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THE CHARACTERIZATION OF OTHELLO AND IAGO  
IN THE LIGHT OF COMPARATIVE IDIOM.

by

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THE CHARACTERIZATION OF OTHELLO AND IAGO  
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Introduction.

In his Character Problems in Shakespeare's Plays

Professor Schücking quotes this astounding sentence from Tolstoi: "The words of one character might equally well be put into the mouth of another and from the quality of the language we should be quite unable to ascertain who is speaking." (p. 87) Professor Schücking goes on to add, "We do not find in the plays a consistent and careful endeavor to observe a strict harmony in the relation of character and language. It is true, however, that in a number of cases this kind of harmony is one of the strong points of Shakespearean art." (p. 88) To the careful reader of Othello this harmony of character with language becomes apparent, and it is in an attempt to analyze the individuality of the vocabulary and idiom of Othello and of Iago that this essay is written.

To arrive at a single basis of comparison between the vocabularies of these two characters, which is reducible to a formula, has proved impracticable. For the purposes of this essay, then, the points of comparison have been arbitrarily set at four, namely: (1) a comparison of the vocabularies of Othello and Iago, as a whole; (2) a comparison of the use and frequency of certain types of words; (3) a comparison of certain word groups; (4) a comparison of the sentence structure employed by each character. That there are other points

of comparison will be patent to the veriest beginner in the study of Shakespeare, but within the narrow limits laid down it can be shown that the harmony of character with language is well maintained in Othello, contrary to the dictum of Tolstoi set down above.

The problem next arises as to the methodology of the comparison. This can best be described, perhaps, under the various headings in turn. It should be noted here that the text upon which this investigation has been made is that of The Arden Shakespeare edited for this particular play by H. C. Hart.

While the original plan of this essay called for a strictly scientific study of the language of Othello and that of Iago, some particular phases of the comparison, particularly that of figurative language, seemed to defy reduction into percentages and in these cases the subjective element enters. Wherever it has been feasible, however, the comparisons which are made are based on material which can be set down in concrete figures.

THE VOCABULARIES OF OTHELLO AND OF IAGO AS A WHOLE.

To make a comparison of vocabulary of the two characters selected I have found it necessary to compile a complete list of all the words used by each character and to note the number of occurrences of each word. The two lists thus made were then set side by side in order that the points of similarity and the points of individuality of each might be made evident. Moreover, since Iago speaks more than Othello does, it was found necessary, in order to make the figures of the comparison meaningful, to weight carefully the totals that pertained to Othello. Throughout the play Iago speaks 8173 words and Othello but 6239. That is to say the ratio of Iago's speech to that of Othello is as 1.31 is to 1; so that all totals dealing with Othello's speech have to be multiplied by the weighting figure 1.31 to put them on a fair basis of comparison with those of Iago.

In listing the vocabulary of each of the characters and selecting the common vocabulary certain arbitrary rules have been followed. In the interest of clearness these must be stated at once. In the first place words which have the same form, though they act as different parts of speech, such as the verb "sail" and the noun "sail", have been listed as one and the same word when, as in the example selected, they come from the same source. If, however, the words have the

same form and are different parts of speech, such as the adjective "grave" and the noun "grave", but come into our language from different sources, then they have been listed as separate and distinct words. This first rule has been followed in compiling the individual vocabularies and the common vocabulary. For example, Othello uses "cuckold" as a verb while Iago uses "cuckold" as a noun. This word, whether noun or verb, is derived from one and the same source, and therefore appears in the vocabulary common to both.

The second rule which has been followed deals with the listing of adjectives, adverbs and verbs. Here the different tenses and parts of the same verb have been listed as one word except in the case of the verb "to be" where the various parts have been listed separately. In the case of adjectives and adverbs a somewhat similar rule has been followed in that, where an adjective or adverb forms its comparative and superlative regularly, the two latter forms have been included under the positive; but, where the comparison of the adjective or adverb is irregular, as in the case of "good" and "well", each form is listed separately.

To come then to the actual comparison. As Appendix A shows, during the course of the play Othello uses 1367 different words while Iago uses 1572 different words. This total at first sight would indicate a wider vocabulary for Iago than for Othello, but, if Othello's total be weighted to compensate for the difference in the total number of words spoken, then the comparison is fairer. Multiplying Othello's total by the index 1.31 gives Othello a total of 1791. In

other words Othello, not Iago has the richer and fuller vocabulary. To reduce the difference to a percentage in round figures, Othello uses 200 words more than Iago in a total of 1500 words, which is roughly 13% more. Here then is the first significant comparison. Othello -- a general in the army, a man of rank and station, presumably a man of reading -- uses one-eighth greater vocabulary than Iago -- an associate of court-esans, an ensign, a rather common soldier. ✓

In the comparison of lists of words peculiar to each there is no striking difference in totals. Here the totals are 886 for Iago and 661 for Othello on actual count. Once again the weighting of Othello's total gives a fairer picture and, to all intents and purposes, equalizes these totals; for multiplying by 1.31 gives Othello a total of 867 as against Iago's total of 866. At first glance this equality seems to offset the result obtained from the total vocabulary of each character. The nullification is more apparent than real, but it suggests a further exploration to ascertain where the superior wealth of Othello's speech really lies.

A moment's thought about the character of Othello and about the part he plays in the tragedy suggests such a line of exploration. Where would the vocabulary of a man of thought and a man of ideas probably be richer than that of another less gifted and less imaginative? The answer that comes to mind immediately is that the wealth of the one's vocabulary will probably lie in the two parts of speech that form the key words of every sentence -- in the nouns and the verbs.

A comparison then of the comparative wealth of each vocabulary in the nouns and the verbs both as to variety and as to frequency of occurrence should shed some light on the matter.

In the case of Iago 696 different nouns appear while in Othello's vocabulary there are 555 by actual count, or 727 after weighting. Reduced to a percentage this gives Othello a marginal advantage of slightly less than 5%. With respect to the frequency of use of these nouns the totals are 1390 for Iago as against 1203 for Othello -- or, weighted for Othello, 1576. Once again Othello has the marginal advantage, which in this particular case is approximately 14%. ✓

In the matter of verbs the comparisons again show Othello to have the larger vocabulary. With respect to the number of different verbs used, the figures, after the correction has been made in Othello's total, are, Iago 465 and Othello 516, which gives Othello a margin of nearly 11%. The comparison of frequency of occurrence of verbs, however, does not show nearly such a wide divergence. If the auxiliary verbs are omitted, Othello's modified total is 1353 to Iago's 1297-- a matter of slightly over 5%. ✓

In the bare matter of percentages the figures quoted do not appear sufficiently striking to justify any very definite conclusion, but, when viewed as a whole, they do offer some definite proof of the comparative richness of the two vocabularies. Perhaps the most significant bit of evidence lies in the fact that all the lines of exploration brought a similar result -- namely that Othello has a greater command

of language. This result is unquestionably in keeping with the character of the two men.

The unanimity of results will be made more apparent by the following table:

<u>Test</u>	<u>Othello's actual total.</u>	<u>Othello's modified total.</u>	<u>Iago's actual total.</u>	<u>Marginal percentage.</u>
Number of words used.	6,239	8,173	8,173	0%
Different words used.	1,367	1,791	1,572	13%
Words peculiar to each.	661	876	866	0%
Number of different nouns	555	727	696	5%
Occurrences of nouns	1,203	1,576	1,390	14%
Number of different verbs	394	516	465	10%
Occurrences of verbs	1,033	1,353	1,297	5%

A single glance at the above table will show that, from the standpoint of mere breadth of vocabulary, Othello has an advantage ranging from 5 to 14%.

Another line of inquiry that naturally suggests itself is that of origin. Is there any marked difference in the origin of the words that Othello uses from the origin of those that Iago uses? One would feel that the vocabulary of Othello should be more classical in origin and texture than that of <sup>Iago</sup> Othello if the language is a revelation of character. What does an examination show?

To make a comparison of the words derived from each individual language source seemed to offer too wide a scope, indeed so wide that the sources were grouped under two headings, (1) classical sources, (2) other sources. Under the classical source are included, of course, Latin, Greek and the Romance tongues generally. In the particular case of words coming from the French the great majority, naturally, fell into the classic group; but in a few isolated cases the word was assigned to the second group if it came originally from a Teutonic source, such as the word "roast" which came into English from the French from Old High German, as did "seize" and "slave". In the second group are listed all words from other sources -- chiefly Teutonic. In the case of Othello, words from Anglo-Saxon, the Gaelic, the Scandinavian tongues and German form the bulk of this list. In Iago the same group form the largest part of the "other languages" list. It should be noted here that in arriving at the totals certain words, such as proper nouns - whether the names of characters in the play, classical deities, or places - were purposely omitted and were not listed by origin. A similar omission was made in the case of interjections, such as "ah", and words that were onomatopoeic in origin, as "clink", which appears in the vocabulary of Iago.

Under the first heading, those words derived from classical sources, the total in the case of Othello is 361. All other sources contribute a total of 284. In Iago's speech the classical group totals 447, while the second group com-

prises 393. The comparison of these totals again required weighting and the following table will show at a glance the comparison of origins:

	<u>Othello's actual total</u>	<u>Othello's modified total</u>	<u>Iago's total</u>	<u>Approximate marginal difference.</u>
Classical origin	361	473	447	+6%
Other origins	284	372	393	-6%

Once again the marginal deviation approximates a total of 12%, with Othello having the wider range of words of classical origin and the narrower group of words from other sources, which is quite in harmony with the character of each of these men.

One line of investigation which suggested itself was that of comparative length of words. This examination was not pressed further than the close of Act I for the results did not appear to be tending to any definite and noticeable deviation. As a matter of fact the words of Iago and of Othello when examined from the standpoint of the number of syllables in each word showed a remarkably close parallel. For the purpose of making this comparison four separate groups of words were counted: (1) those of a single syllable, (2) those of two syllables, (3) those of three syllables, (4) those of more than three syllables. In all questions of pronunciation the metre of the line has been taken as the final guide to the number of syllables in the word, as in Iago's speech, Act I, Sc. 1, line 72, "Yet throw such changes of vexation on't," the word "vexation" has been grouped among the tri-syllabic list

as from the metre the "tion" ending here has the force of "shun", whereas in Othello's speech, Act I, Sc. 3, line 275, "Make head against my estimation" the "tion" termination must be pronounced as two syllables to satisfy the metre. Numerous other examples might be quoted, but these two will suffice to show the principle of selection.

The results of this comparison, which as has been pointed out, was not carried beyond Act I were as follows:

	<u>Othello</u>	<u>Iago</u>
Words of one syllable	881	1389
Words of two syllables	183	299
Words of three syllables	49	79
Words of more than three syllables	15	27

The close approximation of these figures to equality becomes apparent when these totals are translated into percentages of the total number of words used in the Act. Put into percentages the comparison stands:

	<u>Othello</u>	<u>Iago</u>
Words of one syllable	77.8%	77.4%
Words of two syllables	16.1%	16.6%
Words of three syllables	4.4%	4.4%
Words of more than three syllables	1.6%	1.5%

It will be seen at a glance that there is no significant variation in the matter of length of words used.

The question now arises as to what warrantable conclusions may be drawn from the comparisons of the vocabularies as a whole. There are, I believe three conclusions that are substantiated by the evidence adduced. In the first place all lines of exploration tended to prove that Othello has a wider, richer and more varied vocabulary than Iago has. No one of

these comparisons taken singly would establish this claim; but when each and all produce similar results varying only in degree, then the evidence must carry weight. In the second place Othello's speech has a more classical flavor than that of Iago, a fact which is quite in keeping with the station in life of each of these men. Finally, the noun and verb comparisons indicate a breadth of experience and depth of thought in Othello that are not characteristic of Iago.

Before leaving the matter of vocabulary as a whole, one should note one or two factors that effect these comparisons. Of primary importance is the fact that mere lists of words such as have been dealt with here take no account of the connotations of these words as they are used by each character. A striking example of the difference in interpretation of a word brought about by its context may be found in the use of the adjective "salt". In Iago this word has a definitely sexual implication from its context. Othello has asked for "ocular proof" of Desdemona's infidelity, and in replying Iago says,

"It is impossible you should see this,  
Were they as prime as goats, as hot as monkeys,  
As salt as wolves in pride and fools as gross  
As ignorance made drunk."

( Act III, Sc. 3, 403-406.)

In Othello's speech on the other hand "salt" has not that sexual connotation. In asking Desdemona for her handkerchief he says,

"I have a salt and sorry rheum offends me,"  
( Act III, Sc. 4, 51.)

Here we have the same adjective used by two characters with entirely different connotations. Such differences, of the utmost importance, do not appear or at least do not carry sufficient weight in the comparative analysis of the vocabulary as a whole.

The second factor which should be borne in mind is that the vocabulary is drawn from the whole play. There is no gainsaying the fact that Othello, once he comes under the power of Iago's poison, adopts and uses the words and the expressions of his ancient. One single example will suffice to illustrate this point. In the speech quoted above Iago uses two similes "as prime as goats, as hot as monkeys," and some five hundred lines later - Act IV, Sc.1, line 268- Othello makes use of the two nouns in an exclamation "goats and monkeys". Iago's poison is working not only upon Othello's mind but upon his very speech. This slow poisoning of Othello's speech will be developed at greater length elsewhere in this essay but it is sufficient here to point out the fact that these comparisons of total vocabularies make no allowance for the effect that Iago's speech has upon Othello's.

A third factor that must be noted in passing is that stark and bare vocabulary can, of necessity, give no weight to the grouping of words. The words "beast", "two" and "backs" are, in themselves and in separate word lists, quite innocent words but group them together as Iago does into "the beast with two backs" and you have a gross reference quite in keeping with the state of mind that seems characteristic of

Othello's tempter.

In view of the three factors above which definitely limit the reliability of comparisons based on individual words, it is necessary to institute certain other inquiries that may shed light upon the association of language with character in the play. The comparison that naturally suggests itself is that of certain groups of words and to that comparison we turn.

WORD CLASSES COMPARED.

From Iago's first appearance in Act I until he finally leaves the stage one has the feeling that he is "of the earth---earthy". There is always about him not only the atmosphere of deceit but a certain grossness. His mind appears to be a stagnant pool of coarse thoughts and rancoring jealousies. If we are correct in reading his character surely it must be reflected in his speech. Once again the investigator is faced with certain difficulties. In the first place there is the ever present problem of the influence that Iago's tempting has upon Othello's speech. Perhaps that difficulty may be overcome by noting the place of occurrence of each particular example which we select for our purpose. In the second place there is the very obvious difficulty of selecting which particular groups of words are to be set opposite one another in comparison. One group that naturally suggests itself is that body of words which spring from the "soil".

The first group of "soil" words to be investigated was the list of names of birds, beasts, reptiles, insects and fish that appear in the vocabulary of Iago and of Othello. In actual number of different names used Othello's total is 13 and Iago's 23, but of these 4 words are common to both lists, leaving Othello a net total of 9 and Iago a net total of 19. Having weighted Othello's net total by the index 1.31 to bring the lists to a proper parity for comparison we find that Iago still uses about 50% of these nouns more than Othello does---

a very significant point. The importance of this peculiarity is further emphasized by a comparison of the frequency of their use. If the words common to both are once more omitted the total number of occurrences is 21 for Iago to 10 for Othello. To maintain a uniformity of contrast Othello's total must be modified in the usual way to a total of slightly over 13, so that there is still a difference of more than 50%.

While these two straws show which way the wind blows, the essential difference only becomes evident on an examination of the lists. They are worth setting down here.

<u>Othello</u>		<u>Iago</u>		
aspic	minx	ass	dog	lion
bear	monkey	baboon	ewe	locusts
beast	raven	beast	fly	monkey
crocodile	steed	cat	gennets	puppies
dog	toad	cod	goat	ram
fly	worms	coursers	guinea-hen	salmon
goat		daws	horse	snipe
			wildcats	wolf

From the above lists no very significant inferences may be drawn for the number of words is comparatively small. It is perhaps worth noting that the commonplace animals of the house and stable yard-----the ass, the cat, the dog, the ewe, the goat, the horse, the puppy, and the ram---occur much more frequently in the language of Iago, as we would naturally expect. In Othello's list, however, we find such names as, "aspic", "crocodile" and "raven", all of which are words associated with some degree of education and refinement.

The actual number and quality of these words used becomes much more significant, however, when an analysis is made of the place where the words occur in the play.

There is unquestionably an interaction of one man's vocabulary upon the other's. Othello's use of "goat" and "monkey" has already been cited as an example of the effect Iago's speech has upon Othello's idiom, while the third scene of Act III gives a splendid illustration of the effect of Othello's idiom upon that of Iago. Othello swears vengeance:

"Now, by yond marble heaven  
In the due reverence of a sacred vow  
I here engage my words"  
(Act III, Sc. 3, line 461.)

and Iago catches the very spirit of the words and he continues:

"Witness you ever burning lights above,  
You elements that clip us round about,  
Witness that here Iago doth give up  
The execution of his wit, hands, heart,  
To wrong'd Othello's service!"  
(Act III, Sc. 3, line 464.)

This last speech must not be taken as characteristic of Iago. It is, undoubtedly, conscious mimicry of Othello. Where then can a logical distinction be made? Where may one say, "This is the real, the natural speech of Iago---this of Othello?" The answer I believe is that the real inter-mingling of the speech and idiom does not occur until Othello begins to yield to the temptation of Iago. From Act III, Sc. 3, on<sup>to</sup> the point in Act V where he realizes Iago's villainy, Othello is under the spell of Iago. If a definite point was to be selected perhaps line 326 of that scene would be the divisional point for there Iago says:

"The Moor already changes with my poison."

If this be taken as the dividing line of the play then all the words which precede this point must be looked

upon as belonging properly to the speaker but all the words which follow this speech must be regarded, in Othello's case, as suspect. It may be that words and expressions subsequent to the third scene of the third act are in truth words of Othello but the examiner will need to have a wary eye that they have not been tainted with Iago's poison.

What light then does the place of occurrence throw on this first list of soil-derived words? Let us look at Othello's case first. The first time that a word from this list occurs in the speech of Othello is in the crucial third scene of Act III. There in line 181 we have the expression:

"Exchange for me a goat."

Then, in succession, we have line 271

"I had rather be a toad"

---again in line 352

"Farewell the neighing steed"

----in line 363

"Thou hadst been better have been born a dog"

---in lines 450-451

"Swell, bosom with thy fraught  
For 'tis of aspics' tongues"

---and, finally in this scene, in line 476

"Damn her lewd minx."

The point to be noted particularly in this connection is that Othello does not, until well on in the play, use the name of animal, beast, bird, fish or reptile. That is to say that until Iago's poison begins to work upon the over-credulous Moor, Othello's speech is entirely free from this

particular class of word. It is perhaps worth noting that only 2 of the instances quoted occur before the selected divisional point at line 326. It is also worthy of note that only 1 of the words selected has a sexual connotation and that is the "minx" of line 476.

What now can be said of the corresponding list for Iago? The first occasion upon which Iago uses a word from this list comes very early in the play. In the first scene of the first act in line 47 we find the simile, "like his master's ass", and within 20 lines we have the expression,

"I will wear my heart upon my sleeve  
For daws to peck at."

(line 65)

Within 10 lines we find another such expression in line 71

"Plague him with flies."

What are perhaps the most significant uses of animal words follow. In lines 88-89 occurs a double example,

"Even now, now, very now, an old black ram  
Is tuppung your white ewe,"

and the same figure is repeated in line 111

"You'll have your daughter covered with a Barbary  
horse."

That is to say that, during the first scene in which he appears, Iago uses no fewer than 6 of these words derived from the soil and, of these, 3 are used as sexual references.

