



College of Graduate Studies

English Department

Analyzing Iago's Speech in Shakespeare's *Othello*

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**This Thesis is Submitted in Partial Fulfillment of the Requirements for
the Degree of Master of English in Applied Linguistics and the Teaching
of English,
College of Graduate Studies, Hebron University.**

2017

Dedication

This thesis is dedicated to:

The Sake of Allah, my Creator and my Master,

My great Prophet and Messenger, Mohammad peace be upon him,

The martyrs and prisoners of Palestine who are the best of all of us,

My dearest family and friends,

Hebron University and the staff of English Department

Acknowledgment

First and foremost, I must acknowledge my limitless and sincere thanks to my supervisor Dr. Nimer Abuzahra who was more than generous with his expertise and precious time. I am greatly grateful for Dr. Nimer for his patience and continues editing through the whole process of writing this thesis.

I would like to acknowledge and thank my instructors at Hebron University for their continuous support and the precious knowledge they offer us.

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List of Abbreviations

CMT: Conceptual Metaphor Theory

AM: Animal Metaphor

CDA: Critical Discourse Analysis

RAT: Rhetorical Analysis Theory

RQ: Rhetorical Questions

تحليل خطاب إياغو في مسرحية أوثلو للكاتب البريطاني وليام شكسبير

الملخص:

تهدف هذه الدراسة إلى تحليل خطاب إياغو في مسرحية أوثلو للكاتب البريطاني وليام شكسبير. وتكمن أهمية تحليل خطاب إياغو في أنه صاحب القسط الأوفر من الكلام في المسرحية بالإضافة إلى أهمية المسرحية وصلتها بالوقت الحاضر من خلال مغزى القصة المرتبط بالعنصرية والجنس والهوية وهي قضايا لا تزال لها أهميتها المعاصرة. وتميز خطاب إياغو بقدرته على التلاعب بالآخرين من خلال استخدام اللغة وأدواتها البلاغية المختلفة. وتهدف هذه الدراسة إلى تحليل استخدام إياغو للاستعارات والتشبيهات الحيوانية لوصف الشخصيات الأخرى من خلال اعتماد النظرية المعاصرة لتحليل الاستعارات والمجاز. أما القسم الثاني من تحليل خطاب إياغو فيعتمد على نظرية نقد النص لكشف دوافع إياغو تجاه قضايا اجتماعية مختلفة مثل العرق والجنس والهوية واستغلالها للتلاعب بالآخرين. أما القسم الثالث والأخير من هذه الدراسة فيركز على تحليل خطاب إياغو من خلال اعتماد النظرية البلاغية التقليدية للكشف عن الأدوات التي يستخدمها إياغو للتلاعب بالشخصيات الأخرى كالاستعارة البلاغية والمفارقات وفن الإقناع للوصول إلى الأهداف التي يسعى لتحقيقها. ومن خلال نتائج الدراسة، فقد اتضح أن استخدام إياغو للتشبيهات الحيوانية في المسرحية هو بهدف الإساءة للشخصيات الأخرى في القصة والتقليل من إنسانيتهم. كما تبين أيضا أن خطاب

إياغو في المسرحية هو خطاب عنصري مسيء لأوتلو صاحب البشرة السمراء. وتبين كذلك أن إياغو يعاني من عقدة كره النساء حيث قتل زوجته في نهاية القصة وتسبب في مقتل ديزديمونا. وأخيراً، فقد أظهرت نتائج الدراسة قدرة إياغو على التلاعب بالنص واستخدام مهارات بلاغية لخداع الآخرين حيث تمكن من خداع معظم الشخصيات في المسرحية ببلاغته وأساليبه الحوارية.

Abstract

This thesis aims to analyze Iago's speech in Shakespeare's *Othello* through three major dimensions. The first dimension is an analysis of animal metaphors in Iago's speech. The researcher interprets these metaphors by applying the Conceptual Metaphor Theory (CMT) which aims to analyze metaphors beyond their linguistic usage. Furthermore, the study focuses on Iago's language and its implications on race, identity and gender. The researcher connects Iago's language to these social issues by applying Critical Discourse Analysis (CDA) as a theoretical framework used to analyze language within its social applications. The third aspect of this study analyzes the rhetorical devices used by Iago to manipulate other characters. Through his linguistic arguments with other characters in *Othello*, Iago uses different rhetorical techniques such as persuasion, paradoxes, rhetorical Questions, to manipulate other characters and lead them to their tragic end. The findings of the research show that Iago's use of animal metaphors aims at dehumanizing and debasing other characters. Iago uses nineteen animal metaphors in *Othello* and most of them degrade other characters. Moreover, these animal metaphors are conceptualized. That is to say, Iago describes human traits in comparison with animal traits like lust, cunning and craftiness, ill-tempered, foolishness and the like. In addition, the Critical Discourse Analysis of Iago's speech in *Othello* shows how Iago exploits Othello's black color to achieve his goals. Iago is able to alienate Othello because of his different identity and different color from the Venetian society. Further, analyzing Iago's speech regarding gender shows his misogynistic attitudes toward women. Iago thinks that all women are like each other. That they are dishonest, foolish and inferior to men. The analysis of Iago's rhetorical speech in *Othello* was also revealing. Iago shows an exceptional ability in his rhetoric. He manipulates most of the characters in the play and is able to deceive all of them. Iago's use of rhetorical questions in the play is distinguished. He uses at least fifty rhetorical

questions through the course of the play to persuade other characters since rhetorical questions are known for their persuasive effects. What's more, Iago has the ability to persuade other characters by playing on their emotions and feelings.

Chapter One: Introduction

1.1 *Othello*, Critical View

Othello, The Moor of Venice was written between 1601-04 (Hadfield, 2005; Sanders, 2003). It is written in the period when Shakespeare reached his peak of fame. Othello is a black Moor who lives in Venice and occupies a good military and social status. He is married to Desdemona and then suffers from alienation and racism imposed on him by other characters like Iago, Rodrigo, Brabantio and Emilia which leads to his downfall at the end of the play.

The relevance of the play to modern life is very clear. For example, Hadfield (2005) asserts that "it is hard to imagine that any of Shakespeare's plays has a more obvious contemporary relevance than *Othello*" (p.1). This refers to the fact that *Othello* deals with modern issues such as race, gender, identity, love, and jealousy. Such human traits are still popular in the twenty-first century.

The bulk of critics believe that the play is a racist. For example, Laurence Lerner believes that the play is about a barbarian who relapses and concludes that Shakespeare had suffered from race prejudice (as cited in Berry, 1990, p. 316 & Toker, 2014, p. 37). Moreover, Leslie Fiedler asserts her opinion that "In *Othello* ... it is not only Shakespeare's bad conscious ... but his whole culture which shaped the black stranger (as cited in Toker, 2014, p.38). Such critics, one could argue, build their arguments on textual evidences.

The title of the play, *Othello the Moor of Venice*, is an oxymoron (Maguire, 2004) or, to use Vitkus (1997) words, a "racial oxymoron" since Moors don't come from Venice. Neill (1998) aptly remarks that Othello, as the subtitle announces, is neither alienated nor assimilated and when Rodrigo describes Othello as "an extravagant and wheeling stranger of here and everywhere" (1.1.135-36) he means that Othello is a dislocated creature. In this

regard, Peter Swaab thinks that the play's title "has the force of a paradox. How far can the 'Moor' really be of 'Venice'; suggesting that Othello is a resident who remains in important ways an alien ... and the 'Moor of Venice' is a mixed marriage of a phrase" (as cited in Neill, 1998, p. 365). In other words, the title of the play reveals racist attitudes that the Moor isn't from Venice and will not be a member of the Venetian society.

Unlike other Shakespearean plays, *Othello* starts with no mentioning of the hero. Adelman (1997) points out that "before we meet Othello, we are utterly dependent on Iago's and Rodrigo's descriptions of him" (p.125). The first scene of the play is replete with racial pejorative descriptions of Othello. This suggests that the playwright is preparing his readers for the entrance of something not human (Rose, 2008). In other words, Othello is portrayed with animal images from the very beginning of the play which aims to dehumanize him and make him look like animals. If Rand (1950) is right when claiming that Shakespeare's introductory scenes are always keynotes, then Shakespeare invokes his readers' anxieties and heightens their fears about what they already know about Moors or black people.

As the play progresses, it is plain enough that Othello is never mentioned by his name and the other characters in the play call him with his epithet 'the Moor'. Iago calls Othello the 'Moor' more than twenty times. Emilia, Rodrigo and Brabantio never call Othello by his name. Even Desdemona, Cassio and Montano, who supposed to be close to Othello, call him 'the noble Moor' without mentioning his name most often. This means, according to Berry (1990), "an exercise in reducing the individual to a class, the person to an object and suggest that Othello is a thing" (p.323). What's more, the avoidance of mentioning Othello's name suggests that he is not even a human or worthy of a name, thus implicitly rejecting him as a member of the society (Ali, 2014). In short, it is enough to count how many times Othello is referred to as the Moor to see how far he is racially treated.

Throughout the course of the play, Othello is portrayed with bestial traits. He is, according to Brabantio, ugly; "Of such a thing as thou – to fear, not to delight" (1.2.71), a magician "Thou has enchanted her" (1.2.63). He is, according to Rodrigo, lascivious; "To the gross clasps of a lascivious Moor" (1.1.125). He is according to Iago a "black ram" (1.1.89), a "Barbary horse" (1.1.111), "led by the noses as asses are" (1.3.384). Furthermore, he is a "black devil" (5.2.132) in Emilia's words. Smith (2013) confirms that "the significant number of references to 'devil' in *Othello* is directly related to the overdetermined racial identity of the title character" (p.12).

Othello's alienation from the Venetian society is recognized through the course of the play. First, he married Desdemona clandestinely. Since if Othello knows that his marriage will be approved, so why doesn't he marry Desdemona openly? This shows that Othello is aware of his status in Venice. That is, he isn't welcomed as a member in the Venetian society and a suitor for their ladies. Moreover, when Brabantio went to the Senate to tell them that his daughter was 'stolen' from him, the Duke promises that the offender will be read "the bloody book of law" (1.3.67). However, as soon as Brabantio accuses Othello, the Duke retreats and asks for a proof because he needs Othello for their war in Cyprus (Nicholson, 2010). One could wonder here; what would happen to Othello if the Senate doesn't need his help to defend Cyprus? As a matter of fact, this question is answered when the threat of the Ottoman has disappeared. The result was that the issues regarding Othello's race and color appeared to the surface and he was manipulated by Iago which causes his suicide at the end of the play.

The Duke's position from Othello also carries racial signs. When he conceals Brabantio for what happened to him, he agrees that Othello has done to Brabantio some 'mischief' urging the latter to smile in the face of the 'thief' to keep a dignified appearance:

To mourn the mischief that is past and gone
Is the next way to draw new mischief on
What cannot be preserved when fortune takes,
Patience her injury a mockery makes.
The robbed that smiles steals something from the thief;

(1.3.201-6)

Additionally, the Duck's statement to Brabantio that "your son in law is far more fair than black" (1.3.286) is, according to Rose (2008), an inverted racism. In other words, Othello can be seen as an 'exception' of his race or, to be more precise, his blackness is metaphorical not literal. To put it another way, the Duck's words heightens the ideology of race that uses whiteness to imply virtue. Moreover, the Duck's identification with Brabantio is hollow and weak because they need Othello to defend Cyprus against the Ottomans.

In addition to the above mentioned, Shakespeare has introduced other Moorish characters apart from Othello like Aron in *Titus Andronicus*, the Prince of Morocco in *The Merchant of Venice* and Cleopatra in *Antony and Cleopatra*. All these characters are treated racially in these plays. Aron, as Bent (1998) flatly remarks, rhetorically asks, "Is black so base a hue?". Earlier in the play, he echoes a line that Othello will use; "Aron will have soon his soul black like his face" (p. 362). In *The Merchant of Venice* and when the serving man announces the Prince of Morocco's imminent arrival, Portia responds: "If he have the condition of a saint and the complexion of a devil, I had rather he should shrive me than wife me" (1.2.110-12). This is meant to "create anxiety among the Elizabethan audience upon the possibility of Portia to be 'won' by one who has the complexion of devil ahead of the blue-eyed boy, Bassanio" (Nyoni, 2012, p. 684). Furthermore, Jajja (2014) points out that despite being the Queen of Egypt, Cleopatra is portrayed as a third rate

woman and compared to a 'snake'. Having stated that, the playwright's attitudes toward non-white characters are problematic.

On the other hand, there are critics who believed that the play is racially motivated. However, they think that it is inappropriate to consider that Shakespeare is a racist or suffered from race prejudice. Baecker (1999) believes that Shakespeare's willingness to explore issues of racial differences would be recognized by exposing the play between Moors and European. In contrast, Reitz-Wilson (2004) points out that Shakespeare was well aware of racial tension in England and included this tension in the play. Moreover, Ogued thinks that the playwright "has shared some of the deep-seated fears of his contemporaries about black people ... and that *Othello* expresses as well as confirms the prejudice behind Elizabeth's decree banishing Negroes from England in 1601" (as cited in Reitz-Wilson, 2004, p. 2).

Orkin (1987) thinks that Shakespeare "is writing about color prejudice and, further, is working consciously against the color prejudice reflected in the language of Iago, Rodrigo and Brabantio" (p. 170). However, Neill (1989), who takes issue with Orkin, suggests that:

instead of opposing racism, the play effectively invents and illustrates the invention of it by engaging its audience in a conspiracy to lay naked the scene of forbidden desire, only to confirm that the penalty of such exposure [Othello's marriage of Desdemona] is death (p.412).

In contrast, Orkin (1987) asserts that "Shakespeare gives to him [Othello] the richest language in the play" (p.172), suggesting that if Shakespeare was a racist, he wouldn't do so. Ironically enough, Othello, who was given the richest language, was easily deceived by the use of language. In act 4, as Wing-Chi Ki (2009) aptly remarks, Othello, after striking Desdemona, welcomes Lodovico by saying "You are welcome, Sir, to Cyprus. Goats and monkeys!" (4.1.254). This suggests that Othello's language has deteriorated and isn't 'rich' anymore.

In sum, Neill (1998) flatly remarks that the play is a "foundational text in the emergence of modern European racial consciousness" (p.361) and it is like "the culture that produced it" (Vitkus, 1997, p.145). For those who don't like Shakespeare to be a racist because of his statues, the play represents for them a resistance of racism against black people. However, as Neill (1989) has established among others, there is a sense of racial scandal can be seen through critics' comments on the play like Rymer and Coleridge who asserted that Othello was never intended to be a hero.

1.1.2 Historical background

Africans have appeared in England in 1554. By 1601, there were enough black men in London and Queen Elizabeth expressed her discontent at the great number of Negroes and blackamoors, (Orkin, 1987). Moreover, England was increasingly hostile to foreigners, both officially and at a popular level, and London has witnessed several major riots against foreign residents, (Loomba, 2004). Those black people came to England, as Weissbourd (2013) points out, via Spain and Portugal. In connection, black people, for the Europeans, were associated with evil. They connote ugliness, treachery, lust, bestiality, and the demonic (Berry, 1990). What's more, whites regard Blacks as a threat even when they don't threaten (Smith, 2016). All these fears and anxieties of the black people were in the mind of Shakespeare when he wrote *Othello*.

At the time the Elizabethans expressed their fears and anxieties from the blacks, there was another enemy which frightened not only the English but also the Europeans: they are the Ottomans and the Islamic bogey. Bayouli (2009) points out that at the moment "when the reign of Elizabeth I began, Soliman the Magnificent was launching a terrible assaults at the heart of Europe which is widely reflected in Elizabethan drama, most famously in Shakespeare's *Othello*" (p.113). This fact is also confirmed by Ruma (2014)

who asserts that "this morbid fear of Islamic expansionism into the heart of Europe had no doubt helped in inspiring playwrights like Shakespeare to produce plays that depict the turban wearing Turk as an enemy" (p.37).

Paradoxically enough, Shakespeare celebrates the defeat of the Ottomans in Cyprus despite the fact that they were already controlling it. The third gentleman in *Othello* announces that "News, lads! Our wars are done: The desperate tempest hath so banged the Turks" (2.1.20-21). Othello also declares that "News, friends, our wars are done; the Turks are drowned" (2.1.194). One would ask here why did the playwright mention the defeat of the Ottomans although they are not defeated? Vitkus (1997) comments that this "would have had an ironic ring for an English audience that knew of the Turks' victory over the Venetians and the long-standing Ottoman possession of Cyprus" (p. 168). Moreover, Erkan (2010) thinks that Shakespeare wants to portray the so-called defeat of the Ottomans as a victory not only to Venetians but also to Christianity.

Historically speaking, the Ottomans were defeated in Lepanto in 1571. In connection, King James, in distant Scotland, wrote a poem describing the victory on the 'circumcised Turband Turks'. Vitkus (1997) is right when pointing out that these lines are verbal echoes of Othello's suicide speech; "I took by th'throat the circumcised dog" (5.2.351). This shows that choosing Cyprus to be the second setting of *Othello*, after Venice, was certainly not a random choice.

1.1.3 The Source of the play

There is a general consensus among critics that the original source of *Othello* is Cinthio's novella *Hecatommithi*. The deviations of Shakespeare from his original source of the play, as critics have established, are remarkable, significant and revealing. To start with, Shakespeare transformed Cinthio's Moor _ a baptized Saracen of North coast of

Africa into a 'Negro' [with 'thick lips' and 'sooty bosom'] (Braxton, 1990, p. 1). This suggests that the playwright intended his hero to be a Negro despite the fact that Negroes and Moors were considered the same in the Elizabethan era.

More importantly, Cinthio's story never mentions that Othello was a slave but Shakespeare made him so when he tells Desdemona that he was "being taken by the insolent foe and sold to slavery" (1.3.136-37). This suggests what Slights (1997) points to that England tended to see itself as a land without slaves. In Shakespeare's *Othello*, the protagonist is known for his exotic and heroic tales by which he wooed Desdemona. In the play, the reader reads about "the cannibals that each other eat, The Anthropophagi, and men whose heads do grow beneath their shoulders" (1.3.142-44). While in Cinthio's novella there is no such narratives. This is, according to Sell (2004), because Cinthio's main concern is "to moralize not to problematize" and Sell asks, as the readers might do, why did Shakespeare "interpolate this allusive narrative of identity" (p.77).

It is important to state that Shakespeare has invented the names of his characters unlike Cinthio's source. He invented Othello's name which, according to Egan (2007), and Bate (2010), if pronounced "with hard 't' as though it were 'Otello' made him sound like an Ottoman" (p.110). What's more, Iago's name changed from the 'ensign' in Cinthio's novella to Iago in Shakespeare which is a Spanish name of a saint who is a well-known slayer of the Moors (Konigsberg, 2012). Indeed, the choice of Shakespeare's characters' names isn't a matter of random choice.

In Cinthio, there is opposition to the marriage but no secret wooing and no elopement (Cook, 1980). Add to this, in the original story, Othello and Desdemona live peacefully for a considerable period of time (Elaskary, 2008). In contrast, The marriage of Desdemona and Othello in Shakespeare's *Othello* lasts only for two days, as Smith, (2008)

points out, or a matter of hours according to Wilkes (2008). The wedding night, as a result, is repeatedly interrupted. As if the playwright is saying implicitly or by suggestion that such relationship wouldn't last for a long time. Besides, in Cinthio's source, Othello and Desdemona reached Cyprus together while in Shakespeare's play they were separated from each other.

Ironically enough, Shakespeare scrapped the fact that it is the ensign, Shakespeare's Iago, who kills Desdemona in Cinthio and instead he made Othello the killer. The scene in which a white woman being smothered by a black man confirms the deep fears of the interracial marriage. Roux (2009) reports that in Baltimore, a soldier shot at the actor playing Othello in an 1822 production of the play and broke his arm posting that it "would never be said in my presence a confounded Negro has killed a white woman" (p.23). It can be deduced that Shakespeare's altering of the main source and the remodeling of the characters aim at increasing the readers' fears and emphasizes the stereotypes of Moors and black people.

1.1.4 Othello's Two Texts: The Quarto and Folio

Shakespeare's *Othello* appeared in two printed versions, the Quarto (Q) in 1622 and the Folio (F) in 1623. Despite the fact that there is only one year between the publishing of these two versions, there are substantive differences between them. The aim of this study isn't to deal with Shakespeare editing but to explore some of the differences between these two versions and whether they affect the meaning and the interpretation of the text or not.

Markus (2004) points out that the Quarto and Folio versions are considered to be the closest and more authoritative to the plays as Shakespeare originally wrote them. However, Walen (2007) explores the debate between textual critics about whether the F version was revised and expanded or whether the Q was edited and reduced. Critics, like

walker, believe that "Q is an inferior work because it is based on the actors versions of the plays and was compelled by memory" (as cited in Walen, 2007,p. 488). However, some editors choose lines and words from Q in their editions, as it will be explored below, which shows that Q isn't completely inferior.

Markus (2004) believes that the explanation of the differences between Q and F has to do with race. He goes further to confirm that most of the key passages "critics have repeatedly cited to define the play's attitude towards blackness, miscegenation, and sexual pollution derive from the Folio version of the play and do not exist in the Quarto" (p. 22). These modifications on the text of the two versions imply the question whether Shakespeare was the editor, and determines the racial attitudes of the playwright, or whether the editor is someone else and hence who has the authority to change or add on Shakespearean plays.

The Folio Version has 160 lines which aren't present in the Quarto and they contain some of the play's most racially charged language (Markus, 2004). For example, when Rodrigo describes Othello as a "wheeling stranger", this description is F's only. Markus (2004) asserts that Rodrigo's speech in Q was only 4 lines and it is expanded in F to become 21 lines including the lines which establish Othello's stereotypical Moorish lust and his marginality to Venetian culture. Moreover, the fear of miscegenation expressed in Rodrigo's lines in F is presented as a community view.

Walen (2007) points out that there are more striking differences between Q and F in scene 4.3. The scene in which Emilia is unpinning Desdemona in Q consists of 62 lines while in F it is expanded to 112 lines including the Willow Song. The aim behind this change is to increase sympathy with Desdemona and to reveal her psychological fears of

Othello. One point at issue here is that the inclusion of the Willow Song in F alludes to themes of infidelity, madness, melancholy and death which Desdemona foreshadows.

