othello to recall Cassio. Othello and Iago enter the room where Desdemona and Cassio are having a conversation. Cassio, embarrassed because of the events of the previous night, embraces Desdemona and leaves the house. Iago, not one to let an opportunity fly away, makes an undermining comment that is meant to wind up Othello. He says, "Ha, I like not that." Desdemona introduces the discussion about the position of Cassio. Othello is in no mood for an argument and simply promises to talk with Cassio. However, it is notable that Othello is distracted by some personal thoughts.

Iago and Othello are in a discussion. Othello refuses that he is a jealous man. Iago speaks in a manner likely to suggest that he knows something, although he refuses to divulge the details. Othello appears very vulnerable when he denies that he is a jealous man. Doubt and suspicion have started creeping into his head. The statements of Brabantio have started getting better of him. Perhaps her father was right that the girl is deceitful and Othello needs to be cautious with her. As Iago leaves, Othello thinks seriously about his situation. He feels that he could have been tricked into marrying a woman whose heart is already on another man or men. He must wipe this woman away from his heart! But he wishes that he is wrong about this thought.

When Desdemona reenters the room, Othello has changed drastically. Everything about him has changed. He looks keenly at Desdemona, perhaps to look out for any signs that could be indicative of her activities. When Desdemona goes to wipe him with the handkerchief, Othello pushes it away, and it falls. When Othello and Desdemona go for dinner, Emilia goes and picks the handkerchief that her husband has always told her to take. She plans to have a copy of it, but Iago takes it from her before that happens.

When Othello reenters, Iago readily notices that he is troubled. He looks weak, and his speech is also fevered. Othello believes that his wife has been having a secret affair. Savagely, Othello turns to Iago, and he demands to see the proof of Desdemona's infidelity. This is the moment that Othello has been waiting for. He explains that during the night, Cassio kept turning, talking and embracing Desdemona while he cursed Moor. To hammer his point home, Iago tells Othello that he has seen Cassio wipe his face with a handkerchief embroidered with strawberries. Othello readily recognizes the handkerchief as he one that he had given to Desdemona.

Othello is now certain about his wife's infidelity. Doubt and suspicion have been supplanted with incontrovertible proof. While he is dismissing love, Othello calls for vengeance. Things are never going to be the same between him and Desdemona. Othello wants Cassio dead. Iago agrees with him. However, he is left wondering how he can kill Desdemona.

Desdemona has sent for Cassio. She wants to tell him that she has talked with Othello and that all the plans are under to reinstate him. However, Desdemona has realized that she cannot find her handkerchief. Othello enters and says that he is feeling as if he is suffering from a headache. He requests specifically for the strawberry-embroidered handkerchief to tie around his head. However, Desdemona deflects this question and continues to ask about Cassio. Othello gets agitated and leaves.

Cassio has found the handkerchief in his lodgings, but he does not know the owner. He presents it to his mistress, Bianca, to make a copy of it. Just them, Bianca realizes that the handkerchief belongs to a woman and she accuses him of having another affair. Iago had placed the handkerchief in his lodgings.

In a conversation with Cassio, Othello hears that Cassio has confessed to sleeping with Desdemona. Upon hearing this, Othello becomes weak and collapses. In a little while, Cassio enters the room and Iago explains that Othello has always had epilepsy and the seizures are quite common. Iago makes the decision not to try to revive Othello, instead of letting fit to take its course. He then instructs Cassio to leave the building and come later. Othello regains his conscience, and he starts saying weird things. Then, Iago sees Cassio approaching and tells Othello to pull himself and hide so that he may hear the manner in which Cassio is talking about his venture with Desdemona.

Just as Iago has indicated to him, Othello withdraws, not knowing that Iago is manipulating him. However, he has become emotionally involved to a level that he is willing to anything as long as there is a promise that it would give him relief. Cassio and Iago are talking about Bianca. From a distance, Othello can see Cassio smiling and laughing, although he does not hear what they are saying. Othello gets to believe that Cassio is talking about how much Bianca loves him. In the middle of the conversation, Bianca enters the room. She is holding the handkerchief in her hands. She takes the handkerchief and throws it at Cassio. The moment Othello sees the handkerchief in the hand of Cassio's mistress is the moment he sees the proof of what he has always suspected. He has confirmed Desdemona's infidelity, and both of them must die, tonight.

Othello approaches Emilia and questions her about Desdemona's infidelity. Emilia says that there is nothing immodest that has taken place between Desdemona and Cassio. Instead of believing that nothing has happened between Desdemona and Cassio, he feels that Desdemona is so cunning that she has influenced Emilia to deceive hide her misdeeds. While they are in private, Othello approaches Desdemona and threatens her with banishment from the castle. He refers to her as a whore. Desdemona immediately denies these charges.

When Emilia comes in, Othello leaves immediately. While it is evident that Desdemona is exhausted out of these accusations, she, however, does not understand her crimes. Emilia, on her part, believes that there is a villain character that has stirred up Othello's sense of jealousy to cause trouble in her marriage.

Roderigo makes an appearance in a conversation with Iago. Roderigo says he has been exhausted in her desire to capture Desdemona. Thus, he seeks to pull out. In furtherance of his plot, Iago tells Roderigo that he needs to kill Cassio to prevent Othello from being sent elsewhere, thereby allowing Desdemona to stay in Cyprus. Roderigo is convinced that the idea is good.

It is after supper and Othello orders his wife to go to bed. Besides, he also tells her to fire her maid. As Emilia and Desdemona discuss these developments, Emilia feels that Desdemona, after all, may have married the wrong man. There is a strange feeling to Desdemona that she may die. If happens, she asks Emilia to wrap her body in her bedsheets which are already on the bed. Desdemona sings the ‘willow song' as a reminder of a situation similar to hers in which maid Barbary went mad and disappeared. Desdemona dies singing this song. Desdemona will die while singing this song.

It is in the streets at night. Roderigo and Iago are planning to kill Cassio. As Cassio draws near, Iago instructs Roderigo to attack him. When Roderigo attacks, he is unsuccessful, and Cassio stabs him.  On seeing the unexpected turn of events, Iago approaches and stabs Cassio in the leg. He runs way leaving Cassio writhing in pain while crying uncontrollably. When Othello hers Cassio cry, he believes that Iago has undertaken the job and executed it accordingly. In return, Othello must harden his heart and spill his wife's blood on the same bed on which the things he was betrayed.

This is probably one of the most absorbing scenes in the entire play. Othello walks into their bedroom as Desdemona sleeps. He walks very calmly into the room, knowing that time has come for her to die. Desdemona calls upon him to join her in bed. Othello responds coldly that Desdemona needs to pray and confess all her sins. It is at this money that Desdemona confirms her earlier feelings that she is about to die. She is devastated knowing that she is innocent from the accusations that Othello has levelled against her. Since Desdemona feels that there is nothing more which she can do to prove her fidelity, she can only weep and cry. She asks Othello to banish her, or even give her a little more time to live, but that is unacceptable at this time. Othello stiles Desdemona, presumably using a pillow.

A group of people including Montano, Gratiano, Iago and others rush to the bedchamber where Emilio is crying. Immediately they arrive, Emilio gets mad at her husband. She accuses him of orchestrating all these things. In response, Iago says that Desdemona was indeed unfaithful. Emilio narrates how her husband had asked her to steal the handkerchief and the manner in which he planted it at Emilio's residence. Realizing he is exposed, Iago stabs Emilio and runs away. At this point, Othello realizes that he has been manipulated, tricked and misused. He now realizes that Desdemona had been faithful to her all the time.

Iago is caught and brought for questioning before Othello and Cassio. Iago refuses to say a thing, saying his mouth will stay shut forever. Upon noticing that Iago will not give away any words, Othello asks the group to remember both his good points and the bad as "one that lov'd not wisely, but too well." Othello stabs himself, collapses on the bed and dies. Othello's death creates a power vacuum. Lodovico has taken charge of proceedings in this case. He takes Othello's property and hands it over to his next of kin, by marriage, Gratiano. Cassio becomes the commander and will sentence Iago appropriately. Lodovico is scheduled to carry back the bad news to Venice

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Act 1 Scene 1

**Summary**

On the streets of Venice, Roderigo, a nobleman, together with Iago, a former military officer in Venice Defense forces, have met and it appears that they are involved in an intense discussion. Roderigo has fallen in love with Desdemona, a noble lady, but Desdemona rejects his advances. Roderigo then provides a lot of money to Iago and asks him to use them to buy gifts and present them to Desdemona on his behalf. In the long run, Roderigo hopes to win the heart of Desdemona and marry her. However, there is sad news. Reports indicate that Desdemona has left the house of his father, Brabantio, a senator in Venice City state and eloped with Othello, a Military General in the city of Venice defense forces.

The news hits Roderigo very hard. He madly loves Desdemona, and he has spent a lot of money to win her heart. Losing both Desdemona and the money is a pill that proves to be too bitter to swallow. In this moment of desperation, Iago tells Roderigo that he can develop a plan that may bring success. He says that he has on many occasions used lies to push and obtain what he wants. Iago reveals to Roderigo that he still has a problem with Othello because Othello settled for Cassio to take a position that he had also hoped to get in the military. Due to the shared interests, Othello thinks that he can bring down Othello and achieve his desired revenge while Roderigo will have Desdemona when Othello is out of the picture. The first step to achieve this aims to approach Brabantio and inform him about the new developments. That would be the beginning of problems for Othello. At Brabantio's residence, the two men bang the door until Brabantio comes from the house through the balcony to understand what could be taking place. In very inflammatory works, Iago tells Brabantio that his daughter has eloped with Othello. Filled with obvious rage, Brabantio joins Iago and Roderigo to wake up the neighbor to form a search party.

**Analysis**

 The beginning of the play is characterized by what appears like a quarrel between Iago and Roderigo. The primary function of this approach of stating the play is to draw the attention of the audience to the possibility of a conflict. The tone that Iago uses in this communication reveals a lot of things about him. He is using an attractive speech to Roderigo that he is willing to make efforts to make up for the amount of money that Roderigo has spent on him to help get the attention of Desdemona. Iago is apologetic to Roderigo for failing to help him with the case of Desdemona. Iago says that "If ever I did dream of such a matter," he says, "Abhor me" (5-6).

It is not clear for how long Iago has platooning to dip his hands in Roderigo's wallet. However, what is clear is that Iago does not have even little respect of for Roderigo's intelligence. The approach that he uses to deceive Roderigo is not even crafty, neither is it concealed. Iago says to Roderigo that "I am not what I am" (65). In this statement, even a man of little intelligence could have smelled deceit and changed the course of action. However, it is also clear that Roderigo trusts Iago but Iago decides to misuse the trust. At the end of this conversation, Roderigo emerges as a weak man, and that may win him the sympathy of the audience.

Apart from Iago's base character, the first section also introduces the conflict that has characterized this tragedy.  The opening act reveals the depth of Iago's hatred towards Othello. The issue between Othello and Iago arose when Othello refused to consider Iago for promotion, instead of promoting Cassio. Iago tells Roderigo that "Three great ones of the city" had seconded him for promotion to the rank and suggested the same to Othello, but the general had other ideas. In his view, Iago feels that Cassio was less deserving of the promotion than him since Cassio has military ineptitude that cannot match Iago's proven track record in military matters. However, all these words are creations of Iago, and it is in fact very difficult to prove that he was even in contention for promotion.

