

Othello

Context	Quote	Analysis
Iago and Roderigo are discussing Cassio's appointment as Othello's Lieutenant over Iago. Iago confesses that he hates both men and intends to only appear to show them loyalty.	"I am not what I am." (Act 1 Scene 1)(p3)	<ul style="list-style-type: none"> ☞ The contradiction of this statement clearly establishes Iago's duplicity early in the drama: how he appears throughout the play is very different from the reality of his beliefs and motives. ☞ Establishes the demonic nature of his character - that his outward appearance is merely to conceal his true self.
As the audience is introduced to Othello for the first time, he presents himself as a man of honour and dignity, demanding to be respected for his background and his past deeds.	<p>"My services which I have done the Signiory / Shall out-tongue his complaints." (Act 1 Scene 2) (p11)</p> <p>"I fetch my life and being / From men of royal siege" (Act 1 Scene 2) (p12)</p> <p>"My parts, my title, and my perfect soul / Shall manifest me rightly." (Act 1 Scene 2) (p13)</p>	<ul style="list-style-type: none"> ☞ Othello introduces himself to the audience as a noble character and a man who believes he deserves the respect of those around him. He is very proud of his "royal" background and believes that this should earn him the esteem that should come from such a position. He craves the regard of the Venetian nobility. ☞ Othello is proud of the services he has provided for the Venetian state and believes that he will be judged on their merits. His word choice exudes self-confidence, referring to his "parts," "title," and "perfect soul." Ultimately this demonstrates a flaw in Othello's character, an arrogance and belief that men are judged, and can be judged on their actions and reputation.
After Desdemona confirms to Brabantio that she is in love with and has married Othello, he offers Othello a warning about keeping a close eye on his new wife. This warning is used later in the play by Iago as evidence of Desdemona's infidelity.	"Look to her, Moor, if thou hast eyes to see: / She has deceived her father, and may thee." (Act 1 Scene 3) (p33)	<ul style="list-style-type: none"> ☞ This is a prophetic but deeply ironic warning by Brabantio. He warns Othello to be aware that Desdemona may not be as virtuous as she appears on the surface. ☞ Ironically, Brabantio refers to Othello using his "eyes to see," which is how Othello judges people and situations. However, at the time he judges Desdemona, he is so twisted by Iago's lies that he is unable to see the truth about either character.
Othello, having been warned by Desdemona's father to keep a close eye on her in case she betrays him, staunchly declares his trust in her.	"My life upon her faith." (Act 1 Scene 3) (p33)	<ul style="list-style-type: none"> ☞ Othello's declaration of trust is heavily loaded with irony. After the machinations of Iago, Othello literally gives his life for what he believes is her lack of "faith." ☞ It is this complete devotion and trust in Desdemona that Iago is able to undermine by tapping into Othello's insecurities – social and racial – about his worthiness of Desdemona.

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<p>At the end of the first act, Iago reveals his hatred for Othello and justifies why he feels this way. There is a suggestion that he is jealous and is looking for revenge for acts he believes Othello may have committed.</p>	<p>“I hate the Moor, / And it is thought abroad that ‘twixt my sheets / H’as done my office. I know not if it be true, / But I, for mere suspicion in that kind, / Will do, as if for surety.” (Act 1 Scene 3) (p37)</p>	<ul style="list-style-type: none"> 👉 In this soliloquy at the end of the act, Iago reveals to the audience some of his reasons for hating Othello. 👉 The simple and blunt way he says, “I hate the Moor,” reveals the strength of Iago’s hatred. 👉 He reveals that he has heard rumours that Othello may have had sex with his wife, Emilia. As well as being overlooked for promotion, he uses these things as motives for his behaviour towards Othello, Desdemona and Cassio. However, Iago’s willingness to act on “suspicion... as if for surety,” suggests there is an inherent evil nature to his character, and that the motives he gives are purely incidental. 👉 Ironically, this is exactly what Iago is able to convince Othello to do – change from being a man who judges by what he sees, to judging on what he hears.
<p>Iago offers his opinion on the type of man he believes Othello to be. Typically, Iago sees a positive quality as a character flaw, and something he can take advantage of.</p>	<p>“The Moor is of a free and open nature / That thinks men honest that but seem to be so” (Act 1 Scene 3) (p37)</p>	<ul style="list-style-type: none"> 👉 Iago sees Othello’s qualities of trust and openness, positive qualities that Othello is proud of, as weaknesses. The audience is aware that Iago believes that being “of a free and open nature” is a flaw that makes a person susceptible to being taken advantage of. In this soliloquy Iago clearly expresses how he intends to take advantage of Othello.