More important here is the significant change from "Judean" in F version to "Indian" in Q version of the play. In F, Othello regrets his murder of Desdemona by stating that he is "Like the base Judean, threw a pearl away Richer than all his tribe" (5.2.343-44). This is, according to Konigsberg (2012), made Othello aligns himself with Judas who betrayed Jesus as Othello betrayed his Christian faith by murdering Desdemona and committing suicide. However, most editors choose the Q's 'Indian' rather than the F's 'Judean' despite the fact that even 'Indian' represents a racial stereotyping.

1.2 The Conceptual Metaphor Theory(CMT)

The Conceptual Theory of Metaphor (CMT), set by Lakoff and Johnson in 1980, aims to study metaphors beyond their linguistic frames. They criticize the traditional viewpoint of metaphors as "characteristics of language alone, a matter of words rather than thought or action" (Lakoff & Johnson, 2003, p. 7). They argue that "metaphors as linguistic expressions are possible precisely, because there are metaphors in a person's conceptual system" (Lakoff & Johnson, 2003,p.7). In other words, metaphor and cognition are connected with each other. That is "each metaphor has a cognitive basis and a conceptualization in the mind mostly takes place via metaphors" (Jafari, 2014). Since metaphors have a strong relation with literary texts, the researcher is going to analyze the animal metaphors used by Iago in *Othello* and to apply the CMT theory to analyze the use of these metaphors.

1.3 Critical Discourse Analysis

Critical Discourse Analysis (CDA) is "An approach to the analysis of discourse which views language as a social practice and is interested in the ways that ideologies and

power relations are expressed through language" (Baker & Ellece, 2011, p.26). However, Van Dijk (2001) defines the term more precisely when he points out that CDA is " a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context" (p. 352). CDA then can be applied to understand how race, identity, and gender – as social issues – are raised in Iago's speech in *Othello*.

1.4 The Art of Rhetoric

Aristotle defined rhetorical discourse as the art of "discovering all the available means of persuasion in any given case" (Abrams, 1999). The aim of rhetoric in the classical era is to persuade an audience to think and feel or act in a particular way (Abrams, 1999). To elaborate more on this, Bitzer (1968) asserts that "rhetoric is a mode of altering reality, not by the direct application of energy to objects, but by the creation of discourse which changes reality through the mediation of thought and action" (p.4).

Herrick (2005) mentions six distinguished characteristics of rhetorical discourse. Rhetoric is planned, adapted to an audience, shaped by human motives, responsive to a situation, persuasion seeking and concerned with contingent issues. Abioye (2011) points out that "the ability to manipulate the audience by playing on their emotions tells who is an orator and who is not" (p.290).

One of the main reasons behind the success of Iago's plans is "his ability to manipulate his words to his own benefits" (Sharma, 2015, p. 662). Iago's rhetoric relies mainly on his materialistic view of the world and "his performance is deeply informed by the doctrines of Niccolo Machiavelli" (Jacobson, 2009).

1.5 Statement of the Problem

There is a need to connect literary texts with modern theories like The Conceptual Metaphor Theory (CMT) and Critical Discourse Analysis (CDA) which are two modern

theories that deal with issues like metaphors and society beyond language boundaries. The reader of classical literary works, such as Shakespeare's works, finds it difficult to unravel important linguistic and social issues found in such works because they are still treated within traditional views. In addition, the art of rhetoric is used in everyday life from politicians and ordinary people. Still people find it difficult to analyze the rhetorical techniques used by speakers to achieve their goals.

1.6 Significance of the Study

This study aims to unravel the use of animal metaphors in Iago's speech in *Othello*. The traditional way of dealing with metaphors from a linguistic viewpoint, that is to analyze the meaning of metaphors and interpret their connotations is not enough. There is a need to connect metaphors analysis to modern theories such as the Conceptual Metaphor Theory.

Moreover, issues like race, identity and gender are important ones that need to be dealt with behind the language boundaries. In other words, such issues need to be connected with social implications. The researcher discusses such issues that appear in Iago's speech in *Othello* by applying Critical Discourse Analysis as a theoretical framework aims to analyze language within its social perspectives.

The significance of the study might be enhanced while tackling the issue of using rhetoric by Iago to manipulate other characters. Yet such rhetorical devices are still used in everyday discourses and the need to analyze these devices is crucial. As rhetoric is employed to persuade others, it is important to unravel the techniques used for the sake of persuasion as they imply, sometimes, a bad exploitation of the language used.

On the other hand, the themes of *Othello* are still of great contemporary relevance. By exploring the literature written on analyzing Iago's speech and the use of metaphors, race, identity, gender and rhetoric, the results show the need to analyze this speech more

deeply taking into considerations the implications of modern theories. In addition, it is important to deal with all of Iago's speech as one unit and not to study certain extracts only. This study covers all of Iago's speeches and his soliloquies in *Othello*. The reader of *Othello* shall find Iago talking to himself in more than one occasion. These soliloquies need to be analyzed intensively and deeply to unravel Iago's character, how he thinks, and to explore his motives and plans.

1.7 Objectives of the Study

- 1- To analyze Iago's use of animal metaphors through the Conceptual Metaphor Theory.
- 2- To discuss social issues such as race, identity and gender in Iago's speech
- 3- To show how rhetorical devices in Iago's speech are used to manipulate other characters in *Othello*.

1.8 Research Questions

- 1- What are the purposes of Iago's use of animal metaphors in *Othello*?
- 2- How does Iago make use of social issues such as race, identity and gender to achieve his goals?
- 3- How does Iago use rhetorical devices to manipulate other characters in *Othello*?

1.9 Limitations of the Study

This study is restricted to the analysis of Iago's speech in *Othello*. Yet, it may extend to analyze other speeches by other characters in the play just for the purpose of revealing Iago's intentions. Some of Iago's speeches need to be analyzed through the reactions of other characters toward his words. However, the analysis of the other characters' speeches in the play will be so limited.

1.10 Definition of Terms

The following definitions are taken from (Baker & Ellece, 2011).

Racism: refers to the belief that human abilities and traits can be differentiated on the basis of ethnicity and that some 'races' are better or worse than others. Racism is often based on stereotypes which are used to characterize an ethnic group as possessing particular qualities or essential differences when compared to another group.

Racist Discourse: refers to different ways by which people are constructed as biologically different and therefore deserve to be treated in a particular dehumanizing way.

Gender: A set of agreed-upon differences that are used to denote male and female behavior in particular societies. By the 1980s, most academics used gender to refer to socially constructed traits, whereas sex refers to the biological distinction between males and females.

Identity: it is what people speak of when they talk about 'who we really are'. However, identity can be 'acquired' in that it is a conscious or internalized adoption of socially imposed or socially constructed roles.

1.11. Summary

This chapter explores critics' opinions about *Othello* as a racist play and the attitudes of the playwright. There are several instances in the play which seem to support the idea that Shakespeare shares his countrymen their fears and anxieties about the presence of black people in England in the Elizabethan era. The deviations from the original source of the play and the differences between the two versions of the play, the Quarto and Folio, confirm the playwright's attitudes.

Chapter Two: Literature Review

2.1 Introduction

Othello is considered to be one of the principal tragedies of William Shakespeare. It has received a great amount of critical analysis and this refers to the fact that the themes of the play like race, gender, jealousy and love, among others, are still key issues today. As stated in chapter one, *Othello* is considered as a racist play. However, the term 'race' or 'ethnocentrism' are newly emerging terms. But this doesn't deny the fact the Elizabethan era had witnessed racist attitudes toward anyone who isn't Christian. There is plain evidence that there was race prejudice in England at the time *Othello* was written. The play, then, was exposed to intensive analysis by critics and Shakespearean scholars. Moreover, Iago's speech in *Othello* was also exposed to different types of analysis and interpretations. However, the studies which analyzed Iago's speech, from the researcher's point of view, seem to be selective more than comprehensive. In other words, scholars tend to choose the most famous quotations of Iago's speech and expose them to analysis regardless of his long speeches in the play. For example, Iago has many soliloquies and asides in the play which receive little attention by scholars. Further, Iago's speech wasn't analyzed in view of modern critical theories like Critical Discourse analysis and Conceptual Metaphor Theory.

2.2 Conceptual Metaphor Theory (CMT)

Conceptual Metaphor Theory was developed by Lakoff and Johnson in the 1980s. They believe that the literary language seems to be exclusive for the use of metaphors. Instead, they suggest that metaphors are used in the bulk of everyday language and aren't restricted to the use of poems or plays or any other literary genres. Traditionally, metaphors have been treated as part of poetic imagination and extraordinary language

(Lakoff & Johnson, 1980). What Lakoff and Johnson introduce considers the concepts in which people live by. To put it simply, they argue that people have concepts in their minds when they use language and all these concepts are metaphorical. Lakoff (1993) rejects the traditional definition of metaphor which states that metaphor is a novel or poetic "linguistic expression where one or more words for a concept are used outside of their normal conventional meaning to express a similar convention" (p. 202). Rather, Lakoff claims that poetic metaphor expressions aren't in language but in thought and that they are general mappings across conceptual domains and these general principles which take the form of conceptual mappings apply not only to poetic language but also to much of ordinary everyday language. In other words, metaphors are motivated by experience or have experiential bases.

Conceptual Metaphor Theory is strongly related to cognitive linguistics. That is to say, metaphors have cognitive functions. Metaphors, then, consist of three types according to their cognitive functions. The first type is structural metaphors which provide elaborate mappings between the source and the target domains. For example, the metaphor LIFE IS JOURNEY maps a great deal of knowledge between the concept of journey and that of life; that both have beginnings and destination and both have obstacles in the way and so on (Aldokhayel, 2014). The second type of metaphor is the ontological metaphor which helps people talk about their experiences in a concrete way as in *friendship is based on trust*. The third type is the orientational metaphor which helps people make sense of concepts based on their image-schematic knowledge of the world like PAST IS BEHIND, FUTURE IS FRONT (Aldokhayel, 2014).

As a matter of fact, metaphors, for Conceptual Metaphor theorists, are common in everyday language and they are important for communicating abstract concepts like time and emotions (Bowdle & Gentner, 2005). The traditional approach to metaphors treats

metaphors as comparisons that highlight preexisting similarities between the target and the concepts. In other words, the standard approach to metaphors interprets metaphors through the similarities between a thing or a person compared to another thing which doesn't belong to the former category and analyze the connotations that this comparison reveals. In contrast, Conceptual Metaphor Theory depends on what is called 'mind mapping' or categorization to analyze metaphors. For example, the metaphor *My job is a jail* is consisted of a target domain, my job, and a source domain, a jail. The term 'jail' literary refers to a building that is used to detain criminals and therefore isn't applicable to the target 'my job'. However, through categorization, this metaphorical sentence can be explained through mind mapping, that is, any situation that is unpleasant and confining is considered as a jail (Bowdle & Gentner, 2005).

Additionally, Conceptual Metaphor theorists state that metaphor isn't merely a figure of speech but a specific mental mapping that influences a good deal of how people think, reason and imagine in everyday life. Tendahl and Gibbs (2008) assert that

verbal metaphors don't only exist as ornamental communicative devices to talk about topics that are difficult to describe in literary terms. Instead, they include expressions based on metaphors which reflect underlying conceptual mappings in which people conceptualize vague, abstract domains of knowledge (p. 1825).

That is to say, people's experience and concept about a certain thing determines their use of metaphor. For example, if someone says to his wife: *We are at a crossroads*, this implies that people's concept about love is that it is a journey. In other words, LOVE IS A JOURNEY is a categorization or mind mapping which involves understanding one domain of experience, love, in terms of a very different, and more concrete domain of experience, journeys (Tendahl & Gibbs, 2008).

In addition, Lakoff and Johnson categorize the linguistic concepts which people use. For example, they claim that 'Argument Is War' because most of people's utterances

represent this category. If someone says: 'your claims are *indefensible*' or 'he *attacked every weak point* in my argument', this suggests that the words in 'italics' are used in war conversation. In other words, what happens usually in arguments imply the use of war terms. As a result, these sentences are metaphorical despite the fact that they don't occur in literary texts and might take place in ordinary life interaction.

In short, Conceptual Metaphor Theory is deeply connected with Cognitive Linguistics. In other words, cognitive linguistics is the study of ways in which features of language reflect other aspects of human cognition, (Rouhi & Mahand, 2011), and metaphors are an indispensable part of the language which represents people's cognition. As a result, metaphor is central to ordinary natural language and the literary metaphor is an extension of the study of everyday metaphor.

2.2.1 Animal Metaphor

Animal Metaphors (AM) can be categorized under the concept: 'Man Is Animal' according to Lakoff's and Johnson's theory. That is, there is a source domain and a target domain when someone is described with animalistic traits. For example, if someone says: *He is a lion*, this means that 'he' is the target domain and 'lion' is the source domain. Moreover, this sentence implies that the described person shares some characteristics with the 'lion' like bravery. To take another example, someone can be described as a 'fox'. This means that he is cunning or clever like a fox. However, some of the animal metaphors can be positive or negative depending on the culture which produces them.

In *Othello*, there are many animal metaphors. However, more than half of them are used by Iago. The use of these AMs in Iago's speech, as will be discussed later in this thesis, aims at dehumanizing other characters in the play. Moreover, the intensive use of AMs in Iago's speech suggests how he thinks and behaves and explains his psychological

attitudes toward others. For example, Iago describes Othello as a 'black-ram', 'Barbary horse'. Also, he describes Desdemona as a 'White-ewe', Cassio as a 'Dog', and women as 'Wild-cats'. This portrayal of people in animal terms shows Iago's disrespect and cynical view of others.

2.3 Critical Discourse Analysis

Critical Discourse Analysis is considered to be one of the main critical tools toward language in use and its connection with culture and society. The main purpose of CDA is to analyze "opaque as well as transparent structural relationships of dominance, discrimination, power and control as manifested in language" (Blommaret, 2005, pp. 24-25). Furthermore, discourse is considered as an instrument of power and its importance is increasing in contemporary societies. In other words, CDA aims to unravel the social dimensions of language use. The fields which CDA practitioners study are varied and enormous. Blommaret (2005) states that CDA practitioners tend to work on applied topics of social domains like political discourse, ideology discourse like racism, the discourse of economics like the issue of globalization, advertisement and media language, gender, institutional discourse and education.

Besides, CDA is interested in the properties of naturally occurring language use and shows a focus on larger units than isolated words and sentences, and, finally, studies the social, cultural, situative and cognitive contexts of language (Wodak & Meyer, 2009). CDA, therefore, isn't interested in investigating a linguistic unit per se but in studying social phenomena that lay behind and underpin the use of language.

Before giving a clear definition of CDA, it is good to discuss some approaches and methodologies in which CDA can be conducted through. Blommaret (2005) explores different approaches which CDA practitioners tend to use. First, discourse is seen as a 'text'

which is the linguistic features and concrete organization of discourse like the choice of vocabulary, grammar, cohesion, and text structure and these should be systematically analyzed. Second, discourse is seen as a discursive practice in which discourse is produced, circulated and consumed in a society. This requires the analysis of speech acts, coherence and intertextuality which link the text to its wider social context. Third, "discourse is seen as a social practice such as the ideological effects and hegemonic processes in which discourse is seen to operate" (Blommaret, 2005, p. 29). In short, CDA should make a progression from description, which focuses on textual linguistic features, to interpretation, which involves the understanding of discourse based on ideologies and social resources, to explanation in which the researcher draws on social theory to reveal the ideological underpinnings of interpretive producers (Blommaret, 2005).

On the other hand, CDA has received a severe criticism from linguistic scholars. Blommaret (2005) points out that there are two types of criticism leveled against CDA. First, CDA is criticized for the methodological and analytical approaches it follows. Second, there is a more general criticism related to the potential offered by CDA for becoming a critical study of language. For example, Widdowson, (as cited in Blommaret, 2005, p. 31), believes that "there is a vagueness in many concepts as well as a vagueness of the analytical models of CDA". He argues that CDA provides biased interpretations of discourse. Moreover, CDA doesn't analyze how a text can be read in many ways, or under what social circumstances it is produced and consumed. However, CDA encourages the critical reading of discourse to unravel how language is exploited and to figure out the effects of ideological beliefs on discourse. That is to say, CDA provides a framework for language study and its effects on social resources and any biased interpretation of discourse would lose its credibility.

Moreover, Blommaret (2005) claims that there are, at least, two major problems in CDA. The first problem he sees in CDA is its closure to particular kinds of societies. That is, CDA practitioners produce analysis of discourse in their countries of origin which make such observations only about a very particular society. However, CDA, in response to Blommaret, offers linguistic and social frameworks that can be applied globally. To put it another way, social issues like race, gender, identity and ideology are not exclusive in their existence to one particular country. Such issues are found everywhere on the planet. As a result, any CDA for such issues can be valid for other countries. The second problem Blommaret sees in CDA is its closure to a particular time frame. There is an absence of sense of history in CDA; that is the historical horizon of CDA, much like its geographical one, is very restricted. However, one could argue that in CDA, the historical dimension of texts should be taken into consideration. In other words, it is not good or academic to analyze a historical text without taking into consideration the historical circumstances accompanied the production of such text. Moreover, historical texts which were produced in old periods can be considered as frameworks for ideologies and social issues which emerged in modern times like the issue of race.

To come to a definition, Critical Discourse Analysis (CDA) is "a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context" (Van Dijk, 2011, p. 352). Wodak and Meyer (2009) assert that one of the popular definitions of CDA is that discourse and language use in speech and writing are seen as a form of social practice. That is, discourse is socially constitutive as well as socially conditioned. Moreover, CDA sees language as social practice and considers the context of language use to be crucial.

Additionally, Fairclough (2012) remarks that CDA doesn't only describe existing realities about social issues and language, but also evaluates them and seeks to explain them. Wodak and Fairclough (2004) point out that the term 'critical' may imply negative meanings. However, 'critical' for CDA means "the use of rational thinking to question arguments of prevailing ideas, that is, more generally applying not to take anything for granted and challenging surface meanings" (Wodak & Fairclough, 2004, p. 40). Add to this, Fairclough stresses the fact that no discourse or social activity is ideology-free. As a result, CDA is valid to unravel ideologies which underpin texts and talks.

Iago's racist discourse in *Othello* is built on the fact that Othello is a black man among the white citizens of Venice. As a matter of fact, this applies the abuse of the majority towards the minority in a society which is exactly the case in *Othello*. Thus, CDA, as a theoretical framework, can be applied to understand and analyze social issues in Iago's speech in *Othello* like race, gender and identity.

2.3.1 Discourse and Race

Racism refers to the belief that human abilities and traits can be differentiated on the basis of ethnicity and that some races are better or worse than others. Racism is often based on stereotypes which are used to characterize an ethnic group as possessing particular qualities or essential differences when compared to another group (Baker & Ellece, 2011). As a matter of fact, Van Dijk is seen as a prolific author on the topic of race and racism. Van Dijk (2000) points out that both racism and ideology are reproduced by social practices and especially by discourse. Moreover, he confirms that racism must be defined in terms of various types of social practices such as discriminatory discourses and other acts of interaction.

Moreover, racism, as Van Dijk (2000) aptly remarks, is a "complex system of social inequality in which components like ideologically based social representations, everyday discriminatory discourses, institutional, organizational and power relation between dominant white and ethnic minority groups are combined" (p. 93). In addition, the racist discourse comes from the elite groups like journalists, politicians, writers and so on and from society members through certain social practices as well. What's more, the ideological racist discourse is based on the positive self-representation and negative Other-representation which takes place in texts and talks.

In *Othello*, Iago refers to the protagonist not by his name but by his racist classification; the 'Moor'. Moreover, he describes him as the 'black Moor' and other characters refer to him so or as the 'black devil'. This shows how Othello is treated according to the difference of his color.

2.3.2 Discourse and Gender

Gender and Language is an emerging term in the language study which appears in the 1970s. The old term 'sex' was replaced by 'gender' which is a linguistic category referring to a morphological characteristics of nouns, and sociolinguists referred to sex differences (Coates, 2012). The term 'gender' is culturally constructed. In other words, it is related to how women are treated in a society and how this treatment is related to language use. Moreover, there are several approaches to language and gender research. Coates (2013) points out that there is the 'dominance perspective' approach which interprets the differences between men's and women's linguistic usage and the 'difference perspective' approach which sees the differences between men's and women's linguistic usage as arising from the different subcultures.

Gender and Critical Discourse Analysis (CDA) are strongly related to each other. Lazar (2007) states that a feminist critical discourse analysis contributes to language and discourse studies and suggests the usefulness of language and discourse studies for the investigation of feminist and gender studies. The major interest of gender critical discourse analysis is to criticize discourses which sustain a patriarchal social order. That is to criticize the discourses which privilege men as a social group and disempower women.

For Lazar (2007), the conception of gender is understood as an ideological structure that divides people into two classes, men and women, based on a hierarchical relation of domination and subordination respectively. This entails the study and analysis of how women are represented in media and talks as well as literary works.

Iago is described as a 'misogynistic' in *Othello*. The way he deals with Emilia, his wife, and other feminist characters in *Othello* reveals the way women are treated at the time of Shakespeare. Women in that era were treated as a lower rank than men. Desdemona rebelled against her father and married Othello which was considered as a taboo behavior. The play, then and in some respect, can be described as 'anti-feminist' play because women are humiliated and treated badly.

2.3.3 Discourse and Identity

Identity, according to Baker and Ellece, (2011), is what people speak of when they talk about 'who we really are'. However, identity can be acquired in that it is a conscious or internalized adoption of socially imposed or socially constructed roles. In addition, if identity is 'who and what you are', then it will involve a process of representation like symbols and narratives. Othello from the very beginning of the play is known for his narratives which through them he seeks to establish his identity in Venice. What Othello is

not aware of is that this depiction he draws for himself is exactly the image or the picturesque which the Venetians have about black people; the strangeness and vagueness.

Blommaret (2005) states that in order for an identity to be established, it has to be recognized by others. That means that a lot of what happens in the field of identity is done by others not oneself. As a matter of fact, Othello's identity isn't recognized or admitted by the Venetians. In other words, Othello has a partial Venetian identity because they need his military experience in their wars with the Ottomans. However, when the danger has disappeared, Othello's alienation from the Venetian society appears to the surface.

Othello tries from the very beginning of the play to prove his identity in the Venetian society. He believes that the 'services he has done to the state' enable him to marry Desdemona and to be an ordinary member in Venice. However, Iago through his cunning plots made it clear that Othello can never be a member in the Venetian society only because he is 'black'.