In putting forth his case, Iago tells Roderigo that Iago is never a true soldier. While appreciating that Cassio is not a Venetian, fails to see that even Othello is not a Venetian. Iago says that Cassio does not have any tested military skill and that the skills that he may have are products of books.  Iago says that he understands more of military battle than the bookish theorist" (24) that is Cassio. Having looked at the situation, Iago accepts that there is nothing much that he can do to remedy the situation. He finally sees sense that "there's no remedy" (35) while at the same time accepting that "preferment goes by letter and affection" (36) as opposed to his view of the traditional order of the society. While he wants to appear to be loyal to Othello, the primary intention of Iago is to "serve [his] turn upon him" (42). In this statement, Iago says that revenge has become his primary objective. In this scene, Iago reveals himself to Roderigo as a malicious man who may want to do all things in a manner that will serve his selfish interests.

The scene also introduces the audience to the element of racism and the manner in which it has affected the relationship among different parties in the play. The issue of racism first rears its ugly head when Roderigo refers to Othello as "the thick-lips" (66). Noting that Roderigo is not using words that will infuriate Brabantio, Iago comes in and refers to Othello in some of the worst and most bizarre descriptions used in the play. Iago refers to Othello as "an old black ram" (88) whose primary intention "is tapping your white ewe" (89) (Desdemona), as well as "a Barbary horse" (111) and a "the lascivious Moor" (126). These powerful descriptions arouse the senses of Brabantio who decides to join the two in search for Othello and Desdemona.

Roderigo faces one of the most embarrassing incidents when Brabantio openly tells him off against his daughter. He tells Roderigo not to haunt about my doors" (96); "my daughter is not for thee" (98). On the other side, Othello had also rejected the push to have Iago as his lieutenant. These realities present two men who have been joined at the hip because of the need for revenge after rejection. Initially, Brabantio did not fully comprehend the weight of what the two men have just told him. However, as the discussion goes on, Brabantio starts to have a feeling that something wrong is happening. He recalls a dream that he had had about the occurrence of this calamity.

As Brabantio wings to action to awake the members of his household, Iago slips away. However, he is keen to provide an excuse for this. He says that the public, for obvious reasons, should not know that he is an enemy of Othello. He says that for him to succeed with his mission against Othello, he must "show out a flag and sign of love, / Which is indeed but sign" (157-158) for staying in good books of Othello would earn him a place close to him, and that will be useful in the future as they continue with their planning. Joining the general, Iago finds, would be vital in bringing his marriage as long as his reign to an end.

Act 1 Scene 2

**Summary**

Iago provides a warning to Othello that there are rumors of the existence of a legal attempt to break his marriage. However, Othello takes confidence in the fact that he is militarily important to the City of Venice. With this in mind, Othello approaches the Duke together with senators with a lot of confidence. Due to a situation that that has arisen in Cyprus, Cassio has been sent to fetch Othello for a meeting. At this moment, Iago meets Cassio and informs him about Othello's marriage. In a little while, Brabantio and his party arrive. The rage on Brabantio's face is unmistakable. Brabantio threatens Othello with violence while at the same time accusing him of using sorcery to seduce his daughter. According to Brabantio, there is no way Desdemona can voluntarily marry Othello.

**Analysis**

It is not without a reason that Othello feels incredibly confident even in the face of the seriousness of the accusations that he is facing from Brabantio. In his thinking, and rightly so, Othello is an important factor in Venetian defense forces, and it is unimaginable that any action could be taken against since that would contribute to unprecedented chaos in the management of military affairs. Othello says that "Let him do his spite. / My services which I have done the Signiory / Shall out-tongue his complaints" (18-20). To demonstrate the extent of his love for Desdemona, Othello says that he was born a free man and he would not want to comprise that freedom by marrying a woman, except Desdemona.

When Brabantio arrives together with his party, he is incredibly furious. He threatens Othello with a sword. However, Othello is in the presence of individuals respect and value him. He takes his hand and politely deflects the sword from Brabantio. Ordinarily, threatening a military officer, especially one in the rank of Othello would bring problems. However, out of respect for the elderly Brabantio, Othello exercises restraint. Brabantio does not mince his words in his accusation against Othello. Brabantio charges that "Oh thou foul thief, where hast thou stowed my daughter?" (61-62).

In his first appearance in this scene, Othello exudes a tremendous level of confidence. He is in full control of himself as well as his environment. When Brabantio charges at him, he shows a tremendous level of calm. He deflects the sword without raising a big issue out of it. In this scene, Shakespeare is trying to develop two more dimensions to the play. In the scene. Othello's private life concerning his decision to marry Desdemona has become a big public issue. At the same time, Shakespeare is developing the aspect of the impending attack from the Turks. Othello expects that he should be sent to war in a commanding position. In both of these two developments, Othello is the center of attention. While the audience finds Othello to be an impressive character, there is evidence of a problem with his ethnic background. Othello is a black face that is surrounded by white faces, some of whom are openly and unapologetically hostile to him. Already, the audience is starting to question whether he is capable of surviving the onslaught against him.

Act 1 Scene 3

**Summary**

 Reports coming from Cyprus indicate that there is an impending attack from the Turkish fleet. However, the reports differ with regards to the size of the Turkish military forces that are expected to launch an attack. Othello, Cassio, Brabantio, Iago and others get into a meeting. Noting the importance of the impending danger, the Duke quickly appoints Othello to lead a battle to defend Cyprus from the impending attack from the Turks.

The Duke takes notice of Brabantio. Brabantio says that his daughter has been seduced using a magic spell. Brabantio is of the opinion that there is no way his daughter could accept to marry the man. With these facts, the Duke promises to help push for the prosecution of the culprit. However, that is before the Duke realizes that the man in question is Othello. When he realizes this fact, he calls the general and asks him to defend himself. In a highly dignified and persuasive speech, Othello defends his relationship with Desdemona (76-93 and 127-169). Othello then requests the Duke to invite Desdemona so that she may testify. Iago together with a group of other men to fetch Desdemona. When Othello finishes his narration, the Duke appears to offer him support by saying that, "I think this tale would win my daughter too" (170). When the time comes for Desdemona to defend herself arrives, she speaks so eloquently and convincingly that she brings the debate to an end.  While Desdemona is still thankful and obedient to her father, she is now married, and her loyalty has shifted to her husband.

Having successfully dealt with this personal issue, Othello now has to attend to the more pressing needs to protect Cyprus. They are running out of time, and he has to depart immediately. Desdemona requests for permission from the Duke to accompany her husband, a request that the Duke readily accepts. Othello is supposed to leave that night, and that means he may not go with his wife. He asks Iago to come with Desdemona in the next ship. Additionally, Emilia, Iago's wife, is to accompany Desdemona and act as her maid. When Brabantio warns Othello that, "She has deceived her father and may thee" (289), Othello dismisses this idea and believes that Desdemona is faithful to him.

Iago and Roderigo have remained on stage. The outcome of the hearing has been devastating to him. He had hoped that the relationship between Othello and Desdemona would collapse, leaving him to take Desdemona. He says he should drown himself in the face of these humiliating circumstances. Iago rebukes Roderigo that his thought is silly and demonstrate misery. He advises Roderigo to go to Cyprus and wait until such a time when Desdemona would get bored with Othello. When that happens, Roderigo will take Desdemona. Iago finishes by promising Roderigo that he would help him get Desdemona. The only thing he needs to do is to carry lots of money.

**Analysis**

 From the discussion, the audience gets to know that Cyprus is an important asset to the Venetians. It acts as the access to the sea routes and thus, is critical in promoting the commercial activities of the region. In this regard, it is supremely important that they protect Cyprus from the impending attack. When the Duke gives the responsibility of protecting Cyprus to Othello, he is making it very clear that the city-state is counting on him to help protect the interests of the city-state. Meanwhile, Othello is least bothered by the impending discussion about his relationship with Desdemona. He is very confident that h will soon overcome these challenges. Besides, the senators need him, and that will give him support.

The senators are sitting for the discussion of a military crisis that they are currently facing. However, there is also the matter of providing justice to one of their own, Brabantio, whose daughter has been ‘captured' under very unclear circumstances. When Brabantio arrives, the grief in him is evident. The senators are alive to the reality that the issue is more personal than containing elements of public interest. If the allegations are proven, the Duke says that he will pass judgment to the culprit by the law, even if he were his son. He says that "the bloody book of law / You shall yourself read in the bitter letter / After your sense" (68-69). Witchcraft in this state is illegal, and the Duke is under obligation to uphold the law at all times. When Brabantio points at Othello as the culprit, the Duke is astounded. "Here is the man: this Moor" (71) the Duke is reasonably worried. The man whom he has appointed to protect the territory under attack is now under prosecution. It must have been a very difficult job being the Duke of Venice at this time. The Duke can only hope that Othello can defend his actions.

Othello's speech in defense of his action may be separated into two parts. The first part of the speech includes Othello's narration of his time in the military (76-93). Othello leaves no doubt that he has served the city faithfully and that all he has tremendous respect for the great men of the city. In the second part, (127-169), Othello describes his adventures and the manner in which the stories of his adventures won the heart of Desdemona.

**Analysis**

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The speech of Othello is full of respect to the members of the Senate. He introduces his speech by the words, "Most potent, grave, and reverend signiors, / My very noble and approved good masters" (76-77) as a show of honor serving the city-state and the respect that he has for his superiors. He leaves no doubt that he has taken Brabantio's daughter to be his wife. However, Othello appreciates the fact that he is not good at making speeches. He says that "Rude am I in my speech / And little blessed with the soft phrase of peace" (81-82). That is a declaration that is likely to excite the crowd especially after listening to the elegant introduction that he has made before the Senate. Even in the face of the pressure in which he currently finds himself, Othello finds the strength to make his case against his accusers.

Othello provides a background of his service in the military. Since the age of seven, Othello has served diligently in the field until nine months ago. He says that "I will a round unvarnished tale deliver / Of my whole course of love" (90-91).  Concerning the accusation of the use of magic, Othello is determined to prove that he is innocent.

Brabantio is not the only parent who has had his children going against his wishes. Many children across the world make decisions that are outrightly against the desires of their parents. Even in marriage, parents usually have models of partners that they would prefer their children to have. Othello does not represent the image that Brabantio would want to see for his daughter. He comes up with a ridiculous statement of Desdemona that, blackface is "what she feared to look on." Perhaps Brabantio is not excited that a black man is marrying his daughter and his attempts re-aimed at scuttling the relationship. These are personal prejudices that have nothing at all to do with Desdemona. He has no evidence that Desdemona has issues with the color of Othello's skin. It in this respect, it is apparent that Brabantio does not understand his daughter even when they have stayed together for very many years. Desdemona has a clean heart, and her actions have never been motivated by racial prejudice.

After listening carefully to Othello's presentation, the Duke is relieved. Brabantio has failed to adduce an iota of evidence to link the actions of Othello to witchcraft. Of Brabantio's allegations, the Duke finds them to be "thin habits (insubstantial outward appearances) and poor likelihoods" (108). The primary attention in this issue whether Othello had used witchcraft in convincing Desdemona to love him or he used the usual "soul to soul" (113) approach of seduction.