The essential points to be noted in this comparison can then be stated in a few sentences:

- (a) In the first place Iago has a larger vocabulary of this particular kind than has Othello--both in variety of words used and in frequency. ✓

- (b) In the second place Iago's use of the words of the list is native to him as evidenced by the fact that they occur in his speech from the very beginning of the play, while in the language of Othello words of this type do not appear until the Moor has started to yield to the temptation of Iago.
- (c) In the third place, it is very significant that 3 of the 6 words used by Iago have a sexual bearing. The theme of the sex bent of Iago's mind will be developed at greater length later in the course of this essay, but we should note here the association of sex with beasts as characteristically Iagoan. The use of "animal" words is not, of necessity, evidence of coarseness of mind. When, however, we have the association of animals with sex relationships then we may justly say that such a mind is gross.

A second group of soil derived words that also suggests itself for comparison is the group of names of plants, fruits and the things associated with them. The complete lists are as follows:

Othello

fruit  
gum  
pith  
rose  
trees(twice used)  
weed

Iago

coloquintida	herbs	hyssop
fig(twice used)	thyme	lettuce
fruit " "	roots	poppy
mandragora	pitch	straw-
garden	oak	berries
gardener	nettles	
grapes	weed	

Let us first examine these from the standpoint of comparative number and frequency. It will be seen immediately that Othello uses 6 words of this particular kind, while Iago uses 18. To maintain a similarity in the matter of comparisons it is necessary to deduct from each list the words common to both and also to weight Othello's total by multiplying by the figure 1.31. When these operations have been done the comparison shows a striking difference in that the use of Othello in this

particular is approximately to Iago's use as 5 is to 16. In other words Othello's vocabulary in this particular is not one-third of Iago's---a relative comparison that once again is quite in keeping with our estimate of the characters of the two men. ✓

On the basis of the frequency of use another comparison may be made which adds weight to the one suggested above. Here the figures, after weighting those of Othello, are approximately 9 for Othello and 20 for Iago, giving us further evidence in support of the contention that Iago's vocabulary as well as his character is earthy in its texture and content. ✓

One further point should be noted in the general comparison of the lists and that is the relative frequency of specific words in that group which Iago uses as compared with the group of Othello. In Iago's list 11 of the words are definitely specific or more than half the list, while in Othello's list only one, "rose", is at all specific. Once again we have a conclusion that is in keeping with our estimate of the characters of the men in that we expect from Iago a concrete definiteness that we do not expect from Othello. This particular point will be further developed when we come to examine the place of occurrence in the play and the connotations of the words in their setting.

As has been pointed out before, the examiner must be wary of ascribing words to Othello when they occur after the third scene of Act III, for the obvious reason that from then on Othello's vocabulary as well as his mind is under the bane-

ful influence of Iago. Where then do these words of Othello come in the Play? The first instance is that of "pith" which occurs in Act I Sc.3, lines 83-85:

"For since these arms of mine had seven years pith,  
Till now some nine moons wasted, they have used  
Their dearest action in the tented field;"

the next to occur is the word "fruit" which is used in Act II, Sc.3, lines 8 and 9

"Come, my dear love,  
The purchase made, the fruits are to ensue."

Then in succession we have

"Thou young and rose-lipped cherubim"  
(Act IV, Sc.2, line 64.)

and

"thou weed  
Who art so lovely fair,"  
(Act IV, Sc.2, line 68.)

and

"When I have plucked the rose  
I cannot give it vital growth again,  
It must needs wither: I'll smell it on the tree,"  
(Act V, Sc.2, line 13.)

and, finally, after Othello has realized Iago's treachery,

"Of one whose subdued eyes,  
Drop tears as fast as the Arabian trees  
Their medicinal gum."  
(Act V, Sc.2, line 348.)

It will be noted from an examination of the above quotations that but 2 of the lines come before the turning point of the play so that only 2 of the instances can be said surely to be native to the speech of Othello. Another particularly striking fact is that in every instance to be found in the speech of Othello in the play the words of this particular kind are used in figures of speech. This figurative use acc-

counts in a measure for the peculiarity, noted above, that the use in the case of Othello is less specific than in the case of Iago.

It will be noted further that none of the words used have a gross connotation, unless we take "The fruits are to ensue" in its sexual implication. Even if this phrase has a sexual meaning there is a delicacy in its phrasing that is quite foreign to Iago with his "beast with two backs" and similar gross expressions.

What now can be said of Iago's use of similar words? It is unnecessary to go through the whole list because a half a dozen examples will be sufficient to illustrate the difference in usage. The great bulk of these words come in the early speeches of Iago as in Act I, Sc. 3, line 323, we have the elaborate metaphor:

"Our bodies are our gardens; to the which our wills are gardeners: so that if we will plant nettles or sow lettuce, set hyssop and weed up thyme----- why the power and corrigible authority of this lies in our wills."

Here as in Othello's case the use is figurative but there is this distinction to be made that in Iago as we expect the figure is a commonplace, prosaic, every-day comparison, just as his animals were those of the barn yard and the house.

On 2 occasions we have the use of "fig" as symbolic of a worthless thing, in Act I, Sc. 3, line 322, "Virtue! a fig", and in Act II, Sc. 1, line 255, "Blessed fig's end, the wine she drinks is made of grapes." One of the most interesting of the instances from Iago's speech is that in Act I, Sc. 3, line 355,

where he says that Othello's food shall be, shortly, as bitter as "coloquintida". It is inconceivable that Iago should have known this word and known the taste of the fruit without knowing also that it was a powerful cathartic agent. There is then a bodily grossness about his figure that one does not find in Othello. Had he compared Othello's cups to castor oil the figure would not have been any more revolting. There is evidence of the same kind of grossness in his reference to Cassio kissing his fingers---"Yet again your fingers to your lips? Would they were clyster-pipes for your sake." (Act II, Sc.1, line 178.)

One further example of the specific nature of the use Iago makes of these words will suffice. In Act III, Sc.3, line 331, he says:

"Not poppy nor mandragora  
Nor all the drowsy syrups of the world  
Shall ever medicine thee to that sweet sleep  
Which thou owedst yesterday."

Here we have another characteristic use of Iago's. While it has not the grossness of the coloquintida passage it is noteworthy in that it further evidences the practical, matter-of-fact nature of Iago. One should add that the whole tenor of the passage is much above the usual level of Iago's speech, in fact it is very notably in the vein of Othello. The point to be noted here is merely the fact that Iago names two definite medicinal plants.

It is not necessary to complete the examination of all the words as they are used by Iago, for the above comparison makes evident 3 material differences in the two cases.

- (1) In the first place Iago's vocabulary in this particular respect is larger and more varied than is that of Othello. There is no need to stress the very patent fact that this condition is quite in keeping with the grosser quality of Iago's mind. ✓
- (2) In the second place it should be noted that in the case of Othello most of the words occur after he has come under Iago's temptation. It, therefore, follows that even Othello's very limited list cannot be said surely to be characteristic of him, for, while there is not the specific repetition of words such as was noted in the "goats" and "monkeys" of the animal list, one cannot say to what extent the nature of Othello's vocabulary has been infected by Iago. ✓
- (3) In the third place there should be noted the specific and occasional gross usage that characterizes the examples from Iago's speech and the general and usually figurative use which is characteristic of Othello. ✓

Another group of words that seemed to offer a field for comparison was the group of names of parts of the body. The results obtained from this examination were not, however, significant. In point of number of different words of this class used Othello has an actual total of 28 as against Iago's total of 29. When we come to examine the number of occurrences there is a more marked difference for Othello uses the name of a part of the body no fewer than 97 times in the course of the play while Iago's total usage amounts to 74. If Othello's total again be weighted the difference is even more striking for the totals then read 127 for Othello to 74 for Iago. An examination of the frequency of repetition of certain of these words failed to throw any additional light on this particular comparison. As may be seen from Appendix "B" the most frequently used word of Othello is "heart" and

that word also is most frequently used by Iago. Similarly "hand" is the second word in point of frequency in both lists. "Heart and "hand" are, however, so frequently used in conventional figures of speech that the fact that they occur most frequently doesn't carry any particular weight. A further comparison of the lists also fails to reveal any material points of contrast.

Another group of words that lends itself to comparison is the list of personal pronouns and adjectives. In this comparison again there are 1 or 2 significant points. The complete lists are:

	<u>Othello</u>	<u>Othello(modified)</u>	<u>Iago</u>
he	28	37	101
her	81	106	81
him	16	21	75
his	22	29	76
I	207	271	251
me	82	107	60
mine	6	8	1
my	121	159	98
our	6	8	16
she	57	76	52
thee	33	43	16
thou	58	76	25
thy	42	55	23
us	2	3	10
we	8	10	10
you	72	94	201
your	28	37	63

The comparison may be rendered somewhat more simple and perhaps more intelligible by grouping certain of these words together. The first group to be considered then is that of the singular first personal pronoun and its derivatives. Here we have Othello's modified totals of 271 for I, 107 for me 8 for mine and 159 for my, giving a total of 545 while Iago's total

for the same group is 410. Reduced to a percentage on the basis of the smaller total this shows that Othello's use of the first person singular is almost 33% greater than Iago's. This comparison again shows the harmony of language with character, for in Othello the general, we have a man accustomed to commanding, accustomed to accepting personal responsibility for each of his actions. Is it not inevitable then that such a one should use more frequently the first person than Iago, the ensign, one used to being commanded, used to carrying out the decisions of others and unused to feeling that personal sense of responsibility?

This particular point is further strengthened by an examination of the relative frequencies of the first person plural. Since neither of the characters is of royal rank the plurals represent the actual plural meanings. In the case of Othello the modified totals are 8 for our, 3 for us and 10 for we, a sum total of 21, while in the case of Iago the same 3 words give a total usage of 36. That is to say Iago's use of the plural is 71% greater than is Othello's or putting the comparison in another form Iago has refuge in the plural forms approximately 17 times to Othello's 10. This comparison emphasizes the significant point of the previous paragraph--- namely, the sense of his position and its dignity that are characteristic of Othello.

The next group to be dealt with is that of the third person. Here the totals are 269 for Othello, after modification, and 356 for Iago. Once again this disparity throws some

light on the characterization for Iago uses over 32% more third personal pronouns than Othello does. There is, therefore, about Iago the conventional indirectness of the inferior. This same indirectness of reference is to be found in the references that each man makes to the other. By actual count Othello refers to Iago by name on 34 occasions during the play while Iago uses Othello's name only 8 times. The above comparisons are, perhaps, best accounted for by saying that the servant is of necessity indirect in his personal references. It is worth noting however that Iago's indirectness is not all conventional for on 28 occasions during the course of the play he uses the term, "Moor" in referring to Othello and this term in the mouth of Iago is certainly tinged with a lack of respect.

The third group of these pronouns to be considered is that of the second person. Here a distinction must be made between the formal plural form and the intimate singular form. If there is a harmony between character and language, as we maintain there is, surely Othello, from his rank alone, would be expected to address more people by the informal "thou" than Iago, a mere lieutenant, would. The figures derived from an examination of the play support this view very amply. In Othello's speech we find 58 cases of "thou" to 72 occurrences of "you"---a proportion, roughly, of 6 to 7- while in Iago's total speech "thou" occurs but 25 times while "you" appears 201 times---a proportion of approximately 1 to 8. This difference in proportion is large enough to have manifest signif-

icance. This same group may be compared again in the same way that the two previous pronominal groups have been compared. On this basis we have Othello's modified totals for thee, thou and thy giving a sum total of 174 occurrences, while Iago's use only totals 64, which is to say that Othello's usage of the second person singular is almost 3 times as great as that of Iago. When we turn to the second person plural, we find quite the reverse as was to be expected. In the second person plurals the modified sum total of Othello's usage is 131 while Iago uses the second personal you and your no fewer than 264 times. In other words, while Othello uses the intimate singular 3 times as frequently as Iago does, the latter uses the formal plural twice as often as the Moor. Another interesting fact is that in the sum totals of all the uses of the second person, there is not a wide divergence. Here the figures are 305 for Othello's modified total to 328 for Iago's total, a difference of some 7% which is not at all significant. This fact is easily accounted for since a large part of the drama takes the form of dialogues between Othello and Iago. It follows, therefore, that the use of the second person is about the same for each.

What is perhaps the most striking verbal comparison is to be found in the use of oaths made by Iago and Othello. The points of difference in this vocabulary of invective are striking enough to warrant listing the various examples here. The complete list of oaths to be found in Othello's speech is as follows;

"She swore, in faith, twas passing strange."  
(Act I, Sc. 3, line 160.)

"Now, by heaven  
My blood begins my safer guides to rule  
(Act II, Sc. 3, line 210.)

"Perdition catch my soul  
But I do love thee  
(Act III, Sc. 3, line 91.)

"Think, my lord,  
By heaven he echoes me"  
(Act III, Sc. 3, line 107.)

"By heaven, I'll know thy thoughts"  
(Act III, Sc. 3, line 163.)

"By the world,  
I think my wife be honest"  
(Act III, Sc. 3, line 385.)

"Death and damnation! O!"  
(Act III, Sc. 3, line 397.)

"Damn her, lewd minx! O, damn her  
(Act III, Sc. 3, line 476.)

"By heaven, I would most gladly have forgot it"  
(Act IV, Sc. 1, line 19.)

"By heaven, that should be my handkerchief"  
(Act IV, Sc. 1, line 161.)

"Let her be damned  
(Act IV, Sc. 1, line 184.)

"Hang her! I do but say what she is  
(Act IV, Sc. 1, line 191.)

"Fire and brimstone!"  
(Act IV, Sc. 1, line 239.)

"Come, swear it, damn thyself  
-----therefore be double-damned".  
(Act IV, Sc. 2, line 36.)

"By heaven, I saw my handkerchief in his hand"  
(Act V, Sc. 2, line 62.)

"O I were damn'd beneath all depth in hell  
But that I did proceed upon just grounds  
To this extremity."  
(Act V, Sc. 2, line 135.)

Before proceeding to the examination of Iago's speech in this regard we should note 1 or 2 points of peculiarity in respect to Othello's usage. In the first place it is particularly worthy of note that only 2 examples from Othello precede the third scene of Act III, which is to say that Othello, before he falls under Iago's temptation is singularly free from oaths. In the second place it is peculiarly significant that none of the oaths used by Othello have a definite Christian origin. While there is no evidence in the play as to Othello's religion the fact that he is a Moor at least suggests that his early life was that of a pagan or Mohammedan and in moments of stress he reverts to the natural language habits of his youth. Surely then here is a very tangible bit of evidence of the harmony of language with character when the Moor's oaths are non-Christian. The weight of this bit of evidence will become more apparent when we review the oaths from the mouth of Iago.

In view of the non-Christian(a) character of

(a) In the first Quarto there is a Christian oath for in Act IV, scene 1, line 36, the reading is, "Lie with her! Zouns that's fulsome". This reading however does not occur in either the second Quarto or the Folio so that it may be rejected without any serious impairment of the text.

Othello's oaths an examination of their quality may throw some light on them. It will be noted that the favorite oath of Othello is "By heaven" which occurs no fewer than 6 times in the 14 lines quoted. This oath is quite in keeping with a Mohammedan or pagan. Nor is there anything incongruous in any of the other words quoted coming from the mouth of Othello for "faith", "death and damnation", "fire and brimstone", "by the

world", and "perdition catch my soul". come equally well from the mouth of a Mohammedan as of a Christian.

Let us now look at Iago's speech from the same point of view. The examples are more numerous, but they must be set down for comparison. They are:

"'Sblood but you will not hear me"  
(Act I, Sc.1, line 4.)

"He, in good time, must his lieutenant be,  
And I--God bless the mark--his Moorship's ancient."  
(Act I, Sc.1, line 32.)

"By the faith of man"  
(Act I, Sc.1, line 10.)

"Zounds, sir, you're robbed"  
(Act I, Sc.1, line 86.)

"Zounds, sir, you are one of those that will  
not serve God, if the Devil bid you."  
(Act I, Sc.1, line 108.)

"By Janus, I think no."  
(Act I, Sc.2, line 33.)

"Faith, he to-night hath boarded a land carack."  
(Act I, Sc.2, line 50.)

"Marry, to-----come, captain, will you go?"  
(Act I, Sc.2, line 53.)

"A pox of drowning thyself".  
(Act I, Sc.3, line 366.)

"In faith, too much"  
(Act II, Sc.1, line 103.)

"Marry, before your Ladyship I grant  
She puts her tongue a little in her heart."  
(Act II, Sc.1, line 105.)

"God's will, gentlemen!"  
(Act II, Sc.3, line 162.)

"Diablo! ho!  
The town will rise."  
(Act II, Sc.3, line 166.)

"Marry, heagen forbid" (Act II, Sc.3, line 266.)

"God's will, lieutenant hold,  
You will be shamed for ever."  
(Act II, Sc. 3, line 167.)

"Divinity of hell!  
When devils will the blackest sins put on  
They do suggest at first with heavenly shows"  
(Act II, Sc. 3, line 362.)

"By the mass, 'tis morning."  
(Act II, Sc. 3, line 391.)

"I'faith I fear it has"  
(Act III, Sc. 3, line 216.)

"O Grace! O heaven defend me".  
(Act III, Sc. 3, line 374.)

"God be wi' you; take mine office."  
(Act III, Sc. 3, line 376.)

"Faith, that he did--I know not what he did".  
(Act IV, Sc. 1, line 32.)

"Mock you? No, by heaven."  
(Act IV, Sc. 1, line 61.)

"Marry, patience  
Or I shall say you are all in all in spleen"  
(Act IV, Sc. 1, line 88.)

"Faith, thy cry goes that you shall marry her"  
(Act IV, Sc. 1, line 124.)

"Yours, by this hand: and to see how he prizes  
the follish woman your wife."  
(Act IV, Sc. 1, line 177.)

"I would to heaven he were"  
(Act IV, Sc. 1, line 277.)

"Faith, that was not so well"  
(Act IV, Sc. 1, line 278.)

"Marry, heaven forbid"  
(Act V, Sc. 1, line 72.)

"O heaven! Roderigo"  
(Act V, Sc. 1, line 90.)

In contrast with the situation in the case of Othello  
we note here that the preponderance of Iago's oaths come before

the middle of the play and therefore may be safely set down as being native to him. Surely there must be some significance in the fact that Iago's first uttered word is an oath, "Sblood" and that Iago uses more oaths in the first two acts than Othello does throughout the play. A second point of comparison is that of number. Here again the greater total comes, as might be expected, from the language of Iago, the coarser of the two men and the comparison by actual count is 15 for Othello as opposed to 29 for Iago. Even after weighting Othello's total by 1.31 there is still a margin of approximately 50% more oaths in the speech of Iago.

One of the most striking points of comparison though is to be found in the quality of the oaths used rather than in the quantity. Even a casual glance at the list of oaths used by Iago makes two facts patent. In the first place Iago uses many oaths of Christian origin, while Othello, as has been already pointed out, does not. In the second place the oaths used by Iago are coarse and ungentlemanly. "Zounds" and "'sblood" from their very derivation suggest coarseness. Such language suits the character and position of Iago but it would be quite inappropriate in the mouth of Othello.

There is but one further point to be made from this comparison. We have noted before the grossness of Iago in such references as those to "coloquintida" and "clyster-pipes" and among the oaths there is another gross bodily reference in the expression, "pox of drowning thyself". Such grossness is no where apparent in Othello, not even in the oaths he uses

where such language might excusably appear.

Before leaving the topic of word groups it might be well to sum up the evidence so that certain conclusions may, legitimately, be drawn. From the comparison of the "soil-words" with which this part of the investigation opened two facts become patent, namely, Iago has a wider vocabulary and a coarser one of words derived from thing of the earth than Othello has and in the second place the use of these words is undoubtedly native to Iago while in the case of Othello there is some doubt as evidenced by the place of occurrence in each character's speech.