2.3.4 Discourse and Manipulation

Manipulation is defined according to Van Dijk (2006) as a "communicative and interactional practice, in which a manipulator exercises control over other people, usually against their will or against their best interests" (p. 360). As a result, manipulation is a negative association as it involves the violation of social norms. Moreover, Van Dijk (2006) confirms that manipulation implies the exercise of a form of illegitimate influence by means of discourse. In other words, the manipulator makes others believe or do things in favor of his interests and against the manipulated.

Furthermore, the manipulation recipients are assigned for a passive role and they are victims of manipulation (Van Dijk, 2006). In other words, the manipulative discourse occurs when the recipients are unable to understand the real intentions or the consequences

advocated by the manipulator. This suggests that the manipulator controls the mind as well as the actions of the manipulated.

In *Othello*, Iago manipulates all the characters in the play. He manipulated Rodrigo to follow Othello and Desdemona to Cyprus and to bring money with him and promises Rodrigo that he "Shall enjoy he [Desdemona]" (1.3.345). Moreover, he manipulated Othello and made him believe that his wife is dishonest. He even manipulated his wife, Emilia, to steal the handkerchief which causes the murder of Desdemona and Othello's suicide.

2.4 The Art of Rhetoric

There is a remarkable difference between contemporary period and ancient time regarding rhetoric. In modern time, rhetoric, according to Crowley and Hawhee (1999), is characterized as 'empty words' or as fancy language used to distort the truth or to tell lies. However, this modern view of rhetoric is different from the classical period. In ancient times, people used rhetoric to make decisions, resolve disputes, and to mediate public discussion of important issues (Crowley & Hawhee, 1999). In this regard, rhetoric is considered as a mean of judging the most accurate, valuable and useful opinion.

It is safe to state that rhetoric is very important for people's life. Rhetoric can teach those who study it to evaluate anyone's rhetoric; thus the critical capacity offered by rhetoric can free its students from the manipulative rhetoric of others (Crowley & Hawhee, 1999). Historically speaking, rhetoric was developed by Greek philosophers and transmitted to Europe in the middle ages through the Arab scholars. According to Crowley and Hawhee (1999), the Aristotelian theory of rhetoric is usually what is meant when a contemporary scholar or teacher refers to 'classical rhetoric' while the middle ages period and the Renaissance were studying rhetoric on the basis of Cicero's works.

In ancient times, rhetoric was used for political issues and it had a great effect on the political life. However, during European Renaissance the nature of rhetoric has changed and thought of as a literary style. Moreover, the scope of rhetorical discourse or situation has been expanded in modern times to include subjects like conversations, movies, advertisements, body language and books. In short, people use rhetoric in everyday life whether they were conscious of it or not.

Aristotle defined rhetorical discourse as the art of "discovering all the available means of persuasion in any given case" (Abrams, 1999). According to Bitzer (1968), there are three types of rhetorical speech: forensic, deliberative and epideictic. These types deal with issues of rhetorical situations like types of proof, lines of argument, strategies of ethical and emotional persuasion, figures of speech and so on (Bitzer, 1968). Moreover, Herrick (2005) asserts that rhetoric is deeply engaged with persuasion and this will bring conflict about rhetoric as a neutral tool for bringing about agreements or an immoral activity that ends in manipulation and deception.

To elaborate more on what has been stated above, Aristotle developed what he called the 'rhetorical triangle' which consists of speaker, subject and audience (Roskelly, 2008). These three concepts are connected to each other. Moreover, the rhetorical relationship between these three elements can be successful if it is connected to what Aristotle calls 'appeals' which consist of logos, ethos and pathos. Logos is the appeal to the reader's sense, ethos is to demonstrate that a writer is credible and knowledgeable, and pathos is the most powerful appeal and most immediate as the writer draws on the emotions and interests of readers (Roskelly, 2008).

As a matter of fact, Iago is described as the most 'rhetorician' character of Shakespeare's plays. His speech in *Othello* is based on his ability to play with words to

deceive other characters and achieve his goals. For example, Iago isn't satisfied because Othello chose Cassio to be his lieutenant. Iago asks a rhetorical question about Cassio; "And what was he? Forsooth, a great arithmetician" (1.1.18-19). The word 'arithmetician' isn't a dirty word. However, Iago uses it in a context to humiliate Cassio and turns it to carry negative connotations. This manipulation of words by Iago shows his ability to turn good into bad and vice versa.

2.5 Related Studies

As mentioned above, there are many books and studies which analyze different themes and issues in *Othello*. To start with, Hadfield (2005) has published an influential book in which he analyzes several aspects in the play. For example, he explores a lot of critics' works about *Othello* from Thomas Rymer in 1693 to Lisa Jardine in 1996. Moreover, he explores film versions of the play and provides key quotations.

Regarding the issue of race in *Othello*, Orkin (1987) confirms that there was ample evidence for the existence of race prejudice in England at the time Shakespeare wrote *Othello*. However, he thinks that the playwright was very far from being a racist. Moreover, he believes that Othello's murder of Desdemona at the end of the play is something that might happen with western husbands and so it has nothing to do with Othello's barbarity. In short, Orkin believes that the play continues to oppose racism. However, Neill (1989) takes an issue with Orkin and suggests that it would no more have been possible for Shakespeare to oppose racism in 1604.

Furthermore, Neill (1989 & 1998) has published two important articles about *Othello*. Neill's (1989) article was exclusive for the issue of racism as well as the 'murder scene' in which Othello murders Desdemona. He confirms that the murder scene was developed by the playwright in such a portrayal to frighten his audience from the idea of a

wife being killed in her bed by a black husband. He points out that there is an extraordinary emphasis on the significance of the bed scene. The "entry of 5.2 " *enter ... Desdemona in her bed*" announces ocular proof of all that the audience have most desired and feared to look upon" (Neill, 1989, p. 390). Moreover, Othello is portrayed as a stranger violator of Venetian taboos and a victim of his violation. In addition, Neill's (1998) article discusses the existence of Mulattos, Blacks, Indians and Moors in England and he thinks that the writers of the Elizabethan era, including Shakespeare through *Othello*, have constructed human difference through their portrayal of 'non-white' people. What's more, Neill remarks that Moors have a great advantage over Jews since they can be recognized easily while the Jews can disguise under their difference. This shows how the Elizabethan community was racist towards the non-Christians. Interestingly, the term Moor itself, as Neill aptly remarks, was a term of racial description and it can be applied to almost any darker-skinned people.

Besides, Reitz-Wilson (2004) explores the issue of race in *Othello* in films. She explores nine different film versions of the play and concludes that some films ignore the racist statements in the play in order to avoid tensions. Other films don't omit these racist utterances but they don't give them further attention. For example, in Orson Welles's *Othello* which is dated in 1952, Othello's helmet seems to be a kind of turban which shows his difference from other soldiers and to emphasize his strangeness. She believes, further, that Shakespeare was a 'racist' in *Othello* and that shouldn't be overlooked. Clearly enough, she remarks that the playwright has created a tenuous line between Othello as a barbarian and civilized Venetians.

Moreover, Smith (2008) discusses the themes of love, pity and deception in *Othello*. He emphasizes the role of pity to increase emotions. For example, the way Desdemona portrayed when she pleads with Othello for mercy aims at increasing

sympathy with her and increase hate against Othello. Interestingly, he asserts that Desdemona doesn't love Othello but she is pitying him and that she has a piteous heart. In addition, the power of Iago comes from the fact that he is able to 'ocularize his language'. That is he is able, through his linguistic skills, to create images in Othello's mind visualizing the alleged relationship between Cassio and Desdemona to increase Othello's anger against them. Importantly, Smith draws attention to the absence of any sexual relations between Desdemona and Othello which means that the playwright intends to do that to play on the anxiety of miscegenation and adultery.

On the other hand, Lakoff and Johnson (1980) introduce their new theory of metaphor which is known as Conceptual Metaphor Theory (CMT). They argue, as stated earlier, that metaphors are part of people's cognition and they aren't exclusive to literary works. People through everyday interaction use metaphors in their speech consciously exactly as they speak spontaneously.

Related to the Conceptual Metaphor Theory, Jafari (2014) analyzes Animal Metaphors (AM) in Shakespeare's *King Lear* by applying the Conceptual Metaphor Theory (CMT). He defines metaphor as "a particular set of linguistic processes where aspects of one object are carried over or transferred to another object, so that the second object is spoken of as if it were the first one" (p. 117). Moreover, writers when discussing metaphors in Shakespeare's works use the term 'imagery' instead of metaphor. Importantly, one of the functions of metaphors is emphasizing the idea or the mood the poet has chosen for the play. Moreover, Jafari points out that the animal images in the play demonstrate how negative qualities in man can degenerate him from human status to that of animals and beasts.

In addition, Gonzalez (1985) discusses Iago's 'poisonous language' through his mentioning of words like poison, disease, and plague. Moreover, Iago's aim behind the use of Animal Metaphor (AM) is to "stir the emotions of his victims, thereby making rational thought as difficult for them as it is for an animal" (p. 45). Add to this, Iago has portrayed the sexual relationship between Othello and Desdemona through animal imagery to fire up Brabantio's wrath against them which is the same strategy he uses with Othello to increase his anger against Cassio and Desdemona when he described the sexual relation between them as "prime as goats, as hot as monkeys" (3.3.399).

Regarding CDA, Dawood, Abuzahra, and Farrah (2015) use Critical Discourse Analysis theory (CDA) to examine the effects of linguistic manipulation on power, link language with the structure of a society, and to find the impact of a combination of different ideologies on each other through analyzing Shylock's speech in Shakespeare's *The Merchant of Venice*. They conclude that language is one of the most significant factors aiding in imposing power and destroying 'unwanted' identities.

Regarding Othello's identity and alienation from Venice, Berry (1990) discusses this issue in details. He states that Othello is individualized and set apart from Venetian society in almost every respect; in his blackness, his past, his bearing and above all his language. Othello's reactions to Iago's machinations, one could argue, bring to the surface his repressed aspects of his Moorishness like the uncontrollable passions and his desire to revenge. Shakespeare's reflection of these Moorish aspects suggests his interest in the racial psychology which is another evidence that support the idea of the playwright's attitudes toward race and racism. Othello's alienation from Venetian society isn't exclusive only to his color. Other characters in the play, like Iago, Rodrigo, Brabantio, respond to him as a stranger from Venice through his color and his identity.

In addition, Vitkus (1997) discusses how Othello has turned Turk by the machinations of Iago. He explores the historical background of *Othello* which shows the English fears of the Ottomans who were conquering Europe at that time and how these fears have shaped the production of literary works at that time, in particular Shakespeare's *Othello*. He thinks that the West have negative ideas and stereotypes about the Orient and this refers to political intentions. Moreover, he discusses the idea of Othello's conversion to Christianity arguing that this conversion is a kind of 'renegade' and thus an object of suspicion in a play about suspect. Interestingly, England was far distant from any Ottoman threat. However, the English writers in the Elizabethan era frequently refer to the Ottoman conquering in terms that express a sense of immediacy. What's more, Iago's strategy to turn Othello from loving Desdemona to hate her will work effectively to turn Othello from Christianity to his first religion; "To win the Moor were't to renounce his baptism, all seals and symbols of redeemed sin, his soul is enfeathered to her love" (2.3.309-13).

Moreover, Jacobson (2009) analyzes the 'Machiavellian' dimension in Iago's character. He thinks that Iago's rhetorical performance is deeply informed by the doctrines of Niccolo Machiavelli. His behavior represents an authentic application of the inner logic of Machiavellism. For example, Iago praises Rodrigo and Othello when he tries to convince them of what he wants and at the same time he blames them by saying "Come, be a man" (1.3.335) and "Are you a man?" (3.3.374) and "Good sir, be a man" (4.1.61). This alternation between blame and praise cultivates a sense of camaraderie which makes Othello and Rodrigo believe him. In addition, Othello tries not to take Iago's allegations of Desdemona's infidelity seriously and he threatens Iago to be killed if he is not true. Iago, in return, plays the role of the man whose virtue is wounded and he will resign from being Othello's ensign "God buy you; take mine office. O wretched fool, that lov'st to make thine honesty a vice! O monstrous world! Take note, take note, O world, to be direct and honest

is not safe" (3.3.375-9). This is a direct example of how Iago's manipulative rhetoric affects Othello.

Additionally, Adler (1974) discusses the rhetoric of 'black' and 'white' in *Othello* and how Iago exploits Othello's blackness in his rhetoric. For example, Iago tells Brabantio that he should stop Othello's marriage from Desdemona "Or else the devil will make a grandsire of you" (1.1.91). Adler asserts that when the audience meets Othello, his blackness has been verbally linked with ugliness, the strange and unnatural, gross animal sensuality, and the evil of the devil himself. Add to this, the term black is being valued in *Othello* as opposite to the value of white or fair. For example, Iago describes Othello as a 'black' ram and Desdemona as a 'white' ewe. Emilia describes Desdemona as an angel and Othello as the black devil "O, the more angel she, and you the blacker devil" (5.2.132-3). The term black in the play also is used as a color designation, to designate a Moor, a Negro, and a sinful character while the term white is connected to virtue.

Persuasion, after all, is seen as an extreme goal of the use of rhetoric. Beier (2014) discusses Iago's ability of persuasion in *Othello*. He points out that persuasion, according to Quintilian, must end with ethical and moral means. However, the end of *Othello* and the ethical means of Iago's persuasion of Othello suggests the opposite. That is, Iago's persuasion is connected to sophists who don't care about ethical means or moral ends. For example, when Iago confirms that his plans "shall enmesh them all" (2.3.329), this is considered as unethical end that guarantees his acts of persuasion will be sophistical. Moreover, Iago doesn't depend on logical appeals but rather he depends on the playing of emotions to achieve his goals. In short, Iago's lies are meant to convince viewers to be on guard against those dangerous and unjust speakers who seek to 'appear good' when they are in fact vicious.

Moreover, Wing-Chi Ki (2009) discusses the master-servant dialogue in *Othello*. In other words, he highlights how Othello, a black soldier, became a master in Venice through his leadership of the army and how Desdemona turned to be a maid, in view of the play's characters like Iago and Rodrigo, after she married a black man. The Elizabethan discourse, Chi Ki adds, always defined itself against black people. Moreover, Iago's utterances at the beginning of the play demonstrate two kinds of hatred against Othello: positional and personal. In other words, Iago's hatred against Othello is positional because the black Othello is his leader in the army, and personal because he thinks that Othello has neglected him and made Cassio his lieutenant. In addition, Iago was able to awaken the fears of the white society through the stereotypes he draws for Othello. Brabantio changes his domestic problem, his daughter elopement with Othello, to a national issue; "my brothers of the state, cannot but feel this wrong" (1.2.96-7). What's more, Iago has ninety lines in act 2 which summarizes his view of women through his conversation with Desdemona and Emilia suggesting that he has a very cynical view of women.

In regard to Othello's two texts, Marcus (2004) explores the differences between the Quarto and Folio text of Othello. His analysis to these differences suggests that the change in Othello's text is for racist reasons. Moreover, he wonders whether Shakespeare was the one who modified the text of Othello or it was someone else. The marriage of a white woman to a Moor, Markus asserts, is portrayed like scratching away at a wound and continually reopening it. Moreover, the Folio text is considered to be more decisively to its audience than the Quarto version. In addition, Marcus aptly remarks that "it will come as no more surprise that several other F-only passages serve to intensify our sense of Othello not as the urban Venetian we briefly glimpse in 1.3 and at his arrival to Cyprus, but as a threatening outsider" (p. 28). If Shakespeare is the reviser who turned Q into F, then he revised in the direction of racial virulence. However, the writer concludes by confirming

that it wasn't Shakespeare who changed the text of *Othello* and asserts that this change is mainly for political reasons.

Related to the issue of *Othello's* text also, Walen (2007) explores the differences in Quarto and Folio versions of *Othello* mainly in the scene 4.3 where many changes took place. He points out that in Q scene 4.3 was 62 lines but it was expanded in F to 112 lines including the Willow Song which increases sympathy with Desdemona. He suggests also that this sizable and visible discrepancy between the two texts must originate in conscious choice either by Shakespeare himself or by the company. Over all these, Desdemona and Emilia in this scene reveals the mounting tension of the plot with a scene of great pathos.

Finally, Cohen (1993) analyzes Othello's suicide at the end of the play. He suggests that Othello's suicide engages social, political and cultural issues. He adds that Othello and *Othello* can be seen as the complete triumph of the white world's ethos of individualism. The black man/character, separated by nature from the white hegemonic civilization. He is loved and feared for his warriorship, but hated and feared for his color. In addition, Cohen criticizes those critical attempts to make Othello almost white, Arab than Negro, dusky rather than brown because they are themselves examples of racism. He concludes that the most frightening element of Othello's last speech is the perception contained in the realization that he himself is a traitor, both to Desdemona and the white world and to the black world in which he grew up. The 'circumcised dog' is both the malignant Turk slain by Othello and Othello himself.

2.6 Summary

This chapter explores the literature written on Shakespeare's *Othello*, mainly the character of Iago. Moreover, this chapter explores the literature about Conceptual Metaphor Theory, Critical Discourse Analysis (CDA) and the art of rhetoric which are the

three dimensions in which Iago's speech in *Othello* will be analyzed through. Conceptual Metaphor Theory (CMT) discusses metaphors beyond their linguistic components and joins them with human's concepts and cognition. This theory, though, can be useful to study and analyze literary texts by connecting metaphors with cognitive linguistics.

Moreover, Critical Discourse Analysis (CDA) can be applied as well to study the language of Iago in *Othello* and its effects on social issues like race, gender and identity. CDA is considered as a well established paradigm in linguistics. Moreover, language, for CDA practitioners, is seen as a social practice which implies the importance of analyzing texts to unravel how social issues are being exploited through language in use. Despite the fact that there is a lot of criticism leveled against CDA, it still remains an important discipline in the field of linguistics and it is now included in institutions and curricula.

Finally, the rhetoric of Iago is important to analyze as it shows how language is exploited to achieve immoral means. Rhetoric, in the modern times, is connected with negative connotations like deceiving people through the use of language. However, rhetoric in ancient times was a powerful tool for people to judge others and evaluate opinions. Despite the fact that rhetoric in the Renaissance period depends on the works of Cicero, rhetoric in modern times is related, if not restricted, to the Aristotelian theory of rhetoric. Moreover, rhetoric is seen as a reaction against the sophists who don't pay attention to ethics, values or morals. However, Iago's rhetorical acts of persuasion are connected to sophistical views as they end with unethical and immoral ends.

Chapter Three: Methodology

3.1 Introduction

In chapter two, the literature is explored to answer the questions of this thesis. Conceptual Metaphor Theory (CMT) is one of the influential theories to study metaphor in literature as well as the daily use of language. Further, CMT can be a useful framework to analyze Iago's use of animal metaphor in *Othello*. However, there is a severe criticism leveled against CMT as will be explored below. Moreover, Critical Discourse Analysis (CDA) is an important framework to study language within its social use. CDA, then, will be applied to analyze Iago's speech in *Othello* in regard to social issues exploited through the use of language like race, gender and identity. Besides, rhetoric is very important in studying language and how it is exploited to achieve certain goals. Analyzing Iago's speech rhetorically, though, will reveal techniques used by speakers to manipulate and persuade others for specific reasons.

Regarding Conceptual Metaphor Theory (CMT), there is a continuous updating on the standard or original theory of CMT to face criticism leveled against it and to develop several methodological procedures to analyze several types of data. CMT is not restricted to analyze literary metaphors, but rather it seeks to analyze metaphors regardless of their occurrences whether in literature or in daily linguistic interactions. CDA, in return, has also several theoretical frameworks to analyze the connection between language and society and how social issues like power, race, gender, identity, ideology and the like are reflected through language. Finally, rhetoric has several theories as well, which suggest different procedures to analyze rhetorical discourses. The choice of a certain theory in favor of another can be determined through the type of data and the procedure of analysis. In other

words, Critical Discourse Analysis (CDA), for example, doesn't depend on certain types of data. That is a whole text can be considered as data of research.

3.2 Conceptual Metaphor Theory and Literature

One of the major criticism leveled against CMT is how it deals with metaphors in literary texts. If literary metaphors are dealt with as they are similar to metaphors used in daily interaction between people, then what values or advantages do literary metaphors have? To answer this question, theorists of CMT suggest that literary metaphors are different from metaphors used in ordinary language use but the two types of metaphor result from the same cognitive mind. In other words, literary and ordinary metaphors are related to thought and mind. That is, the poet or any ordinary person produces metaphors that are connected to his/her thought and result from his/her life experiences but the privilege is that literary metaphors can be more complicated or more aesthetic. To put it simply, literary metaphors are rich in language and depends on the poet's genius while ordinary metaphors happen spontaneously.

Literary metaphors have the power of creativity and richness in meaning. That is, they enrich the way humans think and are aesthetically pleasing. Furthermore, Andrew Goatly (as cited in Steen & Gibbs, 2004, p. 342) compared metaphor use in literary genres and in conversations, news reports, magazines advertizing and the like. The result was that literary genres use more active metaphors. However, according to CMT theorists, literary metaphors have such power, not because they are rhetorical devices or linguistically distinguished, but because they are embedded in thought and related to human experiences (Weisberg, 2012).

Conceptual Metaphor Theory (CMT) can be useful in studying and analyzing literary metaphors. Steen and Gibbs (2004, p. 344) confirm that "metaphor in literature is

broadened if metaphor is taken in a conceptual, discursive sense, instead of a linguistic, formal sense". Moreover, Don Freeman (as cited in Steen & Gibbs, 2004, p. 352) studies and explains patterns of metaphorical usage by Shakespeare in *King Lear*, *Macbeth* and *Anthony and Cleopatra* and connects them with cognitive linguistics. This suggests that CMT as connected to cognitive linguistic can be a useful framework to analyze metaphors.

3.2.1 Pros and Cons of Conceptual Metaphor Theory

As mentioned earlier, there was serious criticism for Conceptual Metaphor Theory (CMT) in regard to certain aspects. One of the critical notes on CMT is that it ignores the study of metaphor in the contexts in which metaphorical expressions actually occur; namely in discourse (Kövecses, 2009). However, CMT theorists respond against such criticism. For example, the main function of metaphor in discourse is to provide coherence. In other words, Kövecses (2009, p. 82) points out that "metaphors provide intertextual or intratextual coherence in discourse; that is, metaphor can make several different texts coherent with each other or they can lend coherence to a single piece of discourse". Moreover, conceptual metaphor takes over what one says or thinks about a particular subject. That is, metaphor in discourse is used to emphasize an idea beyond its rhetorical function.