"So justly to your grave ears I'll present / How I did thrive in this fair lady's love, / And she in mine." This is Othello's introduction to the Senate regarding the approach he used to win Desdemona's heart. Othello indicates that in many times when he made visits to the household of Brabantio, he would look and admire the beauty of the Venetian life which the family enjoyed and compare it with the rough lives of soldiers. While appreciating that he is not a talented speaker, Othello admits that it is his speech that won him favor from Brabantio and his daughter. He also describes his adventures while fighting on the seas and land as an aspect that drew Desdemona close to him.

In one of the most compelling speeches in the play, Othello has vividly described to the Senate the reasons that made Desdemona love him. There is no doubt that Desdemona fell in love with the manner in which Othello narrated his adventures in the wilderness as a soldier. Upon this realization, Desdemona explains that "she wish'd / That heaven had made her such a man" (162-163). In light of these statements, there is no way Othello may be accused of using Witchcraft against Desdemona. In the statement, "[I]f I had a friend that lov'd her, I should but teach him to tell my story, and that would woo her" (164-166). Desdemona silently confesses her love for Othello.

Here, Desdemona appears as a young woman who apparently understands what she wants, and she decides to go for it. Confidently, Othello introduces Desdemona to make her case.

He says, "Here comes the lady, let her witness it" (170). Othello has left a mark on the Duke who comments that "I think this tale would win my daughter too" (171). When she appears, Desdemona makes an eloquent defense of her case. She is spirited and confident on what she wants in her life. However, she remains loyal to her father by saying that  "And so much duty as my mother showed / To you, preferring you before her father, / So much I challenge, that I may profess, / Due to the Moor my lord" (186-188).

After Desdemona's confession, Brabantio has no option but to drop his accusation. However, he does not concede that he was wrong but refuses to discuss the matter further. He simply gives up and says that "I have done" (189 and 198). The Duke, being the gentleman he is, attempts to reconcile the warring parties, but Brabantio wants nothing to do with it. Time has come for Othello to depart. Desdemona, having cleared the marriage hurdle, wishes, just as any loving wife would, to accompany her husband to Cyprus. She says that [I]f I am left behind, / A moth of peace, and he go to the war, / The rites for which I love him are bereft me, / And I a heavy interim shall support, / By his dear absence. Let me go with him" (255-259). The request to the Duke is very clear and expresses the desire of a woman who wishes to stay with her husband and accomplish the marital rites. The duke accepts the request and asks Othello to make appropriate arrangements.

In the Soliloquy that brings the scene to an end, Iago expresses another reason for his hatred towards Othello. He says that it is public knowledge that Moor "'twixt my sheets . . . [has] done my office" (393-394) and, for Iago, "mere suspicion . . . will do . . . for surety" (395-396). This is a surprising thought. There is no single evidence that Othello has had an interaction with Emilia, Iago's wife, yet he thinks that Othello is having an affair with his wife. It is a demonstration of a man whose mind is poisoned and driven by malice in his thought and actions.

Act 1 Scene III is one of the longest scenes in the play. Events are moving very fast, and that raises the excitement of the audience. The emotional developments in this scene help to draw the audience close to the characters and follow each ae every step that they make, their actions and the relationships between them and other characters

Act 2 Scene 1

Summary

 From this scene onwards, all the actions take place in Cyprus. All the protagonists at the center of the initial conflict including Roderigo, Othello, Iago, Cassio, and Desdemona have all moved to Cyprus. It is now the center of the new battle. The Governor of Cyprus, Montano, has waited for the Venetian forces but they have delayed. A dangerous storm has hit the ship at sea and, that has affected the journey. In a little while, a messenger comes with the message that the Turkish ship has had massive damage as a result of the heavy tides in the on the seas. As such, Cyprus is no longer under threat from the Turks.  Cassio's ship is the first to arrive followed by Desdemona's. Upon arrival, the first question that Desdemona asks is concerning Othello. She is concerned the Othello has not arrived. Meanwhile, Iago is planning on the best way to approach Cassio in his treacherous plan.

Finally, Othello makes a triumphant entry. He, Desdemona and other characters move into the fortress as Iago stays behind to inform Roderigo that Cassio and Desdemona are in love. He does this to provoke a fight between Roderigo and Cassio, an event that would lead to a mutiny and in the long run cause Cassio to be pushed away from the fortress. In another soliloquy, Iago is again talking about his hatred for Othello. While the details are not very clear, it I evident that he plans to drive Othello mad.

Analysis

It is not clear about the amount of time that had elapsed since the last scene in Act 1 ended and the time when Othello and his crew set out for the journey. The traveling parties are on different ships and arrive one after the other. The delay in their arrival of Othello's ship allows the other characters who arrived early to speak about Othello. In a discussion about Othello's wife with Desdemona, Cassio uses very polite and honorable words to describe her. Cassio refers to Desdemona as "our great captain's captain" (74). He goes ahead to describe the qualities of Othello in very glowing terms. He says that "That he may bless this bay with his tall ship, / Make love's quick pants in Desdemona's arms, / Give renewed fire to our extinct spirits" (79-82).

In the play of a game of words among Desdemona, Iago, and Emilia, Iago shows his personal bias and disdain against women. He describes women as " . . . You are pictures out of doors, / Bells in your parlors, wild-cats in your kitchens, / Saints in your injuries, devils being offended, / Players in your housewifery, and housewives in your beds" (108-111). Perhaps the use of the disparaging words against women could be a trick by Iago to offend women especially Desdemona. He could be trying to get under Desdemona's skin and cause an argument among between them. The balance to Iago's comments is provided by Emilia in Act V.

Iago, meanwhile, is watching Cassio very carefully, trying to find the most appropriate approach to use in confronting Cassio. Iago has realized that Cassio pays attention to Desdemona and he is also courteous. " . . . With the as little web as this will I ensnare as great a fly as Cassio? Ay, smile upon her, do. I will give thee in thine own courtship" (164-165). The union between Othello and Desdemona is marked with celebrations. The couple is very happy to be together, especially after the trouble they went through in Venice. Othello refers to Desdemona as "fair warrior" (174). The couple has gone through very difficult time, and it is now time for them to celebrate their time together. However, Othello must not lose sight of the threat that lies ahead of them from the Turks. Othello's statement, "If it were now to die, / 'Twere now to be most happy; for I fear / My soul hath her content so absolute / That not another comfort like to this / Succeeds in unknown fate" (181-184) shows the level of his happiness with their victory. Desdemona, on the other hand, can only look forward to our loves and comforts should increase, / Even as our days do grow" (186-187).

Iago has initiated his battle to win over Desdemona for Roderigo. He uses highly disparaging words, abusing the woman's virtue and besmirching her character. Iago says that "Blest fig's end! (an obscene oath, a "fig" is the head of a penis) / The wine she drinks is made of grapes" (238), meaning she is just the same as ordinary women. He claims Cassio is already courting her: "They met so near with their lips that their breaths embraced together" (239-245). Iago bombards Roderigo with words to the extent that he becomes weak and accepts to do as he commands in a plot aimed at embarrassing Cassio. Left alone at the stage, Iago reveals his plans to the audience.

In the last soliloquy, Iago reveals his thoughts to the audience. It is apparent that his hatred towards Othello is so deep that he is willing to whatever it takes to make sure that he causes as much pain as possible to Othello The Moor, howbeit that I endure him not" (269).  Besides, he still harbors misleading thoughts that Othello has had an intimate relationship with Emilia. Iago could get his revenge by seducing Desdemona, but that option appears unattractive. He says that "Now I do love her too . . . / But partly led to diet my revenge, / For that, I do suspect the lusty Moor / Hath leaped into my seat, the thought of which / Doth like a poisonous mineral gnaw my inwards" (272-278). The audience knows clearly that there is no love in Iago and what could be existing in him is pure lust. In a little while, Iago realizes that the jealousy that is disturbing him could be a weapon that he may use to harm Othello. He sets out on a mission to lead Othello, via jealousy, to madness: "Make the Moor thank me, love me, and reward me, / For making him egregiously an ass, / And practicing upon his peace / Even to madness" (289-293).

Act 2 Scene 2

**Summary**

 The herald reads a proclamation in which he announces the celebration of the destruction of the Turks fleet as well as the marriage of Othello.

**Analysis**

  It is one of the shortest scenes in the play. It acts as a curtain raiser and the end of the previous theme. The audience is aware that the Turks have been destroyed as a result of the valiant efforts of Othello and his group. In this way, it is essential to celebrate the victory of the military as well as the marriage of Othello. The Moor has declared a holiday and provided the soldiers to dance, make merry and light bonfires. The events in this scene is a direct contrast to the succeeding scenes that are characterized by conflicts and debauchery. Othello is about to experience some of the most devastating events in his life. Iago and Roderigo have set out to make sure that they confuse, annoy, destabilize and devastate Othello. It is also notable that the celebrations are taking place at night. The events seem to have a relationship with Iago's statement that hell and night / Must bring this monstrous birth [of his evil design] to the world's light" (I.3, 409-410), an indication of devastating things to happen in the following scenes.

Act 2 Scene 3

**Summary**

 During the celebration, Cassio is in charge of the drinking and feasting. He takes all his orders from Othello who informs him to tell the soldiers to drink in moderations and make sure that they are peaceful.  It is the responsibility of Cassio and Iago to enforce the orders of Othello. After issuing the instructions, Othello and Desdemona retire to bed. It is the first time that the two are sharing a bed after their marriage. Iago and Cassio have remained alone. Iago introduces the story of Desdemona to Cassio, but Cassio shows no interests. He, them, invites Cassio for a drink. Once again, Cassio shows no interest. It is after a lot of pestering that Cassio to drink alcohol with Iago.

While taking advantage of their drunken stupor, Iago drives Roderigo into starting a fight with Cassio. Other soldiers join the fight, and soon a huge brawl arises among the soldiers. Othello then sends Roderigo to ring the alarm bell. The alarm bell wakes up Othello and his soldiers, and he demands to know who had started the fight. Feigning reluctance, Iago names Cassio as the person responsible for the fight. Othello views this as indiscipline, and he relieves Cassio of his post. Together with Desdemona, the two return to sleep.

Iago uses his persuasive power on Cassio by urging him to speak to Desdemona to help him put up a strong a case before Othello. Cassio finds this to be a favorable idea and he agrees with the idea. Iago uses his wife who is as acting as Desdemona's maid to arrange for a meeting between Cassio and Desdemona.

**Analysis**

The scene has everything that characterizes comedy in a play. Several speeches and actions appear to be out of place. However, the brawl that happens after the drinking plays a significant role in furtherance of the conflict that characterizes the play. In several instances, Othello praises Iago for his personality. He says that Iago "Iago is most honest" (6), and Cassio: "Not tonight, good Iago." (28). When Iago starts talking to Cassio about Desdemona, he uses sexually suggestive language to gauge the mindset of Cassio. Ge says that "she is a sport for Jove" (16) and "I'll warrant her full of the game" (18). Cassio deflects all these statements. Iago then uses alcohol to attract Cassio. Again, Cassio rejects his advances. He says that I have very poor and unhappy brains for drinking. I could well wish courtesy would invent some other custom of entertainment" (30-32). However, Iago, being eager to achieve his aim, continues to press Cassio to accept his invitation.