From the comparison of pronouns again 2 points emerge. In the first place there is an indirectness about Iago's use that is characteristic of the inferior; and, secondly, the uses of the second person singular and of the plural are in character in that Othello more frequently uses the informal singular while Iago more often uses the plural form.

From the comparison of oaths used by Iago and Othello there are 2 significant points to be noted. The first of these is that Iago uses more oaths than does Othello and in the second place Iago uses oaths of a much coarser kind than Othello does.

That all these conclusions support the contention that in Othello there is a harmony between character and language is a point that need not be labored for it is self-evident.

### A COMPARISON OF GROUPS OF WORDS.

A third field of comparison that suggests itself to the examiner of comparative idiom is that of certain groups of words such as figures of speech, expressions with a sexual connotation, colloquialisms and classical references. In making comparisons of such groups certain difficulties have to be faced. In the matter of figures of speech, for instance, the English language is so full of figurative words that it is always difficult to say whether a speaker is conscious of using the word as a figure of speech or whether the figure is merely incidental to the word in its origin. For the purposes of this essay no attempt has been made to obtain an exhaustive list of all the figures of speech used by each character, but some forty of the most striking figures have been selected from the speech of each of the men and have been compared. This particular method is of course open to the objection that the selection of the figures is largely subjective. In spite of this objection surely a comparison of some forty striking figures of speech must carry some weight. A second difficulty is the problem of overlapping; some of the figures, perhaps the most striking, will appear in the list of sex references as well as among the figures of speech. Similarly classical allusions overlap with the figures of speech. By this overlapping a single expression may appear to carry more weight than its importance in the play would assign it. As it is

difficult to suggest any specific remedy for this double occurrence of expression, it is simply pointed out here and the reader will have to make what allowance he deems necessary.

We turn then to a consideration of the more striking figures of speech as they occur in the language of Iago and of Othello. For the reasons specified above this comparison will be made act by act. The 8 figures that are perhaps the most striking and forceful in the language of Iago in the first Act are as follows:

- (1) "And I of whom his eyes had seen the proof  
At Rhodes at Cyprus and on other grounds,  
Christian and heathen, must be be-lee'd and calmed  
By debtor---and---creditor: this counter-caster,  
He, in good time, must his lieutenant be."  
(Act I, Sc.1, line 28.)
- (2) "Wears out his time, much like his master's ass,  
For nought but provender."  
(Act I, Sc.1, line 47.)
- (3) "Even now, now, very now, an old black ram  
Is tuppung your white ewe."  
(Act I, Sc.1, line 88.)
- (4) "You'll have your daughter covered with a Barbary  
horse."  
(Act I, Sc.1, line 111.)
- (5) "I do hate him as I do hell pains"  
(Act I, Sc.1, line 154.)
- (6) "I must show out a flag and sign of love  
Which is indeed but sign."  
(Act I, Sc.1, line 157.)
- (7) "Our bodies are gardens to the which our  
wills are gardeners."  
(Act I, Sc.3, line 323.)
- (8) "There are many events in the womb of time  
Which will be delivered."  
(Act I, Sc.3, line 377.)

It will be noted immediately that half of these

figures are derived from the soil; three from beasts and the famous garden metaphor which has previously been noted in this essay. The last figure to be mentioned has a sexual derivation while the first figure is derived from the sea. In this connection it can be noted that such a figure as being "be-lee'd and calmed" seems quite natural in the mouth of a man in the service of Venice -- at that time the leading maritime power in the Mediterranean. It is interesting in this connection to note that in the first Act there are at least two other instances of figures derived from the sea in "Another of his fathom have they none" (Act I, Sc. 1, line 153.) and "That law ----- will give him cable." (Act I, Sc. 2, line 16.)

The eight selected figures from Othello's speech in Act I are:

- (1) "My demerits  
May speak unbonneted to as proud a fortune  
As this that I have reach'd."  
( Act I, Sc. 2, line 22.)
- (2) "Keep up your bright swords for the dew will  
rust them."  
( Act I, Sc. 2, line 59 )
- (3) "Were it my cue to fight I should have known it  
Without a prompter."  
( Act I, Sc. 2, line 83.)
- (4) "Hills whose heads touch heaven."  
( Act I, Sc. 3, line 141.)
- (5) "She'd come again and with a greedy ear  
Devour up my discourse."  
( Act I, Sc. 3, line 148.)
- (6) "The tyrant custom, most grave senators,  
Hath made the flinty and steel couch of war  
My thrice driven bed of down."  
( Act I, Sc. 3, line 230.)

- (7) "No, when light-wing'd toys  
Of feather'd Cupid seel with wanton dullness  
My speculative and officed instruments."  
(Act I, Sc. 3, line 269.)
- (8) "Let housewives made a skillet of my helm."  
(Act I, Sc. 3, line 273.)

There are one or two points to be noted in connection with this group of figures from Othello's speech in Act I. First of all one should note the variety of origins for the figures -- social custom, nature, the theatre, and military life. Surely this variety of source is indicative of the character of Othello in that he is a man of wider interests and experience than is Iago. In the second place the wealth of imagery should be noted as evidenced in the sixth example quoted above. Thirdly, one may note a certain tendency to extravagance in language which is quite in keeping with Othello's nationality.

In the first Act, then, where the language may surely be said to be native to the speaker, we find the figurative language to be quite in keeping with the character of each of the speakers in that Iago's figures are coarse and sometimes gross while Othello's are loftier in conception and in expression. Let us examine a similar group from the second Act.

From Iago's speeches in Act II a great many figures might be chosen but the following eight must serve for the purposes of this essay:

- (1) "Come on, come on; 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."  
(Act II, Sc. 1, line 108)

- (2) "My muse labors,  
And thus she is delivered"  
(Act II, Sc. 1, line 127.)
- (3) "To change the cod's head for the salmon's tail."  
(Act II, Sc. 1, line 155.)
- (4) "With as little a web as this will I ensnare  
As great a fly as Cassio."  
(Act II, Sc. 1, line 168.)
- (5) "Her delicate tenderness will find itself,  
abused, begin to heave the gorge."  
(Act II, Sc. 1, line 234.)
- (6) " The thought thereof  
Doth like a poisonous mineral gnaw my inwards."  
(Act II, Sc. 1, line 305.)
- (7) "He'll be as full of quarrel and offence  
As my young mistress' dog."  
(Act II, Sc. 3, line 52.)
- (8) "Even so as one would beat his offenceless  
dog to frighten an imperious lion."  
(Act II, Sc. 3, line 280.)

Once again these selected figures throw some light on the mind and character of Iago. It will be noted in the first place that, of the above group, numbers 1, 3, 4, 7 and 8 are based on the common-place things in nature -- wild-cats, the cod-fish, the spider and fly, and the dog. In the second place one should note that numbers 2, 5 and 6 all have a gross bodily significance. The fondness which Iago has for references to the grosser attributes of physical existence has been commented on before and the selected figures from Act II add further weight to the evidence produced earlier in this essay.

Let us now select eight of the more obvious and striking figures of speech that come from the mouth of Othello during the course of this same Act. They are:

- (1) "If after every tempest come such calms,  
May the winds blow till they have wakened death."  
(Act II, Sc. 1, line 186.)
- (2) "Let the laboring bark climb hills of seas  
Olympus-high and duck again as low  
As hell's from heaven!"  
(Act II, Sc. 1, line 188.)
- (3) "Come, my dear love,  
The purchase made, the fruits are to ensue."  
(Act II, Sc. 1, line 8.)
- (4) "The gravity and stillness of your youth  
The world hath noted."  
(Act II, Sc. 3, line 196.)
- (5) "What's the matter  
That you unlace your reputation thus,  
And spend your rich opinion for the name  
Of a night-brawler?"  
(Act II, Sc. 3, line 211.)
- (6) -----"passion having my best judgment colli-  
Assays to lead the way." ed  
(Act II, Sc. 3, line 211.)
- (7) "he that is approved in this offence  
Though he had twinned with me, both at a birth,  
Shall lose me."  
(Act II, Sc. 3, line 217.)
- (8) "Sir, for your hurts, myself will be your surgeon."  
(Act II, Sc. 3, line 258.)

Once, again, in the figurative language of Othello, we note the variety and richness of expression as particularly evidenced in examples 1, 5, and 6. More particularly perhaps in these examples than in those selected from Act I we have evidenced the extravagance such as is found in quotations 2, 4, and 7. In contrast to the figurative language of Iago there is nothing that is gross or even coarse here. From the context a sexual reference may easily be read into number 3, but there is even in that a delicacy of expression that is not found in the same kind of figures in the mouth of Iago.

We turn now to the comparison of a group of figures selected from Act III. As has been pointed out previously, the Moor here begins to fall under the spell of Iago's temptation. From this point on, the figures even of Othello's speech have to be regarded with suspicion. From Iago's speech in Act III the 8 figures following are selected as the most typical and striking:

- (1) "Who has a breast so pure  
But some uncleanly apprehensions  
Keep lets and law days and in session sit  
With meditations lawful?"  
(Act III, Sc. 3, line 139.)
- (2) "Good name in man and woman, dear my lord,  
Is the immediate jewel of their soul."  
(Act III, Sc. 3, line 156.)
- (3) "Riches, fineless is as poor as winter  
To him that fears he shall be poor."  
(Act III, Sc. 3, line 174.)
- (4) "Trifles light as air  
Are to the jealous confirmations strong  
As proofs of holy writ."  
(Act III, Sc. 3, line 323.)
- (5) "Dangerous conceits are in their natures poisons,  
Which at the first are scarce found to distaste,  
But with a little act upon the blood,  
Burn like mines of sulphur."  
(Act III, Sc. 3, line 327.)
- (6) "It is impossible you should see this,  
Were they prime as goats, as hot as monkeys."  
(Act III, Sc. 3, line 403.)
- (7) "Witness, you ever burning lights above,  
You elements that clip us round about."  
(Act III, Sc. 3, line 464.)
- (8) "I have seen the cannon  
When it hath blown his ramps into the air,  
And, like the devil, from his very arm,  
Puffed his own brother."  
(Act III, Sc. 4, line 132.)

It will be seen immediately that in this particular group of figures of speech from Act III there are few evidences of the speaker. The reason for this is quite obvious for throughout the Act Iago is striving for effect and his language is assumed for the occasion. Consciously or unconsciously, as he seeks to entrap Othello in the meshes of his plot, he adopts the language of the Moor and speaks to him, in his own idiom. Of the eight selected figures but two, number 4 and number 6, are distinctly Iagoan in themselves. In number 4 there is a Christian simile that would come aptly from the mouth of a Catholic, "proof of holy writ", while in number 6 there is the characteristic association of beasts with sex that was noted in the first two Acts. Each of the other six figures might equally well have come from the mouth of Othello. The hyperbole of number 8 savors very much of the extravagance of Othello and the "ever burning lights" of number 7 is quite in the idiom of the Moor. In brief then the figurative language of Iago in the third Act tends to lose much of its grossness and to assume the outward marks of the language of Othello. It should be noted that six of the selected figures are taken from scenes in which Othello and Iago are both on the stage and are addressed in each case to Othello.

Let us now turn to Othello's figures from the same act. The 8 selected are as follows:

- (1) " Exchange me for a goat,  
When I shall turn the business of my soul,  
To such exsufflicate and blown surmises."  
(Act III, Sc. 3, line 181.)

- (2) "If I do prove her haggard,  
Though that her jesses were my dear heart-strings,  
I'd whistle her off and let her down the wind  
To prey at fortune."  
(Act III, Sc. 3, line 261.)
- (3) "I had rather be a toad  
And live upon the vapour of a dungeon,  
Than keep a corner in the thing I love  
For other's uses."  
(Act III, Sc. 3, line 271.)
- (4) "O, now for ever  
Farewell the tranquil mind! farewell content!  
Farewell the plumed troop and the big wars  
That make ambition virtue! O, farewell!  
Farewell the neighing steed and the shrill trump  
The spirit-stirring drum, the ear-piercing fife,  
The royal banner and all quality,  
Pride, pomp and circumstance of glorious war!  
And, O you mortal engines, whose rude throats  
The immortal Jove's dread clamours counterfeit,  
Farewell! Othello's occupation's gone."  
(Act III, Sc. 3, line 348.)
- (5) "Her name that was as fresh  
As Dian's visage, is now begrimed and black  
As mine own face."  
(Act III, Sc. 3, line 387.)
- (6) "Arise black vengeance from thy hollow cell!  
Yield up, O Love, thy crown and hearted throne,  
To tyrannous hate! Swell, bosom, with thy fraught,  
For 'tis of aspics' tongues!"  
(Act III, Sc. 3, line 447.)
- (7) "Like to the Pontic sea  
Whose icy current and compulsive course  
Ne'er feels retiring ebb, but keeps due on  
To the Propontic and the Hellespont,  
Even so my bloody thoughts, with violent pace,  
Shall ne'er look back, ne'er ebb to humble love,  
Till that a capable and wide revenge  
Swallow them up."  
(Act III, Sc. 3, line 454.)
- (8) "this hand of yours requires  
A sequester from liberty, fasting and prayer,  
Much castigation, exercise devout;  
For here's a young and sweating devil here,  
That commonly rebels."  
(Act III, Sc. 4, line 39.)

Even as Iago during the act has tempered his figurative language with the idiom of Othello, so has the Moor to a more limited degree altered some of his figures to the mood of Iago. The first example above has the reference to the beast-- to the commonplace animal, the goat,--- that has been noted in the speech of Iago. The third example also has a reference to one of the commoner things in nature, the toad. The other six examples however, are more in the vein of the real Othello. Of them we should note first of all the grandiloquence that is characteristic of such a sustained figure as number 4 or number 7. In the second place we should note the variety of sources--- the wide back-ground of knowledge connoted by the figures-- for we have falconry, martial life, classical lore, and scientific knowledge used in turn as the basis of a figure of speech. Lastly we should note the exclamatory nature of the selected passages as indicative of the intensity of Othello's feeling at this crisis in his life. Nowhere does Iago reach the intensity of feeling or the beauty of expression that is in evidence in these words from the mouth of Othello.

In Act IV we note again the inter-action of the figurative language of one character upon that of the other. From Iago's speech in this act the following figures are selected:

- (1) "Her honor is an essence that's not seen."  
(Act IV, Sc. 1, line 16.)
- (2) "Work on;  
My medicine work! Thus credulous fools are caught."  
(Act IV, Sc. 1, line 45.)

- (3) "There's many a beast then in a populous city,  
And many a civil monster."  
(Act IV, Sc.1, line 64.)
- (4) "Where, how, how oft, how long ago and when  
He hath and is again to cope your wife."  
(Act IV, Sc.1, line 86.)
- (5) "If you are so fond over her iniquity, give  
Her patent to offend."  
(Act IV, Sc.1, line 201.)
- (6) "Speak within door."  
(Act IV, Sc.2, line 145.)
- (7) "Why now I see there's mettle in thee; and even  
from this instant do build on thee a better op-  
inion than ever before."  
(Act IV, Sc.2, line 207.)
- (8) "Take me from this world with treachery and  
devise engines for my life."  
(Act IV, Sc.2, line 220.)

In these eight figures there is very little that is striking. By Act IV Iago is convinced that he has entrapped Othello and there is no need for the dissimulation that was noted in Act III. All that need be said of this group is that the figures are all commonplace and prosaic, and touched as usual with grossness and sexuality as in examples 2, 3 and 4.

When we turn to Othello's speech in Act IV we find a very much wider field to choose from. Eight of the most striking figures are:

- (1) " O! it comes o'er my memory  
As doth the raven o'er the infected house."  
(Act IV, Sc.1, line 20.)
- (2) "A horned man's a monster and a beast."  
(Act IV, Sc.1, line 63.)
- (3) "My heart is turned to stone."  
(Act IV, Sc.1, line 185.)

- (4) " O devil, devil!  
If that the earth could teem with woman's tears,  
Each drop she falls would prove a crocodile."  
(Act IV, Sc.1, line 249.)
- (5) " This is a subtle whore,  
A closet lock and key of villanous secrets."  
(Act IV, Sc.2, line 21.)
- (6) " Had it pleased heaven  
To try me with affliction; had they rained  
All kinds of sores and shames on my bare head,  
Steeped me in poverty to the very lips,  
Given to captivity me and my utmost hopes,  
I should have found in some part of my soul  
A drop of patience, but, alas, to make me  
A fixed figure for the time of scorn  
To point his slow unmoving finger at!  
Yet could I bear that too; well, very well:  
But, there, where I have garner'd up my heart,  
Where either I must live or bear no life,  
The fountain from the which my current runs,  
Or else dries up; to be discarded thence!  
Or keep it as a cistern for foul toads  
To knot and gender in!"  
(Act IV, Sc.2, line 48.)
- (7) "O, ay; as summer flies are in the shambles  
That quicken even with blowing."  
(Act IV, Sc.2, line 67.)
- (8) " O, thou public commoner!  
I should make very forges of my cheeks,  
That would to cinders burn up modesty,  
Did I but speak they deeds."  
(Act IV, Sc.2, line 74.)

It requires only a cursory glance at the above figures to note one or two striking changes that have come over the language of Othello now that he has fully succumbed to the temptation of his ensign. In the first places in examples 1, 2, 3, 4, 6 and 7 there is an "earthy" basis for part at least of the figure in such words as "raven", "beast", "stone", "crocodile", "foul toads," and "summer flies." This peculiarity of soil-derived figures was noted in Iago's figurative language before but it is new to Othello. This is a further bit of evidence

that Othello's speech as well as his mind is poisoned by Iago. Incidentally it is an excellent example of the skill with which Shakespeare drew his characters, for surely it is not in keeping with human experience that the mind of a man could be changed as Othello's was without affecting his habits of speech. A second peculiarity of the figures selected for Act IV is the comparative coarseness of some of the examples -- comparatively coarse, that is -- for Othello. In example 2 there is the reference to the ancient belief regarding cuckolds, in example 5 a gross and offensive epithet and again in example 8 an insult based on sexuality. Gone then by Act IV is the delicacy and fineness of Acts I and II.

In spite of the Iagoan touches noted above there are two points in regard to this particular group that are still characteristic of Othello, namely, the power of sustaining a figure as in example 6 and the tendency to hyperbole as in example 4, 7 and 8.

In Act V, as in Act IV, Iago's figures of speech are comparatively few, but such as they are, they are in the true vein of Iago.

- (1) "I have rubbed this young quat almost to the sense  
And he grows angry."  
(Act V, Sc. 1, line 9.)  
"And besides the Moor"
- (2) "May unfold me to him."  
(Act V, Sc. 1, line 20.)
- (3) "Gentlemen all, I do suspect this trash  
To be a party in this injury."  
(Act V, Sc. 1, line 85.)
- (4) "Do you perceive the gastness of her eye?"  
(Act V, Sc. 1, line 106.)

- (5) "Nay guiltiness will speak  
Though tongues were out of use."  
(Act V, Sc.1, line 109.)
- (6) "This is the fruits of whoring."  
(Act V, Sc.2, line 181.)
- (7) "Go to, charm your tongue."  
(Act V, Sc.2, line 181.)
- (8) "Filth, thou liest."  
(Act V, Sc.2, line 229.)

Here we have, again, the characteristic coarseness of Iago, which is particularly noticeable in examples 1, 6 and 8. There is, again, also the element of the prosaic and commonplace which we have noted in the previously selected figures of speech from Iago. When we turn to the language of Othello in the last act of the play in place of the poverty of figurative language that we noted in Iago there is a great wealth. Eight of the most striking figures are:

- (1) "Minion, your dear lies dead,  
And your unblest fate hies: strumpet, I come!  
Forth of my heart those charms, thine eyes, are  
blotted:  
Thy bed lust-stain'd shall with lust's blood be  
spotted."  
(Act V, Sc.1, line 33.)
- (2) "Yet I'll not shed her blood,  
Nor scar that whiter skin of hers than snow  
And smooth as monumental alabaster."  
(Act V, Sc.2, line 3.)
- (3) "When I have plucked the rose  
I cannot give it vital growth again,  
It must needs wither: I'll smell it on the tree."  
(Act V, Sc.2, line 13.)
- (4) "Had all his hairs been lives, my great revenge  
Had stomach for them all."  
(Act V, Sc.2, line 74.)
- (5) "O heavy hour!  
Methinks it should be now a huge eclipse

Of sun and moon, and that the affrighted globe  
Should yawn at alteration."