Furthermore, Kövecses (2008) counts several challenges which face the practitioners of CMT. There are the issue of methodology, the issue of the direction analysis and the issue of the relationship between metaphor and culture which face theorists of CMT and need to be resolved. Regarding the issue of methodology, the charge is that the CMT practitioners examine the dictionary or the lexicon in search for data and analyze these data on the basis of linguistic and suggest conceptual metaphors. In response to this criticism, Kövecses (2008) points out that there are three levels of the existence of

metaphors can be distinguished through cognitive linguistic approach. There is the supraindividual level in which metaphorical expressions are found in dictionaries and we can suggest certain conceptual metaphor for these expressions. Moreover, there is the individual level of metaphorical expressions which are found in speakers communications and can be analyzed through CMT in relation to particular target concepts. Finally, the subindividual level of metaphorical occurrence is the one where metaphors receive their motivation; that is metaphors have a bodily or cultural basis. As a result, there is a variety of methodological procedures for CMT to analyze metaphors and also types of data are varied as well.

Regarding the issue of the direction analysis, it deals with how metaphors should be analyzed top-down or bottom-up. CMT practitioners follow the type of top-down analysis and examine the internal structure of metaphors. In bottom-up approach, a large number of expressions are studied and the metaphorical expressions are classified into semantic, structural, pragmatic and the like and in this approach the language and the linguistic metaphors are the center of attention (Kövecses, 2008). It is worth noting here that both approaches are used by CMT practitioners. The objection on this way of analysis, is that it ignores the irregularities of metaphorical expressions. That is; some metaphorical expressions aren't regular in their grammatical structures and they are ignored by CMT theorists. However, Kövecses (2008) believes that there are fewer irregularities in linguistic metaphors than what is proposed by the critics.

As for the issue of the relationship between metaphor and culture, the objection is that CMT cannot count for the universality and cultural aspects of metaphorical conceptualization. It is true that there is culture-specificity, but the context determines the occurrence of metaphors. In other words, any context is characterized by physical, social, and cultural factors and as a result the conceptualization of metaphors can be universal and

apply to many cultures. In short, the criticism that is leveled against CMT receive many responses from CMT theorists which prove that this theory is considered to be one of the important theories which dealt with metaphors in language.

In addition, researchers of conceptual metaphors have been criticized for using examples that are unrepresentative of genuine metaphorical language or simply not metaphorical at all (Cserép, 2014). Furthermore, the linguistic examples used by CMT scholars are regarded by critics as dead metaphors; that they were once metaphors but now they are literal or not figurative at all. However, there is a tendency among CMT scholars to analyze metaphors in natural-occurring language. That is to analyze metaphors through language in use.

Finally, there is still one issue to be tackled which is the one related to source and target domain. Source domain, according to Cserép (2014), includes the human body, animals, plants, buildings, machines, games and sports, heat and cold, light and darkness, etc. While the target domain can be put into categories such as emotions, morality, economics, human relationships, time, life, death, ..etc. Through CMT theory, the target domain is the one which is metaphorical and can be experienced directly.

3.3 Theories of Critical Discourse Analysis (CDA)

Critical Discourse Analysis (CDA) is committed towards studying language in use and its connection with culture and society. As a matter of fact, CDA "in all its various forms understands itself to be strongly based on theory" (Wodak & Meyer, 2009, p. 23). In other words, there are various theories on society and power and on social cognition that can be applied in doing CDA. The main issue, according to Wodak and Meyer (2009), is how the various methods of CDA are able to translate their theoretical claims into

instruments and methods of analysis. This depends on the theory adopted to analyze data and texts and depends also on the data and texts themselves.

One of the major theories that is followed by CDA practitioners is the Epistemology theory which provides models of the conditions and limits of human perception in general and scientific perception in particular (Wodak & Meyer, 2009). Moreover, the middle-range theories focus on specific social phenomena like conflict and cognition or on specific subsystems of society like economy, politics and religion. In addition, the discourse theories aim at conceptualizing discourse as a social phenomenon and try to explain its genesis and structure. What's more, linguistic theories focus on argumentation, grammar, and rhetoric and try to describe and explain the pattern specific to language systems and verbal communications (Wodak & Meyer, 2009). Hence that such theories can be applied to study a wide variety of aspects within the same text.

Regarding the gathering of data, Wodak and Meyer (2009) confirm that there is no CDA way of gathering data. They argue that most of the approaches to CDA do not explain or recommend data-gathering procedures. A researcher can refer to a large corpora of texts or rely on existing texts. Moreover, the analyzing of data in CDA takes into account both qualitative and quantitative aspects of analysis. In other words, CDA analyses certain argumentation strategies, the composition of texts, idioms, sayings, vocabulary and style of texts (Wodak & Meyer, 2009).

3.4 Rhetoric and Literature

Aristotle defined rhetorical discourse as the art of "discovering all the available means of persuasion in any given case," (Abrams, 1999). Burke (as cited in Kamwi, 2014, p. 6) defines rhetoric as "the use of words by human agents to form attitudes or induce actions in other agents". In short, rhetoric is interested in persuasion and how this

persuasion can be achieved through different rhetorical devices like rhetorical questions, irony, paradox and the like.

One of the most relevant theories to rhetoric is the rhetorical analysis theory. Rice and Waugh (as cited in Kamwi, 2014, p. 8) define it as "analyzing the structure of narrative texts to show how the linguistic mediation of story determines its meaning and effect". Cronick (2002) points out that rhetorical analysis deals with how authors have structured their texts, employed style, used semantic and extra semantic meanings, and presented their evidence and story.

3.5 The Design of the Study

This study is a descriptive qualitative one, for it describes and critically analyzes the speech of Iago in *Othello*. Various theories are applied to study and analyze Iago's speech in the play. First of all, the Conceptual Metaphor Theory (CMT) is applied to study the animal metaphors in Iago's speech. Under the metaphorical conceptualization MAN IS ANIMAL or MAN BEHAVIOR IS LIKE ANIMAL BEHAVIOUR Iago's use of animal metaphors in *Othello* can be categorized and linked cognitively to Iago's mind and how he thinks of other characters, like Othello, Desdemona, Cassio, in animalistic terms and how he describes their actions in comparison to animal behaviors. Moreover, several theories of Critical Discourse Analysis (CDA) are applied to reveal the social and verbal interactions between Iago and other characters in *Othello* and to unravel Iago's view of race, gender and identity as social issues. Finally, the Rhetorical Analysis Theory is applied as well to unearth the use of rhetorical devices and techniques in Iago's speech and how Iago's linguistic skills enable him to achieve his goals through the use of rhetoric.

In order to achieve the objectives of the study, the utterances of Iago in *Othello* are analyzed in regard to the theories mentioned above. To put it very simply, all Iago's use of

animal metaphor through the course of the play, are analyzed through the instructions of Conceptual Metaphor Theory (CMT). Moreover, all Iago's speech in the play regarding the issues of race, gender and identity are described and interpreted in terms of Critical Discourse Analysis (CDA) theories like the Social Theory, the Discourse Theory, the Linguistic Theory and the like. In addition, all Iago's speech in the play which imply the use of rhetoric is analyzed to unravel the use of rhetorical devices used for manipulation and persuasion.

3.6 The Data

To meet the objectives of the study, Shakespeare's *Othello* is used. The play was written between 1601-04 and performed on stage within the same period. Moreover, the play was first published in 1622, usually known as the Quarto version, and republished in 1623 which is usually known as the Folio version. The differences between the two texts of *Othello* are remarkable and revealing as mentioned in chapter one. Moreover, there is ample evidence that England has race prejudice against black people at the time *Othello* was written. Finally, the speeches of Iago and other characters are quoted in the original format and the researcher adopted *Othello's* version which is edited by Norman Sanders, 2003, Cambridge University Press.

Othello is composed of five acts. The first act includes three scenes and the first two scenes of this act are replete with racist attitudes toward Othello. Moreover, scene three of act one is usually called the 'court' or 'trial' scene because Othello defended his marriage of Desdemona in front of the Venetian Senate. Act two consists of three scenes. In this act, the setting of the play is changed from Venice to Cyprus in which most of the events of the play will take place. Act three consists of four scenes. Scene three in act three is usually called the 'temptation' scene in which Iago starts convincing Othello of Desdemona's infidelity. Act four consists of three scenes. In the first scene, Iago continues

his plan in manipulating Othello and changes Othello's mind towards Desdemona. Moreover, Othello in this scene decides to kill Desdemona as Iago suggests by smothering her in her bed. The third scene in act four is usually called the 'Willow Song' in which Desdemona sings a song for her mother's maid. In this song, Desdemona is foreshadowing her death. Act five consists of two scenes. The first scene is often called the 'Murder' scene in which Othello murders Desdemona by smothering her in her bed. In scene two, act five, Iago's plan was unmasked and he was sent to prison to be tortured.

3.7 Procedures of Analysis

The language of Iago is examined and deeply analyzed in terms of different theoretical frameworks. Every animal metaphor of Iago in *Othello* is analyzed in terms of Conceptual Metaphor Theory (CMT). Moreover, every possible utterance by Iago is critically analyzed in relation to Critical Discourse Analysis (CDA) theories to examine the relation between social issues like race, gender and identity and how these issues are reflected in Iago's language. In addition, all Iago's utterances in the play are analyzed to examine the use of rhetoric in Iago's language. This rhetorical analysis of Iago's speech will imply the analysis of literary terms like irony, paradox, rhetorical questions, metaphors, persuasive and manipulative techniques and the like.

3.8 Summary

In this chapter, the methodology, data, and procedures of analysis were clarified. The Conceptual Metaphor Theory (CMT) will be the theoretical framework in which Iago's use of animal metaphors in *Othello* are analyzed. As mentioned earlier, the conceptual metaphor depends mainly on categorizations under which many metaphors can occur. The conceptual metaphor MAN IS ANIMAL OR MAN BEHAVIOR IS LIKE

ANIMAL BEHAVIOR will be examined to figure out if Iago's use of animal metaphor can be categorized under this conceptual metaphor or not.

In addition, Critical Discourse Analysis (CDA) has many theories which can be applied to do CDA. In this study, several theories of CDA are applied on Iago's speech to examine the relationship between language and social issues like race, gender, and identity. Iago has racist attitudes towards Othello because he is black. Moreover, he has a cynical view of women in general. His language regarding such social issues are critically analyzed through CDA.

Furthermore, the classical Rhetorical Analysis Theory is applied to analyze the rhetorical discourse of Iago in *Othello*. Iago is considered as the most rhetorician character of Shakespeare. His ability to persuade, and to manipulate others and deceive them is remarkable and requires deep analysis. The rhetorical analysis of Iago's speech will imply the examination of techniques used to achieve persuasion. Moreover, many rhetorical devices like irony, paradox and rhetorical questions are analyzed as well to show how these devices are utilized.

Chapter Four: Data Analysis

4.1 Introduction

This chapter analyzes the data of the research within three different theoretical frameworks. First, Iago's use of animal metaphors is analyzed through the Conceptual Metaphor Theory (CMT). Moreover, the social aspects of Iago's speech are discussed depending on the Critical Discourse Analysis (CDA). Finally, Iago's rhetoric in *Othello* is addressed within the Rhetorical Analysis Theory (RAT). In short, all Iago's speech in *Othello* is considered as the data of the research and is analyzed and criticized within the theoretical frameworks mentioned above.

4.2 Animal Metaphors and Conceptual Metaphor Theory (CMT)

Animal metaphors are common in every language. That is, they are used in almost every culture to convey certain meanings and attitudes and to describe people's behaviors. For example, Lopez Rodriguez states that

animal metaphors not only have a cognitive basis, but are also culturally motivated, that is, they reflect the attitudes and beliefs held by a particular community towards certain animal species, and, therefore, may vary from culture to culture, in time and place (as cited in Silaski, 2014, p.320).

Conceptual Metaphor theorists claim that animal metaphors are conceptualized in people's cognitive minds. In other words, people tend to describe or understand human behaviors by comparing them to animal behaviors. To elaborate more on this, Kovecses (2002) claims that much of human behavior seems to be metaphorically understood in terms of animal behavior. The conceptual metaphor HUMAN BEHAVIOR IS ANIMAL BEHAVIOR is used, as Kovecses (2002) claims, to understand how human characteristics are being attributed to animal characteristics. For example, Silaski (2014) points out that

animal names are used to describe people, to adding them various desirable or undesirable animal properties ... thus demonstrating how certain aspects of animals and their instinctual attributes and behavior patterns are mapped onto human beings. (p.323).

One main reason for using animal metaphor is a semantic derogation. Semantic derogation is the "use of a word to convey negative connotations and stereotypes" (Fontecha & Catalan, 2003, p. 771). In other words, people apply metaphorically some animal attributes and behaviors to humans for the sake of dehumanization. Moreover, animal metaphor is used to dehumanize women and people from different races. That is, calling women and black people with animal names or comparing their behaviors to animal behaviors aims to classify them in a lower rank in the society.

Additionally, animal metaphor, according to CMT theorists, is based on the great chain metaphor. In other words, Fontecha and Catalan (2003) point out that the great chain metaphor can be understood "as a kind of cultural model which locates the different forms of being (human, animals, plants ...etc) in a hierarchy built upon the attributes and behaviors of each form" (p. 774). As a result, comparing humans who are in a higher rank with animals which are in a lower rank aims at dehumanizing people and making them animal-like.

According to Fontecha and Catalan (2003), there are several features that characterize animal metaphors in Conceptual Metaphor Theory (CMT). To start with, there is a mapping of correspondences between the source domain (animal) and the target domain (human). That is, human behavior is understood in terms of animal behavior. For example, if someone is described as a *fox*, this implies that the characteristics of the man is understood in terms of the characteristics of the fox because foxes are known as clever and cunning animals, so the described man is also cunning and clever.

4.2.1 Animal metaphors in Iago's speech

There are two procedures adopted by the researcher to analyze Iago's use of animal metaphor. First, animal metaphors are analyzed linguistically. To achieve this, several dictionaries and thesauruses were consulted. Moreover, dictionaries provide data about animal metaphors and their occurrences in different cultures which will be useful for the metaphors interpretation. The second procedure is a cognitive analysis of Iago's use of animal metaphor. This analysis is inspired from the Conceptual Metaphor Theory (CMT) and aims at finding out whether these animal metaphors are conceptualized in people's mind or not.

It is worth mentioning here that there are nineteen animal metaphors used by Iago through the course of *Othello*. In the first act, there are twelve animal metaphors which means that more than half of the animal metaphors used by Iago are in this act. In Act two, there are three animal metaphors, in Act three, there are three animal metaphors and in act four there is only one animal metaphor. The reason behind the heavy use of animal metaphors in act one is related to the racism against Othello. Iago describes Othello by using six animal metaphors and all of them are in act one which is considered as the most racist act in Shakespeare's plays. Moreover, Desdemona is described by using animal metaphors four times in act one, one time in act two and three times in act three along with Cassio. In addition, Cassio is described with animalistic terms two times in act two and three times in act three along with Desdemona. Finally, Rodrigo is described in animalistic terms one time in act one.

4.2.2 Act One, Scenes One and Three

In Act one, scene one, Iago is convincing Rodrigo to awaken Desdemona's father, Brabantio, to stop Desdemona's marriage from Othello. He asks Rodrigo to "Plague him

[Othello] with flies" (1.1.72). As Oxford English Dictionary explains, flies are known for their importance as vectors of disease. This means that Iago is hoping that Brabantio will stop Othello's marriage from Desdemona and then Othello will be annoyed and ill. Culturally speaking, flies are known as annoying insects which people try to keep away. Iago uses this metaphor to show that Othello will be vexed and endlessly badgered, because Brabantio will know about his secret marriage of Desdemona and will try to stop it. As a result Othello will not have the opportunity to celebrate his marriage.

Moreover, when Iago asks Rodrigo to awaken Brabantio to tell him that Othello has married Desdemona secretly, he tells Brabantio that "an old black ram is tupping your white ewe" (1.1.89-90). Interestingly, the word 'ram' is defined in the Thesaurus of Traditional English Metaphors as a metaphor used to express an over-sexed man or a lecher. Ironically enough, black people, as Othello, are known as lascivious and lustful people. Rodrigo, as well, describes Othello as "a lascivious Moor" (1.1.125). Vitkus (1997) remarks that there are "alleged sexual excesses linked to Muslims, Moors and black African" (p. 159). Iago's bestial images of interracial love-making between Othello and Desdemona enkindles Brabantio's wrath against them.

As for Desdemona, Iago describes her as a "white ewe". Ewes or the female sheep are used metaphorically to describe beautiful women in a gang of thieves. The meaning that Iago wants to convey to Brabantio is that his daughter, Desdemona, has fallen in the hands of lascivious thieves and he means Othello with no doubt. This is confirmed by Iago when he says "Awake ho, Brabantio! Thieves, thieves! Look to your house, your daughter, and your bags! Thieves, thieves" (1.1.79-82). The word 'thief' here is repeated four times to stress the idea that Othello has stolen Desdemona. It is quite clear that these two animal metaphors are conceptualized. In other words, people understand 'rams' as lascivious

animals and they use them to describe people who have these attributes. Moreover, women are described as 'ewes' as they might be easily deceived or 'stolen' by men.

Iago continues his use of animal metaphors when he describes Othello as a 'Barbary horse'. He tells Brabantio that "your daughter will be covered with a Barbary horse" (1.1.111). Barbary horses are defined in the English Dictionary as "a northern African breed with great hardiness and stamina". Iago chooses this type of horses to mean Othello, that he is a barbaric from north Africa. Despite the fact the Barbary horses are known for their capacity of endurance and hardiness which are positive traits, Iago uses this animal metaphor negatively and racially to describe Othello.

In addition, Iago tells Brabantio that if he doesn't prevent the marriage of Othello and Desdemona, he will have "coursers for cousins, and jennets for germans" (1.1.113). Jennets are defined in Oxford English Dictionary (OED) as "a kind of small Spanish horse". Iago here uses 'jennets' as small horses to tell Brabantio that his grandsons will be jennets like their father, Othello, the Barbary horse. It is clear that Iago here is trying to heighten the anxieties of Brabantio about miscegenation. In other words, Iago suggests that Othello is a beast and his sons from Desdemona will be beasts like him. Related to this, Hadfield (2003) points out that the love or marriage of a white woman to a black man is considered to be one of the central taboos of the Elizabethan time because of the attendant fears of mixed-race children.

Iago continues his use of animal metaphors to incite Brabantio against Othello and Desdemona. He tells Brabantio that "your daughter and the Moor are now making the beast with two backs" (1.1.115-116). In fact, this animal metaphor is very crude and it is used by Iago to increase Brabantio's anger and wrath against Othello. Iago is visualizing the sexual intercourse between Othello and Desdemona as if he is creating a very rude image in

Brabantio's head. The phrase 'the beast with two backs', according to most of the consulted online dictionaries, is first used in English by Shakespeare in *Othello*. It means, according to the Urban Dictionary, to copulate or partake in coital activity. Moreover, Iago's use of this metaphor aims not to describe a natural sexual relationship between a husband and a wife, but rather he is visualizing this relationship in animalistic terms in order to show that this marriage between Othello and Desdemona isn't natural. Furthermore, if it is true that Shakespeare is the first to use this phrase in English, then he also sees the marriage between a black man and a white woman as a marriage between beasts. That is the playwright is sharing the anxieties of interracial marriage and the fears of miscegenation.

On the other hand, Rodrigo wants to drown himself because the Senate approves Othello's marriage of Desdemona. His love to Desdemona now has no value as she married Othello so he wants to die because he lost her. However, Iago mocks Rodrigo's weakness and says "Ere I would say I would drown myself for the love of a guinea-hen, I would change my humanity with a baboon" (1.3.309-10). In fact, Iago uses the animal metaphor 'guinea-hen' to refer to Desdemona. A guinea-hen, according to Oxford English Dictionary (OED), is a fowl hen especially a female one. Iago is blaming Rodrigo because he wants to drown himself for a 'fowl' woman who doesn't deserve to die for. The purpose of this use of animal metaphor is to dehumanize Desdemona comparing her to a fowl hen. As a matter of fact, women are often described as 'hens' or 'chickens'. Silaski (2014) observes that guinea-hen is being applied to a woman characterized by naiveté and being easily deceived. Regarding the use of a 'baboon' by Iago as an animal metaphor, Iago is describing Othello as a baboon. Oxford English Dictionary defines a baboon as "a large Old World ground-dwelling monkey with a long doglike snout and large teeth". Ironically enough, a 'baboon' means also an ugly or uncouth person. It is quite clear here that Iago is portraying Othello as an ugly person comparing him to baboons. Through the course of the

play, Othello is being constantly described with traits that portray him as ugly. Brabantio, for example, is shocked that how his daughter loves "such a thing as thou-to fear not to delight" (1.2.71). Iago, describing Othello as a baboon, is blaming Rodrigo for his intention to drown himself as if he is saying that Rodrigo is false because he wants to lose his humanity because of a 'baboon'.

Iago continues his trial to convince Rodrigo not to drown himself by using other animal metaphors. He says "Drown thyself? Drown cats and blind puppies" (1.3.327). It is clear that Iago here is referring to Desdemona. Cats, according to the Thesaurus of Traditional English Metaphors, are defined as "spiteful, backbiting women". This means that, according to Iago, women don't deserve any sacrifice since they are 'spiteful and backbiting'. Moreover, puppies, according to the consulted English dictionaries, mean a "young dog, especially one less than a year old". As they are young, puppies, usually, need to be trained by their owners. As a result, Iago is comparing Desdemona to cats and blind puppies since she chooses Othello to be her husband as if she was blind or spiteful because she married outside the tradition her country allows. The aim of the use of such animal metaphors by Iago is to convey a negative evaluation of Desdemona's behaviors. Furthermore, Iago is downgrading women as a social group accusing them of stupidity and naivety.

In his first aside or soliloquy, Iago is mocking Rodrigo by saying "If I would time expend with such a snipe" (1.3.367). Snipe is defined according to Oxford English Dictionary as "a wading bird of marshes and wet meadows, with brown camouflaged plumage, a long straight bill, and typically a drumming display flight". By using this metaphor, Iago thinks that Rodrigo is a fool and stupid person. In fact, he expresses that by saying "Thus do I ever make my fool my purse" (1.3.365). Moreover, snipe lives in places like marshes and wet meadows and has drumming flight suggesting that he is a foolish

bird. As a result, Iago is expressing Rodrigo's foolishness by comparing him to snipe. In addition, Sanders (2003) asserts that snipe is a long-billed bird, used as a type of worthlessness. In short, Iago believes that Rodrigo is worthless, though he uses him to achieve his goals.