Iago pushes his cunningness to another level when he approaches Montano that Cassio is a habitual drunkard who is unreliable and should have never earned promotion from Othello. When Cassio arrives, Montano scolds him for being drunk. Cassio sees this comment as an insult, and he attacks Montano with a sword. The scene is played in a noisy and violent stage. There is a lot of running and light flickering in the darkness. It is a scene that plays an important role in the determination of the events in the subsequent scenes.

The noises wake up Othello from his marriage bed. He is visibly furious and does not understand why the people he had put in place to maintain order are failing in their responsibilities. He sees these chaotic scenes as evidence of incompetence from his subordinates. He accuses the military officers of wrecking the ‘ship' from within and doing the work of the enemy.  "For Christian shame, put by this barbarous brawl" (153) says Othello. He threatens any person who moves with execution and the chaos stops. The potential of the chaos is that the people of Cyprus may think that there is a rebellion and that may have far-reaching political consequences. Others orders; Silence that dreadful bell: it frights the isle / From her propriety" (135-136). In this case, Othello bypasses his new lieutenant and goes for Iago, whom he asks to name the persons who have been involved in the brawl.

In his typical cunning nature, Iago pretends that he does not like to name the person who has contributed to the chaotic scenes. He says, "I had rather have this tongue cut from my mouth / Than it should do offense to Michael Cassio" (202-203). Surprisingly, Othello makes an error of judgment and trusts what Iago has told him about Cassio. He says that "I know, Iago, Thy honesty, and love doth mince this matter, making it light to Cassio" (227-229). From this incident, Iago manages to warm his way back to Othello's heart. He becomes the second in command.

"I have lost the immortal part of myself, and what remains is bestial" (242-244). Cassio has sobered up, and he is starting to see the mistakes that he has made. He is honestly regretful about his conduct. Iago, in a rather mocking tone, replies to him that, Reputation is an idle and most false imposition, often got without merit, and lost without deserving" (247-248).It is important to note the double face of Iago when he invites Casio to have a drink with him and then later on standing with Montano to accuse him of acting unwisely. He goes to Othello and describes the uselessness of Cassio and the manner in which he Cassio is prone to errors of Judgement. However, Iago shows another face when he goes to Cassio and seeks to provide him with advice on the best way to get back his position.

Cassio regrets his actions. He is very bitter that he failed to act in line with the ethical standards that guide his profession. When Iago offers him an option, he readily accepts it, and that helps to put Iago's revenge mission right on course. "And what's he then that says I play the villain when this advice is free I give and honest?" (303-304). In this speech, Iago is trying to dispel any notion that he is the villain character in the play. He has helped Cassio with free advice, and that should be sufficient to help him get back his lost position. Iago has created a plan that will necessitate a meeting between Cassio and Desdemona, a critical element in his plan. Iago would go back to Othello and report that Desdemona wants back Cassio to be her lover. "I'll pour this pestilence into his ear" (323). Being the jealous man that he is, there is no way Othello will escape to feel the effect of this poison. Iago understands that Othello is a jealous man and such news is likely to drive him crazy and necessitate him to act in ways that will lead to his downfall.

Act 3 Scene 1

**Summary**

Cassio holds a meeting with a group of musician and another countryman. He sends them to go and fetch Emilia from wherever she was. When Emilia comes, Iago sends him to go and get information regarding the conversation between Cassio and Desdemona. She comes back with the report that indeed there was a talk between Desdemona and Cassio. Desdemona listened and conveyed his message to Othello, who in return promises to reinstate him when the right time comes.

**Analysis**

This scene lacks the drama that has characterized the last scene. It acts as comic relief, and the audience is drawn back to the most critical issues in the play.  The scene is a curtain raiser for a flurry of activities that are supposed to take place in a short while. It happens the following day in the morning. Iago is meeting with a group of musicians who are expected to entertain Othello and Desdemona. Apart from the musicians, there is also a clown, a jester. This character was popular in many renaissances plays they were useful in adding humor to the plays. These characters are usually witty, and they have a way with words. In this scene, the clown makes fun about ‘wind' instruments. He also purposefully misuses the words ‘tales' and ‘tails' before making fun of the musicians. It appears that Othello does not like the musicians and the clown dismisses them to "vanish into the air, away!" (21).

Cassio provides the clown with a gold piece and an instrument, before sending him to Emilia; "the gentlewoman that attends the [General's wife]" (26-27), that Cassio would like to talk to her. As the clown leaves, Iago enters. He notices that Cassio has not slept although it is late. Cassio discloses to Iago that he has accepted to follow his advice and seek the help of Desdemona. Iago is excited, and he promises Cassio that he would keep Othello busy so that the two may converse and business" (40) of Cassio and Desdemona "may be freer" (41). As Iago leaves the house, Cassio appreciates his kindness by stating that, he "never knew / A Florentine more kind and honest" than Iago (42-43). The audience is aware that this is not the true nature of Iago. Everything that he is doing is a meticulous calculation to arrive at his objectives-finishing Othello. When Emilia enters, she shows sorrow and remorse at the trouble that befell the Moor's ex-lieutenant. It is from Emilia that Cassio learns that Desdemona already "speaks . . . Stoutly" to Othello about the incident. However, due to the nature of the crime, Othello is not willing to reinstate him immediately. Desdemona puts up a strong case for Cassio that, "protests he loves you, / And . . . [will] take the safest [soonest] occasion . . . To bring you in again" (50-53). The news is exceedingly good to Cassio. As a result, he requests Emilia to arrange for a personal meeting with Desdemona. Emilia promises to make that arrangement. When Emilia enters, she shows sorrow and remorse at the trouble that befell the Moor's ex-lieutenant. It is from Emilia that Cassio learns that Desdemona already "speaks . . . Stoutly" to Othello about the incident. However, due to the nature of the crime, Othello is not willing to reinstate him immediately. Desdemona puts up a strong case for Cassio that, "protests he loves you, / And . . . [will] take the safest [soonest] occasion . . . To bring you in again" (50-53). The news is exceedingly good to Cassio. As a result, he requests Emilia to arrange for a personal meeting with Desdemona. Emilia promises to make that arrangement. When Emilia enters, she shows sorrow and remorse at the trouble that befell the Moor's ex-lieutenant. It is from Emilia that Cassio learns that Desdemona already "speaks . . . Stoutly" to Othello about the incident. However, due to the nature of the crime, Othello is not willing to reinstate him immediately. Desdemona puts up a strong case for Cassio that, "protests he loves you, / And . . . [will] take the safest [soonest] occasion . . . To bring you in again" (50-53). The news is exceedingly good to Cassio. As a result, he requests Emilia to arrange for a personal meeting with Desdemo

Act 3 Scene 2

**Summary**

Othello uses a ship that is making a trip back to Venice to send a latter. He also inspects the fortifications in Cyprus.

**Analysis**

The letter that Othello is sending back to Venice communicates the progress of the mission. Most importantly, it refers to the destruction of the Turkish ship while also mentioning the fact that Cyprus is safe. As Othello carries out the works that are going on with fortifications, Iago brings Cassio to Desdemona.

Act 3 Scene 3

**Summary**

Cassio meets with Desdemona. He requests Desdemona to intercede for him with Othello so that he may get back his job. Knowing that Othello and Cassio have been long-term friends, Desdemona readily agrees to help. Desdemona promises to put up a strong defense for Cassio and help mend fens between the two of them. She hopes to convince Othello to recall Cassio. Othello and Iago enter the room where Desdemona and Cassio are having a conversation. Cassio, embarrassed because of the events of the previous night, embraces Desdemona and leaves the house. Iago, not one to let an opportunity fly away, makes an undermining comment that is meant to wind up Othello. He says, "Ha, I like not that." Desdemona introduces the discussion about the position of Cassio. Othello is in no mood for an argument and simply promises to talk with Cassio. However, it is notable that Othello is distracted by some personal thoughts.

Iago and Othello are in a discussion. Othello refuses that he is a jealous man. Iago speaks in a manner likely to suggest that he knows something, although he refuses to divulge the details. Othello appears very vulnerable when he denies that he is a jealous man. Doubt and suspicion have started creeping into his head. The statements of Brabantio have started getting better of him. Perhaps her father was right that the girl is deceitful and Othello needs to be cautious with her. As Iago leaves, Othello thinks seriously about his situation. He feels that he could have been tricked into marrying a woman whose heart is already on another man or men. He must wipe this woman away from his heart! But he wishes that he is wrong about this thought.

Act 3 Scene 3

**Summary**

Cassio meets with Desdemona. He requests Desdemona to intercede for him with Othello so that he may get back his job. Knowing that Othello and Cassio have been long-term friends, Desdemona readily agrees to help. Desdemona promises to put up a strong defense for Cassio and help mend fens between the two of them. She hopes to convince Othello to recall Cassio. Othello and Iago enter the room where Desdemona and Cassio are having a conversation. Cassio, embarrassed because of the events of the previous night, embraces Desdemona and leaves the house. Iago, not one to let an opportunity fly away, makes an undermining comment that is meant to wind up Othello. He says, "Ha, I like not that." Desdemona introduces the discussion about the position of Cassio. Othello is in no mood for an argument and simply promises to talk with Cassio. However, it is notable that Othello is distracted by some personal thoughts.

Iago and Othello are in a discussion. Othello refuses that he is a jealous man. Iago speaks in a manner likely to suggest that he knows something, although he refuses to divulge the details. Othello appears very vulnerable when he denies that he is a jealous man. Doubt and suspicion have started creeping into his head. The statements of Brabantio have started getting better of him. Perhaps her father was right that the girl is deceitful and Othello needs to be cautious with her. As Iago leaves, Othello thinks seriously about his situation. He feels that he could have been tricked into marrying a woman whose heart is already on another man or men. He must wipe this woman away from his heart! But he wishes that he is wrong about this thought.

**Analysis**

Many scholars have referred to this scene as ‘temptation scene.' Iago is involved in discussion with Othello. In this discussion, Iago speaks very carefully to Othello about the escapades of his wide. He chooses his words carefully in such a manner that he would not raise suspicion with regards to his intentions. Iago has successfully planted the seeds of suspicion and mistrust in the head of Othello. It is important that t is Desdemona's attempt to reconcile Othello with Cassio that provides an opportunity to Iago to knock a wedge between her and Othello. Murder and suicide that end this play arise from this scene.

Ironically, at the moment when the curtains for this act open, they bring forth the most endearing scene in the whole play: the lawn of the Cyprian citadel. Desdemona, that well-meaning bride, has been speaking with Cassio and tells him that she is sure that she can persuade her husband on Cassio's behalf. Emilia is present and provides her desires for Cassio; she too hopes that Desdemona's mission will be a success.  Emilia says that her husband, Iago, grieves "as though the motive [for Cassio's demotion] have been his" (4) and that his friendship with the Othello has been damaged. To this statement, even the casual listener within t might probably gasp in disbelief. Emilia's remark is observed by way of every other comment that is similarly startling: Desdemona, talking of Iago, says, "O, that's a sincere fellow" (5). The dramatic irony is mainly eager here as Desdemona tells Cassio that she is convinced that she "could have [her] lord and [him] once more / As friendly as [they] had been" (6-7).