(Act V, Sc. 2, line 97.)

(6)

"Nay, had she been true,  
If heaven would make me such another world,  
Of one entire and perfect chrysolite,  
I'd not have sold her for it."

(Act V, Sc. 2, line 141.)

(7)

"O ill-starr'd wench!  
Pale as they smock! When we shall meet at compt,  
This look of thine will hurl my soul from heaven,  
And fiends will snatch at it."

(Act V, Sc. 2, line 270.)

(8)

"Then must you speak  
Of me that loved not wisely but too well,  
Of one not easily jealous, but, being wrought,  
Perplex'd in the extreme; of one whose hand,  
Like the base Indian threw a pearl away  
Richer than all his tribe; of one whose subdued eyes,  
Albeit unused to the melting mood,  
Drop tears as fast as the Arabian trees,  
Their medicinal gum."

(Act V, Sc. 2, line 341.)

From the above arbitrarily selected group of figures some very patent differences are to be noted from the figurative language of Iago. In the first place these particular examples have not the matter-of-fact commonplace quality of Iago's. Such metaphors as "alabaster," "rose," "chrysolite", and "pearl" cannot be found in the whole range of Iago's speech. There is again an exuberance-- almost a grandiloquence--about these figures that is peculiar to Othello. Nowhere in the play, not even in the third Act, does Iago reach the poetic heights that Othello attains here. There is a coarseness and a violence about the first figure, selected above, that is not characteristic of Othello but is derived from his contact with Iago. It should be noted, however, that towards the end of the act when Iago's treachery has been ex-

posed there is none of this violence of speech but rather the natural poetic manner of the true Othello.

From this act-by-act comparison of the figurative language of Othello and of Iago certain general characteristics emerge. In the first place there is no gainsaying the fact that on the whole Iago's figures are of a much coarser texture than are Othello's. Conversely, of course, Othello rises to flights of fancy and figure that are never approached by Iago. In this particular then we have another striking piece of evidence of the suiting of language to character, for it would be futile to pretend that Iago is not coarser in mind and heart than Othello.

Secondly, there can be noted the change in the quality of the figurative language of each character. This change is most noticeable in Iago's speech in the third Act where, with characteristic duplicity, he avoids the grossness that was evident in Acts I and II and raises the tone of his language to that of his lord. This, of course, is not inconsistent with the idea of a differentiation in language when the dramatic purpose of the change is kept in mind. A comparison of figures taken from Act III alone would not, it is true, show any marked distinction in the idiom of Iago and Othello, but when the play is looked at as a whole this apparent sameness is seen to be more apparent than real, and at the same time the similarity is dramatically effective. In the case of Othello there is also an ebb and flow during the course of the play. From the grandiloquence of a "thrice driven bed of down" of Act I

through the "toad in a dungeon" of Act III and the "public commoner" of Act IV to the lofty figurative language of his last speech, Othello runs the whole gamut of human speech. This again is quite in keeping with the character portrayal, for in the course of the play his feelings and emotions also touch the extremes of human experience. Shakespeare is too great an artist not to reflect, in the language of such a character as Othello, the intensity of his feeling.

The third general conclusion to be drawn from the survey of the figures of speech as a whole is the variety of sources that has been noted in the case of Othello in contrast to the commonplace, prosaic nature of the examples from the speech of Iago. Here, again, is definite evidence of the harmony of language with character which has been noted in all the comparisons made.

The next comparison of groups of words is a very obvious one and, at the same time, a very significant one, namely a comparison of the nature and frequency of those phrases that have a sexual connotation. Once again this comparison is made act by act, for the same reason that that principle was followed in connection with the figures of speech--namely that the place of occurrence in the play is equally as important as the number of occurrences. From Act I, then, we get the following group of sex references, from Iago:

- (1) "An old black ram is tuppung your white ewe."  
(Act I, Sc. 1, line 88.) horse"
- (2) "You'll have your daughter covered with a Barbary  
(Act I. Sc. 1, line 111.)
- (3) "Your daughter and the Moor are now making the

beast with two backs."  
(Act I, Sc.1, line 177.)

- (4) "He to-night hath boarded a land carack."  
(Act I, Sc.2, line 50.)
- (5) "When she is sated with his body."  
(Act I, Sc.3, line 357.)
- (6) "Thou shalt enjoy her."  
(Act I, Sc.3, line 365.)
- (7) "If thou canst cuckold him."  
(Act I, Sc.3, line 375.)
- (8) " 'Twixt my sheets  
He has done my office."  
(Act I, Sc.3, line 393.)

There are two very striking points to be noted in connection with this group of quotations. In the first place the number of sexual references that occur in the speech of Iago is sufficiently large to attest the sex-bent of Iago's mind. In the second place there is a grossness about the references that is characteristic of Iago. No fewer than three of the eight are figures of speech involving the use of animals, indicating the plane on which Iago's thoughts of sex revolve.

In direct contrast to this we find, on an examination of Othello's speeches in Act I, but one reference that may be construed into a sexual one, namely,

"I therefore beg it not  
To please the palate of my appetite,"  
(Act I, Sc.3, line 262.)

The contrasts are obvious in that the relative number of 1 to 8 is surely an indication of the relative part sex plays in the mind of the two men, and the language of Othello has a refinement and delicacy that is not evidenced in Iago.

Act II shows a very similar result. From the speeches of Iago during this act the following examples are culled:

- (1) "housewives in your beds."  
(Act II, Sc.1, line 113.)
- (2) "You rise to play and go to bed to work."  
(Act II, Sc.1, line 137.)
- (3) "Even her folly helped her to an heir."  
(Act II, Sc.1, line 137.)
- (4) "When the blood is made dull with the act of sport."  
(Act II, Sc.1, line 228.)
- (5) "Lechery, by this hand; an index and obscure  
prologue to the history of lust."  
(Act II, Sc.1, line 261.)
- (6) "Now I do love her too,  
Not out of absolute lust, though peradventure  
I stand accountant for as great a sin."  
(Act II, Sc.1, line 299.)
- (7) "I do suspect the lusty Moor  
Hath leap'd into my seat."  
(Act II, Sc.1, line 303.)
- (8) "I am even'd with him, wife for wife."  
(Act II, Sc.1, line 307.)
- (9) "I fear Cassio with my night-cap too."  
(Act II, Sc.1, line 315.)
- (10) "He hath not yet made wanton night with her."  
(Act II, Sc.3, line 16.)
- (11) "She is sport for Jove."  
(Act II, Sc.3, line 17.)
- (12) "Well, happiness to their sheets."  
(Act II, Sc.3, line 29.)
- (13) "In terms like bride and groom  
Divesting them for bed."  
(Act II, Sc.3, line 185.)
- (14) "that she repeals him for her body's lust."  
(Act II, Sc.3, line 369.)

Here again in Iago we have the characteristics noted in Act I in that expressions with a sexual connotation are frequent and, in the second place, are usually gross. In addition to these points already noted we may observe an indirectness of Iago in these speeches. Almost without exception the reference is made through a figure of speech or at least a circumlocution.

When we turn to Othello's speeches in Act II we find, once more, that such expressions are very rare. In the whole of Act II there is but one phrase that can be construed into a sex expression and that is,

"Come, my dear love,  
The purchase made, the fruits are to ensue."  
(Act II, Sc. 3, line 8.)

It might be well to pause here and note at this point in the play the contrast between the language of Iago and of Othello in the matter of references that have a sexual connotation or association. As has been pointed out before, the first two Acts may be said to be the most truly representative of the natural language of each man. After Act II Othello falls under the temptation of Iago and from that point on his thought and language are tainted with Iago's thought and speech. In the first two Acts, then, there are two very significant points of contrast. In the first place the comparative frequency of 22 to 2 speaks volumes for the part that sex plays in the minds of these two men. A frequency of 4 or 5 to 1 would have been a striking bit of evidence, but when we discover a proportion of more than 10 to 1 the evidence carries a great deal of weight

and shows very definitely that Iago, compared to Othello, is almost sex-ridden.

In the second place one should note the refined language, the delicacy of allusion in the two examples from Othello in contrast to the coarseness of Iago's allusions. Nowhere in Othello is there the bestiality of allusion that can be readily enough found in Iago. ✓

By Act III, however, the malicious Iago has poisoned the mind of his general and from then until the end of the play there is much more nearly an equality in number of such allusions. In Iago's speech in Act III the following references may be found: ✓

- (1) "that cuckold lives in bliss  
Who certain of his fate, loves not his wronger."  
(Act III, Sc. 3, line 168.)
- (2) "In Venice they do let heaven see the pranks  
They dare not show their husbands."  
(Act III, Sc. 3, line 203.)
- (3) "Would you, the supervisor, grossly gape on---  
Behold her tupp'd."  
(Act III, Sc. 3, line 396.)
- (4) "If ever mortal eyes do see them bolster  
More than their own."  
(Act III, Sc. 3, line 400.)
- (5) "As prime as goats."  
(Act III, Sc. 3, line 404.)
- (6) "As hot as monkeys."  
(Act III, Sc. 3, line 404.)
- (7) "As salt as wolves."  
(Act III, Sc. 3, line 405.)
- (8) "then he laid his leg  
Over my thigh and sigh'd and kiss'd."  
(Act III, Sc. 3, line 425.)

The same two qualities are again evident in Act III for Iago

maintains the frequency and the coarseness of the previous acts. There is one noticeable change, however, in this act, in that Iago becomes much more direct in speech. The moment that he feels that Othello is yielding to the temptation he puts aside circumlocution and figure of speech. For the first time we have the definite references to "cuckold", "behold her tupp'd", "see them bolster" as well as the characteristic similes drawn from the goat, the monkey and the wolf.

As Othello yields to the temptation of Iago we have noted, in the comparison of animal lists and in the comparison of the figures of speech, that a change comes over his vocabulary and he adopts much of the idiom of the tempter. Similarly in the case of the sex references we find Othello falling into the idiom of Iago for in Act III there are no fewer than 6 such references:

- (1) "O curse of marriage,  
That we can call these delicate creatures ours,  
And not their appetites!"  
(Act III, Sc.3, line 269.)
- (2) "What sense had I of her stolen hours of lust."  
(Act III, Sc.3, line 339.)
- (3) "I had been happy, if the general camp,  
Pioners and all, had tasted her sweet body,  
So I had nothing known."  
(Act III, Sc.3, line 346.)
- (4) "Be sure thou prove my love a whore."  
(Act III, Sc.3, line 360.)
- (5) "Give me a living reason she's disloyal."  
(Act III, Sc.3, line 410.)
- (6) "Damn her, lewd minx! O, damn her!"  
(Act III, Sc.3, line 476.)

The first important point to be noted here, of course, is the

remarkable increase in the number, for in this one act alone there are 3 times as many such expressions as were found in the two previous acts. Surely Iago is correct in saying that his poison is beginning to work. There are two points further to be noted. As usual, about some of these references there is a fineness of expression that is characteristic of Othello. There is nothing revolting about "the appetite of these delicate creatures," or "tasted her sweet body". On the other hand, though, there is a devastating directness about some of Othello's remarks. Nothing could be more brutally blunt than his challenge to "prove my love a whore", nor is there any mistaking such words as "lust and "lewd".

In Act IV once again the comparison is made on a nearly equal basis in so far as numbers are concerned. The list of sex expressions from Iago's lips totals 12. They are as follows:

- (1) "to be naked with her friend a-bed  
An hour or more."  
(Act IV, Sc.1, line 3.)
- (2) "As knaves be such abroad  
Who having, by their own importunate suit,  
Or voluntary dotage of some mistress,  
Convinced or supplied them, cannot choose,  
But they must blab."  
(Act IV, Sc.1, line 25.)
- (3) "With her, on her, what you will."  
(Act IV, Sc.1, line 34.)
- (4) "There's millions now alive,  
That nightly lie in those unproper beds."  
(Act IV, Sc.1, line 68.)
- (5) "To lip a wanton in a secure couch  
And to suppose her chaste!"  
(Act IV, Sc.1, line 70.)

- (6) "Where, how, how oft, how long ago and when  
He hath and is again to cope your wife."  
(Act IV, Sc.1, line 86.)
- (7) "A housewife that by selling her desires  
Buys herself bread and clothes."  
(Act IV, Sc.1, line 95.)
- (8) "'tis the strumpet's plague  
To beguile many and be beguiled by one."  
(Act IV, Sc.1, line 97.)
- (9) "She gave it him and he hath given it his whore."  
(Act IV, Sc.1, line 179.)
- (10) "The bed she hath contaminated."  
(Act IV, Sc.1, line 213.)
- (11) "If thou the next night following enjoy not  
Desdemona, take me from this world."  
(Act IV, Sc.2, line 219.)
- (12) "He sups to-night with a harlotry."  
(Act IV, Sc.2, line 238.)

From Othello's speech in this act the following

14 examples are taken:

- (1) "Naked in bed, Iago, and not mean harm?"  
(Act IV, Sc.1, line 5.)
- (2) "She is protectress of her honour too."  
(Act IV, Sc.1, line 14.)
- (3) "Lie with her! Lie on her! Lie with her that's  
fulsome."  
(Act IV, Sc.1, line 35.)
- (4) "A horned man's a monster and a beast."  
(Act IV, Sc.1, line 63.)
- (5) "Now he tells how she plucked him to my chamber."  
(Act IV, Sc.1, line 142.)
- (6) "She might lie by an emperor's side and command him  
tasks."  
(Act IV, Sc.1, line 187.)
- (7) "I will chop her into messes. Cuckold me!"  
(Act IV, Sc.1, line 204.)
- (8) "Lest her body and her beauty unprovide my mind."  
(Act IV, Sc.1, line 209.)

- (9) "Yet she's a simple bawd."  
(Act IV, Sc.2, line 20.)
- (10) "This is a subtle whore."  
(Act IV, Sc.2, line 21.)
- (11) "O thou public commoner."  
(Act IV, Sc.2, line 74.)
- (12) "Are you not a strumpet?"  
(Act IV, Sc.2, line 81.)
- (13) "What, not a whore?"  
(Act IV, Sc.2, line 87.)
- (14) "I took you for that cunning whore of Venice  
That married with Othello."  
(Act IV, Sc.2, line 90.)

In Act IV, then, for the first time there is a greater number of allusions to the sexual side of man's nature in the speech of Othello than there is in the speech of Iago. This point is particularly important, for it serves to strengthen the evidence adduced from a comparison of the figures of speech that during Acts III and IV the language of Othello is as completely contaminated with the idiom of Iago as Othello's eyes are blinded to the machinations of his ensign. The examples quoted above from Othello show two very evident bits of influence, particularly examples 1 and 3 where Othello takes the words literally from Iago's mouth as can be seen by referring to examples 1 and 3 from Iago's list. The particular point to be noted is that the phrases originate with Iago, not with Othello.

Once again in Act IV there is in Iago's speech an insinuating indirectness and circumlocution such as "selling her desires," "supplied them," "to cope your wife," and "enjoy" but very little of the bald statement such as in example

9 "his whore" and example 12, "harlotry". In direct contrast to this we find in Othello's speech very little of the indirect but much of plain-speaking that characterizes a man in the heat of passion when pretty phrases are out of tune with the mood. A glance through the examples from Othello shows the word "whore" occurring three times, and such brutally blunt epithets as "bawd", "public commoner", and "strumpet". Gone, for the time being, are the fineness of expression and delicacy of phrasing that characterized Acts I and II and even cropped up in Act III.

This deterioration in the speech of Othello seems to be quite consistent with the characterization for two reasons. In the first place Othello is a man of more refined feeling and deeper passion than Iago is. When, then, that strong emotion is stirred to its very depths what is more fitting than that the language expressing the emotion should be more violent. We have noted above a characteristic tendency in Othello toward hyperbole in speech so that this violence of language in Act IV is quite in keeping with his other habits of speech. In the second place the comparatively large number of sex references to be found in the speeches of Othello in Act IV is strong evidence of the depth of Othello's passion. In the opening acts we have seen a man in whose mind sex-affairs occupy but a very small part, and then in the third act we have seen that man tortured by the suggestion of his wife's infidelity. Then and there conjugal fidelity, and all that it connotes, becomes the uppermost thought in his mind. Is there any inconsis-

tency here? Rather is it not artistic and skilful revelation of character.

Let us turn then to the closing act of the play. In Act V Iago speaks comparatively few lines, yet even these are not free from sex.

- (1) "O, notable strumpet."  
(Act V, Sc.1, line 78.)
- (2) "This is the fruits of whoring."  
(Act V, Sc.1, line 166.)
- (3) "Villanous whore."  
(Act V, Sc.2, line 227.)
- (4) "Filth, thou liest."  
(Act V, Sc.2, line 229.)

The reason for the fewness of these particular references from Iago's speech in the last act has already been referred to, namely, that in Act V Iago speaks very few lines compared to the usual number assigned to him in the earlier acts. It will be seen also that in this act there is no indirectness in Iago such as there was earlier. The reasons for this are not far to seek, for Iago, first of all, realizes that the need for dissimulation is past. His plan has been laid, the trap has been sprung, and there is obviously no necessity for sailing under false colors any longer. Again, during very little of Act V is Iago in company with Othello and it therefore follows that any appearance of a false modesty would be purposeless.

When we turn to Othello's speeches in the closing act of the play we find again a goodly number of such references. They are 10 in number:

- (1) "Strumpet, I come!  
The bed lust-stain'd shall with lusts' blood be

- spotted."  
(Act V, Sc. 1, line 33.)
- (2) "She must die or she'll betray more men."  
(Act V, Sc. 2, line 6.)
- (3) "He hath used thee."  
(Act V, Sc. 2, line 70.)
- (4) "Out strumpet! Weep'st thou for him to my face?"  
(Act V, Sc. 2, line 77.)
- (5) "Down strumpet."  
(Act V, Sc. 2, line 79.)
- (6) "She turned to folly and she was a whore."  
(Act V, Sc. 2, line 130.)
- (7) "She was as false as water."  
(Act V, Sc. 2, line 132.)
- (8) "Cassio did ~~top~~ her."  
(Act V, Sc. 2, line 134.)
- (9) Emil. "That she was false to wedlock?"  
Othello. "Ay, with Cassio."  
(Act V, Sc. 2, line 141.)
- (10) "Iago knows  
That she with Cassio hath the act of shame  
A thousand times committed."  
(Act V, Sc. 2, line 208.)

The relative frequency of sex allusions in Act V is, then, 4 to 10, with Iago again having the smaller total. This difference in number is not so disproportionate as it seems for Iago's total words in Act V only amount to 672 while Othello uses 1477, or more than double the number of Iago. It would follow from that, then, that a truer representation of the comparison would be indicated in the proportion of 8 to 10. There is little to be added to the conclusions drawn from the examination of the group from Act IV. Here once again we have the directness of "whore", of "strumpet", on three occasions, and "the act of shame".