The last animal metaphor Iago uses in Act one is when he describes Othello as an 'ass' in a very racist way. He says "And will as tenderly be led by the nose as asses are" (1.3.384). Actually, 'asses' have more than one meaning or used to convey several images. First, 'asses' are used metaphorically to mean "an obstinate fool". Moreover, asses or donkeys are known for their stupidity and stubbornness. Furthermore, asses are known for their ability to do hard works. Iago is downgrading Othello to the state of animals in a racist way.

4.2.3 Act Two, Scenes One and Three

In Act two, scene one, Iago expresses his cynical view of women in a conversation with Desdemona. He says "Come on, come on; you are pictures out of doors, bells in your parlours, wild-cats in your kitchens" (2.1.108-109). Wild cats are used metaphorically, according to the Thesaurus of Traditional English Metaphors, to mean "a woman of fierce temper". Moreover, Sanders (2003) points out that Iago's statement is a proverb which means that women are in church saints, abroad angels, and at home devils. This suggests that Iago has a bad view of women in general, that they don't seem what they really are. Furthermore, wild cats are known for their ferocity which means that they can be harmful. The term 'wild' suggests also that such cats aren't domestic, that is, they don't live with people. It is clear, then, that Iago's use of this animal metaphor to describe women is that it is hard to live with them without being subjected to their ferocity and wildness.

Furthermore, Iago describes Cassio as a fly. He says "With as little a web as this will I ensnare as great a fly as Cassio" (2.1.164). A 'fly' is known as worthless creature. As a result, Iago is saying that Cassio seems to be big, but in fact he is as small as a fly. This description aims to downgrade Cassio describing him as worthless as a fly.

Additionally, Iago describes Othello for the second time in this Act as an 'ass'. He says "Make the Moor thank me, love me, and reward me, for making him egregiously an ass" (2.1.289-290). The purpose of repeating this animal metaphor by Iago is to dehumanize Othello reducing him to an animal level. Sharma (2015) points out the repetition of Iago's use of animal metaphors is an evidence of his debased mentality. However, Gonzalez (1985, p. 45) confirms that "Iago's ordered use of animal imagery works best to stir the emotions of his victims, thereby making rational thought as difficult for them as it is for an animal".

In Act two, scene three, Iago is urging Cassio to drink in order to become a drunk and lose his balance so he would do things he doesn't usually do. In his aside, Iago says "He'll be as full of quarrel and offence as my young mistress' dog" (2.3.43). According to most of the consulted dictionaries like Oxford English Dictionary, dogs are domesticated animals kept by people for guarding. However, Iago's description of Cassio as a 'mistress dog' means that Cassio is preferred by women or he is a playful. As a matter of fact, Iago expresses this image of Cassio when he says "He [Othello] hath a person [Cassio] and a smooth dispose to be suspected, framed to make women false" (1.3.379-380). Moreover, Iago is degrading Cassio by describing him as close to women through this animal metaphor. Through the course of the play, Iago's view of Cassio is that he is a playful man. He describes him as "damned in a fair wife" (1.1.21). In addition, Iago is jealous of Cassio because the latter "hath a daily beauty in his life" (5.1.19). In conclusion, Iago is

downgrading Cassio by saying that he is close to women and has no experience in the battlefields.

4.2.4 Act Three, Scene Three

In this Act, Iago repeats the same strategy he used with Brabantio to increase his anger towards Othello. He tells Brabantio that "an old black ram is tupping your white ewe" (1.1.89-90). The same strategy is exploited by Iago to incite Othello against Desdemona and Cassio by describing the alleged sexual relationship between them. Both strategies used by Iago depend on the use of animal metaphors. For example, Iago says that Desdemona and Cassio in their sexual intercourse "Were as prime as goats, as hot as monkeys, as salt as wolves in pride" (3.3.404-405). Goats, according to the Thesaurus of traditional English Metaphors, are used metaphorically to mean a "licentious, foolishly obstinate man and they are regarded as lascivious animals". Moreover, Sanders (2003) points out that the phrase 'as prime as goats' was first used by Shakespeare in a sense which means lecherous. In addition, the animal metaphor 'as hot as monkeys' is used by Iago to show how Desdemona and Cassio are sexually excited. Related to this, Iago's animal metaphor 'as salt as wolves' also means lust. Wolves, according to (OED) are used figuratively "to refer to a rapacious, ferocious or voracious person". This implies that Desdemona and Cassio in their relationship were rapacious and voracious. Likewise, the terms 'prime', 'hot', and 'salt' are used by Iago to refer to sexual excitement. The use of different animals to describe this sexual relationship is to make things worse and uglier in Othello's mind.

4.2.5 Act Four, Scene One

The last animal metaphor used by Iago is when he tells Othello that "There's many a beast then in a populous city, and many a civil monster" (4.1.61-62). The term 'beast'

according to Oxford English Dictionary (OED) is "an animal, especially a large or dangerous four-footed one". Moreover, beasts generally are used as animals opposed to humans or to mean violent or depraved persons. The term 'monster', according to OED is "a large, ugly and frightening imaginary creature". Also it is used metaphorically to refer to a person who is inhumanly cruel or wicked, and badly behaved. Iago, by using this animal metaphor, is referring to Desdemona and Cassio describing them as beasts or monsters looking like civilized people.

4.2.6 Cognitive Analysis of Animal Metaphors in Iago's Speech

After the metaphorical meanings of animal metaphors in Iago's speech have been described, now there will be a cognitive analysis to these metaphors. In other words, there will be a coherent interpretations of these metaphors to figure out if they are conceptualized or not. The meaning of conceptualized animal metaphors is the understanding of non-human in terms of human. To put it simply, there is a common knowledge about animal behaviors which are applied to understand human behaviors.

To start with, Iago describes Othello as a 'black ram'. In cognitive terms or according to Conceptual Metaphor Theory (CMT) procedures, there is a source domain and a target domain in this metaphor. The source domain is 'Othello' while the target domain is the 'ram'. Moreover, there is a conceptual mapping from the source domain to the target domain. To make it more clear, Othello is seen as a lustful and lascivious person since he is black. As a result, he is compared to an animal, a ram, which has these traits. Rams are known as lascivious animals, so to describe Othello's lustful character he is compared to a lustful animal. In fact, white people can be lustful as well but Iago is specific in his use of this metaphor so he said a 'black ram' to make it clear that Desdemona is married to a black person. The second part of this metaphor is when Iago says 'a black

ram is tugging your white ewe'. Desdemona here is described as a ewe. As mentioned before, a 'ewe' is a beautiful woman in gang of thieves. The conceptual mapping here is that Desdemona is being stolen as ewes can be stolen without resistance or without knowing that they are stolen or deceived because of their foolishness. As a result, the conceptual mapping of this metaphor can be classified as follows:

Lustful, Lascivious:

- Man is a ram, lustful as a ram, black people are lascivious

Foolishness

- Women are ewes, women can be easily deceived,

In addition, Iago describes Othello as a 'Barbary horse' and his children from Desdemona will be 'jennets'. The conceptual mapping of this metaphor is that black people are barbaric as well as their children. The common knowledge of Barbary horses is that they are stubborn and strong. Moreover, they are known for their hardiness and stamina.

Moreover, Desdemona is described by Iago as a 'guinea-hen'. In fact, 'guinea-hen' is used metaphorically to refer to women or precisely a fowl woman. Iago uses this metaphor when he was trying to convince Rodrigo not to drown himself for the love of a 'fowl' woman. Hens or chickens are known for their foolishness, so to describe Desdemona's behavior of marrying Othello, she was compared to a 'guinea-hen' and her choice is described by Iago as a foolish one.

Additionally, Iago also describes Othello as a 'baboon' and as an 'ass'. In fact, baboons are ugly so Iago here is describing the physical appearance of Othello as ugly. He expresses this when he tells Rodrigo "what delight shall she have to look on the devil?"

(2.1.216). Moreover, he describes Othello as an 'ass'. As mentioned before, asses are known for their stupidity and foolishness and for their endurance.

It should be known that most of Iago's metaphors which are used to describe Othello seem to be racist, which support the idea that *Othello* is racially motivated.

Not only Iago was racist against Othello, but he also has a cynical view of women. He describes women as 'wild cats'. The common knowledge of wild cats is that they aren't domestic and they have fierce tempers. Fontecha and Catalan (2003) assert that "when we say that a woman is [a cat or wild cats], we mean that she is a shrewish, ill tempered and furious" (p. 781).

Furthermore, Iago describes Cassio as a 'mistress dog'. Iago means by using this description is that Cassio is a playful and doesn't deserve his place as a lieutenant for Othello. The traits of the source domain, Cassio, is being mapped onto the target domain, a mistress dog, in order to understand the personality of Cassio.

In describing the alleged sexual relationship between Cassio and Desdemona, Iago tells Othello that they were 'prime as goats, hot as monkeys, as wolves in pride'. The common knowledge of 'goats' is that they are licentious. Moreover, monkeys are known of their sexual excitement and wolves are voracious and rapacious. The conceptual mapping here is that the traits of the source domain (Desdemona and Cassio) are mapped onto the traits of the target domain (goats, monkeys and wolves) to understand, describe and visualize the sexual behavior between the two.

In conclusion, all of Iago's animal metaphors in *Othello* are used to highlight, in Iago's perceptions of things, the negative traits of people. For him, he thinks that black people are lascivious, ugly, barbaric, stubborn, and foolish. To best describe that, Iago mapped these features onto animals which are known to have such traits. Rams, Barbary horses, baboons,

and asses are animals which have these features so they are used to understand or describe black people behaviors. It is worth mentioning here that Iago's animal metaphors used to describe Othello are of two kinds. First, Iago uses animal metaphors to describe Othello's physical appearance like baboons. Second, Iago uses animal metaphors to portray Othello's characteristics like rams to express lust, and asses to express foolishness. In return, Iago believes that women are foolish, stupid, ill or fierce tempered and can be easily deceived. He expresses these so called features by comparing them to animals like ewes, guinea-hen, cats and wild cats as the common knowledge about these animals show that they have such traits. The choice of these animals by Iago isn't random. In other words, in people's cognitive minds, these animals have traits which Iago uses to describe the characters' behaviors.

4.3 Iago's Speech in *Othello*, Critical Discourse Analysis

Iago's speech in *Othello* will be analyzed through Critical Discourse Analysis theories. This means to analyze social issues reflected in Iago's language since CDA is interested in analyzing language within its social use. The reader of Iago's speech could find racist attitudes toward Othello, a cynical view of women and the use of Othello's different identity for specific purposes. These can be classified under certain categories like race, gender, and identity and these are social issues expressed through different linguistic strategies to achieve certain goals.

4.3.1 The Discourse of Racism in Iago's Speech

Iago is considered as one of the most racist characters in *Othello*. His hate to black people appears clearly through his interactions with other characters and in his soliloquies. Racism is to differentiate between people according to their color. Iago uses Othello's color to achieve his goals by stressing the dangers of black people on white communities. In fact,

Iago describes Othello with common traits known for the white people about black people. In this regard, Iago shares his attitudes about black people with his community, but he highlights their danger on the Western society more than others.

4.3.2 Act One, Scene one

The first Act of *Othello* is replete with racist attitudes from Iago towards Othello. He awakens Brabantio, Desdemona's father, to tell him that Othello has married his daughter. In fact, Iago didn't tell Brabantio that his daughter had married secretly. Instead he says "Awake! What ho, Brabantio! Thieves, thieves! Look to your house, your daughter, and your bags! Thieves, thieves" (1.1.80-82). Iago's words are suggestive rather than overt that Othello is a thief and has stolen Desdemona. Moreover, the word 'thief' suggests that something has been taken illegally or clandestinely which means that Othello's marriage of Desdemona isn't approved or legal. Iago continues his strategy to incite Brabantio. He says:

Zounds, sir, you're robbed; for shame, put on your gown;
Your heart is burst; you have lost half your soul;
Even now, now, very now, an old black ram
Is tugging your white ewe. Arise, arise;.....
Or else the devil will make a grandsire of you.

(1.1.87-91)

In these lines, Iago is stressing the idea that Desdemona has been stolen. He didn't refer to Othello by name but rather he describes him as an 'old black ram' and as a 'devil'. It was common in Britain to refer to black people as lascivious and devils. The word 'ram' connotes lust, that is Othello is a lascivious ram who beguiled Desdemona and stole her. Brabantio still didn't get the message that Iago wants to convey. As a result, Iago continues his incitement:

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 jennets for Germans. (1.1.111-113)

It is clear that Iago stresses the idea that Desdemona has been taken by a devil. Hadfield (2005, p. 2) points out that "English writers often assumed, explicitly or implicitly, that God had made them in his own image". This suggests that black people are inferior and associated with devils. Moreover, Iago plays on the idea of miscegenation since it was one of the taboos in the Western society to see a black man married to a white woman. Hadfield (2005) also asserts that Western people stressed the purity of blood and the need to preserve their race.

As mentioned earlier, Iago didn't tell Brabantio directly that Othello has married his daughter. He first provokes Brabantio by creating images of sexual intercourse in his mind to his daughter then he tells him that "I am one, sir, that comes to tell you your daughter and the Moor are now making the beast with two backs" (1.1.115-116). It is as if Iago is making Brabantio to think that his daughter has been attacked by a black man. Adelman (1997, p. 129) asserts that Iago portrayed Othello as a "black monster invading the citadel of whiteness". It is worth mentioning here that Brabantio has hidden feelings of racism against Othello. For if he wasn't a racist, then he would approve the marriage of Othello and his daughter but as the play progresses, Brabantio's racism is unraveled.

4.3.3 Act One, Scene Two

In this scene, Iago tells Cassio that Othello has married. He says "Faith, he tonight hath boarded a land carrack; if it prove lawful prize, he's made for ever" (1.2.50-51). Iago stresses the fact that Desdemona has been stolen as he told Brabantio. The meaning of these two lines, according to Sanders (2003), is that Othello got a large treasure ship. This treasure is Desdemona but getting a treasure ship connotes that Othello has taken it in an

act of piracy. Cassio denies his knowledge of Othello's marriage despite the fact that he knows about it. This can be interpreted in terms of Cassio's honesty towards Othello that he doesn't want to reveal the secret marriage to anyone.

4.3.4 Act One, Scene Three

In this Act, Iago has extended speeches to convince Rodrigo not to drown himself. He counts the reasons why Rodrigo should be patient in order to achieve their goals represented in spoiling Othello's marriage. Iago tells Rodrigo that Desdemona "must change for youth; when she is sated with his body she will find the error of her choice" (1.3.339-340). This racist language aims to show that the marriage of Desdemona and Othello isn't natural. That is black and white can never meet together and if that happened this will be changed immediately. It seems that Iago tries to convince Rodrigo that it is necessary to stop this marriage and break the bond between Othello and Desdemona regardless of the consequences.

In addition, Iago continues to show his interest in destroying Othello by telling Rodrigo that "I hate the Moor. My cause is hearted: thine hath no less reason. Let us be conjunctive in our revenge against him" (1.3.350-352). Iago hates Othello for no reason despite the fact that he counts the reasons why he hated him before. Iago's revenge of Othello is to spoil his marriage of Desdemona. He finds this revenge as a pleasure and sport. This shows how Iago is a villain. The highly racialized language of Iago shows his pleasure in torturing people without having any mercy on them. It becomes clear, then, that Iago's cause is his hate to black people.

In his soliloquy in Act one scene three, Iago confirms his hate against Othello by saying that

I hate the Moor,
And it is thought abroad that 'twixt my sheets
He's done my office. I know not if't be true
Yet I, for mere suspicion in that kind,
Will do as if for surety. (1.3.368-372).

Iago reveals his motives to hate Othello because it is thought among people that Othello has an affair with Emilia, Iago's wife. Despite the fact that Iago isn't sure about this but he will treat this suspicion as if it was true. It is worth mentioning here that Iago has other motives to hate Othello regardless of his doubt about him. Furthermore, Iago says that Othello "holds me well: the better shall my purpose work on him" (1.3.372-73). This trust of Othello to Iago shall make the latter "led [Othello] by the nose as asses are" (1.3.383-84). This animal language which Iago uses to describe Othello shows that he considers him as an animal and aims to dehumanize him.

4.3.5 Act Two, Scene One

Iago tries to convince Rodrigo that Desdemona is in love with Cassio. This aims at making Rodrigo do whatever Iago wants him to do because his goal to win Desdemona becomes more complex. This means also that Rodrigo needs to fight on two fronts. First, he needs to get rid of Othello and second to get rid of Cassio so no one would help him except Iago. To convince Rodrigo, Iago tells him that Desdemona will stop loving Othello and choose one of her country men like Cassio who "the woman hath found him already" (2.1.334-335). He says "what delight shall she have to look on the devil?" (2.1.216).

In addition, Iago repeats in this act his doubt of Othello to have an affair with his wife Emilia. It is clear that Iago has a paranoid character. He says "For that I do suspect the lust Moor hath leaped into my seat" (2.1.276-277). Although Iago isn't sure of his wife's infidelity, he treats these suspicions as if they were true. In fact, even if Iago doesn't

suspect Othello, he has other reasons to hate him and the most important reason for this hate is Othello's blackness. Further, Iago doesn't miss the opportunity to dehumanize Othello and to envy him. He points out that

The Moor thank me, love me, and reward me
For making him egregiously an ass,
And practicing upon his peace and quiet
Even to madness. (2.1.289-292).

It is clear that Iago doesn't bear to see Othello happy in his marriage to Desdemona so he will do his best to separate between the two and make Othello's life a hell. Despite being black, Othello has a high position and status in Venice. He is the leader and the defender of the city.

4.3.6 Act Two, Scene Three

In this scene, Iago is trying to persuade Cassio to drink. He concentrates the drink for Cassio and the latter became drunk and have a fight with Montano. Surprisingly, Iago asks Cassio to drink "to the health of the black Othello" (2.3.27). It seems strange that Cassio, Othello's best friend, didn't reply on this description of Othello by Iago. This might be interpreted in terms of hidden racism on the part of Cassio. It is true that through the course of the play Cassio has never shown any racist attitudes towards Othello. However, his silence here is ambiguous.

Moreover, when the fight between Cassio and Montano happened, Iago described this fight and the relation between the two as "like bride and groom, divesting them for bed" (2.3.161-62). It is as if Iago is hinting or glimpsing to Othello and Desdemona who were already in their bed. It is quiet ironical that Shakespeare never points to any sexual intercourse between Othello and his wife. What's more, the wedding night between Othello

and Desdemona is repeatedly interrupted which confirms the idea that a marriage between a black man and a white woman isn't allowed or imagined.

Related to Iago's discourse of racism towards Othello is his description of Othello's love to Desdemona. He says that

To win the Moor, were't to renounce his baptism,
All seals and symbols of redeemed sin,
His soul is so enfettered to her love,
That she may make, unmake, do what she list. (2.3.310-13).

It seems that Iago in these lines is describing a man who loves his woman. However, Iago's insistence that Othello would leave his religion, 'to renounce his baptism', for the sake of the love of his wife shows that Othello is interested only in his desire of Desdemona and has no religious faith.

4.3.7 Act Five, Scene Two

In this act, Iago was unmasked in front of other characters in the play. Surprisingly, Iago who never stops talking through the play, refuses to give any explanations for what he had done. His last words are "Demand me nothing; what you know, you know. From this time forth I never will speak word" (5.2.300-301). Neill (1989) aptly remarks that Iago's lines means that what he did was because of racial anxieties. This suggests that Iago was motivated with racist attitudes when he planned to destroy Othello. There is plain evidence that Iago is a racist and as a result his refusal to talk is as if he is saying implicitly that he had done what he did because of his hate to black people.

4.4 The Discourse of Gender in Iago's Speech

Gender, according to Fontecha and Catalan (2003, p. 772), is defined as "a set of socially acquired attributes and patterns of behavior allotted to each of the members of the

biological category of male and females". This suggests that there is a hierarchy in a society in which males have higher rank than females. Moreover, this also hints to a discrimination between sexual categories. Most importantly, this discrimination between men and women takes place in language use. To put it simply, in a society governed by men, the attributes of control in a masculine society are reflected in the language use. Females, as a result, are usually described with linguistic terms which show humiliation and derogation.

Iago's speech in *Othello* has considerable statements of humiliation to women. He compares them and describes them with animalistic language. Moreover, Iago has a cynical view of women that he deals with them as if they were in a lower rank than men. Further, Iago has the idea of generalization about women. That is, if a woman is bad then all women are bad. Through the play, Iago describes the three women characters, Desdemona, Emilia and Bianca, with words like 'whores' and 'strumpets'. This negative portrayal of women led to the death of Emilia and Desdemona at the end of the play.

4.4.1 Act One, Scene Two

When Rodrigo and Iago told Brabantio that his daughter has married Othello clandestinely, he shouts

O treason of the blood!
Fathers, from hence trust not your daughters' minds
By what you see them act. Is there not charms

(1.2.168-170).

These lines show how women were treated as if they were a private property. A woman doesn't have the right to choose the man she loves but rather she must accept her father's choice of her suitors. When Desdemona eloped with Othello, she was punished by death at

the end of the play. Ironically enough, the man Desdemona loved was the one who punishes her with death. As if the playwright is suggesting that women shouldn't 'run from their fathers' 'guardage' or they will be punished by death.

4.4.2 Act two, Scene One

In this act, Iago reveals his cynical view of women in his conversation with Desdemona and Emilia, his wife. When Cassio kisses Emilia, Iago says "Sir, would she give you so much of her lips as for her tongue she oft bestows on me you would have enough" (2.1.100-03). This suggests that Emilia seems to be polite and courteous but at home she is nervous and talkative. This is confirmed when Iago continues his description of Emilia:

I find it still when I have list to sleep
Marry, before your ladyship, I grant
She puts her tongue a little in her heart
And chides with thinking (2.1.105-108).

It is clear that Iago is complaining about Emilia's behaviors with him and how she talks a lot about him negatively. However, Iago, then, turns to start talking about women in general:

Come on, come on; you are pictures out of doors, bells in
your parlours, wild-cats in your kitchens, saints in your injuries,
devils being offended, players in your housewifery, and no
housewives in your beds. (2.1.108-111).

In these lines, Iago portrays women in a very bad view. First, he thinks that women don't seem what people think of them. That is, if they were saints and courteous outside their homes, they turned to be 'wild cats' and 'players' in their houses. In fact, this negative view of women proves that Iago is a misogynist. That he hates women accusing them all to be playful and double-faced. Iago uses the pronoun 'you' to generalize his view of women and

he isn't specific of who that 'you' is. These misogynistic attitudes of Iago toward women prove his bad-conscience.