Cassio expresses his gratitude, he, however, urges Desdemona not to wait, for if Othello delays to appoint a new lieutenant, he might also "overlook my love and service" (18). Again, Desdemona is reassuring, stating that it isn't always in her personality to violate a vow of friendship. (Later, Othello would confirm that not only has she has violated a vow of friendship, but also violated the marital vows) Desdemona assures Cassio that she will "talk him [Othello] out of persistence; / His mattress shall seem a school . . . I'll intermingle the whole thing he does / With Cassio's suit" (23-26). Desdemona's concluding remarks appear to be prophetic: As Cassio's solicitor, she might "rather die / Than give [his] cause away" (27-28).

Emilia at that point takes note of that Othello and Iago are drawing nearer. At the point when the Moor and Iago enter, Cassio pardons himself quickly, saying that he is too jittery to talk with the general as of now. Furthermore, it is now that Iago, who is prepared to capitalize on each occurrence and event, starts to corrupt Othello's confidence in Desdemona's faithfulness. Iago speaks to himself as a fair, but hesitant, witness. His "Ha! I like not that!" (35) Is a conspicuous lie; this deceitful tsk-tsking shrouds Iago's desires; nothing could fulfill his perversity more. But since Othello sees nothing out of order, Iago must make a show of not having any desire to talk about it, or of Cassio, while all the time is implying that Cassio was not simply leaving, but rather that he was "steal[ing] away so guilty like" (39). Iago's words here are loaded with strong insinuation.

Desdemona welcomes Othello and, without fear, brings Cassio's name into their discussion. Here, destiny assumes a noteworthy part in this disaster; not even Iago completely orchestrated this quick, fortuitous encounter of Othello, Desdemona, and Cassio, and surely the pathos of Desdemona's situation here is generally because of no other factor than destiny. Desdemona couldn't intentionally have picked a more terrible time to say Cassio's name to her husband. Also, she guiltlessly alludes to Cassio as a "suitor." All these occurrences will putrefy later in Othello's subliminal as Iago keeps on terminating the Moor's envy. Be that as it may, for the present, Othello is without doubt, even as his Desdemona talks straightforwardly of Cassio's desire to be reestablished as his lieutenant and of her desire for their compromise. She sees no villainy in Cassio's face, she says; Cassio "errs in ignorance and not in cunning" (49).

Othello is by all accounts worried about different issues. He will do what his wife requests, yet his considerations are on different things. He doesn't wish to get back to Cassio right now. However, Desdemona is unshakable. Maybe she is simply youthful and anxious to have her wishes granted, or maybe she is excessively excited, making it impossible to demonstrate to herself that her new spouse is loyal; whatever the reason, she harries Othello about when he will reestablish Cassio as his lieutenant: " . . . To-Night at dinner?.. /To-morrow supper at that point?.. /to-morrow night; on Tuesday morn;/On Tuesday twelve, or night; on Wednesday morn. /I prithee, name the time, however, let it not/Exceed three days . . . . At the point when should he come? /Tell me, Othello" (57-68). Despite the fact that she promised Cassio not to defer addressing Othello about the issue, such irritating request appears to be superfluous, and it prompts Othello's ending up somewhat vexed with his significant other's immature annoying: "Prithee, no more; let him come when he will,/I will deny thee nothing" (74-75). Desdemona understands that Othello's answer is abrupt, and she underlines this is a critical issue and not a play that she is inquiring. To this, Othello pushes again that he will deny her nothing, in any case, consequently, he requests for a time be distant from everyone else; he will join her in a little while.

As Desdemona leaves, Othello criticizes himself for being aggravated by his wife. Affectionately he moans, "Excellent wretch! Perdition catch my soul, / But I do love thee! And when I love thee not, / Chaos comes again" (90-92).  There is a component of prediction here not just in Desdemona's and Othello's goodbyes to each other, yet also in their lines and the rest of the Moor's first discourse after Desdemona clears out. In a figurative sense, condemnation will soon get Othello's spirit, and Bedlam will soon supplant arrange in his life.

At the point when Iago is distant from everyone else with Othello, he continues his assault on his general's spirit. Out of apparently sitting without moving interest, he inquires as to whether Desdemona was right when she alluded to the days when Othello was pursuing her; did Cassio surely "know of your love?" (95). Here he pushes Othello's memory to review that Desdemona and Cassio have known each other for quite a while. On the other hand, playing the hesitant friend, he asks, figuratively speaking, not to be squeezed about sure of his dull musings. One can perceive how skillfully Iago makes utilization of his open notoriety for trustworthiness.

It is important to recollect all through the play and particularly in this scene that Iago has notoriety for finish genuineness. It is consequently that Othello is frightened by Iago's ditherings and "pursed brow"; Othello realizes that Iago isn't a "false disloyal knave" (121) and that he is "full of love and honesty" (118). On the off chance that Iago fears something, it must be a worry "working from the heart" (123). Othello is persuaded that Iago is withholding something and requests his ruminations, the "worst of thoughts / The worst of words" (132-133).

Othello is getting mad. "O monstrous! monstrous!" (427) He cries. However, again the shrewd Iago rushes to remind his lord that, in all sense and reason, this was close to Cassio's fantasy. Othello, be that as it may, thinks the other way — as Iago was sure he would. In his fierceness, the Moor announces that he will shred Desdemona. Here, look at this lunatic, exasperated by Iago's toxic substance, with the honorable Moor who, just a couple of hours prior, over and over showed such total control of himself.

However Iago must make sure that Othello is adequately distraught; in this way, he refers to Desdemona's handkerchief with its strawberry embroidery; Othello quickly recalls that it as the same one he to Desdemona. Iago tells the Moor that he saw Cassio "wipe his beard" (439) with it. Othello is chafed to the point where he is persuaded that totally the majority of his doubts are valid. "All my affectionate love consequently do I hit paradise. "All my fond love thus do I blow to heaven. / 'Tis is gone," he exclaims (445-446), and in highly rhetorical lines, he dwells upon "black vengeance" and "tyrannous hate" (446-449).

Iago urges Othello to be understanding, contending that he may alter his opinion, and there takes after the notable Pontic Sea (i.e., the Black Sea) metaphor, in which Othello thinks about his "bloody thoughts" (447) to the ocean's waves, one which never ebbs but keeps on its course until the point that it achieves its goal, the intersection of the Propontis and the Hellespont (453-460). In this analogy, Othello focuses on his high status (as we may anticipate that an awful legend will do), recognizing himself with expansive and compelling components of nature. Similarly imperative, this likeness clarifies the completeness in Othello's character; once he has chosen which course to take, he can't turn back, and this choice does much to make conceivable the relatively fantastic activities that take after.

Othello promises to execute "capable and wide revenge" (459), and after that, he stoops. He uses such words as heaven, reverence, and sacred, and it is as if he considers himself to be a legitimate scourge of fiendishness, as executing open equity and not just doing individual retribution. Iago offers the Moor not to rise yet, and he stoops and commits himself to "wrong'd Othello's service" (467). At that point as both ascent, Othello "welcomes" Iago's adoration and represents a trial of Iago's reliability: See to it that Cassio is dead inside three days. One can't envision more welcome words to Iago. Concerning Desdemona's destiny, Othello says that he will pull back and locate "some swift means of death" (447). Othello's spirit is so miserably caught in Iago's web of foul play that he declares Iago as his new lieutenant and states sadly, "I am your own forever" (449).

Before the finish of Act III, Scene 3, Iago has secured total domination over Othello. He has succeeded in his unique target of driving Othello to lose hope, yet his triumph isn't secure, as Othello may yet think to censure Iago again for his misery and betray him. While Cassio and Desdemona live, Iago has increased just a moment in which to secure his position.

Act 3 Scene 4

**Summary**

Desdemona has sent for Cassio. She wants to tell him that she has talked with Othello and that all the plans are under to reinstate him. However, Desdemona has realized that she cannot find her handkerchief. Othello enters and says that he is feeling as if he is suffering from a headache. He requests specifically for the strawberry-embroidered handkerchief to tie around his head. However, Desdemona deflects this question and continues to ask about Cassio. Othello gets agitated and leaves.

Cassio has found the handkerchief in his lodgings, but he does not know the owner. He presents it to his mistress, Bianca, to make a copy of it. Just them, Bianca realizes that the handkerchief belongs to a woman and she accuses him of having another affair. Iago had placed the handkerchief in his lodgings.

**Analysis**

The exchange between Othello and Desdemona starts firmly and formally: "Well, my good lady" (30), and she, taking her prompt from him, answers formally. They talk experiencing some miscommunication, Othello asserts that Desdemona's moist hand demonstrates lust, she replies that it implies youth and honesty. The old upbeat love all of a sudden hit him once more, and he recognizes: "is a good hand, A frank one." (39). The bond between them is restored, and he calls her by a pet name, chuck. However, the bond breaks when she mentions Cassio. Othello requests for the handkerchief, which she can't deliver

Othello recounts the account of the cloth: it is a treasure in his family, given by an Egyptian witch to his mom as an appeal to keep her husband's love. If by any chance the cloth was lost, the love would go. It is this line of thought that Othello has adopted with Desdemona. The handkerchief symbolizes his love for her, and thus, she needs to have it all the time. On hearing these statements, Desdemona jittery and she decides to lie. She says that "It is not lost, but what and if it were?" (82). Unknowingly, again, Desdemona brings back the story of Cassio. Othello has stood his ground demands for the handkerchief. He has just confirmed that the handkerchief is missing and he cannot stop thinking of Cassio using it to wipe his face. What was a sign of love has now become a sign of betrayal?

There is a significant difference between Othello and Desdemona in this scene. Othello sulky and suspicious while Desdemona is straightforward and loving. Othello's mood has changed, and all the people around him have taken note of it. Emilia and Desdemona are discussing what could have been the cause of the problem. Emilia says that jealousy is a natural characteristic of men who are irrational. However, the events in the previous scene indicate that Othello has serious personal sufferings.

Act 4 Scene 1

**Summary**

 In a conversation with Cassio, Othello hears that Cassio has confessed to sleeping with Desdemona. Upon hearing this, Othello becomes weak and collapses. In a little while, Cassio enters the room and Iago explains that Othello has always had epilepsy and the seizures are quite common. Iago makes the decision not to try to revive Othello, instead of letting fit to take its course. He then instructs Cassio to leave the building and come later. Othello regains his conscience, and he starts saying weird things. Then, Iago sees Cassio approaching and tells Othello to pull himself and hide so that he may hear the manner in which Cassio is talking about his venture with Desdemona.

Just as Iago has indicated to him, Othello withdraws, not knowing that Iago is manipulating him. However, he has become emotionally involved to a level that he is willing to anything as long as there is a promise that it would give him relief. Cassio and Iago are talking about Bianca. From a distance, Othello can see Cassio smiling and laughing, although he does not hear what they are saying. Othello gets to believe that Cassio is talking about how much Bianca loves him. In the middle of the conversation, Bianca enters the room. She is holding the handkerchief in her hands. She takes the handkerchief and throws it at Cassio. The moment Othello sees the handkerchief in the hand of Cassio's mistress is the moment he sees the proof of what he has always suspected. He has confirmed Desdemona's infidelity, and both of them must die, tonight.

**Analysis**

Iago, while putting on a show to console Othello, is rubbing salt into his injuries. Their discussion is of non-existent acts, regardless of whether they constitute treason or not, but rather Othello envisions them all being carried on by Desdemona and Cassio. However, this is only the warm-up to the theme that Iago has found can most effortlessly awaken Othello's interests: the cloth. Othello, in his reasoning, expect it is an image for his better half's respect, yet Iago plays at supposing it is just a hanky: "being hers, she may, I think, bestow't on any man" (13). He says the word "handkerchief" and Othello cries out.