<p>Iago immediately begins to plan a way to get revenge on both Othello and Cassio. After Desdemona’s ship arrives safely at Cyprus she is greeted by Cassio. Iago spots an opportunity in Cassio’s enthusiastic welcome.</p>	<p>“<i>[Aside]</i> He takes her by the palm. Ay, well said, whisper! With as little a web as this will I ensnare as great a fly as Cassio.” (Act 2 Scene 1) (p47)</p>	<ul style="list-style-type: none"> 👉 Iago sees his chance for revenge in the behaviour and actions of Cassio. Even though he is acting according to the etiquette of Venetian polite society, Iago sees a more sinister and lascivious side to his actions. 👉 The use of imagery here is extremely effective, referring to his plan as a “web,” painting himself as the dangerous spider who plans to trap his prey in an invisible trap.
<p>Othello and Desdemona are reunited on Cyprus having been separated by the tempest. The way they greet each other demonstrates the strength of their love for each other.</p>	<p>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 this / Succeeds in unknown fate. (Act 2 Scene 1) (p49)</p>	<ul style="list-style-type: none"> 👉 Othello’s strength of feeling for Desdemona is clear as he declares that if he was to die at that moment he would be happy because he had been reunited with her. This clearly demonstrates that they love each other very much. 👉 However, this speech is also sadly prophetic as Othello believes that they may never be as happy as they are at that moment ever again. Unfortunately, due to the interference of Iago, this is true.

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<p>Iago, watching closely the intimacy and love between Othello and Desdemona promises to ruin this scene of happiness between the lovers.</p>	<p>“[<i>Aside</i>] O, you are well tuned now; But I’ll set down the pegs that make this music, / As honest as I am.” (Act 2 Scene 1) (p49)</p>	<ul style="list-style-type: none"> 👉 Iago’s use of imagery here perfectly describes how he plans to upset and break up the couple. He compares them to a piece of music which aptly describes their rhythm and harmony when in each other’s company. 👉 However, Iago promises to “set down the pegs,” effectively suggesting that he will interfere and upset this harmony within their relationship. The phrase “As honest as I am,” suggests the he will be interfering for his own purposes of revenge.
<p>Iago repeats his previous accusation against Othello and again uses it as motive for his revenge. However, as his speech continues he reveals the effect the thought of the affair has on him which appears to be a far more convincing reason for his revenge.</p>	<p>“I do suspect the lust Moor / Hath leaped into my seat; the thought whereof / Doth, like a poisonous mineral, gnaw my inwards; / And nothing can or shall content my soul / Till I am evened with him, wife for wife.” (Act 2 Scene 2) (p55)</p>	<ul style="list-style-type: none"> 👉 Iago uses imagery to describe the effect the thought of his wife’s affair with Othello has on him. He compares the feeling to “a poisonous mineral” working on his stomach. Iago is clearly jealous of Othello for many reasons and uses this rumour as justification for his actions. 👉 The audience can see here too that it is not only Othello he intends to destroy, but Desdemona as well. He refers to squaring things “wife foe wife,” suggesting that he fully intends to use Desdemona in order to destroy Othello.
<p>Iago convinces Cassio that they can afford to celebrate the scattering of the Turkish fleet and the end of the conflict. Despite Cassio’s protestations that he cannot cope with the effects of alcohol, Iago convinces him to have a drink. This leads to Cassio brawling with both Roderigo and Montano.</p>	<p>“I know, Iago, / Thy honesty and love doth mince this matter, / Making it light to Cassio. Cassio, I love thee, / But never more be officer of mine. (Act 2 Scene 3) (p69)</p>	<ul style="list-style-type: none"> 👉 This is an early example of Iago gaining power over Othello. Othello believes Iago to be honest and is taken in by Iago’s claim that he does not want to get Cassio in trouble. 👉 The dramatic irony of the phrase “mince this matter” is obvious. Othello believes that the story Iago tells is only part of the truth. This is correct, however, Othello believes the truth to be that Cassio has more involvement than is being told. The reality is that what Iago leaves out is his own meddling in affairs which lead to the brawl. 👉 At the end of this speech, one of Iago’s aims has been achieved – to discredit Cassio in the eyes of Othello. His brief and bold judgement, “never more be officer of mine,” is a show of authority by Othello which he believes demonstrates effective and authoritative leadership and sound judgement. However, here the audience can see that Othello is rash and quick to judgement, believing what he hears rather than discovering for himself. This is a character flaw which becomes increasingly important as the play progresses.