Related to Iago's view of women, Desdemona asks him to praise her. He says that "If she be fair and wise, fairness and wit, the one's for use, the other useth it" (2.1.128-129). This means that if a woman is beautiful and smart, her beauty is for others and her smartness is to know how to make use of her beauty. Moreover, Iago says "If she be black, and thereto have a wit, she'll find a white that shall her blackness fit" (2.1.131-32). This suggests that even if a black woman is smart and clever, her cleverness can do nothing as she is black.

On the other hand, Iago has his own view of the perfect woman. He says that the perfect woman is:

She that was ever fair, and never proud,
Had tongue at will, and yet was never loud ;
Never lacked gold, and yet went never gay;
Fled from her wish, and yet said "Now I may";
(1.2.145-149).

These lines, according to Sanders (2003), contain sexual innuendo. It seems that it is rare for Iago to talk about women without using sexual innuendos. In Iago's view, women are just for sexual pleasure.

Furthermore, Iago believes that Desdemona's love for Othello isn't real. He confirms to Rodrigo that "she first loved the Moor but for bragging and telling her fantastical lies" (2.1.213-214). It is true that Desdemona doesn't love Othello for his physical appearance, but Iago's view of women's love for their husbands is generalized. In other words, any woman, according to Iago, loves her husband for materialistic reasons and not for real love. This is confirmed by Iago when he ascertains Rodrigo that "the wine she drinks is made of grapes" (2.1.238). This suggests that women aren't different from each other and they look all the same. That is if a woman was bad, then all women are bad.

Moreover, Iago uses Desdemona's rebellious decision to marry Othello to convince Rodrigo that she has no virtue and might love someone else. He says that "if she had been blest she would never have loved the Moor" (2.1.239-240). In fact, Iago thinks that Desdemona loved Othello because of her lust. That she chose Othello because of her sexual desire. What's more, Iago is suspicious of women. He thinks that Othello has an affair with his wife Emilia. As a result, he wants to take revenge from Othello "wife for wife" (2.1.280). Moreover, he is afraid that Cassio, as well, might have an affair with Emilia "for I fear Cassio with my night-cap too" (2.1.288). These suspicions of Iago toward women make him believe that all women are dishonest.

4.4.3 Act Three, Scene Three

This act is known as the temptation scene in which Iago convinces Othello of Desdemona's alleged infidelity. He says that:

I know our country disposition well:
In Venice they do let God see the pranks
They dare not show their husbands. Their best
Conscience. Is not to leave't undone, but keep't unknown. (3.3.203-207).

Iago here introduces himself as a cultural advisor of Othello. Iago's role turned to be prescriptive rather than descriptive. In other words, he confirms Othello that he is an expert in the traits of his country's women so Othello must accept all what he says. He tells Othello that his country's women show their lovers what they don't show their husbands. That is, women in Venice appear to have chastity but in fact they are deceitful. Iago's words have affected Othello who points out that "we can call these delicate creatures ours and not their appetites" (3.3.271-272).

As stated earlier, Iago thinks that all women are dishonest including his wife, Emilia. When the latter steals the handkerchief from Desdemona, Iago says:

Iago: How now? What do you here alone?
Emilia: Do not you chide; I have a thing for you.

Iago: You have a thing for me? It is a common thing -
Emilia: Ha!
Iago: To have a foolish wife. (3.3.302-306).

In these lines, Iago accuses his wife Emilia that anything she has is a common thing, that is it doesn't belong to himself alone. Moreover, he describes her as foolish which is a general view of Iago towards all women. Moreover, Emilia is aware of how her husband thinks of her. She says "I nothing but to please his fantasy" (3.3.301). This suggests that she obeys Iago and does whatever he wants. When she took the handkerchief, she causes the death of Desdemona without being aware of that.

4.4.4 Act Three, Scene Four

Emilia, in this scene expresses what one can call the status of women in the Western society in the 16th century. She says:

'Tis not a year or two shows us a man.
They are all but stomachs, and we all but food;
They eat us hungerly, and when they are full,
They belch us. (3.4.96-99).

Sanders (2003) points out that Emilia sees sexual desire in terms of eating. As a matter of fact, this view of women that they are just appetites is common in masculine societies where men take control over women. In addition, Emilia explains why men are jealous. She tells Desdemona:

But jealous souls will not be answered so.
They are not ever jealous for the cause,
But jealous for they're jealous. 'Tis a monster
Begot upon itself, born on itself. (3.4.153-156).

In these lines, Emilia confirms that men are jealous not because they are born like that but they feel jealous for nothing. It seems here that Emilia is striking upon psychological issues. In other words, she suggests that men are jealous because they are suspicious. Moreover, men need not to be jealous because their women don't do anything to cause

their jealousy. In short, the feeling of jealousy which men have controls their view of their women that they become monsters.

4.4.5 Act Four, Scene One

Iago is convincing Othello of Desdemona's infidelity. As mentioned earlier, Iago succeeds in making Othello think and behave as he wants him to do. Iago advises Othello that Desdemona's "honor is an essence that's not seen: they have it very oft that have it not" (4.1.16-17). In fact, these lines come after Othello has asked Iago for an 'ocular proof' of his wife's infidelity. Iago here suggests that women's honor is something unseen so they can give it to anyone without being caught or observed. One can conclude here that Iago's view of women is very downgraded. He believes that women who lose their honor claim that they still have it. In this case, women aren't to be believed because their appearances are different from their essence.

Ironically, Iago thinks that some women are true and guiltless. However, these women can be easily deceived and charged with acts of shame and disgrace. Iago says that "And many worthy and chaste dames even thus, all guiltless, meet reproach" (4.1.44-45). Iago's villainy appears here in a very rude way. His lines suggest that he knows that women are honorable but he can turn their virtue and chastity into shame and dishonor. It is mentioned earlier that Iago doesn't care of the fate of his victims. Moreover, he makes fun and joy at their tortures which suggests that Iago is a sadistic character.

The third woman character in *Othello* is Bianca. Iago usually describes Bianca as a 'whore' who:

by selling her desires
Buys herself bread and clothes. It is a creature
That dotes on Cassio; as 'tis the strumpet's plague
To beguile many and be beguiled by one.
He, when he hears of her, cannot refrain
From the excess of laughter. Here he comes. (4.1.92-97).

It is true that Bianca is a whore, or at least this is her role in the play. However, Iago calls his wife Emilia as a whore and made Othello convinced that his wife Desdemona is a whore as well. This view of Iago towards women appears early in the play and continues to the end of it. Most women in Iago's view are dishonest and guilty.

In addition, when Othello decided to kill Desdemona, he wants to poison her. Instead, Iago suggests that he should "strangle her in her bed, even the bed she hath contaminated" (4.1.195-96). One might wonder why would Iago ask Othello to strangle Desdemona. The answer is that if Desdemona was poisoned then she might die without feeling any pain. Even if Desdemona was stabbed, she might return her conscious or might be saved. But in smothering her, her breath will be cut forever so she will never be alive again. This way of murdering is actually very sever and savage. Moreover, this way of murdering portrays Iago's hate to women.

4.4.6 Act Four, Scene Three

This scene is usually called the 'willow song scene' in which Desdemona sings a song which laments her luck. She says:

O, these men, these men!
Dost thou in conscience think - tell me, Emilia -
That there be women do abuse their husbands
In such gross kind? (4.3.58-61).

In fact, Desdemona doesn't accept the idea that a woman can be dishonest and deceive her husband. Moreover, when Othello said Desdemona is a whore, it was difficult for her to repeat the word. She asks painfully "Am I that name, Iago?" (4.2.117). In addition, Desdemona refuses to be disloyal to her husband because her religion and her faith prevents her from doing so. She says in response to Othello's accusations:

Othello: Are not you a strumpet?
Desdemona: No, as I am a Christian. (4.2.81-82).

In these lines, Desdemona is suggesting that a religious woman would never do such shameful actions.

On the other hand, Emilia describes to Desdemona how women suffer in their lives with their husbands. She says:

But I do think it is their husbands' faults
If wives do fall. Say that they slack their duties
And pour our treasures into foreign laps,
Or else break out in peevish jealousies,
(4.3.82-85).

Despite the fact that Emilia here might talk about her relation with her husband, Iago, it seems that she expresses what every woman feels and suffers in the Elizabethan era. One might not agree with parts of what she says. But her speech, in general, is true to a great extent. Emilia is true when she confirms that women have sense. That they see and smell, so she is a human being like men. Moreover, Emilia is true when she asserts that husbands must take care of their wives. However, one might disagree with Emilia in parts of her speech, precisely when she said to Desdemona that she might betray her husband if the cause deserves. In this case, Emilia seems to be affected by her husband, Iago. In other words, she might think in an opportunistic way as Iago thinks when she accepts to betray him if it deserves so. One should bear in mind, though, that Desdemona is a completely different person from Emilia. For example, she never thinks of betraying her husband. What's more, she refuses to believe that there are women who are disloyal to their husbands.

4.4.7 Act five, Scene One

In this scene, Rodrigo and Cassio have stabbed each other. Iago is trying to convince other characters that Bianca is the criminal. The way Iago addresses Bianca isn't actually different from the way he talks to his wife, Emilia or even to Desdemona but not in front of her. Iago accuses Bianca of murdering Cassio when he says "O notable

strumpet!" (5.1.78). Moreover, Iago continues his humiliation of Bianca by saying "Gentlemen all, I do suspect this trash to be a party in this injury" (5.1.84-85). This 'trash' actually is Bianca and this reinforces the idea that Iago is a misogynist and a great hater of women. He continues his downgrading of Bianca when he says "This is the fruits of whoring" (5.1.116). It seems that women in Iago's view are either whores or foolish.

4.4.8 Act Five, Scene Two

This scene is usually called the 'murder scene' in which Othello kills Desdemona. Unfortunately, Emilia and Desdemona are being murdered in this act. The way Desdemona begs Othello to "banish me, my lord, but kill me not" (5.2.79) or when she says "kill me tomorrow; let me live tonight" (5.2.81) or when she asks him to let her live "but half an hour" (5.2.83), all these beggings are very sympathetic and full of sadness. This sad ending of Desdemona is caused mainly by Iago who rudely admits that "I told him what I thought, and told no more than he found himself was apt and true" (5.2.175-176). To be suspicious is an enough reason for Iago to kill and murder. If a thing is plausible or likely to happen, then it is an enough reason for Iago to commit murder especially if a woman is suspected. Ironically, Iago causes the murder of Desdemona and he kills by himself his wife Emilia who feels guilty and responsible for the murder of Desdemona because she steals the handkerchief. Surprisingly, Emilia has been killed in the presence of several men who did nothing to protect her.

4.5 The Discourse of Identity in Iago's Speech

Iago's discourse of identity depends mainly on two facts. The first one is that Othello is black and necessarily different from the white Venetians. The second fact is that Othello is a stranger, so he must be treated as a stranger even if he tries to accommodate with the Venetian society. To be a member in a society means that you speak its language

and behave like its people. Iago utilizes Othello's strange identity for his own sake to achieve his goals.

4.5.1 Act One, Scene Two

Othello, from the very beginning of the play, tries to find a place in the Venetian society. When Iago warned him that Brabantio is a senator so he can harm him, Othello's reply was that:

Let him do his spite;
My services which I have done the signiory
Shall out-tongue his complaints. 'Tis yet to know -
Which, when I know that boasting is an honour,
(1.2.17-20)

Othello thinks that the services he has done to the state enables him to marry a girl like Desdemona. Moreover, Othello claims that his origins are from royal siege so he isn't lower in rank or blood than Brabantio. These lines actually show how Othello was feeling that he is a stranger from Venice and that he fights to achieve a considerable status in the Venetian society. However, Othello doesn't forget that he is black and this is the reason why he married Desdemona clandestinely. He is very sure that if he asked Desdemona's hand from her father, he wouldn't agree. After he eloped with Desdemona, the need for him to defend Cyprus against the Ottomans played a great role in approving his marriage. However, after the war has stopped, the conflict appeared to the surface and the image of Othello the black, not the valiant Othello, controls the scene.

4.5.2 Act One, Scene Three

In this scene, Iago tries to convince Rodrigo to go with him to Cyprus by which the latter can return back Desdemona from Othello. Iago exploits Othello's strange identity to achieve this purpose. He tells Rodrigo that "These Moors are changeable in their wills" (1.3.336). Sanders (2003) points out Iago's use of the word 'wills' means that Moors are changeable in their sexual desire. That is Othello might stop loving Desdemona because he

loves her just for the sake of fulfilling his desires. In addition, Iago stresses the idea that Othello is "an erring barbarian" (1.3.343). This suggests that Othello has no homeland since Venice isn't his country of origin. Moreover, Othello's Christianity makes no difference since he is black and not Venetian. Othello's alienation, one could argue, is represented in his strange origin and even his faith as a Christian matters no one.

It is worth mentioning that Iago is a very clever character. He was able to read Othello's personality which helps him carry out his plans successfully. He says that "The Moor is of a free and open nature, that thinks men honest that but seem to be so" (1.3.381-382). It is true that Othello was deceived by Iago's character that he still to the last scene of the play thinks that he is honest and wise. However, Othello's naivety is being exaggerated by the playwright. That is Othello is a leader of a big army who have battles in which he won and then being deceived by his 'ensign'.

4.5.3 Act Two, Scene One

In this scene, Iago is counting to Rodrigo the reasons for which Desdemona might leave Othello and hate him. He says:

When the blood
is made dull with the act of sport, there should be, again to
inflame it and to give satiety a fresh appetite, loveliness in
favour, sympathy in years, manners and beauties: all which the
Moor is defective in. (2.1.216-220).

Here Iago is saying that there are many differences between Othello and Desdemona. Othello is older than her so she might look for someone who is close to her age and very young. Moreover, Othello is not beautiful and he is close to be an ugly person as Iago describes him "what delight shall she have to look on the devil" (2.1.216). Furthermore, Iago says that "very nature will instruct her in it, and compel her to some second choice" (2.1.222-223). From the very beginning of the play, Othello's marriage to Desdemona is seen as unnatural union between several opposites; black and white, light and dark, old age

with youth, ugliness and beauty. All these contradictions between Othello and Desdemona suggest that their relation wouldn't continue. It should be noticed that Iago uses these opposites to achieve his goals. He wants other characters to deal with Othello as a stranger and not as a Venetian.

On the other hand, Iago in his asides admits that:

The Moor, howbeit that I endure him not,
Is of a constant, loving, noble nature;
And I dare think he'll prove to Desdemona
A most dear husband. (2.1.269-272).

In these lines, Iago says the truth about Othello that he is of a noble nature and can be a good husband to Desdemona. Iago's issue with Othello isn't only that he is a leader of the army and married to Desdemona, his issue with Othello is the issue of race and identity. That Othello who isn't a Venetian is having a higher rank in the society than the Venetians themselves. Othello's marriage to Desdemona might bring children with mixed races and identities and this what Iago is fighting against.

4.5.4 Act Three, Scene Three

In this act, Iago is trying to convince Othello that Desdemona has a sexual relationship with Cassio. One of Iago's means to achieve this purpose is that Othello is a stranger from Venice and has a different identity. He says:

I know our country disposition well:
In Venice they do let God see the pranks
They dare not show their husbands. Their best
Conscience. Is not to leave't undone, but keep't unknown.
(3.3.203-207)

In these lines, Iago is introducing himself to Othello as a cultural advisor. He suggests that he knows everything about the nature of his country's women which Othello doesn't know because of his strangeness. It is difficult to imagine how Othello who lived for a long period in Venice and speaks its language doesn't know its customs and culture. One reason

might be behind this unawareness of the Venetian's traditions is that the playwright wants to stress the idea of Othello's strangeness.

In addition, Iago continues his 'advices' to Othello by telling that Desdemona "deceive her father, marrying you; and when she seemed to shake and fear your looks she loved them most" (3.3.208-210). Iago here is echoing Brabantio's lines when he tells Othello that "Look to her, Moor, if thou hast eyes to see: she has deceived her father and may thee" (1.3.288-9). Ironically enough, Othello who didn't take Brabantio's words seriously is now accepting what Iago tells him without any hesitation.

Furthermore, Iago tries every possible mean to return Othello to his origins. In other words, Iago's success of convincing Othello is that he touches upon Othello's anxieties and fears. He tells Othello that:

Ay, there's the point: as, to be bold with you,
Not to affect many proposed matches
Of her own clime, complexion, and degree,
Whereto we see in all things nature tends. (3.3.230-233).

Iago here uses Othello's different identity perfectly to make him believe what he says. He is suggesting to Othello that his marriage isn't natural because Desdemona chooses him and refuses to marry her suitors from her country and who are equal to her class. As mentioned earlier, Othello feels that he is alienated from the Venetian society. Moreover, it was clear that Iago's lines above have touched his fears and discomfort. Othello expresses this feeling when he says "Haply for I am black, and have not those soft parts of conversation that chambers have, or for I am declined into the vale of years" (3.3.265-268). Gonzalez (1985) points out that Iago has infected Othello by making him over-conscious of his racial background. As a result, Othello's feeling of being alienated is reinforced.

4.5.5 Act Four, Scene One

In this act, Iago succeeds in returning Othello to his origins and in breaking the Venetian half that Othello has. The playwright depicts Othello as a savage and violent and black people are often seen with these traits by the dominant culture in Europe. When Othello wants to take revenge from Desdemona and Cassio because they cuckold him, he says "I would have him nine years a-killing" (4.1.169). Moreover, Othello confirms that he "will chop her into messes" (4.1.188). These violent suggestions of killing by Othello confirm the traits that people already know about black people and this is what the playwright is insisting upon; to portray blacks as savage and Barbarian people.

Related to what have been said above, Othello strikes Desdemona in front of Lodovico and others. Lodovico says that "My lord, this wouldn't be believed in Venice, though I should swear I saw't" (4.1.232-33). Here Othello appears different from the image he draws to himself in Venice before marrying Desdemona. Lodovico's statement shows that Othello has changed or at least he cannot accommodate himself with Venetian traditions. Lodovico, also, wonders that "Is this the noble Moor whom our full senate call all-in-all sufficient?" (4.1.255-6). This turning from Othello to his origins is because of Iago who was able to read and understand Othello's character and change his attitudes which made Lodovico says that "I am sorry that I am deceived in him" (4.1.273).

4.5.6 Act Five, Scene Two

This is the final act in which Othello delivers a speech by which he wants to justify his murder to Desdemona. Othello says:

I have done the state some service and they know't :
No more of that. I pray you, in your letters
When you shall these unlucky deeds relate,
Speak of me as I am ; nothing extenuate,
(5.2.335-338).

In this final speech, Othello recalls his past and his services to the Venetians. The mentioning of Eastern and Arabian names like India, Aleppo and Arabian trees all

reinforce Othello's strange origins. Othello isn't a Venetian and the playwright is suggesting that he would never be. Shakespeare's race prejudice appears in his statement 'the circumcised dog'. This suggests that even if Othello has turned to Christianity, he is circumcised and so his turning to Christianity isn't and will not be completed.

4.7 The Rhetoric of Persuasion in Iago's Speech

Rhetoric is very important to understand how language is being exploited to achieve certain goals like persuasion and manipulation. Iago is often described by Shakespearean scholars as the most accomplished rhetorician in Shakespeare's plays. Iago has the ability to read the ideas of other characters and to use certain linguistic strategies to manipulate and persuade them. For example, the reader of Iago's speech may notice the extensive use of rhetorical questions to convey certain messages and confirm specific information. Moreover, Iago has the ability to persuade and manipulate other characters by playing on their fears and their desires. This section analyzes how Iago makes use of rhetoric through different rhetorical devices such as: rhetorical questions and persuasion.

4.6.1 The use of Rhetorical Questions (RQs) in Iago's Speech

Rhetorical questions are defined, according to Rohde (2006, p. 134) as "questions that neither seek information nor elicit an answer". Moreover, Abioye (2011, p. 291) points out that:

The rhetorical question is used to admonish, make plea or request, commend or pay tribute, condemn or vilify as the case may be ... capable of giving implicit structure to messages, can be used to generate or end discussions, provide reasons/answers, constitute opposition, or reach reasonable conclusions. (p. 291).

As stated above, rhetorical questions have the power of assertion and don't seek information like yes-no questions. This gives them persuasive effect. In other words, rhetorical questions provoke the listener to think about certain ideas and revise his point of view towards certain issues. That is to say that the recipient of RQs will understand that the

answer to this question is too obvious to require a reply. As a result, RQs are classified as a figure of speech. Abioye (2011, p. 291) confirms that "the purpose of this figure of speech isn't to secure a response but to assert or deny a point implicitly".

4.6.2 Act One, Scenes One, Two and Three

In Act one, scene one, Iago explains to Rodrigo why he hates Othello. One of the main reasons of Iago's hatred to Othello is that he points Cassio to be his lieutenant. Iago is annoyed by this choice, because he is ambitious to get this position. He expresses his anger to Rodrigo by saying:

But he, as loving his pride and purposes,
Evades them with a bombast circumstance,
Horribly stuffed with epithets of war
And in conclusion,
Non-suits my mediators. For 'Certes', says he,
'I have already chosen my officer.'
And what was he?
Forsooth, a great arithmetician (1.1.12-19).

Iago is asking about Cassio: 'what was he?'. Here Iago doesn't seek an answer to know the new lieutenant, because he knows that it is Cassio. Rather, Iago wants to stress a point by this question to Rodrigo that Cassio doesn't deserve to be Othello's lieutenant. In fact, Iago answers this rhetorical question by saying that Cassio is 'a great arithmetician'. The word 'arithmetician' itself has a positive meaning. However, Iago turned this word to bear a negative meaning since it is used in a context to humiliate Cassio and to show his lack of experience for the position of lieutenantcy.

Moreover, when Iago and Rodrigo awaken Brabantio to tell him that his daughter Desdemona has married Othello, Iago asks Brabantio "Are your doors locked?" (1.1.85).

Iago doesn't need to know if Brabantio's doors are locked or not, rather, he wants to give an implicit idea to Brabantio that Desdemona has eloped with Othello. As a result, Brabantio was surprised by this question and asks "why, wherefore ask you this" (1.1.86).