Iago can see that Othello is at the edge of getting mad, and it is highly unlikely he can judge exactly how far to push him, considering his out of the violent past response. Nonetheless, Iago can't stand to leave Othello in his present state, where he may accomplish something unwarranted. In this way, he continues to disclose to Othello the immediate lie: that Cassio has admitted to an illicit sexual relationship with Desdemona. Iago utilizes again the effective strategy of hesitation, compelling Othello himself to state what Iago would have him think. Iago, the liar, returns to "lie" when telling his misrepresentation so "lie" echoes with multifaceted issues through their discussion.

Iago urges Othello to hide and watch him converse with Cassio. Othello, who had driven armed forces into a fight, is currently decreased to hunching behind something, tuning in to a discussion he can't hear, and envisioning Cassio and his wife chuckling at him. Iago takes a considerable amount of risk with this move, as he has no chance of controlling totally what Cassio may state or the amount Othello grasps from the conversation. He drives Cassio to giggle and joke about Bianca, assuming that Othello's brain will transform what he sees into confirming. At that point, by chance, Bianca gets into the room, carrying the handkerchief. When Othello sees the handkerchief, he forgets about any other considerations. It is time for him to act.

In a statement directed at Iago, Othello is very direct on what he wants. He asks on the best way that he can use to murder Cassio. Concerning his wife, Othello promises to kill her this very night. Othello weeps over Desdemona while at the same time planning her murder. It is an atypical case of the clash between love and bitterness.

Act 4 Scene 2

**Summary**

Othello approaches Emilia and questions her about Desdemona's infidelity. Emilia says that there is nothing immodest that has taken place between Desdemona and Cassio. Instead of believing that nothing has happened between Desdemona and Cassio, he feels that Desdemona is so cunning that she has influenced Emilia to deceive hide her misdeeds. While they are in private, Othello approaches Desdemona and threatens her with banishment from the castle. He refers to her as a whore. Desdemona immediately denies these charges.

When Emilia comes in, Othello leaves immediately. While it is evident that Desdemona is exhausted out of these accusations, she, however, does not understand her crimes. Emilia, on her part, believes that there is a villain character that has stirred up Othello's sense of jealousy to cause trouble in her marriage.

Roderigo makes an appearance in a conversation with Iago. Roderigo says he has been exhausted in her desire to capture Desdemona. Thus, he seeks to pull out. In furtherance of his plot, Iago tells Roderigo that he needs to kill Cassio to prevent Othello from being sent elsewhere, thereby allowing Desdemona to stay in Cyprus. Roderigo is convinced that the idea is good.

**Analysis**

Othello has failed to obtain evidence with which he may use to convict Desdemona of sexual immorality. As a result, the only option that he has is to use the person closest to her for questioning. As at this time, Othello has already condemned her even without an iota of evidence. The closest he has come to confirm this is the handkerchief incident. That, however, may not be sufficient to execute her. For a military commander with responsibilities to guard a colony, this mindset and emotional instability are very low and undesirable. It is evident that Othello is obsessed with finding Desdemona to be guilty of the crimes against which she has been accused. He has refused to reason out and provide an opportunity to Desdemona to prove her innocence.

In the interview with Desdemona, Shakespeare has shown the element of dread and hope that characterizes Desdemona's thought system. While Othello accuses her of being "false as hell" (40), a "whore" (74), and a "public commoner" (75), to mean a whore, Desdemona calmly responds that she is a "true and loyal wife" (35). While even the audience is capable of seeing the innocence in Desdemona, it is appalling that Othello would hear none of it. Even if Desdemona would occasionally be committing adultery, the strength of the adjectives that he applies are exaggerated and do not fit the character of Desdemona.

Whether in speech or otherwise, Desdemona has done more than an ordinary human would do to prove her innocence. On the other hand, Othello only gets more annoyed when he hears her explanations. He throws money at her before exiting the room, terribly angry. Desdemona is feeling like weeping, but she fears that doing that would harm her public image. Emilia invites s conversation with regards to the events. However, she is not willing to reveal much. In the face of these accusations and confusions, Desdemona can only think about their wedding sheets. In the society at this time, wedding sheets played a significant role. After marriage, the couple would have sex, and if the woman were virgin, there would be blood stains on the sheet. The sheet would then be hung on the house balcony to communicate to everyone that the lady had kept her honor. Thus, a bedsheet was a critical element in the set-up of these societies. Thus, when Desdemona takes out her marriage sheets and uses them on the bed, she is trying to rekindle the flame of her marriage.

When Iago approaches to know the conversation between Othello and Desdemona, the lady is so distraught that she can only weep. Othello says to her, "Do not weep, do not weep: alas the day!" (126). In many cases, women have been known to weep when they intend to manipulate and compromise a man. By telling her to stop weeping, Iago intends to put away any chances of mercy or sympathy that may arise in her engagement with Desdemona. Iago is fully aware that Othello plans to kill Desdemona and thus, is unconcerned about her weeping. To deal with her abusive husband, Emilia suggests to Desdemona to "Beshrew him for it!" (130).

Roderigo has sensed that things are moving fast but in the wrong direction. He has seen all the events and sought to withdraw his quest to get Desdemona. Roderigo has come to confront Iago over a recent scheme that has collapsed. He has been giving money and jewels to Iago to use as gifts to Desdemona, but there is no fruit that his efforts have borne. As a result, he is demanding to have his jewels back. Amidst the demands, Iago can only respond, ‘very well' and these responses infuriate Roderigo. In response to these ‘very well' statements, Roderigo retorts that, " . . . 'tis not very well. Nay, I think it is very scurvy, and begin to find myself stopped in it" (191-193). For the first time, the audience starts to think that after all, Roderigo might not have been a fool as may have been the thinking.

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Act 4 Scene 3

**Summary**

 It is after supper and Othello orders his wife to go to bed. Besides, he also tells her to fire her maid. As Emilia and Desdemona discuss these developments, Emilia feels that Desdemona, after all, may have married the wrong man. There is a strange feeling to Desdemona that she may die. If happens, she asks Emilia to wrap her body in her bedsheets which are already on the bed. Desdemona sings the ‘willow song' as a reminder of a situation similar to hers in which maid Barbary went mad and disappeared. Desdemona dies singing this song. Desdemona will die while singing this song.

**Analysis**

The scene demonstrates Desdemona's love to Othello. Emilia has realized that there is a problem between them, but Desdemona appears to be engrossed in some other important things. She is confused on whether the love that Othello has for her is recoverable or it has decayed beyond the point of salvage. Desdemona thinks that as things are, she may be facing her death. She tells Emilia, "If I do die before thee, prithee shroud me / In one of those same sheets" (24-25).  While an ordinary woman would feel threatened and flee the home, Desdemona confirms that she is made of a different material, thus choosing to stay on and confront her problems.

Desdemona introduces the audience to her mother's maid, Barbary, and the sad fate that befell her. She says that "She was in love, and he she lov'd prov'd mad, / And did forsake her: she had a song of 'willow,' / An old thing 'twas, but it express'd her fortune, / And she died singing it" (27-30). In this case, Desdemona is trying to weigh the delicate situation in which she is and the horrifying events that Barbary, a lady who had been taken under her mother's care and who she may refer to as a sister. It is the only time in which Desdemona introduces her mother to the play. Even when she was facing trouble from his father, she never mentioned the presence of her mother. It is an indication that Desdemona is facing the potentially fatal situation. However, she remains calm and collected.

Looking at the events, Desdemona feels that Othello may soon get mad and leave her, the way it happened to Barbary. That would lead her to die as a result of heartache. ‘Willow Song' is an old piece of music that existed long ago even before Shakespeare incorporated into his works. The mood in this song is a perfect reflection of the current situation of Desdemona. Although Emilio attempts to cheer up Desdemona over her predicament, she could have done better by indicating that her husband, Iago, had the handkerchief, a fact that perhaps could have diffused the situation. Emili hopes that the issue of handkerchief may not turn up again, or should the handkerchief be found elsewhere, she may be in a position to protect her husband from any eventuality. Besides, speaking at this moment may be too late since, from the flow of events, the situation is already very volatile.

The engagement between Desdemona and Emilio reveals contrasting personalities in marriage. While Desdemona is loving and stands by her husband even when the odds are against her, Emilio has a practical intelligence which allows her to weigh all the situations and make the most appropriate decision. While Emilia speaks fervently against infidelity, she feels that in many ways, contribute to the infidelity of their wives. "But I do think it is their husbands' faults / If wives do fall" (86-87).

Act 5 Scene 1

**Summary**

It is in the streets at night. Roderigo and Iago are planning to kill Cassio. As Cassio draws near, Iago instructs Roderigo to attack him. When Roderigo attacks, he is unsuccessful, and Cassio stabs him.  On seeing the unexpected turn of events, Iago approaches and stabs Cassio in the leg. He runs way leaving Cassio writhing in pain while crying uncontrollably. When Othello hers Cassio cry, he believes that Iago has undertaken the job and executed it accordingly. In return, Othello must harden his heart and spill his wife's blood on the same bed on which the things he was betrayed.

**Analysis**

Iago's statement, "It makes us, or it mars us, thinks of that, / And fix most firm thy resolution" (4-50), summarizes everything in this scene. In the mind of Roderigo, Iago‘s statement means, "Be brave, kill Cassio, and you will have Desdemona."  However, the mind of Iago reads from a different script: "Be brave, make sure Roderigo, Cassio, and Desdemona die, and you will have your revenge on Othello." The only winner would be Othello. Even as at this time, he is the only guy who is happy with the flow of events.

Roderigo is still wavering. He is not showing that he is ready for the task at hand. He says, "Be near at hand; I may miscarry in't" (6). The statement reveals his cowardly nature. He does not take events surrounding him with the confidence and desire. It is an indication that he is not acting out of personal conviction and drive but relies on the motivation of Iago. By taking orders from Iago, Roderigo abdicates responsibility from his actions and is led into harming an innocent man who has done no wrong to him.

From his admission, there is no wrong that Cassio has committed even against Iago. Iago has a good opinion among all people, but not until Iago demonstrated his duplicity. However, Iago is possibly enjoying a happy life, and Iago is not comfortable with this. He says that [I]f Cassio do remain, he has a daily beauty in his life, which makes me ugly" (18-20).  Sword fighting is always a dangerous game. Some rules govern these practices. In this case, Roderigo hides in the bush and lashes out at Cassio. In self-defence, Cassio hits back at the bush. Sensing that the battle may take an unwanted twist. Iago jumps out of his hiding and stabs Cassio. It is rare Iago always to keep his promises. In this regard, he promised to help Roderigo to fight shoulder to in the event the confrontation turned nasty. However, these events confirm the ‘villain' character that Emilia had talked about in the previous scene. In the military, a soldier is not allowed to hit a colleague during a battle. Instead, the soldiers need to protect each other.

As Cassio cries, Othello is reminded of his resolution to kill Desdemona. Othello is embarrassed and poisoned that in the long run, he would have to kill Desdemona. To do this, he must first push away any instincts of love for Desdemona; "forth of my heart those charms, thine eyes, are blotted, / Thy bed, lust-stain'd, shall with lust's blood be spotted" (34-35). He must close her eyes and avoid any compassion that may arise in the process. Othello starts to for the murder scene in his eyes. He sees Desdemona lying on their bed and sees the marriage bedsheets. Instead of seeing Desdemona's blood on the bed, Othello sees the blood-stained strawberry. His rage multiplies in the process.  Othello has vowed to fill the bed with blood, but not the blood of passion as it happened on their first night.