Such is the sum total of sex references for each man. What warrantable conclusions may be drawn from them? There are three very significant facts to be noted. In the first place we may safely say that the subject of sex plays a smaller part in the natural and normal mind of Othello than it does in the mind of Iago for, until Othello begins to doubt his wife's fidelity, there are very few sex allusions to be found in his speech. The fact that from Act III on sex plays a relatively larger part in Othello's thinking is an evidence of the success of Iago's plan as much as it is an evidence of any deterioration in the mind of Othello. On the contrary we must note that in Iago's speech these references begin very early in the play and are more or less evenly scattered throughout its whole course. This is strong presumptive evidence that there is a natural sex-bent to Iago's mind. It may be urged that it is dramatically necessary for Iago to urge these thoughts upon Othello and that the preponderance of such expressions in Iago's speech may be necessary to break down the natural resistance on the part of Othello to entertaining such a thought. This argument may, in a measure, account for the greater number of Iago's allusions to sex in Act III but it cannot account for the large number of such references in Acts I and II, for of the 22 sex passages in these acts, one and one only, is spoken in the presence of Othello. Therefore we must conclude that the e expressions represent a characteristic attitude of mind on the part of Iago that is quite foreign to Othello. As further evidence of this con-

clusion it may be noted that of the first 22 examples that occur in the first two acts no fewer than 4 are taken from Iago's soliloquies, where, surely, we must take his language as the natural expression of his thought.

In the second place it is noteworthy that Iago, again displays the coarser and grosser quality of his mind by the frequency of allusions to beasts, as, "an old black ram", "your white ewe", "the beast with two backs", "goats", "monkeys", "wolves" and "a Barbary horse". This is not a characteristic of Othello's speech for, apart from a "horned man's a monster and a beast" of Act IV the word "beast" or the name of a beast is nowhere associated with sex in the speech of Othello. It may be reasoned from this that the sexual relationships of life, and, particularly those of man and wife, are on a higher plane in the mind of Othello.

A third warrantable conclusion to be drawn from the examination of these allusions is that Othello has, in his nature, more of the barbarian than Iago has. When, under the temptation of Iago, the veneer of civilization is stripped from the Moor we note the brutality of the savage. Of the total of 32 sexual allusions in Othello's speech some 22 are direct, plain, unvarnished and brutal.

That these conclusions are in keeping with the characters of the two men there is no gainsaying. That Iago is more sexual in his thought, grosser in expression and indirect in thought and word needs no proof and that his language shows these peculiarities is only further proof that in this play

there is a consistent and noticeable harmony between speech and character.

The next groups of expressions to be compared are those that have a classical bearing. The comparison need not detain us long for the lists are not lengthy. In Iago's speech but 2 classical references occur:

(1) "By Janus, I think no."  
(Act I, Sc. 2, line 33.)

and (2) "She is sport for Jove."  
(Act II, Sc. 3, line 17.)

In Othello's speech there are 7:

(1) "The cannibals that each other eat,  
The Anthropophagi."  
(Act I, Sc. 3, line 143.)

(2) "the light-wing'd toys  
Of feather'd Cupid."  
(Act I, Sc. 3, line 269.)

(3) "Let the laboring bark climb hills of seas  
Olympus-high."  
(Act II, Sc. 2, line 189.)

(4) "The immortal Jove's dread clamours counterfeit,"  
(Act III, Sc. 3, line 357.)

(5) "Her name that was as fresh  
As Dian's visage."  
(Act III, Sc. 3, line 387.)

(6) "A sibyll-----sewed the work."  
(Act III, Sc. 4, line 70.)

(7) "I know not where is that Promethean heat."  
(Act V, Sc. 2, line 12.)

Once again the comparison lends weight to the statement that the actual language of each man is in harmony with his character. In this instance we have Othello, a man of rank, and therefore presumably of regular and formal education, using 7 expressions that denote some classical learning while Iago,

a young officer of no particular rank, uses but 2. If Othello's total be modified in the usual way by multiplying by 1.31 the difference is even more striking. The mere number is, perhaps, not so significant as the variety of classical lore implied in the references made by Othello. In Iago's speech are two very common-place classical allusions---- to Janus and to Jove,----- but in Othello we have the allusion to the Anthropophagi derived from Herodotus (note Arden text pg.38.) and the reference to "Promethean heat" neither of which ✓ can be classed as common-place or ordinary knowledge. There is, however, something particularly fitting in the deceitful Iago swearing by the two-faced god, Janus that rather echoes Gratiano's use in The Merchant of Venice.

The last comparison of word-groups is, like that of the figures of speech, not an exhaustive one, for it deals with slang, cant and colloquial phrases as they appear in the vocabularies of the two men. The reason why this list is not exhaustive is the very obvious one that it is now almost impossible to say just what words and phrases were slang at that time. Probably no single type of expression is so ephemeral, so given to sudden change as the trite slang expression. That Shakespeare himself was familiar with the argot of the London streets is amply evidenced by a single reading of the part of, say, Falstaff or of Pistol. The language of the "groundlings", however well it might come from the mouths of Prince Hal's unofficial retinue, does not suit the character of either the Florentine, Iago, or of the Moor, Othello, so that, while the

informal speech of these two men has not the obviously London touch nor the Cheapside idiom of the Falstaff group, there are some expressions of a slang nature that are worthy of note.

In the first act there are several expressions in the speech of Iago that are rather definitely marked as colloquial or slang expressions:

- (1) "This counter-caster."  
(Act I, Sc.1, line 31.)
- (2) "Whip me such honest knaves."  
(Act I, Sc.1, line 49.)
- (3) "They have lined their coats."  
(Act I, Sc.1, line 53.)
- (4) "Make after him."  
(Act I, Sc.1, line 68.)
- (5) "Even now, now, very now-----"  
(Act I, Sc.1, line 88.)
- (6) "Virtue, a fig"  
(Act I, Sc.3, line 321.)
- (7) "Traverse, go provide thy money."  
(Act I, Sc.3, line 379.)
- (8) "Go to----farewell--Do you hear, Roderigo?"  
(Act I, Sc.3, line 384.)
- (9) "Go to---farewell, put money enough in your purse."  
(Act I, Sc.3, line 388.)
- (10) "If I would time expend with such a snipe."  
(Act I, Sc.3, line 391.)
- (11) "As tenderly led by the nose  
As asses are."  
(Act I, Sc.3, line 408.)

Several of these expressions require no comment as they are obviously slang expressions --- one in fact "lined their coats" has its modern equivalent in "lined their pockets". Similarly "led by the nose" still survives as a trite saying even though

it has the authority of a Greek source. (a) Some of the ex-

(a) Used in English by 1583-- The New English Dictionary VI-140- cites Golding-Calvin on Deuteronomy CXXI; "Men---suffer themselves to bee led by the noses like brute beasts."

pressions, however, are not so obviously informal as the two above mentioned. "Make after him" is probably, still, a provincialism in certain parts of rural England. (b) Of the col-

(b) The Arden Shakespeare --Othello--footnote page 10.

loquial nature of some of the other expressions the evidence is not so certain. The use of the dative as illustrated in "whip me such honest knaves" has an informality about it though one would hesitate to class the expression as a colloquialism. It is significant that Casca, when he "puts on his tardy form" in the opening act of Julius Caesar, uses his only dative in the expression, "he plucked me ope his doublet". Similarly Iago's use of "fig" as a worthless thing has the sanction of literary use from the time of Chaucer (c) and may therefore be consid-

(c) Used in The Court of Love--formerly attributed to Chaucer but rejected by Skeat-- "a figge for all her chastitie" line 685. Also used in The Gest Hystoriale of the Destruction of Troy, "He fortherit neuer a fyge with his fight yet."line 12206

ered as classically correct, but there is little doubt that Iago picked up the expression from the common argot of the day and not from literary sources. The word "snipe" as a synonym for "fool" also has a wide usage in literature but surely one must class it as a colloquialism on a par with our modern use of "goose". The important thing to note, however, is the relative frequency of occurrence of expressions of a slang or colloquial nature in Iago's speech.

When we turn to the language of Othello in Act I we

note quite a different state of affairs for here a close examination reveals only 2 examples:

- (1) "Have with you."  
(Act I, Sc. 2, line 53.)
- (2) "That heaven had made her such a man."  
(Act I, Sc. 3, line 162.)

and of these the second is very doubtful dative---in fact a great many authorities prefer to read "her" as an accusative.

The conclusion to be drawn from this comparison for Act I where the two men are speaking, each in his own tongue, is so obvious that "he who runs may read". In numbers alone there is surely some significance when Iago uses 11 such expressions to Othello's 2. There is also the usual Iagoan earthy touch in "snipe", "fig" and "led by the nose" which is not apparent in the language of Othello.

An examination of similar expressions to be found in Act II adds further weight to the conclusions drawn from Act I, for again we find slang, colloquial or trite sayings relatively frequent in Iago and comparatively rare in Othello. Of the more obvious examples to be found in the speech of Iago are:

- (1) "It is true or else I am a Turk."  
(Act II, Sc. 1, line 14.)
- (2) "To change the cod's head for the salmon's tail."  
(Act II, Sc. 1, line 155.)
- (3) "To suckle fools and chronicle small beer."  
(Act II, Sc. 1, line 160.)
- (4) "Mark me with what violence she first loved the Moor"  
(Act II, Sc. 1, line 223.)
- (5) "Begin to heave the gorge."  
(Act II, Sc. 1, line 235.)

- (6) "Blest fig's end." (Act II, Sc. 1, line 255.)
- (7) "Pish!" (Act II, Sc. 1, line 268.)
- (8) "I'll have our Michael Cassio on the hip." (Act II, Sc. 1, line 313.)
- (9) "I fear Cassio with my night-cap too." (Act II, Sc. 1, line 315.)
- (10) "I'll warrant her full of game." (Act II, Sc. 3, line 19.)
- (11) "Your swag-bellied Hollander." (Act II, Sc. 3, line 80.)
- (12) "He drinks you with facility your Dane dead drunk." (Act II, Sc. 3, line 83.)
- (13) "I'll set her on." (Act II, Sc. 3, line 397.)
- (14) "And bring him jump when he may Cassio find  
Soliciting his wife." (Act II, Sc. 3, line 399.)

There are one or two points in connection with this group that are worth noting in that they add weight to the evidence already adduced as to the grossness and "earthiness" of Iago's idiom. In the first place there is the earthy quality of Iago's speech exemplified in "the cod's head and salmon's tail"; again we have the "fig" as a synonym for worthless. Then there is the ever-present sex tinge suggested in "night-cap" with its implications and I think it quite permissible to read a sexual implication into "full of game" though, of course, it may be simply the equivalent of our modern, "full of pep." In the third place there comes in again the grossness of body functions already touched upon in the comment on "clyster-pipes" and "coloquintida". Here, however, it is more direct in

"heave the gorge" and "swag-bellied". As already noted in Act I we have the informal dative use in "mark me" and "he drinks you". The other examples selected from Act II do not lend themselves to any particular grouping. "Pish" for example has no particular meaning or connotation, while "on the hip", "small beer", "I am a Turk", "bring him jump", and "set her on", are merely the commonplace colloquialisms of the day. It is worthy of note in passing that Iago gives us the only example in Shakespeare of the expression, "dead drunk".

Othello on the other hand offers very little field for examination in this regard as his vocabulary is remarkably free from such expressions. Only 3 examples are found in the whole of Act II, namely:

- (1) "Honey, you shall be well desired in Cyprus."  
(Act II, Sc. 1, line 205.)
- (2) "Give me to know."  
(Act II, Sc. 3, line 214.)
- (3) "All's well now, sweeting."  
(Act II, Sc. 3, line 257.)

Very little need be said of this list. The shortness of it speaks for itself, while of the 3 examples quoted, 2 are terms of endearment addressed to his wife.

It has already been noted that the speech of Iago in Act III is unusually circumspect for him. Since the great majority of his lines in this act are spoken in the presence of Othello, Iago speaks with a restraint and a dignity that is not apparent in the first two acts. Because he is assuming this propriety of speech it follows that there are fewer expressions of a slang nature than there were in Act I or Act II.

There are but 5 expressions that could properly be classed as slang or colloquial.

- (1) "Why, go to then."  
(Act III, Sc. 3, line 209.)
- (2) "Foh! one may smell in such, a will most rank."  
(Act III, Sc. 3, line 234.)
- (3) "How now, what do you here alone."  
(Act III, Sc. 3, line 301)
- (4) "Why, how now, general."  
(Act III, Sc. 3, line 335.)
- (5) "How now, my Lord."  
(Act III, Sc. 3, line 338.)

Obviously there is nothing of a significant nature in these examples, for they are quite innocuous as Iago intended them to be. In addition to these 5 examples of colloquialisms perhaps we should note two rather unusual constructions:

- (1) "I humbly do beseech you of your pardon."  
(Act III, Sc. 3, line 213.)
- and(2) "I do repent me that I put it to you."  
(Act III, Sc. 3, line 393.)

To the first of these it is pointed out in the Arden text (note pg. 140) "There is no exact parrallel", but somewhat similar lines in A Misdummer Night's Dream Act II, Sc. 1, line 183, and in As You Like It Act IV, Sc. IV, line 56, are spoken by clowns whose language is meant to be defective. Perhaps then this line should be classed as a colloquial expression. In the second example, "me" has almost the force of the ethic dative which we have classed as colloquial in Acts I and II.

The language of Othello, as has been noted in connection with the comparison of invectives and also in the comparison of figures of speech undergoes a deterioration in

Acts III and IV. This is not apparent in the matter of colloquialisms. There are but 3 examples in the whole of Act III and strangely enough all are terms of endearment addressed to Desdemona---a characteristic that has already been noted in Act II. The examples are,

- (1) "The sooner, sweet, for you."  
(Act III, Sc.3, line 58.)
- (2) "Excellent wretch."  
(Act III, Sc.3, line 91.)
- (3) "What promise, chuck?"  
(Act III, Sc.4, line 48.)

From such slight bits of evidence any generalization would be of doubtful worth.

In Act IV Iago again uses more of these colloquial expressions than Othello does for there are 7 obvious cases to be found in the speech of the Florentine and only 4 in the language of the Moor. Those from the speech of Iago are listed below:

- (1) "I am a very villain else."  
(Act IV, Sc.1, line 127.)
- (2) "Go to--say no more."  
(Act IV, Sc.1, line 172.)
- (3) "Fie, there is no such man."  
(Act IV, Sc.2, line 135.)
- (4) "Speak within door."  
(Act IV, Sc.2, line 145.)
- (5) "You are a fool, go to!"  
(Act IV, Sc.2, line 148.)
- (6) "How now, Roderigo."  
(Act IV, Sc.2, line 173.)
- (7) "Well--go to--very well."  
(Act IV, Sc.2, line 194.)

From Othello's speech in Act IV the following 4 examples are culled:

- (1) "Pish! noses, ears and lips."  
(Act IV, Sc.1, line 42.)
- (2) "Go to---well said."  
(Act IV, Sc.1, line 115.)
- (3) "Hang her, I do but say what she is."  
(Act IV, Sc.1, line 191.)
- (4) "Pray, chuck, come hither."  
(Act IV, Sc.2, line 24.)

Once again the Florentine offers the wider range and content of colloquial and slang expressions, but there is no significance beyond the mere numbers.

In Act V the examples of informality in language are not numerous. 2 examples may be quoted from Iago:

- (1) "I have rubbed this young quat almost to the sense."  
(Act V, Sc.1, line 11.)
- (2) "The gold and jewels I bobbed from him."  
(Act V, Sc.1, line 16.)

and from Othello only 1,

- (1) "Every puny whipster gets my sword."  
(Act V, Sc.2, line 242.)

From this examination of colloquial, slang, trite and informal expressions two important bits of evidence may be adduced. In the first place the comparative totals offer food for thought, for Iago's speech supplies 42 illustrations while Othello's only yields 13. Even after weighting Othello's total by the index 1.31 the proportion of slang phrases in Iago is more than 2 to 1 in comparison with Othello. This proportion is higher even than that yielded by the comparison of invectives, and naturally so, for the habit of trite, pithy

speech is much less easily acquired than the habit of blasphemy or cursing. It is noteworthy that in the case of swearing and in the case of sex-references there was a marked increase in Othello's contribution after Act III, while in this case there is no noticeable increase.

In the second place, in addition to difference in frequency there is also a difference in quality; for while we have the characteristic Iagoan touch of grossness, as in "heave the gorge" and "quat" and such expressions, we also have the usual refinement of Othello. It is quite characteristic of Othello that half of his expressions are terms of endearment addressed to Desdemona such as "chuck", "sweeting", and "honey".

In summarizing the results of these comparisons of groups of words we may safely draw 2 conclusions:

- (1) In all the groups compared Iago proves himself coarser in mind and in expression than Othello.
- (2) In all the groups compared, with the exception of the last one, there is a marked effect of Iago's malice evident in the speech of Othello.

Both of these conclusions are quite in line with the results of the earlier comparisons, and therefore both these conclusions tend to support the contention that the language of the Florentine and of the Moor is, in each case, a revelation of character, or, to use Schucking's phrase again, "there is a harmony between language and character."

### COMPARISON OF BLANK VERSE AND PROSE.

Closely allied to the question of figures of speech there is the problem of Othello's and Iago's use of blank verse and prose. This comparison again suggests an examination of the use of the rhymed couplet as made by each character. And, finally, some light may be thrown on the whole question of comparative idiom by an examination of the sentence structure employed by each of the men.

Once, again, certain arbitrary rules of selection have to be stated to give the proper meaning to the figures set forth. In the first comparison, that of blank verse and prose, the comparison has been made on the number of words used rather than on the usual method of number of lines. This particular method has been adopted to avoid the necessity of dealing either with part lines and fractions, or of classing all part-line speeches as full lines. Either of the latter methods is clumsy and perhaps unreliable. The matter of selecting prose passages would seem to offer very little difficulty, and yet there are some small passages that did offer a rather thorny problem. Act V, Sc.3, line 206 will serve as an example of the particular difficulty of grading certain passages as prose or verse. Iago's speech in line 205, "Is not to leave't undone but keep't unknown", is metrically complete and so is his next speech in line 207, "She did deceive her father, marrying you?" but between these speeches Othello interject, "Dost thou say so?" Ob-

viously this is not a complete metrical line; but, since it has a regular rhythm and occurs in the course of a sustained piece of blank verse, it and such other lines as occur of a similar nature, have been included as verse. Similarly a monosyllabic interjection in a sustained passage of blank verse has not been classed as prose but as verse, as Othello's exclamation of "Hum" in Act V, Sc.2, line 36. Conversely short part-line speeches in the course of a sustained prose passage have been classed as prose. In a word the comparison in this particular has been made on the basis of sustained blank verse as opposed to sustained prose.

For the whole play the comparison shows a very noticeable contrast. Of Iago's 8173 words no fewer than 2228 occur in prose passages while 5885 are spoken in verse. Othello on the other hand uses but 366 words in prose in a total of 6239 words spoken. If these figures are reduced to a percentage of the total words spoken the contrast becomes even more apparent, for we find that Iago's prose amounts to almost 28% of his speech, while Othello's totals only 5.8%. In other words Iago's relative percentage of prose to verse is almost 5 times that of Othello. This is such a wide divergence that it suggests some further examination to ascertain, if possible, the reasons for it and the bearing that it has upon the revelation of character. Perhaps this may be best done by a brief examination of the more striking prose passages with a view to examining the dramatic purpose served by each and the light each throws upon the mind and character

of the speaker.

The first important prose speech of Iago's occurs in the opening Scene, beginning at line 108:

"Zounds, Sir, you are one of those that will not serve God if the devil bids you. Because we come to do you service and you think we are ruffians, you'll have your daughter covered with a Barbary horse; You'll have your nephews neigh to you; you'll have coursers for cousins, and gennets for germans."

There are 2 reasons why this speech of Iago's should be in prose. In the first place the thought content and suggestion are of such a coarse nature that prose is the only suitable vehicle for their expression. The coarseness is characteristic of the speaker. In the second place there is a dramatic purpose behind the prose in that Iago wishes to arouse Brabantio's ire and he makes his speech as brutal and as coarse as he can to achieve this end. Prose is the most fitting means of revealing this coarseness. It is worth noting that once Brabantio leaves the stage Iago immediately resumes blank verse in line 145.