In addition, when Iago meets Othello, he cunningly asks him "Are you fast married?" (1.2.11). In fact, Iago knows that Othello has married Desdemona. His purpose here is to make sure if there was a sexual intercourse between the couples. This shows how Iago is a racist since he doesn't bear the idea of a marriage between a black man and a white woman. His purpose is to stop this marriage by any possible means. That's why he is interested to know if Othello and Desdemona have a sexual relation.

Furthermore, after the Senate had approved Othello's marriage to Desdemona, Iago asks Rodrigo:

Iago: What say'st thou, noble heart?

Rodrigo: What will I do, think'st you?

Iago: Why, go to bed and sleep

Rodrigo: I will incontinently drown myself

Iago: If thou dost, I shall never love thee after. Why, thou silly gentleman? (1.3.298-304).

It is clear that Iago wants to know what Rodrigo is thinking about. He knows why Rodrigo wants to drown himself and this is because his love to Desdemona has failed. Iago by asking the above questions wants to make Rodrigo reconsider his position and think of possible ways to spoil Othello's marriage. This is mainly because Rodrigo's presence to Iago is very important to achieve his goals. Moreover, Iago manipulates Rodrigo and exploits his love to Desdemona to get money from him. After Iago has succeeded in convincing Rodrigo not to drown himself and to go with him to Cyprus to spoil Othello's marriage, Iago says:

Iago: Go to; farewell. Do you hear, Rodrigo?

Rodrigo: What say you?

Iago: No more of drowning, do you hear?

Rodrigo: I am changed (1.3.358-361).

Iago here wants to make sure that Rodrigo would not drown himself. Moreover, by asking these rhetorical questions, Iago is making Rodrigo to think that he is right and the plan he puts to get rid of Othello will be carried out. The effect of Iago's use of rhetorical questions here is that Rodrigo was convinced and said 'I am changed'.

4.6.3 Act Two

Iago is trying to convince Rodrigo that Desdemona is in love with Cassio. In order to convince Rodrigo, he asks "And will she love him still for parting?" (2.1.214). Here Iago is suggesting that Desdemona will stop loving Othello because she will get bored of the stories he tells her. Iago wants to confirm and assert to Rodrigo that Desdemona will stop loving Othello so Rodrigo might get the chance to marry her.

In addition, Iago tells Rodrigo that Desdemona would stop loving Othello because she will become bored of his tales. He suggests another reason why would Desdemona stop loving Othello by asking: "What delight shall she have to look on the devil?" (2.1.216). As mentioned earlier, the purpose of these rhetorical questions isn't to get an answer. The main purpose of these questions is to persuade Rodrigo that Desdemona will abandon Othello. Rodrigo, as a result, will start thinking that if Desdemona loved Othello for his tales then she will become bored, sooner or later, and leave Othello. In addition, Othello is a black person so he isn't a beautiful man and this will make Desdemona hates him as a consequence.

Besides, Rodrigo, at first, is not convinced that Desdemona is in love with Cassio. However, Iago asks him "Didst thou not see her paddle with the palm of his hand? Didst not mark that?" (2.1.240-1). It is quiet true that Rodrigo has seen Desdemona's hands in Cassio's. But the issue here is that Iago wants to convince Rodrigo that this position means that Desdemona and Cassio are in love. This would make Rodrigo's mission to marry Desdemona more complex. He now has to get rid not only of Othello, but also of Cassio.

In Act two, scene three, Iago has succeeded in making Cassio and Montano fight each other. In the presence of Othello, Iago asks rudely "Have you forgot all place of sense and duty?" (2.3.149). Here Iago wants to show that Cassio doesn't carry out properly his duty. His intension is to make Othello start thinking of the position he gave to Cassio and that the latter doesn't deserve to be his lieutenant. By asking this rhetorical question, Othello starts thinking that Cassio doesn't deserve to be his lieutenant so he tells Cassio "I love thee, but never more be officer of mine." (2.3.229-30). This is the persuasive effect of Iago's use of rhetorical questions and the successful rhetorical strategy he follows to achieve his goals.

In addition, when Othello resigned Cassio from lieutenantancy, Iago asks Cassio "What, are you hurt, lieutenant?" (2.3.239). In fact, Iago knows that Cassio was affected by Othello's decision, but he wants to avenge Cassio for taking his position. Cassio's answer to Iago's question is "Ay, past all surgery" (2.3.240). It is quiet true that Iago is very happy because of Cassio's answer. Moreover, Iago wants to know if Cassio has diagnosed Rodrigo who attacked him. That's why he asked Cassio "What was he that you followed with your sword? What had he done to you?" (2.3.260-1). In fact, Iago knows that Rodrigo is the one who attacked Cassio but he wants to make sure that Cassio didn't recognize him or Iago's plan will be unraveled.

Moreover, Iago advises Cassio to importune Desdemona to help him to return to his place. Iago by this suggestion is trying to make Othello suspect both Cassio and Desdemona. In his soliloquy, Iago asks:

And what's he then that says I play the villain,
When this advice is free I give, and honest,
Probable to thinking, and indeed the course
To win the Moor again? (2.3.303-6)

Iago, through these lines, shows how cunning he is. First, he is confirming that he is an evil character because he will make Othello suspect Cassio's visit to Desdemona despite the fact that it was Iago's suggestion. Furthermore, Iago asks "How am I then a villain to counsel Cassio to this parallel course directly to his good?" (2.3.315-7). On the surface, Iago is advising Cassio but the truth is that he wants Othello to suspect Cassio and Desdemona. This is confirmed when he points out that:

While this honest fool
Plies Desdemona to repair his fortunes,
And she for him pleads strongly to the Moor,
I'll pour this pestilence into his ear:
That she repeals him for her body's lust (2.3.320-4)

Iago's plan is to make Othello suspect his wife. In fact, Iago doesn't want yes-no answers for his rhetorical questions. Rather, he is confirming his villainy to the audience and the readers.

4.6.4 Act Three

This act is known as the 'temptation scene' in which Iago rises Othello's suspicion against his wife. The temptation process starts by Iago with a rhetorical question:

Iago: Ha! I like not that.

Othello: What dost thou say?

Iago: Nothing my lord; or if – I know not what.

Othello: Was not that Cassio parted from my wife?

Iago: Cassio, my lord? No, sure I cannot think it

That he would steal away so guilt-like,

Seeing you coming. (3.3.34-40)

Despite the fact that Iago knows it is Cassio who has already left Desdemona, he pretends in front of Othello that he doesn't know. This will make Othello think that Iago is hiding something and will start to discover this mystery. Moreover, Iago continues asking Othello provocative rhetorical questions. He asks Othello "Did Michael Cassio, when you wooed my lady, know of your love?" (3.3.93-4). In fact, Iago knows quite well that Cassio was the mediator between Othello and Desdemona. However, he aims by asking this question to make Othello pay attention to what is happening between Cassio and Desdemona. In addition, Iago goes on with his rhetorical questions:

Othello: Why of thy thought, Iago?

Iago: I did not think he had been acquainted with her.

Othello: O yes, and went between us very oft.

Iago: Indeed?

Othello: Indeed? Ay, indeed... is he honest?

Iago: Honest, my lord?

Othello: Honest? Ay, honest....

Othello: What dost thou think?

Iago: Think, my lord?

Othello: Think, my lord! By heaven, he echoes me. (3.3.98-109).

The purpose of this repeated use of rhetorical questions by Iago is to raise suspicion in Othello's mind. Whenever Othello says about Cassio that he is honest and good, Iago

immediately asks a rhetorical question not a direct accusation as if he is surprised by Othello's idea about Cassio or to deny what Othello thinks of him. This rhetorical strategy will make Othello start looking with suspect at Cassio and incriminate him.

Furthermore, Iago's plan and strategy is to make Othello ask him of what he is thinking and not to deliver his thoughts at once:

Utter my thoughts! Why, say they are vile and false?
As where's that palace, whereinto foul things
Sometimes intrude not? Who has a breast so pure,
But some uncleanly apprehensions
Keep leets and law-days, and in session set
With meditations lawful? (3.3.137-42).

Iago, in these lines is suggesting that his ideas about Cassio and Desdemona are worthless, as if he wants Othello to ask about them. Moreover, he cunningly suggests that there is no palace where bad things didn't happen. Iago here is suggesting that Othello's palace is being contaminated like every other palace. Finally, Iago is telling Othello that every breast has bad ideas about certain things. It is quite clear that Iago wants Othello to ask him of what he is thinking. Iago is so careful not to give Othello any information but rather to lead Othello to arrive to the conclusion he wants him to reach. The use of these rhetorical questions was very effective that Othello immediately says to Iago:

Thou dost conspire against thy friend, Iago,
If thou but think'st him wronged, and mak'st his ear
A stranger to thy thoughts. (3.3.143-45).

Othello is appealing Iago to reveal his thoughts or he will be considered as a traitor to his friend. Iago appears to be unwilling to reveal all his thoughts to Othello and this will capture him more.

Furthermore, when Othello's doubts have reached their peak, he asks Iago to give him "the ocular proof" (3.3.361) that Desdemona is a whore. Iago rudely asks "Is't come to this?" (3.3.364). Iago knows very well that Othello was affected by his machinations and that Othello's jealousy starts eating him. By asking this rhetorical question, Iago wants to incite Othello and confirm that his thoughts about Cassio and Desdemona were right. A great evidence which proves this analysis is when Iago asks "Are you a man? Have you a soul? Or sense?" (3.3.373-4). By asking these questions, it is as if Iago makes ascertain that the relationship between Cassio and Desdemona is true and real and urges Othello to be a man and accept this fact.

Additionally, Iago doesn't have any proof on Desdemona's infidelity. As a result, he asks Othello:

Iago: I see, sir, you are eaten up with passion.

I do repent me that I put it to you.

You would be satisfied?

Othello: Would? Nay, I will.

Iago: And may. But how? How satisfied, my lord?

Would you, the supervisor, grossly gape on?

Behold her topped? (3.3.391-7).

Iago, through these questions, wants to convince Othello that it is difficult to catch Desdemona and Cassio together in bed. As a result, Othello should accept any kind of proof but not an ocular proof. This is also confirmed when Iago says "Damn them then, if ever mortal eyes do see them bolster more than their own" (3.3.399-400). Iago, again, confirms to Othello that it is difficult to see Cassio and Desdemona sharing the same bed. As a result, Othello will never get any ocular proof.

4.6.5 Act Four

This Act opens with a dialogue between Othello and Iago and starts with rhetorical questions:

Iago: Will you think so?

Othello: Think so, Iago?

Iago: What, to kiss in private?

Othello: An unauthorized kiss!" (4.1.1-3).

This suggests that there was a dialogue between Iago and Othello before the scene opens. Moreover, Iago continues his insinuations of Othello by creating images in Othello's head; images of kissing and lying in bed between Desdemona and Cassio. Iago continues his incitement of Othello by asking "Or to be naked with her friend in bed an hour or more, not meaning any harm?" (4.1.3-4). Here Iago creates sexual images of Cassio and Desdemona naked in bed without meaning any harm. It is as if Iago, by asking this rhetorical question, is evoking Othello's anger towards his wife. As a result, Othello replies sadly "Naked in bed, Iago, and not mean harm?" (4.1.5).

Moreover, Iago has developed a dialogue between him and Cassio talking about Bianca. However, he asked Othello to hide and convinced him that Cassio is talking about Desdemona not Bianca. Throughout the dialogue, Iago asks "Do you hear, Cassio?" (4.1.111). It is clear that Iago doesn't need an answer from Cassio to this question because they are in front of each other. Rather, he wants to point to Othello, who is hiding, that Cassio is talking about his wife. After the dialogue has finished, Iago asks Othello "Do you perceive how he laughed at his vice? ...And did you see the handkerchief?" (4.1.163-165). Iago is telling Othello that Cassio is laughing on his wife Desdemona. Further, he tells him that Cassio has Desdemona's handkerchief. It is clear that Othello didn't see what happens in this dialogue between Iago and Cassio because he was hiding. Surprisingly, Iago asks

'did you perceive, did you see' despite the fact that Othello has seen nothing. Here one could notice how Iago's rhetorical questions have convinced Othello of his wife's infidelity as if he sees it.

On the other hand, after Othello's change of attitude towards Desdemona and calling her a whore, Iago enters and cunningly asks Desdemona "What is your pleasure, madam? How is't with you?" (4.2.109). Iago knows that Othello became a different person when dealing with Desdemona because of his poisons. He saw Othello when he strikes Desdemona and now he pretends as if he knows nothing. Moreover, when Desdemona complains of Othello's treatment towards her to Iago, he rudely asks "What is the matter, lady?" (4.2.113). Iago here is pretending that he knows nothing about what happened between Othello and Desdemona despite the fact that he is the one who managed all this tension between the two husbands. In addition, when Desdemona asked Iago "Am I that name, Iago?" he replied "What name, fair lady?" (4.2.117-8). Here Iago wants to appear ignorant. He wants to see her weakness and how she appears in order to mock her. Ironically, when Emilia answered Iago's question that Othello described Desdemona as a whore, Iago asks "Why did he so?" (4.2.121). Iago knows why did Othello called Desdemona a whore and he doesn't need an answer for this question. His aim of denying his knowledge of what has happened between the two couples is to make Desdemona ask for his help and kneel in front of him and this is what happened. She plies Iago to "go to him; for, by this light of heaven, I know not how I lost him. Here I kneel" (4.2.149-150).

4.6.6 Act Five

Iago succeeds, in this Act, to persuade Rodrigo to kill Cassio, so if anyone of the two kills the other he will be the winner. When Cassio was stabbed, Iago asks craftily "Who's there? Whose noise is this that cries on murder?" (5.1.48). Iago doesn't look for

information of whom is murdered, but rather he pretends as if he knows nothing. Moreover, he continues his questions by asking "What's the matter? .. What are you here that cry so grievously?" (5.1.50-53). Iago pretends in front of Lodovico and Gratiano as if he is innocent and doesn't plan for this murder. One would be surprised of Iago's villainy when he maliciously continues asking "O me, lieutenant! What villains have done this? ... kill men i'th' dark? Where be those bloody thieves?" (5.1.63). Iago knows quite well that Rodrigo is the one who wounded Cassio but he wants to continue the façade that he is honest and loyal.

Moreover, Iago accuses Bianca of being the one who tries to murder Cassio. He asks her:

What, look you pale?

Stay you, good gentlemen. Look you pale, mistress?

Do you perceive the gastness of her eye? (5.1.103-106).

Iago wants the attendant people to pay attention to Bianca's pale face. By these questions, Iago accuses Bianca to be Cassio's murderer so she will shake and raises doubts against her despite the fact that she innocent.

This analysis of rhetorical questions is concluded with Emilia. When Othello tells her that Iago, her husband, is the one who told him that Desdemona is a traitor, Emilia surprisingly repeats the question "My husband?" (5.2.139-145-148) three times. Emilia wants to reveal to Othello that her husband, Iago, is a wayward and villain. She tells Othello that Iago has 'pernicious soul' and that "He lies to th'heart" (5.2.155). Unfortunately, Othello realizes this fact about Iago but it was too late.

4.7 The Rhetoric of Persuasion in Iago's Speech

Rhetoric is interested mainly in means of persuasion. However, persuasive strategies can be positive or negative. In other words, rhetoric is being exploited to persuade people by manipulating them. This is the type of negative persuasion which affect people's lives. As mentioned earlier, Iago is often described as the most accomplished rhetorician in Shakespeare's plays. In *Othello*, Iago follows illegal ways to achieve his purposes. He manipulates other characters in the play for his own benefit. In this section, the art of persuasion Iago uses in *Othello* is analyzed to unravel the techniques used by Iago to deceive other characters in the play.

4.7.1 Act One

This act opens with a dialogue between Iago and Rodrigo. The latter is complaining that Iago doesn't help him to woo Desdemona and then Othello has married her. Iago tries to persuade Rodrigo that he is in his side and hates Othello. He says:

Rodrigo: Thou told'st me thou didst hold him in thy hate.
Iago: Despise me if I do not: three great ones of the city,
In personal suit to make me his lieutenant,
Off-capped to him; and by the faith of man,
I know my price, I am worth no worse a place. (1.1.7-11).

In these lines, Iago counts to Rodrigo the reasons why he hates Othello by which Rodrigo shall believe him. First, Iago hates Othello because he didn't name him as lieutenant and preferred Cassio. Second, Iago thinks that he deserves to be Othello's lieutenant because Cassio lacks experience. This is confirmed when Iago asserts:

And what was he?
Forsooth, a great arithmetician,
One Michael Cassio, a Florentine,
A fellow almost damned in a fair wife,
That never set a squadron in the field,
Nor the devising of a battle knows

More than a spinster, unless the bookish theoretic. (1.1.18-24).

It is clear that Iago claims that Cassio doesn't suit the position he holds. Moreover, Iago thinks that these reasons or motives are enough to make Rodrigo believe that he hates Othello. This is confirmed when Iago tells Rodrigo "Now sir, be judged yourself whether I in any just term am affined to love the Moor" (1.1.38-40).

Additionally, Iago confirms to Rodrigo that he follows Othello just for his own personal benefit "I follow him to serve my turn upon him" (1.1.42). It is as if Iago is following the Machiavellian doctrine 'the ends justifies the means'. In other words, Iago is persuading Rodrigo that they both have a common purpose which is to destroy Othello that's why they should cooperate with each other. This fact is also asserted by Iago when he says:

It is as sure as you are Roderigo,
Were I the Moor, I would not be Iago;
In following him, I follow but myself.
Heaven is my judge, not I for love and duty,
But seeming so for my peculiar end. (1.1.57-61).

The conditional sentence Iago uses 'were I, I wouldn't ...' means that Iago is different from Othello. That is to say, if Iago leaves Othello, as Rodrigo suggests, then he would lose his benefit. Rather, Iago shows his obedience to Othello to achieve his goals.

In addition, and after Iago and Rodrigo have awakened Brabantio and increased his anger against Othello, Iago tells Rodrigo that he must go to Othello because he should be in his side when Brabantio comes to arrest him. He says that "I must show out a flag and sign of love, which is indeed but sign" (1.1.155-6). Iago is manipulating Rodrigo that even if the latter sees him with Othello, he will not doubt him.

On the other hand, Iago tries to appear in front of Othello as if he is advising him. He tells Othello:

That the magnifico is much beloved,
And hath in his effect a voice potential
As double as the duke's. He will divorce you,
Or put upon you what restraint and grievance
The law, with all his might to enforce it on,
Will give him cable. (1.2.12-7).

Iago tries to frighten Othello by Brabantio's that he can force him to divorce Desdemona. As a result, Othello shall trust Iago more and think that he is honest.

On the other hand, the Senate has approved Othello's marriage to Desdemona. Rodrigo then is frustrated and wants to commit suicide and drown himself. Iago doesn't like this to happen because he needs Rodrigo. In other words, Rodrigo always gives money to Iago to woo Desdemona, so if Rodrigo dies, then this source of benefit will be lost. Iago tells Rodrigo:

O villainous! 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 a 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. (1.3.306-310).

Iago introduces himself to Rodrigo as an old and experienced person. He tells Rodrigo that he has lived for twenty-eight years so he is expert in life and Rodrigo should accept his advice. Moreover, Iago says that "Our bodies are our gardens, to the which our wills are gardeners" (1.3.313-4). Here Iago is suggesting that man should use his mind and will and not to give up to his lust and passion. This is confirmed when Iago says "But we have reason to cool our raging motions ...our unbitted lusts" (1.3.322-3). The reader of Iago's speech shall find how Iago uses figures of speech such as similes and metaphors. The reason behind that is that Iago wants to show the listener of his speech that he has experience and he is clever, so he must be believed.

Furthermore, Iago is telling Rodrigo that if he follows him, he "shalt enjoy her" (1.3.345). As a result, Rodrigo's love to Desdemona and his desire towards her would

make him believe Iago and do whatever he wants. Iago knows quite well how Rodrigo thinks. The latter has no aim in his life except marrying Desdemona. Iago makes use of this and plays with Rodrigo's emotions. Moreover, Iago ascertains Rodrigo that they both have a common reason which to avenge Othello "I hate the Moor. My cause is hearted" (1.3.350-1). This requires that both Iago and Rodrigo must cooperate with each other to achieve this purpose "Let us be conjunctive in our revenge against him" (1.3.351-2).

4.7.2 Act Two

In this Act, Iago is trying to convince Rodrigo that Desdemona is in love with Cassio. Despite the fact that Rodrigo wasn't convinced at the beginning, Iago, through his linguistic manipulation, was able to persuade him. First, Iago counts the reasons why Desdemona loves Cassio. Othello hasn't a beautiful appearance and he is much older than her. This is enough for Desdemona to start hating him. Moreover, Desdemona will return to her 'nature' and choose another man who has manners of beauty. This man is indeed Cassio who is according to Iago:

a slipper and subtle knave, a finder
out of occasions, that has an eye can stamp and counterfeit
advantages, though true advantage never present itself; a
devilish knave! Besides, the knave is handsome, young, and hath
all those requisites in him that folly and green minds look after.
A pestilent complete knave; and the woman hath found him
already. (2.1.229-235).

Interestingly, Rodrigo, as well, doesn't have these characteristics which Cassio has. As a result, the plan is to get rid of Cassio. Iago, again, plays on Rodrigo's emotions and love towards Desdemona by telling him that if he kills Cassio "So shall you have a shorter journey to your desires by thee means" (2.1.259-60). One could notice here how Iago's use of the rhetoric of persuasion affects Rodrigo.

Moreover, in Act two, scene three, Iago tries to convince Cassio to drink by which he will lose control and do things which might make Othello angry. In his aside, Iago says:

If I can fasten but one cup upon him,
With that which he hath drunk tonight already,
He'll be as full of quarrel and offence
As my young mistress' dog. (2.3.40-43).

Iago craftily concentrates the drink for Cassio and in order to become drunk quickly. Moreover, Iago starts singing and dancing which will help to make Cassio think to drink more. When Cassio becomes drunk, Iago starts blaming him for his drunk in front of Montano. He says to Montano "I fear the trust Othello puts him in, on some odd time of his infirmity, will shake this island" (2.3.109-111). One can notice here how Iago exaggerates things to Montano that Cassio's drunk 'will shake the island'. This strategy is to increase fears in Montano's mind so he will tell Othello or at least change his mind of Cassio.

On the other hand, Iago asks Rodrigo to follow Cassio and have a fight with him. When the fight happened, Montano tries to stop Cassio but the two start fighting each other. This was Iago's plan to get rid of Cassio. When the fight starts, Iago screams cunningly "Nay, good lieutenant; God's will, gentlemen! Help ho! Lieutenant, sir! Montano, sir!" (2.3.139-140). Iago pretends to be honest and tries to stop the fight despite the fact that he is the one who causes it.