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<p>Cassio unwittingly turns to Iago for help after being dismissed from his post by Othello. Iago's advice is to seek help from Desdemona, ask her to persuade her husband to reinstate Cassio. However, Iago plans to use this to suggest to Othello that Cassio and his wife are having an affair. Iago appears ever more diabolical, the friendly ear that all turn to but, the villain who stabs them in the back the moment they are turned.</p>	<p>Divinity of hell! / When devils will the blackest sins put on, / They do suggest at first with heavenly shows, / As I do now. For whiles this honest fool / Plies Desdemona to repair his fortune, / And she for him pleads strongly to the Moor, / I'll pour this pestilence into his ear: That she repeals him for her body's lust; / And by how much she strives to do him good, / She shall undo her credit with the Moor. / So will I turn her virtue into pitch, / And out of her own goodness make the net/ That shall enmesh them all. (Act 2 Scene 3) (p75)</p>	<ul style="list-style-type: none"> ☞ The diabolical nature of Iago's character is captured in his imagery. The phrase "Divinity of hell!" clearly demonstrates where his worship lies. The phrase is an oxymoron, suggesting that he sees the divine in the work of the devil. ☞ He continues to use the contrasting images of heaven and hell and clearly demonstrates a self-awareness of the evil he is perpetrating. The phrase "heavenly shows" clearly refers to his friendly exterior, while "blackest sins" reveals the true nature of his actions. ☞ The word "pestilence" suggests connotations of disease and virus, and they have the exact effect that Iago's lies will have on Othello. ☞ Again here, Iago expresses how he likes to capitalise and exploit the positive traits other characters possess. He refers to Cassio as an "honest fool," suggesting that his honesty and loyalty are flaws which are easily manipulated. He also intends to turn Desdemona's "virtue into pitch," suggesting that her willingness to assist Cassio will be misconstrued. ☞ This powerful soliloquy ends with an image of trapping all three, Cassio, Desdemona and Othello, in the same net, recalling his earlier image of the spider's web – an unseen threat they are all caught in.
<p>Act 3 scene 3 is the turning point of the play, often known as the temptation scene. This is because Iago teases and taunts Othello with suggestions of his wife's infidelity, tempting him into a state of jealous rage. The suggestions start off very subtly, Iago using his choice of words to arouse Othello's interest.</p>	<p>Ha! I like not that. [...] I cannot think it, / That he would steal away so guilty-like, / Seeing you coming. (Act 3 Scene 3) (p85)</p>	<ul style="list-style-type: none"> ☞ The sneering tone of Iago's "Ha!" immediately garners interest from Othello. He wonders what Iago has noticed and sees Cassio leaving Desdemona. Iago quickly seizes this opportunity to subtly suggest that this encounter may not have been as innocent as it first appeared. His use of the words "steal" and "guilty-like" imply to Othello that Iago believes something has been happening that should not have been. This smallest suggestion is enough to stir Othello's interest as he later questions Iago about this encounter.
<p>Othello, in his farewell to Desdemona expresses his last declaration of love and devotion to her. From this moment on his every thought about her is tainted by the jealousy that has been put in his mind by Iago</p>	<p>"Excellent wretch! Perdition catch my soul / But I do love thee! And when I love thee not, / Chaos is come again." (Act 3 Scene 3) (p89)</p>	<ul style="list-style-type: none"> ☞ Once again, Othello's declaration of love is deeply tinged with irony and prophecy. His statement that when he no longer is in love with her, "Chaos is come again," is sadly true. This is the couple's last moment of true happiness as Othello's jealousy will indeed put his mind and both of their lives in chaos.

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<p>Iago has managed to stir Othello's thoughts enough that he demands Iago tell him what he is thinking. Iago does not need to do much as Othello is the one demanding to know. Othello's insecurities about his race, his reputation in Venetian society and his worthiness of their favourite daughter, drive his desire to know Iago's thoughts. His earlier pride in his reputation look like show to hide these insecurities.</p>	<p>O beware, my lord, of jealousy! / It is the green-eyed monster, which doth mock / The meat it feeds on. (Act 3 Scene 3) (p93)</p>	<ul style="list-style-type: none"> ☞ Having subtly introduced the idea of guilt and attached it to Cassio and Desdemona, Iago now refers to the idea of "jealousy" and directs his accusation to Othello. Iago allows these powerful ideas to come together in Othello's mind so that when he finally mentions the possibility of Desdemona's unfaithfulness, Othello already believes it as plausible, in not entirely certain. ☞ Iago also uses imagery to perfectly encapsulate the effects of jealousy, as the audience will witness in the coming scenes. He says it "doth mock / The meat it feeds on," suggesting that if Othello gives into jealousy, it will eventually destroy him. Prophetically, this is precisely what happens.