The second long prose passage in Iago also occurs in Act I, Sc. 3, commencing at line 311. Here begins the famous dialogue with Roderigo. The passage is a lengthy one and need not be quoted in full, but Iago's first speech will serve as an example of the texture of the whole:

"O villanous! I have looked upon the world for four times seven years; and since I could distinguish betwixt a benefit and an injury, I never found man that knew how to love himself. Ere I would say I would drown myself for the love of a guinea-hen, I would change my humanity with a baboon"

Here again as in the first example there is a grossness about

the thought and the expression that is more fittingly rendered in prose than in verse. This coarseness of thought is continued throughout the dialogue. From the standpoint of dramatic purpose this speech is rather different from the example quoted above. This speech is a typical example of Iago's assumption of prose for definite purpose. Here Iago is reasoning with Roderigo and he takes on the prose form to make himself appear in the light of a plain, blunt, outspoken fellow. Prose gives the effect of cold logical reasoning rather than a heated emotionalism and it is precisely this dispassionate atmosphere that Iago wishes to cultivate. In contrast to this particular passage one may cite the opening speech of Iago where he inveighs against Cassio's preferment. In this case Iago is emotionally stirred and wishes his hearer to appreciate that fact, so he speaks in blank verse the logical vehicle for the expression of feeling. It is evident, though, that these lines, while they have the outward form of verse are prosy in quality. As soon as Roderigo leaves the stage following this dialogue Iago reverts to the use of blank verse in his soliloquy beginning, "Thus do I ever make my fool my purse," for all need of an appearance of cold intellectual reasoning has disappeared.

The first prose speech of Iago in Act II occurs in an aside beginning at line 167:

"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. Ay, smile upon her, do; I will gyve thee in thine courtship. You say true; 'tis so indeed: if such tricks as these strip you out of your lieutenantcy, it had been better you had not kissed your three fingers so oft, which now again

you are most apt to play the Sir in. Very good; well kissed! an excellent courtesy! tis so indeed. Yet again your fingers to your lips? Would they were clyster-pipes for your sake!"

There seems to be little dramatic reason for putting this speech in prose save that characteristic coarseness of thought we have noted in the 2 examples from the opening Act. Since the speech is spoken in an aside Iago can have no purpose of dissimulation here as he had in the previous examples. The next important prose speech from Iago's lips is once more in a dialogue with Roderigo, commencing Act II Sc.1, line 214,

"Do thou meet me presently at the harbour", and continuing to Roderigo's exit at line 293. This long speech has the same characteristics that we noted of the previous dialogue with Roderigo in that it is marked by coarseness of thought and speech and yet at the same time it has an intellectual subtlety about it that is very characteristic of Iago. Once again Iago soliloquizes in blank verse the moment he is left alone on the stage:

"That Cassio loves her I do well believe it"  
(Act II, Sc.1, line 294.)

In the third scene of Act II we again find Iago speaking in prose beginning at line 13: "Not this hour, lieutenant; tis not yet ten o' the clock" and continuing, to Cassio's exit at line 49. He resumes prose again at line 70 and, apart from his song, continues in prose until Cassio again leaves the stage at line 124. As Cassio and he are again alone on the stage following line 263, Iago again uses the prose form of speech until Cassio finally goes off stage at line 343. This summary of the use of prose by Iago during the scene suggests

immediately that he has a very definite purpose in his mind. It is very apparent from the occurrences outlined above that this purpose has some relation to the effect Iago wished to produce upon Cassio since all the prose used is in his speech with Cassio. Once again then we have evidence of the subtlety of Iago's character. He wishes in the first place to impress upon Cassio his assumed character of a blunt, out-spoken and honest friend-- and what is more conducive to that end than the use of plain homely prose? Of greater importance is the desire of Iago to convince Cassio by the appearance of plain straightforward reasoning. As he seeks to lead Cassio into his trap, which is also to destroy Othello's faith in Desdemona's fidelity, Iago uses the dispassionate prose form. There is no impassioned rhetoric, no fire of feeling in frenzied strophes but the apparently cold, logical reasoning of a thinking man. "Reputation is an idle and most false imposition", is the text of his speech and he reasons with Cassio on how the latter may regain his place in the regard of his general. How much more suitable to his purpose is prose than poetry and how infinitely more subtle. Before leaving this scene we should note again the coarseness of much of the allusion to be found in these passages. The "clyster-pipes", "heave the gorge" and "vomit" are typically Iagoan touches.

We have noted above that during the course of Act III, particularly in the use of figurative language, Iago definitely models his speech upon that of Othello and the same fact is again evident in that in Act III Iago uses no

prose. Most of Iago's speech in the course of this act is in dialogue with Othello and since, up to this point in the play, Othello has used no prose at all, Iago in his copying of the Moor's idiom speaks always in blank verse. Once more there is evidence, though of a negative kind, of the conscious duplicity of Iago.

In Act IV we have the first prose from the lips of Othello, beginning at line 35:

"Lie with her! lie with her!-- We say lie on her when they belie her.---lie with her! that's fulsome! Handkerchief--confessions--handkerchief! To confess and be hanged, and then to confess; I tremble at it. Nature would not invest herself in such shadowing passion without some instruction. It is not words that shake me thus. Pish! Noses, ears and lips. Is't possible?--confess?--Handkerchief?--O devil"--- (falls in a trance).

We need not look very far for an explanation of this speech for surely it is suggested in the stage direction which follows, "Falls in a trance". At this point in the play Othello is in a frenzy and his words pour forth in disjointed bursts. His thoughts are in a chaotic disarray and his language is correspondingly disjointed and obscure. There is unquestionably great depth of feeling here but it is a frenzy of feeling that pours forth in abrupt and broken prose rather than in the stately measure of blank verse. H. C. Hart even goes so far as to describe these lines as "the disjointed ravings of one on the confines of insanity". (a)

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(a) The Arden Shakespeare--Othello--page 181-footnote.

In the matter of invective and of figurative language we have noted above that by Act IV Othello has come under the spell of Iago to such an extent that his language reflects the

idiom of his tempter. The same truth is apparent in the use of prose for in Act IV occurs the whole sum prose from the mouth of Othello. We have noted the first occasion in the previous paragraph. The next is a more sustained effort beginning at line 119, "Do you triumph, Roman? do you triumph?" and continuing through Othello's speeches to line 222 after the entrance of Lodovico. This whole section of Othello's speech is in an aside, in comment on the dialogue between Cassio and Iago on the subject of Bianca's infatuation for the Florentine. As has been noted of previous prose passages there is much that is gross and coarse in these lines--but here it is direct infection from Iago and not in the vein of the true Othello. The dramatic purpose of the prose is not so evident here as in Othello's first speech. May it not be simply Shakespeare's device to indicate how completely Othello has succumbed to his tempter? We have already noted in almost all the other comparisons that the vocabulary of Othello becomes tainted after Act III and so it is here. Othello merely picks up the idiom of Cassio and Iago as they speak. It is also significant that, when Cassio has left the stage after line 173, Othello continues the dialogue with Iago in prose. This is also the first occasion where Iago does not speak in blank verse in Othello's presence. There is, of course, a great deal of intense passion in the latter part of the dialogue which lends itself to expression in strong and rugged prose as in lines 184--189:

Othello: "Ay, let her rot and perish and be damned to-night; for she will not live: no, my heart is turned to stone: I strike it and it hurts my hand. O, the world hath not a sweeter creature: she might lie by an emperor's side, and command

him tasks"

After the dialogue with Iago from which the above excerpt is quoted Othello does not speak again in prose. That is to say the sum total of Othello's prose is to be found in the fourth act of the play where he is most directly under the influence of Iago. It is noteworthy that all of Othello's prose is spoken in the presence of Iago while only a small part approximately one-sixth of the latter's prose is spoken in the presence of the former. In passing we may note too that even in this act Iago uses at least one-third more prose than Othello.

The last important prose utterance of Iago occurs in Act IV also. As in Act I and Act II a dialogue with Roderigo is the occasion for its use. From line 175 of the second scene of Act IV to the end of the scene, line 250, all of Iago's speeches are in prose. Just as was the case in the other similar dialogues referred to above, the subject matter of this dialogue is essentially a matter of the head and not of the heart. Here again Iago is appealing to Roderigo's intelligence rather than to the emotional side of his nature. He therefore selects prose with its apparent plain simplicity as the vehicle for his thoughts. The passage is again marred by the occasional gross reference.

Such then, is the comparison in the matter of the use made by each character of prose and of blank verse. What, now, are the inferences to be drawn from the examination? In the case of Othello the conclusions are obvious:

- (1) Blank verse is his natural and characteristic mode of expression as evidenced by the fact that

he uses no prose until Act IV and then it is used in the presence of, and in conversation with Iago; We are justified then in concluding that prose with Othello is "unnatural" and is directly resultant from his contact with Iago.

- (2) In the first use that Othello makes of prose he is so confused and frenzied that he can hardly be held to be responsible for his language.

In the case of Iago the conclusions to be drawn from an examination are not so plain but there are 5 such inferences:

- (1) The fact that Iago's prose is scattered throughout the play and is not, as Othello's is, confined to one act leads us to believe that it is "native" to Iago while it is not so to Othello.
- (2) We have noted in our examinations of various speeches that there is usually a very definite motive for each use that he makes of prose.
- (3) Practically all of Iago's prose is tinged with coarseness and grossness even to the verge of bestiality.
- (4) The variety of reasons that may be assigned for the use of prose by Iago--i.e. an apparent candor, an apparent bluntness, and above all the apparent dispassionate logic--all these suggest an intellectual subtlety, a duplicity about Iago that is in marked contrast to the natural simplicity, one is almost tempted to say gullibility, of Othello.
- (5) From the fact that all of Iago's soliloquies are in blank verse it may be assumed that this is his normal form of speech. His prose then is not a normal but an assumed speech habit and a form of speech which he adopts always with a definite end in view.

From a consideration of the relative amounts of prose and blank verse one is led, naturally, to a comparison of the frequency of rhymed couplets in the speech of each of these men. In the course of the whole play Othello uses but 4 rhymed couplets while Iago makes use of 18. This does not include the

songs which Iago sings during Act II, for they are not "original" with him. These totals would seem to suggest some very marked difference between the two men in the employment of the rhyming couplet. Before any conclusion can be drawn we must examine these occurrences to see the situation and dramatic purpose of each use.

In Othello's speech the following couplets are used:

"The purchase made the fruits are to ensue;  
The profits yet to come 'twixt me and you"  
(Act II, Sc. 111, line 9.)

"Come Desdemona: 'tis the soldiers life  
To have their balmy slumbers waked with strife"  
(Act II, Sc. 111, line 262.)

"Forth of my heart those charms, thine eyes are  
Thy bed lust-stain'd shall with lust's blood be  
blotted  
spotted"  
(Act V, Sc. 1, line 35.)

"I kissed thee ere I kill'd thee; no way but this  
Killing myself, to die upon a kiss."  
(Act V, Sc. 11, line 356.) (a)

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(a) This total does not include Act V, Sc. 11, lines 339--40

"When you shall these unlucky deeds relate  
Speak of me as I am nothing extenuate"

Here we have the appearance of a rhymed couplet but the metre of the second line seems to make the last syllable a feminine ending.

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There is nothing striking or at all unusual about the couplet in the mouth of Othello. 2 of the examples precede Act III and are therefore not subject to the suspicion that they really originate with Iago as so much of Othello's speech does. In the second place the dramatic purpose of each couplet is obvious. The first use immediately precedes the stage direction "Exeunt Othello, Desdemona, and attendants". Similarly the second example quoted above is followed by a stage direct-

ion "Exeunt all but Iago and Cassio". Again in the third example the lines immediately precede Othello's exit from the stage. The fourth example is, of course, Othello's final speech.

There is, therefore, only this to be said of Othello's rhyming couplets that they are in keeping with the stage tradition of the Elizabethan use of blank verse which called for the use of a jingle to close a scene or mark an important exit. In a word the examination of this particular item in the idiom of Othello reveals nothing that is at all a revelation of the character of the speaker. What then can be said of the use of similar constructions in the speech of Iago?

The complete list of couplets, with the exception noted above(a) is as follows:

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(a) The songs--see page 84.

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"I have't. It is engender'd. Hell and night  
Must bring this monstrous birth to the world's light."  
(Act I, Sc. 111, line 40.)

"Nay it is true, or else I am a Turk,  
You rise to play and go to bed to work".  
(Act II, Sc. 1, line 114.)

"If she be fair and wide, fairness and wit,  
The one's for use, the other useth it"  
(Act II, Sc. 1, line 129.)

"If she be black and thereto have a wit,  
She'll find a white that shall her blackness fit"  
(Act II, Sc. 1, line 132.)

"She never yet was foolish that was fair,  
For even her folly helped her to an heir"  
(Act II, Sc. 1, line 136.)

"There's none so fond and foolish thereunto  
But does foul pranks, which fair and wise ones do."  
(Act II, Sc. 1, line 141.)

"She that was ever fair and proud,  
Had tongue at will and yet was never loud,  
Never lack'd gold and yet went never gay,  
Fled from her wish and yet said, "Now I may":  
She that, being anger'd, her revenge being nigh,  
Bade her wrong stay and her displeasure fly;  
She that in wisdom never was so frail  
To change the cod's head for the salmon's tail;  
She that could think and ne'er disclose her mind,  
See suitors following and not look behind;  
She was a wight, if ever such wight were,--

.....  
To suckle fools and chronicle small beer.  
(Act II, Sc. 1, line 148.)

"Tis here but yet confused  
Knavery's plain face is never seen till used."  
(Act II, Sc. 111, line 319.)

"If consequence do but approve my dream,  
My boat sails freely, both with wind and stream".  
(Act II, Sc. 111, line 64.)

"He may Cassio find  
Soliciting his wife; ay, that's the way;  
Dull not device by coldness and delay."  
(Act II, Sc. 111, line 40.)

"I am to pray you not to strain my speech  
To grosser issues nor to larger reach  
Than to suspicion."  
(Act III, Sc. 111, line 219.)

"I thank you for this profit, and from hence  
I'll love no friend, sith love breeds such offence."  
(Act III, Sc. 111, line 380.)

"Will you go on afore? (aside) This is the night  
That either makes me or fordoes me quite."  
(Act V, Sc. 1, line 128.)

It will be seen from the above table that Iago's use of the rhyming couplet is, like Othello's traditional except that Iago follows two traditions in place of one. Of the above list all the examples from 2 to 7 inclusive follow the custom of expressing proverbial sayings in the couplet jingle. The subject matter of the passage with its sexual connotations and inference is typical of Iago and characterizes him as gross

in thought and speech.

The remaining couplets follow the other dramatic convention, as in the case of Othello, in that they usually mark an important exit or scene close. The first example concludes the third scene of Act I, while the eighth is the conclusion of the opening scene of Act II. The ninth example is in rather a different category though it serves a similar dramatic purpose in marking an important break in the continuity of the dialogue. This particular couplet ends Iago's famous soliloquy beginning "If I can fasten but one cup upon him" and immediately precedes the re-entrance of Cassio. Similarly the tenth quotation above ends a soliloquy of Iago but in this case it also serves as an act and scene ending as well. The couplet,

"I am to pray you not to strain my speech  
To grosser issues nor to larger reach  
Than to suspicion"

(Act III, Sc. 3, line 219.)

is the sole example, (a) to be found in Iago's speech where

(a) If we except an eye-rhymed couplet

"Here, stand behind this bulk; straight will he come,  
Wear thy good rapier bare, and put it home."

(Act V, Sc. 1, line 1.)

there is no dramatic purpose in the use of a couplet for it marks no break in the flow of the dialogue nor does it indicate the entrance or exit of a character. We are safe in classing this particular example as a mere accidental rhyming. An intelligent reading of the lines would certainly not emphasize the rhyming words, for neither punctuation nor sense suggests a pause at the end of the lines.

The next occasion upon which Iago uses a couplet has a very particular dramatic value. Othello has expressed a

doubt as to the reliability of Iago's information and, with his characteristic duplicity, the latter immediately protests that his honor and his honesty have been maligned concluding with the words:

"I thank you for this profit, and from hence  
I'll love no friend sith love breeds such offence".  
(Act III, Sc. 3, line 380.)

This couplet gives an air of finality to Iago's utterance that is dramatically very effective. The couplet would suggest a feigned exit by Iago--a suggestion which is strengthened by Othello's next speech, "Nay, stay:" The last couplet used by Iago is found in Act V. Here in scene 1 at line 128 we find,

"Will you go on afore? (aside) This is the night  
That either makes me or fordoes me quite."

This couplet is the usual and traditional scene ending.

From this brief examination of the uses made of the rhyming couplet by Iago and by Othello 2 facts emerge.

- (1) In the first place both characters use the couplet to mark a scene ending or to mark an abrupt change in the flow of the dialogue usually caused by the entrance or exit of an important character. This particular use is, of course, traditional and therefore cannot be said to throw any light on the characters of the respective speakers.
- (2) In the second place the long passage from Act II, quoted above, does throw some light on the character of Iago. The couplet form is frequently used to express proverbial tags and it is in keeping with Iago's position and character that this particular type of expression comes from his lips. It will be noted immediately that in the couplets of this particular group there is the grossness of speech that is usual in Iago. Throughout the passage sexual implications are to be found but usually expressed with an indirectness that is also not surprising in Iago.

The last field of comparison with which this essay

deals is that of sentence structure. An examination of the syntax of the sentences of the first two acts failed to show any noticeable difference in the relative number of simple, complex, and compound sentences used by each man. To all intents and purposes the relative number of each type of sentence was the same for each character, so the investigation was not pushed further. What then is the difference, if there be any, in the structure of their sentences? One basis of comparison was selected, that of departures from normal word order, and on that the investigation was based.

During the course of Act I Othello's speech is marked by several unusual wordings.

"I would not my unhoused free condition  
Put into circumscription."  
(Act I, Sc. 2, line 26.)

Here we have an inverted word order in that the object precedes its verb.

"That I have tae'n away this old man's daughter  
It is most true."  
(Act I, Sc. 3, line 78.)

In this passage there is the repetition of subject by the pronoun "it".

"Rude am I in my speech"  
(Act I, Sc. 3, line 81.)

an inversion of the word order in that the complement precedes the verb "to be" while the subject follows it.

In line 86 of the same scene we have another classical inversion,

"And little of this great world can I speak,"

while a similar construction follows almost immediately at line



"My Desdemona must I leave to thee". line 296

Thus we see that during the course of the first act Othello uses an unusual word order in his sentence structure no fewer than 15 times and of these two-thirds are the inversion of the verb and its object.

When we turn to Iago's speeches during the course of Act I we find the number of such inversions is very much smaller. In the first Scene there are but 2 examples:

"Nor the division of a battle knows" line 23

"Another of his fathom they have none" line 153

There is however an example akin to that of Othello in the repetition of the subject by means of a pronoun which is comparatively common in Shakespeare:

"This counter-caster, he, in godd time must his lieutenant be" line 30

And there is likewise 1 example of the inversion of the subject and complement of the verb "to be" as there was in Othello's speech:

"Here prattle without practice  
Is all his soldiership"  
(Act I, Sc.1, line 26.

In the third scene of the opening Act we again find an example of an inverted word order in line 390,

"For I mine own gained knowledge should profane,"

From the above summary it will be seen that, so far as the opening Act of the play is concerned there is rather a marked difference in the use of inversion as a rhetorical device. On the evidence of this Act alone one might conclude that Othello's speech is much more formal than that of Iago--

but what does the second Act show?

In this Act the positions are reversed. Here Othello uses an inverted form only 3 times:

"If after every tempest come such calm"  
(Act II, Sc. 1, line 186.)

where the subject follows its verb;

"The gravity and stillness of your youth  
The world hath noted"  
(Act II, Sc. 3, line 196.)

where the object precedes the verb;

"My blood begins my safer guides to rule"  
(Act II, Sc. 3, line 210.)

where the object again precedes the verb.