As at the moment, things are going on well for Iago. Roderigo is dead, and there is no more demand for jewellery. Cassio, on the side, is wounded having been attacked by ‘thieves'. Although this was not the expected result, he is willing to live with it. Iago has hopes that Cassio may succumb to the injuries or may get crippled in the long run.  However, there is still a long journey to go.  "This is the night that either makes me or fordoes me quite" (127-128).

Act 5 Scene 2

**Summary**

This is probably one of the most absorbing scenes in the entire play. Othello walks into their bedroom as Desdemona sleeps. He walks very calmly into the room, knowing that time has come for her to die. Desdemona calls upon him to join her in bed. Othello responds coldly that Desdemona needs to pray and confess all her sins. It is at this money that Desdemona confirms her earlier feelings that she is about to die. She is devastated knowing that she is innocent from the accusations that Othello has levelled against her. Since Desdemona feels that there is nothing more which she can do to prove her fidelity, she can only weep and cry. She asks Othello to banish her, or even give her a little more time to live, but that is unacceptable at this time. Othello stiles Desdemona, presumably using a pillow.

There is a knock on the door. Emilia has come to report that Cassio has killed Roderigo. Upon hearing the knock, Othello draws the curtained window so that Emilia may not see what is happening in the room. When Emilia says that Cassio has killed Roderigo, Othello knows that the wrong man has gone down. From her bed, Desdemona says, "Falsely murdered!" Upon hearing this, Emilia understands what could have taken place and then raises the alarm. Desdemona, even at the time of her death, says that she is innocent.

There is a confrontation between Othello and Emilia. Emilia says that she is a witness and will tell what she knows. In return, Othello says that he has killed Desdemona because of her infidelity. Unto this accusation, Emilia defends Desdemona that she was innocent, buy Othello says that she had been with Cassio and that Iago was aware of all the details. At this moment, Emilia starts to grasp the idea in this play. As Othello continues to pour her heart out over this incident, Emilia can only say continuously, ‘My Husband'. Emilia curses Iago and cries out, ‘Murder' to awaken everyone.

A group of people including Montano, Gratiano, Iago and others rush to the bedchamber where Emilio is crying. Immediately they arrive, Emilio gets mad at her husband. She accuses him of orchestrating all these things. In response, Iago says that Desdemona was indeed unfaithful. Emilio narrates how her husband had asked her to steal the handkerchief and the manner in which he planted it at Emilio's residence. Realizing he is exposed, Iago stabs Emilio and runs away. At this point, Othello realizes that he has been manipulated, tricked and misused. He now realizes that Desdemona had been faithful to her all the time.

Iago is caught and brought for questioning before Othello and Cassio. Iago refuses to say a thing, saying his mouth will stay shut forever. Upon noticing that Iago will not give away any words, Othello asks the group to remember both his good points and the bad as "one that lov'd not wisely, but too well." Othello stabs himself, collapses on the bed and dies.

Othello's death creates a power vacuum. Lodovico has taken charge of proceedings in this case. He takes Othello's property and hands it over to his next of kin, by marriage, Gratiano. Cassio becomes the commander and will sentence Iago appropriately. Lodovico is scheduled to carry back the bad news to Venice.

**Analysis**

Desdemona is sleeping in her bed as Othello enters, a candle in his hands. He is never again the irate, wrathful spouse. His monologue is calm, and suddenly, he appears to be concerned with matters of justice rather than the envious cuckold. He talks over and over of "the cause . . . The cause" (1) — that is, Desdemona's infidelity, and he even delays to talk so anyone might hear the name of Desdemona's wrongdoing before the "chaste stars" (2). Finally, Othello expects the form of the tragic hero, terribly wrong in his assessment and reasoning, yet steeling himself to do what he should. Here is the thing that has happened to the Othello of prior acts — a man honourably reserved, the master of situations. In this discourse, there are no references to strumpets or prostitutes, nor to coupling goats or monkeys, nor to whatever other pictures which once racked him with jealousy.

He is persuaded that he is being tolerant in playing out a deed that must be finished. Along these lines, he won't shed Desdemona's blood (rather, he will cover her); nor will he scar her physical magnificence; nor would he, as we learn later, murder her spirit. However he will kill her; Desdemona must not live, "else she'll betray more men" (6). What's more, there is decimating incongruity as he says, "Put out the light, and after that put out the light" (7); Desdemona was at one time the "light" of his life and, additionally, light is regularly likened in Elizabethan dramatizations with reason, particularly right reason, the point of all men. Here, nonetheless, Othello intends to act uprightly. However he neglects to utilize his feeling of rationale or reason; he has censured Desdemona without evidence, without reason. He is torn between his adoration for her (confirm by his kiss) and his take steps to achieve equity. Desdemona is a "pattern of excelling nature" (11), yet she is likewise "cunning" (11). He looks at her with a rose which, once culled, can sprout no more and must wilt. For a minute, his adoration for her nearly induces "justice" (meaning Othello) "to break [his] sword" (17). He sobs, yet he recaptures his motivation; Desdemona's excellence is beguiling, he understands, because it veils her defilement.

Othello isn't moved at all by Desdemona's determination to prove that she didn't give the handkerchief to Cassio. Also, it is remarkable all through this nerve-racking scene that Othello's dialect is controlled and raised. As Desdemona shouts out, first for paradise to show kindness toward her and later for God Himself to show benevolence toward her, Othello voices a serious "amen" to her petitions and addresses her as a "sweet soul" (50). Indeed, even now he declines to consider her to be anything other than a "perjur'd lady" (63) (a lying lady), one who drives him "to do/A murder" (64-65). As of now, the rationale of personal vengeance surfaces again inside him and replaces controlled justice. His purpose of self-control breaks when Desdemona mentions out for Cassio; he is persuaded that he for sure heard Cassio laughing about sexual contact with Desdemona. At the point when Desdemona hears that Iago has murdered Cassio, her restraint vanishes. She argues for her life, requesting expulsion, requesting no less than a day's stay in her execution, at any rate, a large portion of a day, yet she is overwhelmed by the Moor. He covers her as she asks to state one final supplication.

Emilia arrives at the door, crying noisily for Othello. The Moor does not answer instantly. From his words, we understand that he is persuaded that he is lenient, if pitiless, and that he expects to make sure that his wife is dead. The weight of what he has done overpowers him. Important are lines 100-102, in which he says that there ought to be currently "a huge eclipse / Of sun and moon" — that is, some proof in the sky that ought to recognize that the natural order of things has been altered, that Desdemona is killed.

Once more, Emilia shouts to Othello and, on entering, she yells about "foul murders" (106). Othello fears she is correct and accuses the moon, which "makes men mad" (111). It is then that he discovers that Cassio lives, and he hears Desdemon's powerless voice. Again the youthful lady declares her guiltlessness and demands that nobody, however, is at fault. To be sure, she is purposely lying to secure Othello, her husband, to whom she requests to be recognized.

Initially, Othello denies having any part in his wife's demise. Be that as it may, at that point he boisterously criticizes her as a "liar, gone to burning hell" (129), conceding that he killed her.  "She turns'd to folly, and she was a whore" (132); "she was false as water . . . Cassio did top her" (134-136). His proof is "honest, honest Iago" (154) Decisively, Emilia upbraids Iago as a liar and Othello as a beguiled " dolt" (163). She challenges Othello's sword to the right the shamefulness of this murder, vowing to "make thee known / Though I lost twenty lives" (165-166) and shouted out for help, declaring that Othello has killed Desdemona.

Othello continues to say here that "Iago knows" (210) and, as additional confirmation, he talks about the handkerchief. At the mention of this, Emilia shouts out once more, this time speaking to God: No one will stop her now. She gives careful consideration to Iago's drawn sword as she tells how she found the handkerchief and offered it to Iago; she restates her claim, despite the fact that Iago criticizes her as a "villainous whore" (229) and a "liar" (231).

In this way, the full truth is unfurled for Othello. He dashes toward Iago, is prevented by Montano, and in the heat of the moment, Iago murders Emilia, at that point escapes. All leave, except the withering Emilia and the Moor, who can censure himself. Emilia, mindful that she is close death, reviews Desdemona's prophetic "Willow Song,"  of which she sings. She reaffirms the guiltlessness of her Desdemona just before she dies and closes: "She lov'd thee, cruel Moor" (249).

Othello discovers one of his prized weapons, a Spanish sword, and he remembers that he utilized the sword strikingly previously. Presently, be that as it may, he has arrived at his "journey's end" (267). He considers himself to be a lost soul — "where should Othello go?" (271). He is a "cursed slave" (276) who merits the worst discipline. Lodovico, Montano, Iago (a detainee now), and a few officers enter; Cassio, in a seat, is brought in the room. Othello thrusts at Iago wounds him and is disarmed. Death appease to be enjoyable to Iago, he says; "'tis happiness to die" (290). Death is the help he would not offer to his chief foe. At the point when Cassio states unobtrusively that he never gave the Moor motivation to doubt him, Othello promptly acknowledges this and requests his forgiveness. Othello is crisply mindful that he has been trapped body and soul by "that demi-devil" (301) Iago, who declines to admit his villainy. Lodovico at that point produces two letters found on Roderigo's body: one recounts the arrangement to kill Cassio, and the other is Roderigo's denunciation of Iago. The details of how Cassio acquired the handkerchief are uncovered, and Othello bewails the way that he has been a "fool! Fool! fool!" (323).

Othello asks the group to remember both his good points and the bad as "one that lov'd not wisely, but too well." Othello stabs himself, collapses on the bed and dies. Othello's death creates a power vacuum. Lodovico has taken charge of proceedings in this case. He takes Othello's property and hands it over to his next of kin, by marriage, Gratiano. Cassio becomes the commander and will sentence Iago appropriately. Lodovico is scheduled to carry back the bad news to Venice.

Act 5 Scene 1

**Summary**

It is in the streets at night. Roderigo and Iago are planning to kill Cassio. As Cassio draws near, Iago instructs Roderigo to attack him. When Roderigo attacks, he is unsuccessful, and Cassio stabs him.  On seeing the unexpected turn of events, Iago approaches and stabs Cassio in the leg. He runs way leaving Cassio writhing in pain while crying uncontrollably. When Othello hers Cassio cry, he believes that Iago has undertaken the job and executed it accordingly. In return, Othello must harden his heart and spill his wife's blood on the same bed on which the things he was betrayed.

**Analysis**

Iago's statement, "It makes us, or it mars us, thinks of that, / And fix most firm thy resolution" (4-50), summarizes everything in this scene. In the mind of Roderigo, Iago‘s statement means, "Be brave, kill Cassio, and you will have Desdemona."  However, the mind of Iago reads from a different script: "Be brave, make sure Roderigo, Cassio, and Desdemona die, and you will have your revenge on Othello." The only winner would be Othello. Even as at this time, he is the only guy who is happy with the flow of events.