<p>Othello makes one last effort to fight off the idea that has begun to surface in his thoughts. He desperately attempts to convince Iago (and himself) that he is a man who judges based on what he sees, and is then able to make rational decisions. However, his earlier actions with Cassio and his faith in Iago show that these are qualities Othello does not have.</p>	<p>Think'st thou I'd make a life of jealousy [...] I'll see before I doubt; when I doubt, prove; / And on the proof there is no more but this: / Away at once with love or jealousy! (Act 3 Scene 3) (p93)</p>	<ul style="list-style-type: none"> ☞ The dreadful irony of Othello's belief he would never "make a life of jealousy" is soon to play itself out on stage. His jealousy has been awoken by Iago's mere suggestion and word play, conveying to the audience his deep rooted insecurities. ☞ Othello again tries to suggest that he is a rational character who does not "doubt," but relies on what he can "see" and "prove." He tries to convince himself that it is this rational thinking that guides his decisions. However, he is actually rash and judges based on what he hears. He acts quickly as he believes this makes him appear authoritative. ☞ The last line of this speech suggests that Othello also believes he can be dispassionate and emotionless in disregarding his two defining emotions. Tragically, he can disregard neither and his jealousy overwhelms him forcing him to destroy his love.
<p>Having carefully crafted this long discussion, and made Othello suggest that his own wife is unfaithful, Iago feels enough control to suggest the affair Cassio and Desdemona while at the same time commanding Othello in how to behave.</p>	<p>"Look to your wife; observe her well with Cassio; / Wear your eyes thus: not jealous nor secure." (Act 3 Scene 3) (p95)</p>	<ul style="list-style-type: none"> ☞ This is the crucial suggestion to the success of Iago's plan. Having instructed Cassio to appeal to Desdemona's good nature, he will give Othello countless opportunities to see them together. Desdemona's appeals on behalf of Cassio will also take on new meaning in the eyes of Othello. ☞ Iago's control of this conversation has been total and he can now openly suggest the idea of Cassio and Desdemona knowing that Othello has already come up with it himself. That control has now extended to Othello's actions.

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<p>After Desdemona drops the handkerchief, Iago realises he finally has his 'proof' of Desdemona's indiscretions. Shakespeare uses the symbolism of the handkerchief to strengthen the audience's perception of Othello's growing jealousy.</p>	<p>"I will in Cassio's lodging lose this napkin / And let him find it. Trifles light as air / Are to the jealous confirmations strong / As proofs of Holy Writ." (Act 3 Scene 3) (p101)</p>	<ul style="list-style-type: none"> 👉 Iago realises the significance of the handkerchief. To Othello and Desdemona it is as symbolic as a wedding band, representing their faith and commitment. 👉 Iago uses this as the 'proof' that Othello has demanded. He explains to the audience that even circumstantial evidence such as this, which would be dismissed by anyone with a clear mind, to Othello who is already twisted with jealousy will see it as absolute. 👉 The comparison to "Holy Writ" gives the impression of the evidence being set in stone, utterly convincing to someone in Othello's state of mind.
<p>With Iago promising to produce proof of the affair in the form of Othello's beloved handkerchief, Othello reverts back to his true nature: not the Venetian statesman he has been trying to portray; rather the warrior and General.</p>	<p>"I'll tear her all to pieces!" (Act 3 Scene 3) (p107)</p>	<ul style="list-style-type: none"> 👉 Having been convinced of Desdemona's disloyalty, Othello's true violent and aggressive nature is revealed. His threat of physical violence is visceral and thoroughly believable. The rational man he has been trying to portray is forgotten and the reality of his character is seen.