When we turn to Iago's speech during the course of the same Act we find no fewer than 7 such constructions:

"Shall find a white that shall her blackness fit"  
(Act II, Sc. 1, line 133.)

"The very elements of this warlike isle  
Have I to-night fluster'd with flowing cups"  
(Act II, Sc. 3, line 60.)

"Myself the crying fellow did pursue"  
(Act II, Sc. 3, line 235.)

"More of this matter cannot I report"  
(Act II, Sc. 3, line 245.)

"This broken joint between you and her hus-  
and entreat her to splinter."  
(Act II, Sc. 3, line 333.)

"For tis most easy  
The inclining Desdemona to subdue."  
(Act II, Sc. 3, line 352.)

"When devils will the blackest sins put on"  
(Act II, Sc. 3, line 363.)

This second Act, then, rather offsets any conclusion that might have been drawn from the sentence structure of Act I. What now

is the relation in Act III?

The third Act gives weight to the evidence of Act I, for here Othello's inversions again outnumber Iago's to a noticeable degree. The departures from normal word order in Act III to be found in the speech of Othello are 8 in number.

"These letters, give, Iago, to the pilot"  
(Act III, Sc. 2, line 1.)

"This fortification, gentlemen, shall we see't?"  
(Act III, Sc. 2, line 5.)

"If more thou dost perceive, let me know more;"  
(Act III, Sc. 3, line 240.)

"My relief  
Must be to loathe her"  
(Act III, Sc. 3, line 268.)

"Prerogated are they less than the base;"  
(Act III, Sc. 3, line 275.)

"And, O you mortal engines, whose rude throats  
The immortal Jove's dread clamours counterfeit"  
(Act III, Sc. 3, line 355.)

"For nothing canst thou to damnation add".  
(Act III, Sc. 3, line 374.)

"All my fond love thus do I blow to heaven".  
(Act III, Sc. 3, line 446.)

"That handkerchief  
Did an Egyptian to my mother give;"  
(Act III, Sc. 4, line 55.)

Iago on the other hand uses but 1 inversion in the course of this whole Act and that is found in the third Scene at line 176,

"Good heaven, the souls of all my tribe defend  
From jealousy!"  
(Act III, Sc. 3, line 176.)

An examination of Act IV made on this basis fails to shed any light on the question for in this Act there is only

one inversion and that is found in the speech of Othello.

"The devil their virtue tempts and they tempt heaven"  
(Act IV, Sc. 1, line 8.)

There remains then only Act V. Here we find 9 unusual word groupings, all of which come from the lips of Othello. They are:

"Yet I'll not shed her blood  
Nor scar that whiter skin of hers than snow".  
(Act V, Sc. 2, line 4.)

"That handkerchief which I so loved and gave thee  
Thou gavest to Cassio"  
(Act V, Sc. 2, line 48.)

"Let me the curtains draw."  
(Act V, Sc. 2, line 103.)

"An honest man he is".  
(Act V, Sc. 2, line 146.)

"She with Cassio hath the act of shame  
A thousand times committed."  
(Act V, Sc. 2, line 210.)

"Let it go all".  
(Act V, Sc. 2, line 244.)

"For nought did I in hate."  
(Act V, Sc. 2, line 293.)

"When you shall these unlucky deeds relate."  
(Act V, Sc. 2, line 339.)

"Nothing extenuate."  
(Act V, Sc. 2, line 340.)

Some of these particular examples are unique in this play and should be noted. The transposition of the adjective "whiter" from its normal position is not altogether unusual in Shakespeare but it is the only example to be found in this play though the changing of "all" from its usual place in the sixth example is somewhat akin to it in force. Examples 2, 3, 7 and 9 again illustrate the inversion which places an object before

the verb governing it while 5 and 8 exemplify the unusual placing of the object of a verb between its component parts. Example 4 is another illustration of the subject and complement of the verb "to be" preceding the verb.

It now remains to summarize this investigation for the play as a whole. In Act I there were 15 from Othello and 5 from Iago; in Act II there were 3 and 7; in Act III 9 and 1; in Act IV 1 and 0 and in Act V 9 and 0 respectively. The totals then of 37 from Othello's speech and 13 from Iago's lips do show a slight distinction which is heightened if Othello's total be weighted to 48 by multiplying by 1.31 to retain the equality of comparison.

There are 2 salient points to be noted from this comparison.

- (1) In the first place the relative frequency of occurrence suggests that Shakespeare intended to make Othello speak in a somewhat more formal style---perhaps more stilted is not too strong--than Iago. This of course is quite in keeping with the relative stations of the two men. It does suggest that Iago's criticism of Othello's style as "a bombast circumstance" is not without foundation.
- (2) Again, this investigation adds weight to the conclusions drawn from the study of classical references and figures of speech, namely, that there is a more grandiloquent quality to his speech. The comparative equality in this particular to be found in Act IV is again evidence of the influence exerted by Iago upon Othello at that point in the play. This marked influence of Iago upon Othello's idiom in Act IV has been noted several times before so that it need not be again elaborated here.

### CONCLUSION.

The various examinations and comparisons which were outlined in the introduction to this essay have now been completed. The only task remaining, then, is that of testing, in so far as it is possible, the validity of the conclusions reached. As these have been stated at the end of each section of the examination it is not necessary to repeat them here in full. Mere re-iteration, moreover, would add nothing to the force of these results. How, then, may the validity of these conclusions be tested? One obvious test is to compare them with character studies made by various Shakesperian critics from other data. As the Variorum Edition offered the most complete summary of critical opinion upon the characters of Othello and Iago it has been the source of most of the material used here.

One of the most striking features of Iago's vocabulary that has been noted is its coarseness. Whether it be in the soil-derived words, the figures of speech, the use of rhyming couplets or in his expressions with a sexual connotation there is always about Iago's speech a coarseness--an "earthiness"--that is characteristic of him. This characteristic of his speech is a reflection of the quality of his mind in the opinion of Dowden who says:

"Assuredly the same malignant power that lurks in the eye and that fills with venom the fang of the serpent, would seem to have brought into existence Iago. 'It is the strength of the base element that

is so dreadful in the serpent; it is the very omnipotence of the earth.-----It is a divine hieroglyph of the demoniac power of the earth,--of the entire earthy nature.' Such is the serpent Iago."(a)

(a) The Variorum Shakespeare--Othello--page 424.

This is a striking confirmation of the view expressed several times in the course of this essay that Iago is "of the earth--earthy". Hazlitt also noted this "base element" in Iago and, strangely enough, uses a very similar figure of speech to describe this quality. He says:

"His (Iago's) imagination rejects everything that has not a strong infusion of the most unpalatable ingredients; his mind digests only poisons."(b)

(b) The Variorum Shakespeare--Othello---page 411-412.

Our investigation has shown that in almost every particular Iago's idiom is a revelation of his imagination--"a strong infusion of the most unpalatable ingredients." Hazlitt in another place (c) speaks of "the habitual licentiousness of  
(c) The Variorum Shakespeare--Othello--page 411.

Iago's conversation."

Hazlitt's use of the word "imagination" suggests another possible test for our conclusions. We noted in the study of Iago's use of prose, and also in his use of the rhymed couplet, an intellectual subtlety, and in his use of pronouns an indirectness of speech. What have other commentators to say of this particular quality of Iago? Naturally we look first to Hazlitt. He is most emphatic on this point.

"Iago, in fact, belongs to a class of characters, common to Shakespeare and at the same time peculiar to him; whose heads are as acute and active as their hearts are hard and callous".(d)

(d) The Variorum Shakespeare--Othello--page 411.

Later in the same passage we find another very striking phrase

describing Iago as one "of diseased and intellectual activity".

We must not, however, depend entirely upon Hazlitt's views. Macaulay (a) also comments upon this alertness of mind (a) Edinburgh Review 1827, Volume XLV, page 272--quoted in The Variorum Shakespeare--Othello--page 413.

in Iago when he speaks of:

"The readiness of his(Iago's) wit, the clearness of his judgment, the skill with which he penetrates the dispositions of others and conceals his own"--

A third verification of this particular phase of Iago's character if found in Campbell's dictum:

"Iago's learned spirit and exquisite intellect, happily ending in his own destruction, were as requisite for the moral of the piece as for the sustaining of Othello's high character."(b)

(b) The Variorum Shakespeare--Othello--page 420.

One more critical opinion of this point will suffice. It is to

found in Schlegel. (c) This great German critic in a penetrating analysis of the character of Iago says:  
(c) Lectures on Dramatic Art and Literature. Translated by John Black, London, 1815. Vol.II page 189--quoted in the Variorum Shakespeare--Othello--page 432.

trating analysis of the character of Iago says:

"A more artful villain than this Iago has never been portrayed;-----he is complete master in the art of dissimulation;-----he is as excellent an observer of men as anyone can be who is unacquainted with higher motives of action from his own experience."

One of the most significant differences between the speech of Iago and that of Othello was noted in the use each made of speeches with a sexual connotation. In this particular, it will be remembered, Iago's usage greatly outnumbered that of Othello. Here, then, should be a dominant characteristic. What have the great critics of the past said? Dowden writes;

"Iago, with keen intellectual faculties and manifold culture in Italian vice, lives and thrives after his fashion in a world from which all virtue and beauty are absent."(a)

(a) Shakespeare--His mind and Art, London, 1875 page 226  
quoted in The Variorum Shakespeare--Othello--page 425.

A. W. Schelgel also comments very forcibly on this sex-ridden quality of Iago in his Lectures on Dramatic Art and Literature. where he writes:

"As in everything he(Iago) sees merely the hateful side, he dissolves in the rudest manner the charm which the imagination casts over the relation between the two sexes."(b)

(b) The Variorum Shakespeare--Othello--page 432.

Before leaving the character of Iago we should perhaps note the opinion of at least one French critic. In his Histoire de la Littérature Anglaise H. Taine says that Iago possesses:

"Une verve diabolique, une invention intarissable d'images, de caricatures, de saletés, un ton de corps de garde, des gestes et des goûts brutaux de soldat" (c)

(c) The Variorum Shakespeare--Othello--page 453.

We find then that the three chief conclusions we have drawn from a study of the speech of Iago are, in a measure at least, vindicated by similar conclusions reached by other methods of examination. The critical opinions quoted above sustain our conclusions that Iago is a man of subtle intellect and wit, of coarseness of speech and thought, of a predominantly sexual bias.

There remains now only the task of examining in a similar manner those conclusions we have drawn from our study of Othello. Here again we find a considerable body of critical opinion to support the results of this investigation into the habits of speech of the Moor.

From the comparison of the vocabularies as a whole, and particularly from the examination of the figures of speech we concluded that Othello was a man of learning and of imagination, as distinguished from a man of wit and subtlety. This view is confirmed by a number of commentators. Perhaps no one has stated this view more clearly than Edward Rose who writes:

"He(Othello) has a strong and healthy mind and a vivid imagination, but they deal entirely with first impressions, with obvious facts."(a)

(a) The Variorum Shakespeare--Othello--page 430.

A similar view is expressed in an excerpt from the Edinburgh Review of July 1849 which is quoted in the Variorum Edition.

"The highminded, chivalric, open, affectionate Othello".(b)

(b) The Variorum Shakespeare--Othello--page 421.

Throughout this investigation, in almost every comparison, we have noted a change in Othello's speech following the temptation by Iago. This change was noted more particularly in dealing with the figures of speech, with the sexual allusions and with the soil-derived words. This alteration of speech habits suggests a change in Othello's very nature. Several commentators have noted this duality in the character of Othello. He has been described in these words:

"He is a union not merely of dissimilar qualities but of dissimilar natures. He is a civilized barbarian"(c)

(c) The Variorum Shakespeare--Othello--page 421.

A somewhat similar description of the two-fold nature of Othello's character is to be found in Mrs. Jameson's Characteristics of Women. She describes the character of Othello in the following words:

"The character of Othello is, perhaps, the most greatly drawn, the most heroic, of any of Shakespeare's actors; but it is, perhaps, that one also of which his reader last acquires the intelligence. The intellectual and warlike energy of his mind, his tenderness of affection, his loftiness of spirit, his frank generous magnanimity, impetuosity like a thunderbolt, and that dark fierce flood of boiling passion, polluting even his imagination, compose a character entirely original, most difficult to delineate but perfectly delineated." (a)

---

(a) The Variorum Shakespeare--Othello--page 414.

---

A third critic who has noted this apparent contradiction in the character of the Moor is A. W. Schlegel. This great German commentator describes Othello in these words:

"He suffers as a double man; at once in the higher and lower sphere into which his being is divided".

(b)

---

(b) The Variorum Shakespeare--Othello--page 432.

---

A third characteristic of the speech of Othello which we noted was the extravagance of language in the figures of speech and the more frequent inversions in the word order of his sentences. From these facts we concluded that Othello was gifted with a finer imagination than Iago, and that such rhetorical devices were in keeping with his Moorish blood. Dowden suggests this idea when he says:

"We might suppose that there were some special affinities between the soul of Othello and the lion of his ancestral deserts." (c)

---

(c) The Variorum Shakespeare--Othello--page 424.

---

Campbell also notes the barbaric quality in the mind of Othello which is reflected in the hyperbolic language of his figures of speech and in the violence of his language, after he had succumbed to Iago's tempting. Campbell writes:

"The Moor had been bred a barbarian and though his bland nature and intercourse with the more civili-

zed world had long warred against and conquered the half-natural habits of barbarism, yet those habits at last broke out and prevailed in the moments of his jealousy".(a)

(a) The Variorum Shakespeare--Othello--page 420.

It is these "half-natural habits of barbarism" that give to Othello's figurative language its grandiloquence and exaggeration. Finally we note that Schlegel also comments on this phase of the character of Othello. Schlegel has this to say of Othello's nature:

"We recognize in Othello the wild nature of that glowing zone which generates the most raging beasts of prey and the most deadly poisons, tamed only in appearance by the desire of fame, by foreign laws of honor, and by nobler and milder manners."(b)

(b) The Variorum Shakespeare--Othello--page 431.

These excerpts from various critical opinions upon the characters of Othello and Iago sustain, in each case, the main conclusions we drew from a critical study of the language and idiom of the Moor and his ancient. It is impossible to say upon what evidence each of these opinions was founded, but, it is safe to assume that all of them were not based upon language alone as ours have been. In view of this fact they offer a striking vindication of the belief that in this particular play, at least, there is, in Schücking's phrase, "a consistent and careful endeavor to observe a strict harmony in the relation of character and language".(c)

(c) L.L. Schücking--Character Problems in Shakespeare's plays London--1922. pg.88

APPENDIX A

(1) Words common to Iago and Othello.

-A-

a  
about  
abuse  
accident  
act  
action  
advantage  
affect  
affright  
after  
again  
against  
alas  
alive  
all  
almost  
alone  
already  
am  
amazed  
ancient  
and  
anon  
another  
any  
apart  
appetite  
approved  
are  
arise  
arm  
as  
attend  
aright  
away  
ay

-B-

back  
bare  
base(a)  
battle  
be  
bear(v)  
beast  
beat  
bed  
begin  
beguile

belie  
believe  
bell  
beseech  
besides  
best  
better  
between  
bid  
birth  
black  
blame  
bless  
blood  
bloody  
blow  
body  
both  
bound  
boy  
brain  
break  
breast  
breath  
breed  
brief  
bring  
burn  
business  
but  
by

-C-

call  
calm  
can  
cannot  
captain  
Cassio  
catch  
cause  
censure  
certain  
chances  
change  
charge  
charms  
chaste  
choose  
christian

circumstance  
citadel  
civil  
clamours  
close  
come  
command  
common  
compasses  
complexion  
conceit  
conclusion  
condition  
confess  
confine  
content  
couch  
could  
counsel  
counterfeit  
course  
court  
creature  
crown  
cry  
cuckold  
curse  
Cyprus

-D-

damn  
daughter  
day  
dead  
dear  
death  
delicate  
deliver  
denote  
Desdemona  
desire  
devil  
die  
distracted  
do  
dog  
door  
dote  
doubt  
down

draw  
dream  
drown  
Duke  
duties

-E-

each  
ear  
early  
easily  
eat  
else  
Emilia  
end  
endure  
engage  
engines  
enough  
ensnare  
entreat  
ere  
err  
error  
even  
ever  
every  
excellent  
exercise  
eye

-F-

face  
fair  
faith  
fall  
false  
farewell  
fashion  
fast(adv.)  
fate  
father  
fault  
fear  
feed  
feel  
fellow  
fetch  
field  
fiend  
figure

find  
finger  
fire  
firm  
first  
fit  
fix  
fly(n)  
follow  
folly  
fond  
fool  
for  
forbid  
forever  
forget  
forth  
fortune  
foul  
frank  
free  
freely  
fresh  
friend  
fright  
from  
fruit  
full  
function

-G-  
gender(v)  
general  
gentle  
gesture  
get  
gift  
give  
glad  
glorious  
go  
goat  
good  
goodly  
goodness  
goodnight  
grace  
grant  
great  
grounds  
grow  
guard

-H-  
ha  
hand  
handkerchief  
hang  
haply  
happiness  
harm  
hate  
have  
he  
head  
hear  
heart  
heaven  
heavenly  
hell  
hence  
her  
here  
herself  
high  
him  
his  
history  
hither  
ho  
hold  
home  
honest  
honesty  
honour  
honourable  
hope  
hour  
house  
house-wives  
how  
humbly  
hunt  
hurts  
husband

-I-  
I  
Iago  
idle  
if  
impediments  
importune  
in  
incline  
indeed  
instant

instruments  
into  
invention  
is  
isle  
it  
itself  
  
-J-  
jealous  
jealousy  
journey  
Jove  
joy  
judgment  
just

-K-  
keep  
kill  
kiss  
know

-L-  
labour  
lady  
laugh  
lead  
learn  
least  
leave  
lend  
less  
lest  
let  
letters  
lie  
lie(recline)  
lieutenant  
life  
light  
like  
like(adv.)

linger  
lips  
little  
live  
lock  
look  
lord  
lose  
love  
low  
lust

-M-  
mad  
make  
malice  
man  
marry(v)  
master  
matter  
may  
me  
mean(v)  
means(n)  
meet  
mercy  
merits  
messenger  
methinks  
Michael  
mind  
mine(p)  
mine(n)  
minister  
mistress  
mock  
moment  
money  
monkey  
monster  
monstrous  
Montano  
mood  
more  
mortal  
most  
motion  
mouth  
move  
much  
murder  
must  
my  
myself

-N-  
naked  
name  
napkin  
nature  
nay  
near  
need  
neigh  
never  
next

night  
nine  
no  
noble  
noise  
nor  
nose  
not  
note  
nothing  
nought  
now

-O-

O  
oath  
obey  
observe  
of  
off  
offence  
offend  
office  
officer  
oft  
often  
old  
on  
one  
opinion  
or  
Othello  
other  
our  
ourselves  
out  
own

-P-

pain  
pale  
pardon  
part  
pass  
passion  
patience  
pause  
peace  
perceive  
persuade  
pish  
pity  
place  
plague

play  
please  
pleasure  
pluck  
plume  
point  
poison  
poor  
possible  
potent  
powers  
prattle  
pray  
present  
presently  
pride  
prithie  
private  
profit  
promise  
proof  
proper  
proud  
prove  
purse  
put

-Q-

quarrel  
question  
quite

-R-

rage  
raise  
rather  
reach  
reason  
remorse  
remove  
repair  
repent  
report  
reputation  
require  
respect  
retire  
return  
revenge  
rich  
rob  
Roderigo  
round  
rule  
run

-S-

safe  
safety  
sagittary  
sail  
saint  
salt  
satisfaction  
satisfy  
say  
scarce  
scorn  
see  
seel  
seem  
sell  
senators  
send  
sense  
serve  
service  
set  
seven  
severe  
shake  
shall  
shame  
she  
should  
show  
side  
sigh  
signior  
since  
sins  
sir  
slave  
sleep  
small  
smell  
smooth  
so  
soldier  
solicit  
some  
something  
soon  
sorry  
soul  
speak  
speech  
spirit  
spite  
stand  
stare

state  
stay  
steal  
still  
straight  
strange  
stream  
strike  
strive  
stroke  
strong  
strumpet  
subdue  
subtle  
such  
sulphur  
sun  
sup  
sure  
surgeon  
swear  
sweat  
sweet  
sweal  
sword

-T-

taint  
take  
tale  
taste  
tell  
than  
thank  
that  
the  
thee  
their  
them  
themselves  
then  
thence  
there  
therefore  
these  
they  
thigh  
thing  
think  
this  
those  
thow  
though  
thought

thousand	waste	yes
three	way	yet
throw	we	you
thus	weak	young
thy	wear	your
thysself	web	yourself
till	weed	youth
time	weep	
to	welcome	
together	well	
to-morrow	wench	
tongue	were	
to-night	what	
too	when	
top	where	
touch	wherein	
town	whereof	
tribe	whereon	
trick	which	
true	while	
truly	whip	
trumpet	whisper	
trust	whiten	
tune	who	
Turks	whore	
turn	whose	
two	why	
	wife	
-U-	will (shall)	
unknown	will (wish)	
up	win	
upon	wind	
us	wise	
use	wish	
	wit	
-V-	witchcraft	
valiant	with	
Venetian	withdraw	
Venice	withih	
very	without	
vile	witness	
villian	woman	
villianous	woo	
violent	word	
virtue	work	
visage	world	
voice	worst	
vow	worth	
	worthy	
-W-	would	
want	wrong	
wanton		
war		
was	-Y-	
	year	

(2) Words peculiar to Othello.