Roderigo is still wavering. He is not showing that he is ready for the task at hand. He says, "Be near at hand; I may miscarry in't" (6). The statement reveals his cowardly nature. He does not take events surrounding him with the confidence and desire. It is an indication that he is not acting out of personal conviction and drive but relies on the motivation of Iago. By taking orders from Iago, Roderigo abdicates responsibility from his actions and is led into harming an innocent man who has done no wrong to him.

From his admission, there is no wrong that Cassio has committed even against Iago. Iago has a good opinion among all people, but not until Iago demonstrated his duplicity. However, Iago is possibly enjoying a happy life, and Iago is not comfortable with this. He says that [I]f Cassio do remain, he has a daily beauty in his life, which makes me ugly" (18-20).  Sword fighting is always a dangerous game. Some rules govern these practices. In this case, Roderigo hides in the bush and lashes out at Cassio. In self-defence, Cassio hits back at the bush. Sensing that the battle may take an unwanted twist. Iago jumps out of his hiding and stabs Cassio. It is rare Iago always to keep his promises. In this regard, he promised to help Roderigo to fight shoulder to in the event the confrontation turned nasty. However, these events confirm the ‘villain' character that Emilia had talked about in the previous scene. In the military, a soldier is not allowed to hit a colleague during a battle. Instead, the soldiers need to protect each other.

As Cassio cries, Othello is reminded of his resolution to kill Desdemona. Othello is embarrassed and poisoned that in the long run, he would have to kill Desdemona. To do this, he must first push away any instincts of love for Desdemona; "forth of my heart those charms, thine eyes, are blotted, / Thy bed, lust-stain'd, shall with lust's blood be spotted" (34-35). He must close her eyes and avoid any compassion that may arise in the process. Othello starts to for the murder scene in his eyes. He sees Desdemona lying on their bed and sees the marriage bedsheets. Instead of seeing Desdemona's blood on the bed, Othello sees the blood-stained strawberry. His rage multiplies in the process.  Othello has vowed to fill the bed with blood, but not the blood of passion as it happened on their first night.

As at the moment, things are going on well for Iago. Roderigo is dead, and there is no more demand for jewellery. Cassio, on the side, is wounded having been attacked by ‘thieves'. Although this was not the expected result, he is willing to live with it. Iago has hopes that Cassio may succumb to the injuries or may get crippled in the long run.  However, there is still a long journey to go.  "This is the night that either makes me or fordoes me quite" (127-128).

Act 5 Scene 2

**Summary**

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Character Analysis

**Othello**

Othello is a high ranking military Officer at the defense forces of the state City of Venice. Othello is a highly skilled military officer and has served his country with tremendous diligence. He is highly skilled and respected among his peers as well as his countrymen. However, there is a significant problem that Othello faces; he is of foreign origin, and the colour of his skin sets him apart from his workmates and the other individuals in his environment. In the military, Othello emerges as a brave and intelligent officer who also possess good decision-making abilities with regards to military affairs. Othello love and marries Desdemona. However, during a moment of the campaign against the Turks, Othello is deceived by Iago into believing that his wife, Desdemona is secretly having an affair with Cassio, his friend and faithful lieutenant. While Othello is initially unconcerned with the accusations, Iago eventually succeeds in convincing. Iago takes advantage of Othello's sense of insecurity to confirm to him that indeed, there was something. Othello's fears are confirmed when he stumbles upon circumstantial evidence that would be incriminating to Desdemona and Cassio. It was only after killing his wife that Othello realized that he had been tricked by Iago. Out of rage, Othello kills himself.

**Iago**

 Iago is a captain in Othello's army. Iago is an ambitious man, and he hopes that he will get a promotion to high ranks. However, when the time for promotion comes, Othello settles for Cassio, a decision that irks him a lot. It is out of this bitter fallout that Iago plans for revenge against both Cassio and Othello. In his desire to bring down Othello, Iago uses the unsuspecting Roderigo as a source of finances and also as an accomplice in this treacherous act. When confronted with his actions, Iago remains mum, never to disclose to anyone about the reasons behind his actions until he is hit with misfortune.

**Desdemona**

Desdemona is a loving, noble Venetian lady; the daughter of Brabantio. She is also Othello's wife. During the times when her husband is in danger, Desdemona shows intelligence, love and compassion by making sure that she is always by the side of her husband. During the campaign against the Turks, Desdemona accompanies her husband to Cyprus. However, she is surprised that her husband has decided to stay away from her and to accuse her of doing things that she does not understand. The only hope that Desdemona has is that her husband will at one time realize how much she loves him. However, that would not come to pass as she realizes that her husband plans to kill her. In this case, she can only grief and hope that Othello would change. Desdemona dies while declaring her love for Othello.

**Brabantio**

He is a Venetian senator, the father of Desdemona. Brabantio is unhappy with his daughter's choice of a husband. However, he is left with the only option of accepting the marriage once it has taken place and the Senate has accepted it. Brabantio warns Othello that he should be careful with Desdemona since she is a clever deceiver.

**Roderigo**

He is a nobleman who has fallen in love with Desdemona. However, there is a problem with Roderigo since it appears that he has more money than senses. He pays Iago to court Desdemona on his behalf, having failed in the previous attempts. Once Iago has realized that Roderigo is desperate and may do everything to achieve his desires, he continues to milk money from him. However, Roderigo does not get what he has always wanted. Iago involves Roderigo on the attack on Cassio. However, Iago realizes that Roderigo might not keep silent about the incident and decides to kill him.

**Cassio**

Cassio is one of Othello's most trusted lieutenants in the in the Venetian defence forces. The trust levels between Othello and Cassio is so high that at the time when Othello was courting Desdemona, Cassio was with him. The relationship between these two individuals was more personal than professional. Cassio is a very popular character, eloquent in speech and trustworthy. In the long run, Iago manages to convince Othello that Cassio is having a secret affair with Desdemona. When Othello dies, Cassio becomes the new King of Cyprus.

**Bianca**

She is a prostitute that has fallen in love with Cassio. Bianca is highly talented in needlework. She decides to create a copy of a handkerchief that Cassio has provided to her. She throws it back to him, assuming that it is a token of love from him.

**Emilia**

 Emilia acts as Iago's wife and the same time Desdemona's lady in waiting. Emilia has an incredible understanding of Iago, and thus, she is suspicious of Iago's actions. In spite of her suspicions, it is not until very late that Emilia realizes that it is her husband that had set Othello against his wife.

**The Duke of Venice**

The Duke of Venice is the supreme leader of the governing body that runs the affairs of the city-state of Venice. The Duke has made Othello the leader of the Venetian Military Forces in a battle against the attack on Cyprus by the Turkish military forces. At the time when Brabantio is rejecting his daughter's marriage to Othello, he intervenes and requests Brabantio to accept Desdemona's marriage.

**Gratiano**

He is the brother of Brabantio. Together with Lodovico, Gratiano finds the Cassio after he has been stubbed by both Iago and Roderigo. The stabbing incident had occurred after the drunk individuals got involved in a brawl.

**Lodovico**

 Lodovico is Desdemona's cousin. He plays a critical role in finding out the truth behind the death of Desdemona. He questions Othello together with Cassio, and it is during this questioning that he discovers the true causes behind the killing of his cousin. It is as a result of hos revelation that Othello realizes that he has been deceived.

**Montano**

 Montano is the former governor of Cyprus. He is Othello's predecessor. He is a strong supporter as a well as a faithful supporter to Othello.

Themes

*Themes are described as ideas that dominate a particular piece of literature. In almost all cases, pieces of literature will be centered a theme or a number of them.*

**Love**

Love id the primary theme around which this play is constructed. In this play, Love is a powerful weapon that forces its way through even the most formidable obstacles in the world. However, love is tripped by minor things. Through love, Othello can marry Desdemona against the wishes of her father. As a senator in the government, Desdemona's father had the opportunity to stand his ground and refuse to accept the occurrence of such a thing. However, the love between the two is too great to be hindered by any force. On the other side. Roderigo has also fallen in love with Desdemona, and he is trying everything possible to make sure that that the relationship between Desdemona and Othello Collapses. He has spent his money on Iago with the hope that Iago is capable of making the marriage between Othello and Desdemona collapse. He dies while trying. While the force that bound Othello was so great that it passed through the toughest of obstacles, it is the minor things of lies and mistrust that destroyed the marriage and led to the death both Desdemona and Othello. Othello was not strong enough to reject Iago's manipulation.

**Appearance and Reality**

Appearance and reality are a critically essential issue for consideration in Othello. For Othello, seeing is believing. At no circumstance does Othello accept a thing before seeing the inner details and evidence. When Iago comes up with allegations against Desdemona, he demands proof. Othello says to Iago that, "Villain, be sure thou prove my love a whore, be sure of it, give me the ocular proof" (Act 3, Scene 3). To feed Othello's jealousy, Iago presents a visual picture of Desdemona and Cassio. The picture that Othello has witnessed has bruised his ego, and he is seething. Othello has lost his senses as a result of the image he has just seen. As he looks at the accuser of his wide, Othello sees the image of white which symbolizes purity and the dark which stands for evil. The evidence that Iago has brought before him is irrefutable. What Othello does not understand is that the mage that he is seeing has been made up and does not represent any reality. In some cases, human beings see may not necessarily be the reality.

**Jealousy**

Jealousy has destroyed Othello. Othello cannot stand the sight of his wife is having a sexual relationship with another man. It is this kind of thought that ultimately leads him to kill Desdemona. That is jealousy its purest form. From the manner in which Iago manufactures the whole of this plot, it is evident that he has an incredible understanding of the effects of jealousy among men. When Iago looks at Othello, he sees an insecure man who is easy to provoke. It is as a result of jealousy that Othello believes sticks to the idea that Desdemona is betraying him with Cassio. Even when Desdemona pleads her innocence, Othello will not change his mind. The obsession with the thought of a cheating wife clouds the mind of Othello to the extent that he refuses to reason or even see the circumstances in a different light. It is only upon the realization that he has killed Desdemona out of trumped-up charges that Othello recovers and regains his ability to see things in a clear perspective. Initially, jealousy had clouded the mind of Othello to the extent that he could not see the trick that Iago was pulling, neither could he think that Iago could be up to some revenge Othello failed to promote him. Othello has suddenly become rational and is capable of judging situations soberly. He sees the mistake and decides that the best punishment is for him to die.

**Prejudice**

The level of prejudice in Othello's Venetian society has reached shocking levels. The racial prejudice against Othello is devastating and is this aspect that Iago exploited to destroy Othello's marriage. Instructively, both Desdemona and Othello are aware of this prejudice as had been manifested by the refusal of Desdemona's father to accept the marriage. However, Desdemona is pushed by pure love for Othello, and that aspect has been incredibly important in maintaining their relationship. Apart from the racial prejudice that Othello experiences from the members of the society, it is also evident that Othello is suffering from a self-inflicted prejudice. When his marriage is headed south, Othello thinks that the misfortune is a result of his ethnic background. The thoughts of Othello have taken the angle of suggesting that, "I am not attractive," "I am not worthy of Desdemona," "It cannot be true that she loves me," and "If she loves me, then there must be something wrong with her." These issue of self-created prejudice, in the long run, leads to the devastating collapse of Othello. Had he thought positively about his life and his capabilities, Othello would have lived much longer. In most cases, people are capable of seeing only the prejudice that comes from the outside society but then fail to appreciate the fact that self-inflicted prejudice is much more dangerous than societal prejudice.