<p>Iago achieves one of his original stated goals at the end of this dramatic scene – to displace Cassio and replace him as Othello's lieutenant. This confirms for the audience that Othello is completely in Iago's control.</p>	<p>OTHELLO – Now art thou my lieutenant. IAGO – I am your own for ever. (Act 3 Scene 3) (p109)</p>	<ul style="list-style-type: none"> 👉 The conclusion to this crucial scene confirms the power Iago now holds over Othello. Othello appoints Iago as his lieutenant, but this is a hollow appointment as Iago holds all of the power in the relationship. 👉 Iago's statement is deeply ironic. To Othello, it is an oath of faith till the end. However, the audience understands that it is Othello who is tragically tied to Iago.
<p>Iago's plan works perfectly as Act 4 begins. Iago prompts Othello to hide himself while he questions Cassio about the affair. At that very moment Bianca enters and throws Othello's stolen handkerchief at Cassio. The proof Othello demanded is delivered. His rage is uncontrollable as he wishes to kill Cassio and Desdemona. Once again, Iago's dominance is shown.</p>	<p>IAGO - Do it not with poison. Strangle her in her bed, even the bed she hath contaminated. OTHELLO - Good, good. The justice of it pleases. Very good. (Act 4 Scene 1) (p133)</p>	<ul style="list-style-type: none"> 👉 Iago is now so confident in his hold over Othello he can even direct him in the manner of Desdemona's murder. Othello's sickening pleasure in response to this command is the thrice repeated "good," which suggests he is taking pleasure in the thoughts of his revenge. 👉 His madness is also demonstrated here with his reference to the murder being an act of justice. This idea is laden with dramatic irony as the audience is fully aware that both Desdemona and Cassio are completely innocent. The idea of justice is repeated as the play builds to its climax making the tragedy even more devastating for the audience.

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<p>The tension in the play builds later in this scene as Othello's madness deepens. As dignitaries from Venice arrive with news for Othello, Desdemona's every mention of Cassio prompts angry reactions from her husband. Eventually, the violence that has been threatened boils over and becomes reality as Othello strikes Desdemona in front of everyone.</p>	<p>I have not deserved this. (Act 4 Scene 1) (p135)</p>	<ul style="list-style-type: none"> ☞ Desdemona's simple statement of innocence undeserving of such action strikes a powerfully poignant chord with the audience. She is completely innocent and cannot understand the shocking behaviour of her husband. ☞ In addition, he is completely unrepentant when asked to make amends by those who witnessed the act, referring to her tears being false, and implying that her tears are not the only things that are false.
<p>Othello belatedly begins to do his own investigation into the alleged affair. However, his jealousy and madness is so deep that even when Emilia tells him that Desdemona has never been with Cassio he takes it to mean that Desdemona must have been even more cunning in her lies than he thought.</p>	<p>This is a subtle whore, / A closet lock and key of villainous secrets, / And yet she'll kneel and pray; I have seen her do't. (Act 4 Scene 2) (p 139)</p>	<ul style="list-style-type: none"> ☞ Othello's language has completely changed. He is not only under the influence and control of Iago but he has now begun to speak and act like him. He no longer believes that anyone is as they appear and uses such vulgarities as "whore" and "villainous" to describe his wife. ☞ This further heightens the tragedy for the audience as he is finally addressing the situation on his own, but, tragically is no longer able to discriminate truth from lies.
<p>As Desdemona becomes the latest character to turn to Iago for advice, Emilia identifies exactly what has happened to Othello. Unfortunately, despite identifying what has happened, she is unable to realise that her husband is the man she is talking about.</p>	<p>I will be hanged if some eternal villain, / Some busy and insinuating rogue, / Some cogging, cozening slave, to get some office, / Have not devised this slander. I will be hanged else. (Act 4 Scene 2) (p147)</p>	<ul style="list-style-type: none"> ☞ Emilia's word choice perfectly describes her husband's actions that have led to Othello's madness. She calls him, "eternal villain," "insinuating rogue," and "cogging, cozening slave," insightfully and correctly identifying each of the characteristics the audience has seen. ☞ However, the tragic irony is that the man she is talking about is her husband who is standing right in front of her. She is unable to identify that her husband is capable of such actions. ☞ In addition, the repeated reference to her hanging is sadly prophetic as she is killed by her husband after finally identifying him as the guilty man.

