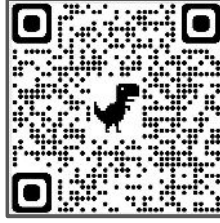
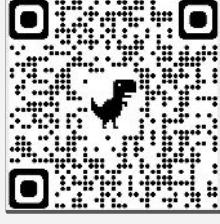


1. Characterisation	
1.	Othello - Main protagonist, a Moor who is a successful mercenary general, believes Iago's false tales of his wife's adultery.
2.	Desdemona - A wealthy young Venetian woman who secretly marries Othello.
3.	Iago - The play's antagonist and Othello's ensign who seeks to destroy Othello.
4.	Emilia - Iago's wife and Desdemona's lady in waiting in Cyprus.
5.	Cassio - Florentine soldier who is promoted to lieutenant. Othello believes that he has committed adultery with Desdemona. He is made governor of Cyprus at the end of the play.
6.	Brabantio - A Venetian senator and Desdemona's father.
7.	Roderigo - A wealthy Venetian gentleman who had hoped to marry Desdemona. Iago uses him to help in his mission to destroy Othello.
8.	Bianca - A courtesan who is in love with Cassio.
9.	Montano - Governor of Cyprus before Othello takes over.
10.	Lodovico - A noble Venetian and Desdemona's cousin.

3. Themes and Ideas		
1.		Jealousy - Jealousy is fueled by lies and drives both Iago and Othello throughout the play. Iago wants revenge on Othello because he is jealous of Cassio's promotion and jealous of Othello's suspected relationship with his wife. He then fuels Othello's own jealousy by leading him to believe that Desdemona and Cassio are in a relationship. Bianca is also driven to jealousy when she believes Cassio has given her a handkerchief from another woman. We therefore see jealousy in the play in many forms—romantic and professional.
2.		Betrayal and Duplicity - trust and betrayal are key components in every relationship within the play. Iago's position of authority gives rise to opportunity for him to manipulate others. Othello entrusts him with important correspondence, Roderigo confides in Iago about his love for Desdemona, both Cassio and Desdemona accept his advice - and Iago betrays them all. Trust is also important for Othello and Desdemona's relationship: despite their unquestionable trust in each other at the beginning of the play, Othello is manipulated by Iago and loses trust in her. He then ultimately betrays Desdemona by murdering her.
3.		Love - In this domestic tragedy, romantic love is destroyed by hate. It is the secret marriage between Desdemona and Othello which triggers the plot, and it is Othello's love for Desdemona which forces his undoing. Through his love for Desdemona, he becomes more vulnerable to manipulation by Iago, who sees it as a weakness in Othello's character. Iago and Emilia's relationship contrasts the purity of the love between Othello and Desdemona, as it is a relationship riddled with mistrust and misogyny.
4.		Honour and Reputation - Honour largely drives the actions of the men in the play. Othello tries to prove his honour to Brabantio, who has been worried about his own reputation being tarnished by his daughter's marriage to Othello. Othello is swayed into trusting and believing Iago because he thinks he is an honourable man. Cassio's reputation is very important to him and believes he's lost "the immortal part" of himself in his professional demotion, and it is Cassio's reputation and high status which fuels Iago's jealousy, which is, in part, reason for involving Cassio in his plan to destroy. When it comes to the women in the play, it is Emilia who defends Desdemona's own honour and reputation, rather than Desdemona herself, as she protects Othello's honour more than she does her own.
5.		Race - Ultimately, the tragedy is that Othello and Desdemona's optimistic desire for a world in which all races and genders can achieve autonomy is destroyed by forces that wish to maintain the status quo. This is a play about racism and misogyny; but it is also about the failure of the individual to combat oppression. Othello's assertion of nobility and integrity during the exposition is admirable; through his eloquent speeches, Shakespeare challenges contemporary racist stereotypes. However, Shakespeare also uses Othello to demonstrate the power of such ideologies; Othello's racial identity makes him vulnerable to Iago's schemes, and as he internalises preconceptions of his identity he is shaped into the very stereotype he refuted in Act 1.

2. Literary Techniques and Methods	
1.	Soliloquy - an individual character in a play speaking their thoughts out loud to the audience when alone on the stage
2.	Aside - an individual character sharing their thoughts out loud to the audience and some characters on the stage, but not all of them
3.	Dramatic foil - a character with qualities that highlight another character's; usually contrasting
4.	Monstrous imagery - refers to unnatural, deviant or immoral behaviour in the play. This demonic imagery alludes to complete, unstoppable and almost unspeakable destruction
5.	Symbols: Animal imagery and failure to name Othello - racism and continual dehumanisation of Othello Disease - uncontrollable spread of evil; one person's evil can infect another; destruction Sea - symbolises the vastness of Othello's love and suggests that the marriage is natural (in contrast to racist beliefs). Water also symbolises purity and innocence The handkerchief - becomes a representation of Othello's jealousy and suspicions of his wife Light - white objects symbolise unchanging innocence; lightness symbolises hope, innocence, purity, heavenliness, life
Authorial intention and Tragic Structure	
1. Context	Race in Renaissance England: At a time when global exploration and slavery were in their infancy, racism was rife in England (Elizabeth I ordered that black people should be exiled). There was a belief in the Great Chain of Being, which placed God at the top, followed by angels, white people, black people, and animals. Thus, Iago's animalistic descriptions of Othello reflect contemporary xenophobia. Post-colonial literary theory explores the impact of colonialism on literature and argues that people of different races are presented as the "other" – as different, and possibly to be feared. Whilst Shakespeare communicates these racist ideas in 1.1, in 1.2 he presents Othello as the antithesis of such stereotypes, thus exposing the baselessness of racism. However, Othello internalises the racist ideology of those around him. Gender and the patriarchy: Renaissance women were expected to be subservient to men and did not have many rights. Many were consigned to the domestic sphere. Othello does not challenge this - rather the fact that he "won" Desdemona shows that he confirms this ideology.
2. Structure	The tragic hero is noble, but with hamartia (fatal flaw) - leads to peripeteia (reversal of fortune). This flaw may be hubris (excessive pride) or blindness to the truth, and leads to the hero's isolation, emptiness, and sense of loss. The hero has a moment of anagnorisis (realisation) before his downfall. This tragic trajectory evokes pathos (pity and fear) for the hero, which is eventually purged in a moment of catharsis (release) at the play's denouement (resolution). There is often a sense that the hero is fated to meet his inevitable downfall. The tragic villain exerts external pressure on the tragic hero. He is often Machiavellian (cunning, scheming). The tragic victim suffers and is killed. In <i>Othello</i>, this suffering is linked to society's treatment of women. This evokes pathos (pity) and misery in the audience.

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