-A-

abandon  
absolute  
acceptance  
accomodation  
accumulate  
ache  
acquaintance  
add  
admirable  
adversities  
affliction  
afraid  
agnize  
ah  
a-killing  
alabaster  
alacrity  
albeit  
Alleppo  
ambition  
amen  
amiable  
among  
amongst  
amorous  
ancient(adj.)  
answer  
anthropophagi  
antique  
antres  
anybody  
anything  
Arabian  
argue  
arm(verb)  
article  
ask  
aspic  
assault  
assay  
attendant  
attention  
avaunt

-B-

balmy  
banner  
barbarous  
bark  
base(noun)

bawd  
bawdy  
bear  
beckon  
beg  
begrimed  
being  
bending  
beneath  
besort  
bethink  
betray  
big  
blotted  
blowing  
blown  
boast  
boding  
book  
born  
bosom  
bounteous  
boyish  
brave  
brawl  
breach  
bright  
brimful  
brimstone  
broil  
brow  
butt

-C-

caitiff  
camp  
cannibals  
capable  
captivity  
care  
carve  
castigation  
castle  
cell  
challenge  
chamber  
chamberers  
chaos  
charmer  
chastity  
cheeks

cherubim  
choke  
chop  
chrysolite  
chuck  
cinders  
circumcised  
circumscription  
cistern  
climb  
closet  
coffers  
cold  
collied  
commit  
commonly  
company  
complaints  
complex  
comply  
compt  
compulsive  
conception  
concerning  
confession  
conjunction  
consent  
conserve  
conspire  
contract  
control  
conversation  
conveyance  
cords  
corner  
corrupt  
cough  
crave  
crocodile  
crime  
cruel  
cunning  
current  
curtains  
customs

-D-

damnation  
dance  
danger  
darling

deadly  
dealings  
death-bed  
decline  
deeds  
deferred  
defunct  
delations  
demerits  
demi-devil  
deny  
depth  
deserts  
destiny  
devour  
devout  
dew  
Dian  
dilate  
dine  
direction  
disastrous  
discard  
discern  
discord  
discourse  
discretion  
disembark  
disloyal  
dismayed  
dismiss  
dispatch  
disports  
disposition  
dissemble  
distressful  
domestic  
double-damned  
doubtless  
dread  
dreadful  
drop  
drugs  
drum  
dry  
duck  
dire  
dullness  
dungeons

-E-

earnest  
ear-piercing  
earth  
ebb  
echo  
eclipse  
e'er  
Egyptian  
either  
emperor  
ensue  
entire  
entirely  
estimation  
eternal  
example  
exceeding  
excelling  
exchange  
exhibition  
expostulate  
exsufflicate  
extant  
extenuate  
extreme  
extremity

-F-

fable  
faintly  
fan  
fancies  
fasting  
fatal  
feathered  
feats  
feet  
fife  
fight  
filthy  
fine  
flame  
flinty  
flood  
foe  
foregone  
forehead  
forfend  
forge  
forked  
forthwith  
forty  
fountain  
fraught

front  
fruitfulness  
fulsome  
furnish  
fury

-G-

garnered  
gate  
girl  
gladly  
globe  
gloves  
gracious  
gratify  
grave(noun)  
grave(adj.)  
gravity  
greedy  
great  
grieving  
grim  
groan  
growth  
guides  
gulfs  
gum

-H-

haggard  
hair  
hair-breadth  
hallowed  
happy  
hardness  
harsh  
haste  
heart-strings  
heat  
heavy  
heed  
Hellespont  
helm  
hem!  
heraldry  
hideous  
hie  
hills  
hinge  
hint  
holla  
hollow  
honey  
horned

horrible  
horrors  
hot  
house-affairs  
huge  
human  
humble  
hundred  
hurl  
hush  
hyprocrisy

-I-

ice-brooks  
icy  
ill-starred  
imminent  
immortal  
imports  
impudent  
Indian  
indign  
infected  
inference  
insolent  
instructions  
insupportable  
intently  
invest  
invited  
iteration

-J-

jesses  
jot  
justice

-K-

key  
kneel  
knives  
knot

-L-

last  
late  
levels  
lewd  
liar  
liberal  
lift  
light-winged  
liquid

loathe  
loop  
lovely  
lust-stained

-M-

magic  
maiden  
malignant  
manage  
mandate  
manifest  
marble  
marriage  
mask  
medicinal  
melting  
memory  
merciful  
merry  
messes  
mighty  
mince  
minion  
minx  
misery  
misgive  
modesty  
moist  
monumental  
moon  
mother  
mummy  
murderer  
musician  
mystery

-N-

natural  
needful  
needle  
neither  
new  
newly  
niece  
night-brawler  
numbered

-O-

obedient  
occupation  
ocular  
o'er

Olympus-high  
once  
only  
opposite  
order  
Ottomite  
out-live  
out-sport  
out-tongue

-P-  
pace  
palate  
paper  
parcels  
pattern  
pearl  
people  
perdition  
perfect  
perish  
perjure  
perjury  
pernicious  
perplexed  
pert  
pertain  
Péter  
phrase  
pieces  
pilgrimage  
pilot  
pioners  
pith  
pitiful  
pledge  
plenteous  
pliant  
pomp  
Pontic  
portance  
possession  
poverty  
prayer  
precious  
preogative  
prey  
probation  
proceed  
process  
procreants  
Promethean  
prompt  
prompter

promulgate  
prophetic  
Pro-pontic  
propriety  
protectress  
public  
puny  
purchase

-Q-  
quality  
quarries  
quench  
quicken

-R-  
rack  
rain  
raven  
read  
rebel  
rebuke  
recognizance  
redemption  
reference  
relate  
relief  
re-lume  
resolve  
rest  
restore  
reverence  
reverend  
revolt  
rheum  
rightly  
roast  
rock  
Roman  
rose  
rose-lipped  
rot  
rough  
rout  
royal  
rude  
ruminant  
rush  
rust

-S-  
sacred  
sacrifice  
same

savageness  
scant  
scapes  
scar  
score  
sea  
sea-mark  
secrets  
seize  
senate  
sentence  
sequester  
serious  
seriously  
servants  
sever  
shadow  
shambles  
shed  
shoulders  
shrewd  
shell  
shut  
sibyll  
siege  
sight  
signiory  
silence  
silk  
simple  
sing  
sink  
skilful  
skillet  
skin  
slander  
slavery  
slime  
slow  
slumbers  
smock  
smote  
snow  
soft  
sore  
sorrow  
Spain  
speculative  
spend  
spirit-stirring  
spotted  
star  
steed  
steel  
steep

steep-down  
stick  
stillness  
stomach  
stone  
stop  
story  
stranger  
strife  
succeed  
suffer  
suffocating  
summer  
surmises  
suspicious  
sustain  
swallow  
sweeting

-T-  
teach  
tear  
tears  
teem  
temper  
tempest  
tempt  
tented  
therewith  
thine  
thrice-driven  
throats  
throne  
through  
thunder  
title  
toad  
token  
torjture  
towards  
toys  
traduce  
tranquil  
travels  
trees  
tremble  
truiumph  
troop  
trump  
try  
turbanned  
twenty  
twinned  
tyrannous  
tyrant

-U-

unauthorized	worms
unblest	worthiness
unbonneted	wrath
uncle	wretch
understand	write
undertake	wrought
unfold	
unhoused	-Y-
unlace	yawn
unlucky	ye
unmoving	yield
unprepared	yond
unprovide	
unreconciled	
unshunnable	
unused	
unvarnished	
utmost	

-V-

vain  
vale  
vapour  
vast  
vengeance  
veritable  
virtuous  
virtuously  
vital

-W-

waken  
walk  
warrior  
wash  
water  
weapon  
weed-painted  
weigh  
whence  
wherefor  
whipster  
whistle  
whole  
wide  
wild  
wink  
wisely  
withal  
wither  
wonder  
wondrous  
wont  
worldly

(3) Words peculiar to Iago.

-A-

a-bed  
abhor  
ability  
abode  
above  
abroad  
absolute  
accent  
accountant  
acknow  
acquainted  
adieu  
advice  
advise  
affairs  
affection  
affine  
ago  
aim  
air  
alarm  
almain  
along  
amiss  
anew  
anger  
angry  
answerable  
appear  
apprehensions  
apt  
arch-mock  
arithmetician  
ashore  
ass  
assure  
attépt  
auld  
authority  
awake  
awhile  
-B-  
baboon  
bad  
bags  
balance  
baptism  
barbarian  
Barbary

baseness  
beard  
beauties  
because  
beer  
befallen  
before  
behaviour  
behind  
behold  
beloved  
benefit  
beshrew  
bestow  
beware  
Bianca  
billet  
bind  
birdlime  
bitter  
blab  
blackness  
bleed  
blind  
bliss  
blossom  
boarded  
boat  
bobbed  
bodily  
bold  
bolster  
bombast  
bondage  
bookish  
Brabantic  
brace  
bragging  
bread  
breathe  
breeches  
bride  
brother  
build  
burst  
busy  
buy

-C-

cable  
Caesar  
canakin  
cannon  
carack  
carefully  
carnal  
carouse  
case  
cashiered  
cast  
cat  
certes  
chair  
chargeable  
check  
chide  
choice  
choler  
chronicle  
citizens  
city  
clean  
climate  
clime  
clink  
clip  
clock  
clothes  
clyster-pipes  
coats  
cod  
coldness  
coloquintida  
color  
commencement  
commission  
compel  
complete  
compliments  
conduct  
confirmation  
confuse  
conjunctive  
conscience  
conscionable  
consequence  
consider  
constant

construe  
consuls  
contaminate  
contemplation  
continue  
contrary  
contrive  
conveniences  
converse  
convince  
cool  
cope  
corrigible  
cost  
counter-caster  
country  
countryman  
courage  
coursers  
courtesy  
cousins  
cover  
crack  
cradle  
credit  
creditor  
credulous  
critical  
cup  
cure  
custody  
cut

-D-

daily  
dame  
dangerous  
dare  
dark  
dash  
daws  
dealt  
debtor  
deceive  
defeat  
defective  
defend  
degree  
delay

delight  
demonstrate  
denotement  
depend  
deserving  
despise  
determinate  
determined  
device  
devilish  
devise  
devoted  
diablo  
diet  
difficulty  
dilatatory  
dire  
direct  
direction  
directly  
discipline  
disclose  
discreet  
displant  
displeasure  
disposition  
disproportion  
dispute  
disrelish  
distance  
distaste  
distinctly  
distinguish  
divesting  
divinity  
division  
divorce  
dotage  
double  
dress  
drink  
drowsy  
drunk  
drunkards  
dull  
duteous  
dwell

-E-

easy  
ecstasy  
effect  
egregiously  
either  
elbow

election  
elements  
embark  
eminently  
encave  
enfetter  
enforce  
engender  
England  
English  
enjoy  
enmesh  
enrich  
enter  
entertainment  
epilepsy  
epithets  
escape  
essence  
evade  
events  
ever-burning  
evermore  
evil  
ewe  
exception  
excess  
exclaim  
excuse  
execute  
execution  
expectation  
expend  
extern

-F-

facility  
fail  
fain  
fairness  
familiar  
fanastical  
far  
fasten  
fathom  
favor  
favorably  
fertile  
fie  
fig  
filch  
fill  
filth  
finder-out  
fineless

fit  
flag  
flee  
fleers  
flock  
Florentine  
flow  
fluster  
foams  
foh  
food  
foolish  
foot  
forbear  
fordo  
form  
forsooth  
four  
frail  
frame  
frize  
fruitful  
further  
fust

-G-

gain  
gall  
gallants  
game  
gape  
garb  
garden  
gardener  
garter  
gastness  
gay  
gennets  
gentlemen  
germans  
German  
gibes  
gnaw  
God  
godliness  
gold  
gorge  
gown  
gradation  
grandsire  
grapes  
Gratiano  
green  
green-eyed  
grief

grievance  
grievously  
gripe  
groom  
gross  
gressly  
guess  
guiltless  
guilty-like  
guinea-hen  
gyve

-H-

half  
handsome  
hap  
happily  
harbour  
hard  
hark  
harlotry  
heal  
health  
heartily  
heathen

heave

heir  
help  
herbs  
hereafter  
hide  
himself  
hip  
Hollander  
holy  
homage  
horologue  
horribly  
horse  
hot  
housewifery  
howbeit  
however  
humane  
humanity  
humor  
hyssop

-I-

idleness  
ignorance  
immediate  
imperfectly  
imperious  
importunate

importunity  
imposition  
impossible  
imputation  
incense  
incorporate  
index  
indignity  
industry  
infirmity  
inflame  
iniquity  
injury  
instruct  
intend  
intent  
intrude  
inwards  
island  
issues

-J-

Janus  
jewel  
joint  
judge  
jump

-K-

kind  
kindness  
king  
kinsman  
kitchen  
knave  
knavery  
knee-crooking  
knit  
knock  
knowledge

-L-

lack  
lad  
ladyship  
land  
large  
lately  
laughter  
law  
law-days  
lawful  
lay (noun)  
lay (verb)

leap  
lechery  
leets  
legs  
lethargy  
lettuce  
lieutenancy  
lined  
lion  
list  
living  
lo  
locusts  
lodging  
Lodovico  
long  
loose  
loud  
loveliness  
loving  
lown  
luscious  
lusty

-M-

madame  
madness  
magnifico  
main  
mandragora  
mangle  
manhood  
manners  
manure  
many  
mar  
mark  
marshal  
marry (oath)  
mass  
masterly  
match  
matches  
Mauritania  
meaning  
meantime  
measure  
meat  
medicine  
mediator  
meditation  
mend  
mere  
merely

mettle  
midnight  
might  
millions  
mineral  
minutes  
Moor  
Moorship  
moraler  
morning  
murderous  
muse  
music  
mutiny  
mutter  
mutualities

-N-

native  
necessaries  
necessity  
neglect  
negligence  
nephews  
net  
nettles  
nigh  
night-cap  
nightly  
nobility  
nobody  
none  
non-suits  
notable  
notice

-O-

oak  
obscure  
obsequious  
observance  
occasions  
odd  
o'erwhelm  
off-capped  
offenceless  
open  
opposition  
outrun  
outward  
over  
overthrow  
owe

-P-

paddle  
palace  
palm  
parallel  
parley  
parlour  
partly  
party  
pate  
patient  
peck  
peculiar  
peer  
peevish  
pegs  
peradventure  
perchance  
perdurable  
perhaps  
peril  
permission  
person  
personal  
pestilence  
pestilent  
picture  
pitch  
plain  
planet  
plant  
players  
plead  
ply  
poise  
poisonous  
policy  
poppy  
populous  
position  
potation  
potential  
potting  
pottle  
pottle-deep  
pour  
pox  
practice  
practise  
prank  
prate  
prefer  
preferment  
pregnant  
preposterous

price  
prick  
prime  
prize  
probal  
proclaim  
produce  
profane  
profess  
profitably  
prologue  
propose  
prospect  
prosperity  
protest  
provender  
provide  
provocation  
provoke  
pudding  
puffed  
pull  
punishment  
puppies  
pure  
purpose  
pursue  
putting-on

-Q-

qualification  
quarter  
quat  
quick  
quickly  
quiet

-R-

ram  
rank(adj)  
rank(noun)  
rapier  
rash  
receive  
recoil  
recover  
redeem  
refrain  
regard  
region  
remain  
remedy  
renounce  
renown

repeal  
reproach  
repute  
request  
requisites  
resolution  
restitution  
restraint  
re-tell  
revels  
rewards  
Rhodes  
ribs  
right  
ring  
ripe  
rise  
rock  
roots  
rouse  
rub  
ruffians

-S-

sake  
salmon  
sanctuary  
sated  
satiety  
savage  
save  
'sblood  
scale  
scan  
scatter  
scion  
scurvy  
'scuse  
seals  
search  
second  
sect  
secure  
seek  
self-bounty  
sensuality  
sequestration  
session  
shape  
sheets  
shift  
shirt  
short  
shortly  
sick

sign  
silent  
silly  
sincerity  
sit  
sith  
sixpence  
slay  
sleeve  
slip  
slipper  
smile  
snipe  
snorting  
soldiership  
sometimes  
sound  
sow  
span  
special  
speed  
spenster  
spleen  
splinter  
sport  
spotted  
spy  
squadron  
stamp  
stead  
step  
Stephen  
sterile  
sting  
stoup  
strain  
strangle  
strawberries  
street  
strip  
strongly  
stuff  
success  
suckle  
sudden  
sue  
suggest  
suit  
suitor  
summon  
super-subtle  
supper  
suppertime  
supply  
suppose

surely  
surety  
suspect  
suspicion  
swag-bellied  
swift  
symbols  
sympathy  
syrups

-T-

tail  
tailor  
tedious  
ten  
tend  
tenderly  
tenderness  
term  
theoric  
thereto  
thereunto  
thicken  
thieves  
thinly  
thither  
thrive  
thrust  
thyme  
tilting  
timorous  
to-day  
toged  
tooth  
toughness  
trade  
trash  
traverse  
treacherous  
treachery  
trifles  
trim  
trouble  
truth  
tup  
twelve  
'twixt

-U-

ugly  
unbitted  
unbookish  
uncapable  
uncleanly  
under

undertaker	yesterday
undo	yoke
unfold	
unforced	-Z-
unjustly	zounds
unless	
unmake	
unnatural	
unproper	
unsuited	
unsure	
unswear	
unwitted	
usurp	
utter	

-V-

valour  
vehement  
venial  
vexation  
vice  
vicious  
violence  
voluble  
voluntary  
vomit

-W-

warlike  
warrant  
wary  
watch  
whereinto  
whereto  
whether  
whilst  
wholesome  
wight  
wildcats  
winter  
wipe  
wisdom  
wolf  
womb  
worse  
wound  
wretched  
wring  
writ  
wronger

-Y-

yell