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<p>Act 5 scene 2 is a tense and dramatic climax to the play. As the scene begins, Othello stalks a sleeping Desdemona and must convince himself that her death is necessary, and that he should not be distracted by her beauty. The tension in this opening soliloquy becomes almost unbearable for the audience as they anticipate the tragic climax.</p>	<p>O balmy breath, that dost almost persuade / Justice to break her sword. One more, one more! / Be thus when thou art dead, and I will kill thee, / And love thee after. One more, and that's the last. / So sweet was ne'er so fatal. (Act 5 Scene 2) (p171)</p>	<ul style="list-style-type: none"> 👉 Othello once again reminds himself of the “Justice” of his actions. However, the audience is aware that Othello’s idea of the justice of Desdemona’s murder is twisted and is the result of Iago’s devious actions. 👉 Shakespeare’s use of paradox in this speech effectively communicates the turmoil in the mind of Othello. He says, “I will kill thee, / And love thee after,” which demonstrates his confusion as he suggests he will love her after she is dead, as if in killing her he will destroy what he believes is the reason for her death. 👉 The contrast of “sweet” and “fatal” in the last line of the speech continues this confusion, the internal conflict about what Desdemona means to him apparent in his speech.
<p>After strangling Desdemona, Emilia comes in to inform Othello of the death of Roderigo and injury to Cassio. Desdemona briefly recovers before dying, protecting her husband from the blame in the process. However, in Othello’s confused state he sees this as more evidence of her lies.</p>	<p>She’s like a liar gone to burning hell! / ’Twas I that killed her. (Act 5 Scene 2) (p177)</p>	<ul style="list-style-type: none"> 👉 Instead of using Desdemona’s final words as his alibi, Othello calls her a blatant “liar” who has gone to “burning hell,” clearly suggesting she was a sinner. 👉 In addition, he proudly declares that he killed her, moments after denying knowledge of her death. This is more evidence of the tumultuous state of his mind, but, also of the fact he believes he has done know wrong and that he was an agent of justice.
<p>Emilia finally is able to connect the pieces of the puzzle when she hears Othello’s story and he refers to the handkerchief, which Emilia found. She identifies her husband as the guilty man and Iago kills her for revealing him. Iago is captured and brought before Othello as the play comes to its close.</p>	<p>I look down towards his feet – but that’s a fable. / If that thou be’st a devil, I cannot kill thee. (Act 5 Scene 2) (p187)</p>	<ul style="list-style-type: none"> 👉 Othello refers to a fable as he looks at Iago’s feet. He is checking for clove hooves, clearly suggesting that he believes that Iago must be the devil. 👉 Iago is finally seen for what he is, a diabolical villain who was able to convince everyone of his honesty, become confidant and advisor to all, while at the same time scheming to bring down Othello, Cassio and Desdemona. 👉 Shakespeare keeps Iago’s character ambiguous for the audience because, as Othello says, “I cannot kill thee,” which in fact he is unable to do despite stabbing him. This leaves the audience wondering about the nature of Iago’s evil.

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<p>Iago's last lines are defiant, rebellious and enhance the ambiguity of the nature of his character for the audience.</p>	<p>Demand me nothing. What you know, you know. / From this time forth I never will speak word. (Act 5 Scene 2) (p187)</p>	<ul style="list-style-type: none"> ☞ It is possible for the audience to believe that this is a rather meek ending for a villain such as Iago. However, it adds to the enigmatic nature of his evil and suggests that he was operating entirely without motive. Throughout, his motives have been questionable and founded mainly on rumour and hearsay. The fact that he offers no explanation seems to make his actions all the worse and furthers the link between him and the devil.
<p>As the play comes to its tragic close, one more tragedy is heaped on the audience. Having already watched Desdemona and Emilia killed and the villain of the piece survive, Othello attempts to regain some of his lost reputation and pride before he himself commits suicide.</p>	<p>When you shall these unlucky deeds relate, / Speak of me as I am. Nothing extenuate, / Nor set down aught in malice. Then must you speak / Of one that loved not wisely, but too well; / Of one not easily jealous, but being wrought, / Perplexed in the extreme (Act 5 Scene 2) (p189)</p>	<ul style="list-style-type: none"> ☞ Othello attempts to regain some of his former pride and authority in his final speech. He begins by referring to his heroism for the state but quickly realises that those deeds are irrelevant. ☞ He asks for fairness in the picture that is painted, asking for the nobles to leave nothing out, but to blow nothing out of proportion. ☞ At last, Othello seems to recognise his flaws as a character. He refers to himself loving "not wisely, but too well," clearly referring to the misplaced trust he put in Iago and the lack of faith he put in Cassio and Desdemona. ☞ He also recognises his fatal flaw of jealousy and realises the tragedy it has brought upon him. ☞ Does he die a hero or a villain?