Ironically enough, when Othello was awakened and asks Montano and Cassio to stop the fight, Iago says "Have you forgot all place of sense and duty? Hold! The general speaks to you; hold, for shame" (2.3.148-9). Iago's manipulative skills appear fairly through these lines. First, he was able to make Cassio drink and have a fight with Montano. Second, he pretends in front of Othello as if he is faithful and honest.

What's more, when Othello asks who causes the fight, Iago didn't tell him directly that it is Cassio because he wants to have appearance in front of him. He says to Othello:

Touch me not so near.
I had rather have this tongue cut from my mouth
Than it should do offence to Michael Cassio.
Yet, I persuade myself, to speak the truth

Shall nothing wrong him. (2.3.201-5).

Iago is, implicitly, accusing Cassio of starting the fight. As mentioned above, Iago wants to stay in his good graces in front of Cassio because he needs him for his coming plans, that's why he didn't accuse him directly. Iago's plan succeeds when he tells Othello that "Thy honesty and love doth mince this matter, making it light to Cassio." (2.3.228-9). Finally, Iago's plan to cast Cassio from the position of Othello's lieutenant was succeeded when Othello tells Cassio that "I love thee, but never more be officer of mine" (2.3.230).

After Cassio has resigned from his job as Othello's lieutenant, he is deeply hurt and says "Reputation, reputation, reputation! O, I have lost my reputation!" (2.3.242). Iago tries to persuade Cassio not to blame himself suggesting that "Reputation is an idle and most false imposition, oft got without merit and lost without deserving." (2.3.1-247-8). Iago tries to lower down the importance of reputation for Cassio. However, when Iago convinces Othello of his wife infidelity, he stresses and highlights the importance of reputation and good names for people. He says:

Good name in man and woman, dear my lord,
Is the immediate jewel of their souls.
Who steals my purse, steals trash; 'tis something,
nothing,

(3.3.156-59).

Iago's ironical advice here is striking. He highlights a virtue like reputation if it serves his goals and lower its value if the context and the conditions require that.

On the other hand, Rodrigo starts to get board and his money starts to run out. In order to convince him to stay, Iago, for the third time, plays on Rodrigo's desires and love for Desdemona. He tells Rodrigo that :

Yet fruits that blossom first will first be ripe.
Content thyself awhile. By th'mass, 'tis morning:
Pleasure and action make the hours seem short. (2.3.342-44).

Ironically enough, Iago who highlights the use of will and reason, uses another different strategy with Rodrigo which is to use his love of Desdemona and convince him to stay because Iago still needs him in his forthcoming actions.

4.7.3 Act Three

Iago convinces Cassio that he should go to Desdemona and plies her to talk to Othello by which he returns his position as a lieutenant. Iago, as a result, makes use of this and starts convincing Othello that Cassio has an affair with Desdemona. To achieve his plans, Iago appears to be a good friend and a faithful advisor. First, he tells Cassio that "I think you think I love you" (2.3.282-3). In Act three, Iago repeats the same strategy by telling Othello that "My lord, you know I love you." (3.3.118). In fact, Iago doesn't love but himself and doesn't work to help and serve anyone but his own interest.

As mentioned earlier, one of Iago's rhetorical strategies is to use similes and metaphors in his speech. He appears to be the wise whose speech must be taken seriously because of his experience. He tells Othello "Men should be what they seem; or those that be not, would they might seem none" (3.3.127-8). Ironically enough, Iago is the character who has a double-face and hides in his breast which he doesn't say in front of others.

Moreover, Iago doesn't let his 'victim' reach his own conclusion, but he makes others reach the conclusion he wants them to reach. For example, when Othello insists that he should know what Iago is thinking about regarding Desdemona and Cassio, Iago hurried to tell him "O beware, my lord, of jealousy: It is the green-eyed monster which doth mock the meat it feeds on" (3.3.167-8). Despite the fact that Othello doesn't suspect his wife yet, Iago treats with his thoughts about Desdemona and Cassio as if they were true.

In addition, one of Iago's powerful means of persuasion is that he doesn't tell others what he thinks of. For example, he doesn't tell Othello that his wife is dishonest directly, but step by step he makes Othello reach this result. First, Iago asks Othello just to observe

his wife. This means that Othello will start thinking of the alleged relation between Cassio and Desdemona all the time. He tells Othello:

I speak not yet of proof.
Look to your wife, observe her well with Cassio;
Wear your eyes thus: not jealous, nor secure (3.3.198-200).

It seems that even if Othello wasn't jealous, Iago's words would make him think that his wife and Cassio are hiding something.

Ironically, when Iago leaves Othello, he notices how the latter is thinking of his words. He returns back and tells Othello "My lord, I would I might entreat your honor to scan this thing no further. Leave it to time" (3.3.246-7). This shows how Iago's rhetorical strategy is successful and fruitful. Despite the fact he's telling Othello to stop thinking of this matter, it is as if he is telling him to think more of it. Moreover, Iago appears in front of Othello as if he is caring too much of what he thinks about. This makes Othello confirm that "This fellow's of exceeding honest" (3.3.260).

Additionally, when Othello threatens Iago that if he's lying about Desdemona, he will be punished, Iago uses a very cunning and skillful strategy. He pretends as if he's being punished because he's telling the truth. He says:

O grace! O heaven forgive me!
Are you a man ? Have you a soul ? Or sense ?
God bu'y you; take mine office. O wretched fool,
That lov'st to make thine honesty a vice!
O monstrous world! Take note, take note, O world!
To be direct and honest is not safe.
I thank you for this profit, and from hence
I'll love no friend, sith love breeds such offence. (3.3.374-81).

Iago through these lines appears to be a victim because he tells the 'truth'. He plays the role of an honest man who is caring about his friend but he is blamed for that. This is confirmed when Othello ascertains him "Nay, stay: thou shouldst be honest" (3.3.382). Iago is actually plays on Othello's psychological states. In other words, he is preventing Othello

from thinking of anything except his wife's infidelity. Whenever Othello starts thinking reasonably about Iago's accusations about his wife, Iago returns him to the first square.

On the other hand, when Othello insists on a proof about his wife's infidelity, Iago gives him what he asks. Ironically enough, the proof which Iago introduces to Othello is just a dream. He says:

I lay with Cassio lately,
And being troubled with a raging tooth
I could not sleep.
There are a kind of men so loose of soul
That in their sleeps will mutter their affairs.
One of this kind is Cassio.
In sleep I heard him say, ' Sweet Desdemona,
Let us be wary, let us hide our loves.'
And then, sir, he would gripe and wring my hand,
Cry, ' O sweet creature ! ' and then kiss me hard,
As if he plucked up kisses by the roots
That grew upon my lips; then laid his leg
Over my thigh, and sighed, and kissed, and then
Cried, ' Cursed fate that gave thee to the Moor.' (3.3.414-27).

One would argue here about how naïve Othello is. However, this is how Shakespeare exaggerates Othello's naivety. Iago here depends on a dream to prove Desdemona's infidelity. Othello, in return, believes him: "O monstrous, monstrous!" (3.3.428). However, Iago, through the above lines, seems to express his own state not Cassio's state. In other words, it is Iago who curses fate that gave Desdemona to Othello. Moreover, it is not odd to say that Iago is dreaming of kissing Desdemona in the way he described to Othello because Iago admits in one of his asides that he also loves Desdemona "Now, I do love her too" (2.1.272). Rhetorically speaking, Iago is creating fake evidence that Desdemona is dishonest through manipulating Othello. He confirms that what he has said about Cassio is a dream, "And this may help to thicken other proofs that do demonstrate thinly" (3.3.431-2). Iago's proofs are no more than suspicions he was able to create in Othello's mind.

However, Iago gives Othello another evidence of Desdemona's infidelity which is the handkerchief. This handkerchief which Emilia has stolen from Desdemona and gave it to Iago. Iago suggests that Desdemona has given Cassio the handkerchief which "speaks against her with the other proofs" (3.3.441). As a result, the playwright insists on Othello's savageness when Othello says "O, blood, blood, blood!" (3.3.452). Rhetorically speaking, Iago says to Othello "I say; your mind perhaps may change." (3.3.453). It is as if Iago wants Othello's anger to reach its peak. He wants to make sure if Othello might get weak because of his love to Desdemona. As a result, Iago wants Othello to be determined to punish her.

Moreover, Iago presents and introduces himself to Othello as the one who wants to avenge his friend because he was cuckold by his wife and his lieutenant. He confirms Othello that:

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 wronged Othello's service. Let him command,
And to obey shall be in me remorse,
What bloody business ever. (3.3.464-470).

One can notice how Othello has surrendered to Iago. Othello says "I greet thy love" (3.3.470) and named Iago as "Now art thou my lieutenant" (3.3.479) and Iago in return points out "I am your for ever" (3.3.481). It is clear that the rhetorical style of Iago has captivated Othello. Iago, till this moment of the play, has achieved his immediate goals which is to get rid of Cassio and become Othello's lieutenant. However, Iago is ambitious and his near ambition doesn't stop on this limit.

4.7.4 Act Four

In this Act, Iago continues manipulating Othello and tells him that Cassio has admitted that he has slept with Desdemona. When Othello asks childishly "With her?"

(4.1.33), Iago says craftily "With her, on her, what you will" (4.1.34). Iago, as suggested above, abandoned the formal way which the ensign should speak through to his commander and tells Othello "Would you would you bear your fortune like a man!" (4.1.59). It seems that Iago's rhetorical manipulation of Othello has reached its end to the extent that anything Iago tells to Othello is true. Here Iago controls Othello's mind.

In addition, Iago arranged a meeting between Cassio and Bianca and made Othello think that Cassio is describing Desdemona not his own mistress, Bianca. As a result, Othello's wrath has reached its peak and wants to kill both Cassio and Desdemona. Rhetorically speaking, Iago wants to confirm Othello's anger by saying "Nay, you must forget that." (4.1.171). Iago is actually urging Othello to take revenge of his wife and Cassio. This is confirmed when he cunningly provokes Othello by saying "Nay, that's not your way" (4.1.176). Here Othello would insist more and be determined to kill both his wife and Cassio. It is as if Iago is reinforcing Othello's intention to take revenge of the two. In addition, Iago incites Othello to kill Desdemona accusing her of being the cause of this treason. He says "She's the worse for all this" (4.1.180). Further, he says "O, 'tis foul in her" (4.1.189). As a result Othello decides to kill Desdemona by poison, but Iago suggests that he should do it by strangling her. This shows how Iago's rhetoric has reached an advanced point in affecting Othello that the latter would accept anything said or suggested by Iago.

Moreover, when Othello strikes Desdemona in front of Lodovico and other characters, Iago continues his manipulation by saying:

Alas, alas!
It is not honesty in me to speak
What I have seen and known. You shall observe him,
And his own courses will denote him so,
That I may save my speech. Do but go after,
And mark how he continues. (4.1.268-72).

Iago uses the same strategy which he uses when he tells Montano about Cassio. He is telling Lodovico that Othello has changed and he is pretending through all this as if he is loyal and faithful.

On the other side, Rodrigo gets board of Iago and tells him that "your words and performances are no kin together" (4.2.180-81). As mentioned earlier, Rodrigo had given Iago jewels and money to give to Desdemona by which she might love him and Iago didn't give these to her. Rodrigo says "The jewels you have had from me to deliver to Desdemona would half have corrupted a votarist" (4.2.184-85). It is as if Rodrigo starts to realize, but too late, that Iago is mocking him and manipulating him. However, Iago's rhetorical performance has changed this time with Rodrigo. He tells him that "your suspicion is not without wit and judgment" (4.2.206-7). Iago here realizes that Rodrigo has changed and he seems to be more determined to return to Venice. As a result, Iago tells Rodrigo that if he kills Cassio this night, "the next night following enjoy .. Desdemona" (4.2.210). For the fourth time, Iago uses Rodrigo's desires and love to Desdemona to manipulate him. However, the only change here is that Iago gives Rodrigo a timeline to enjoy Desdemona. To go further in his persuasion of Rodrigo, Iago makes it crucial to Rodrigo to believe him. He suggests that Othello "goes into Mauritania and takes away with him the fair Desdemona" (4.2.217-8). Iago's ability to improvise this scenario shows his devilish character. This suggests, as well, that if Rodrigo doesn't believe Iago and carry out what he wants, then he will lose Desdemona forever. A great evidence on Rodrigo's foolishness, one could argue, is that he believes Iago that the way to get Desdemona cannot be reached until Cassio is murdered.

4.7.5 Act Five

In this Act, Iago incites Rodrigo to kill Cassio. Iago says in his aside:

I have rubbed this young quat almost to the sense,
And he grows angry. Now, whether he kill Cassio,

Or Cassio him, or each do kill the other,
Every way makes my gain. Live Roderigo,
He calls me to a restitution large
Of gold and jewels that I bobbed from him
As gifts to Desdemona.
It must not be. If Cassio do remain,
He hath a daily beauty in his life
That makes me ugly; (5.1.11-20).

It seems that Iago wishes that both Rodrigo and Cassio must kill each other. If Rodrigo lives, then he will ask Iago to give him back the money he gave to Desdemona. If Cassio lives, then he has beauty in his life which Iago doesn't have. This suggests that Iago's psychological state is complex. From the one hand, he is opportunistic and seeks for money which he gets from Rodrigo. From the other hand, Iago is envious because he sees others live comfortable lives and he doesn't have such kind of life.

Iago's understanding of human nature plays a pivotal role in his success. Iago knows that Rodrigo loves and desires Desdemona. As a result, he plays on Rodrigo's ethos and pathos to achieve his goals. Whenever Iago tells Rodrigo that you will enjoy Desdemona if you follow me, Rodrigo starts thinking of Desdemona and does everything Iago asks. Moreover, Iago understands Othello's nature very well. He knows that Moors are jealous so if he succeeds in making Othello jealousy then he will control him and this is what happened.

4.7.6 The Findings of the Research

After analyzing Iago's speech in *Othello*, there will be analysis of the findings of the research. The analysis of Iago's use of animal metaphors inspired from Conceptual Metaphor Theory (CMT) is revealing. First, most of Iago's use of animal metaphors aims at dehumanizing other characters in the play and treats with them as animal-like. Moreover, the animal metaphors used by Iago are conceptualized and Conceptual

Metaphor Theory is a theoretical framework which can be useful to analyze literary metaphors.

The critical discourse analysis of Iago's speech regarding social issues like race, gender and identity was also revealing. It seems that black people are alienated from the white societies, so those black people feel powerless and suffers anxieties regarding their different colors and identities. Iago was capable to exploit Othello's blackness making it as a prime signifier of his otherness. Moreover, Othello is a black character who finds himself in a racist society. He did his best to be a normal member of the Venetian society but he was shocked by the racist attitudes towards him from Iago and other characters like Emilia, Rodrigo and Brabantio. When Othello kills himself at the end of the play, he actually kills the black side of his character. The analysis of Iago's discourse of gender shows how women were treated in the Elizabethan age. Women were treated as if they were lower in rank than men. They don't have the right to choose their husbands and they are considered as foolish and ill-tempered. Emilia was right when she asserts that men aren't aware of women's needs and senses. The final scene of the play concludes with the murdering of two women: Desdemona and Emilia which proves how women were badly treated in Shakespeare's time.

The rhetorical analysis of Iago's speech shows that he has asked at least fifty rhetorical questions. The purpose of this heavy use of rhetorical questions is to assert or deny information. Iago uses rhetorical questions to stay away from being accused of incitement. For example, he asks a rhetorical question and waits to see the effect of his question. If the effect is what Iago wants to convey, then he continues, but if it has a negative reaction, he would stop claiming that it is just a question. Moreover, Iago has a great ability to manipulate and persuade other characters. He succeeds in playing on the

characters ethos and pathos. In other words, he exploits other characters emotions and desires to achieve his goals.

4.7.7 Summary

In this chapter, the data of the research have been analyzed within three different theoretical frameworks. The first theoretical base of the research is the Conceptual Metaphor Theory (CMT). Iago's use of animal metaphors in *Othello* were analyzed through the doctrines of this theory. The results showed that Iago's use of these animal metaphors is conceptualized. In other words, Iago describes other characters in the play with animalistic terms which are known in people's cognitive minds. To put it more simply, Iago describes Othello as a ram to show that he is lascivious, and he also describes him as a baboon to show that he is ugly. As a result, the common knowledge of people regarding blacks is that they are lascivious and ugly and Iago uses animals which convey these meanings. Moreover, Iago describes Desdemona and women in the play as ewes, wild cats and guinea hen. These creatures are known for being foolish and furious. So Iago is describing Desdemona's behaviors in terms of these animals behaviors that she is foolish and ill-tempered.

The second theoretical framework of this research is Critical Discourse Analysis (CDA). CDA is interested in analyzing language within its social use. Iago's speech in *Othello* can be analyzed through CDA, as his speech deals with social issues like race, gender and identity. Iago's use of Othello's blackness as a different color from the white Europeans to achieve his goals. Moreover, Othello's different identity and the fact that he isn't an original Venetian was exploited by Iago as well to destroy his character and break the Venetian half which Othello has. In addition, Iago also is considered as a misogyny or hater of women. He believes that women are foolish and lower in rank than men. Moreover, women, according to Iago, can be easily deceived because they don't use their

will and reason. Iago exploits these features of men and women to achieve his purposes as well. Desdemona, for example, was a powerful mean to Iago through whom he was able to deceive Rodrigo, Othello and Cassio. Ironically enough, Iago causes the murder of Desdemona by Othello and he kills his wife Emilia because she unravels him in front of others and shows his villainy.

The third theoretical framework of this research is the use of rhetoric in Iago's speech. Iago uses rhetorical questions as a figure of speech for persuasive needs. The use of rhetorical questions is to convey certain messages and to deny or confirm information. Iago uses rhetorical questions to confirm to his addressee certain information which he wants them to think about. For example, when Othello says that he thinks that Cassio is honest, Iago asks 'honest?' as if he wants to suggest something else that is he isn't honest or to provoke Othello to think again of Cassio's honesty. Moreover, Iago has the power to persuade every character in the play with what he wants. He was able to persuade Rodrigo to do what he wants by playing on his ethos and pathos. In addition, Iago's knowledge of Othello's nature enabled him to convince the latter of his wife's infidelity.

Chapter Five: Conclusion and Recommendations

5.1 Introduction

This study aims at analyzing Iago's speech in *Othello*. The aims of this study were to analyze Iago's speech through three different theoretical frameworks. The Conceptual Metaphor Theory (CMT) was adopted as an emerging theory to analyze Iago's use of animal metaphors. Moreover, Critical Discourse Analysis was also adopted to analyze social issues in Iago's speech like race, gender and identity. Finally, the rhetoric of manipulation and persuasion of Iago's speech was also analyzed to unravel the rhetorical performance of Iago in the play.

This research addressed several issues which can be stated as follows:

- 1- Iago's purposes of the use of animal metaphors in *Othello*
- 2- The impact of Iago's use of social issues such as race, gender and identity in his speech.
- 3- The influence of Iago's use of rhetorical devices such as rhetorical questions and manipulative and persuasive discourse to deceive and manipulate other characters in the play.

Through this study, it is noticed that Iago's use of animal metaphors was effective. In other words, Iago was able to incite other characters by using animal metaphors and creating images in their minds. For example, when Iago tells Brabantio that "an old black ram is tugging your white ewe" the latter was excited and become more angry against Othello. Moreover, when Iago tells Othello that Desdemona, his wife, and Cassio are sexually excited as 'hot as monkeys' Othello was angry and decided to kill them. In addition, it is noticed that the discourse of race, gender and identity in Iago's speech was also effective as well as the use of rhetorical devices such as rhetorical questions and persuasive discourses.

5.2 Conceptual Metaphor Theory and Animal Metaphor

According to CMT, metaphors aren't restricted or exclusive only to the literary metaphors. That is to say, people can produce metaphors in their daily language because metaphors are part of our cognitive mind. Iago's use of animal metaphors in *Othello* was conceptualized. In other words, he describes Othello with animalistic terms like ram, baboon, Barbary horse, an ass and the like to describe Othello's behaviors. In people's common knowledge, rams are known as lascivious animals. As a result, Othello's lustful character was described as a ram which expresses what white people think about black people. In addition, Desdemona was described as a ewe, guinea-hen, cat and wild cats. These animals are used metaphorically to express a woman who is foolish or ill-tempered. Iago, by using these metaphors is describing Desdemona's behaviors in terms of these animal traits.

5.3 The Discourse of Race, Gender and Identity

It is noticed that Iago has made use of Othello's color and race to achieve his goals. Iago plays of the fears and anxieties of the white community regarding the issue of miscegenation. Othello's marriage to Desdemona might bring children with mixed races which is one of the taboos of the western society. Moreover, Iago exploits Othello's different identity to convince other characters that Othello is a strange so he must be treated according to this fact. Iago was able to return Othello to his origins and confirmed what the white people know about the blacks that they are lascivious, easily excited, jealous and savages. Finally, Iago highlights the issue of gender in a masculine society. In other words, he asserts women's status in the English society at Shakespeare's time and how they were badly treated and humiliated.

5.4 The Rhetoric of Persuasion and Manipulation

Iago is often described as the most accomplished rhetorician of Shakespeare's plays. He has the ability to turn good into bad and vice versa. Through the course of *Othello*, Iago uses several rhetorical devices such as rhetorical questions and persuasive strategies to achieve his goals. Iago's ability and his understanding of human nature enables him to succeed in manipulating most of the characters in the play. Moreover, he plays on the characters' ethos and pathos. That is, he exploits their emotions and desires to persuade and manipulate them.

5.5 Recommendations for Further Studies

The character of Iago in *Othello* is still a controversial one. In this study, it has been approved that Iago is a racist character and a great manipulator. However, the need to do more studies to analyze Iago's character more deeply still exists. As a result, the researcher recommends the following:

- 1- There is a great need to analyze literary metaphors through Conceptual Metaphor Theory (CMT). This theory is of great importance and very useful to analyze literary metaphors and their connection with cognitive linguistics.
- 2- It is necessary to apply CDA to study literary texts. It has been argued that social issues like race, gender, identity and power were exploited through language use. Shakespeare's *Othello* is considered as a racist play which has established for racism which the world witnesses these days. That's why, applying CDA to such texts can help unravel social issues.
- 3- There is also a great need to conduct studies regarding the psychological states of the characters in *Othello*.

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