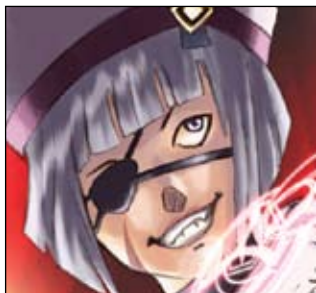


MANGA SHAKESPEARE[®]

OTHELLO



GLOSSARY



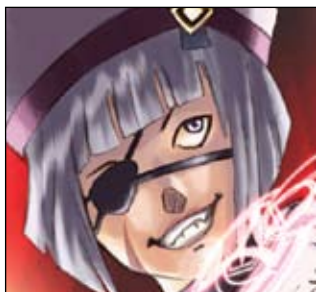
FLORENTINE

p.14: Iago
(Act 1, Scene 1)
 Iago's rudely dismissive reference to Cassio as 'a native of Florence' (as opposed to his own native city of Venice) is the first of many references to 'outsiders' in the play – Cassio the 'Florentine'; Othello the North African 'Moor'; the 'Ottoman' (or Turkish) enemy in the Mediterranean; the members of the far-flung garrison castle of Cyprus; all the play's women characters; and even Iago himself, the professional soldier whose resentments at his superior officers' class-bound prejudice generate its plot.



IT SEEMS NOT WHOLESOME TO MY PLACE TO BE PRODUCED AGAINST THE MOOR

p.20: Iago
(Act 1, Scene 1)
 'It would be inappropriate and dangerous for someone in my position to give evidence against the Moor'



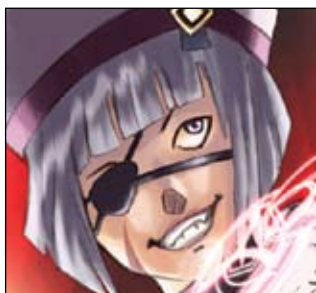
THAT NEVER SET A SQUADRON IN THE FIELD

p.14: Iago
(Act 1, Scene 1)
 'whose military experience doesn't even extend to commanding a platoon on the battlefield' (Iago is accusing Cassio of being what is still called an 'armchair soldier' – one who after reading a few books freely offers his opinions about how to fight a battle while never actually having taken part in one.)



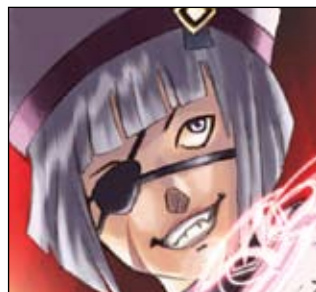
MY SERVICES SHALL OUT-TONGUE HIS COMPLAINTS

p.23: Othello
(Act 1, Scene 2)
 'The quality of my dutiful war-service for the Duke will speak more eloquently on my behalf than any complaint Brabantio can make against me'



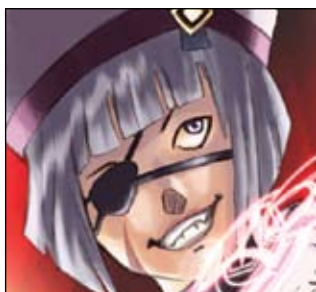
AFFINED

p.15: Iago
(Act 1, Scene 1)
 'obliged', 'duty-bound'



BY JANUS

p.24: Iago
(Act 1, Scene 2)
 Janus was the Roman god of gates and doors, depicted with two faces, one looking forward and one looking back (hence our pivotal month of January): he is therefore an appropriate god for the hypocritical, two-faced Iago to swear by.



FOR MY PECULIAR END

p.15: Iago
(Act 1, Scene 1)
 'for my own particular purposes'



POST-HASTE

p.25: Cassio
(Act 1, Scene 2)
 'immediate', 'urgent'



LITTLE OF THIS GREAT WORLD CAN I SPEAK, MORE THAN PERTAINS TO FEATS OF BATTLE... AND THEREFORE LITTLE SHALL I GRACE MY CAUSE IN SPEAKING FOR MYSELF.

p. 34: Othello
(Act 1, Scene 3)
 'My entire experience is of military affairs - so I have no rhetorical skills with which to plead my case'. It is rather ironic that Othello claims to conform to the stereotype of the blunt-spoken soldier in some of the play's most eloquent and beautiful language: it is Othello's words, after all – as he goes on to tell us – that first won Desdemona's heart.



HAIR-BREADTH SCAPES

p. 37: Othello
(Act 1, Scene 3)
 dangerous situations that he managed to safely escape at the very last possible moment



CUSTOM HATH MADE THE STEEL COUCH MY BED OF DOWN

p.43: Othello
(Act 1, Scene 3)
 'I am so accustomed to the hardships of military life that I am as comfortable sleeping in my armour as on a feather mattress'



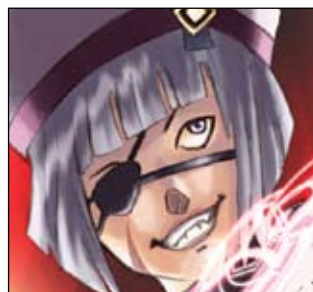
I CRAVE FIT DISPOSITION FOR MY WIFE

p.43: Othello
(Act 1, Scene 3)
 'I beg that suitable arrangements be made for my wife's accommodation (during my absence)'



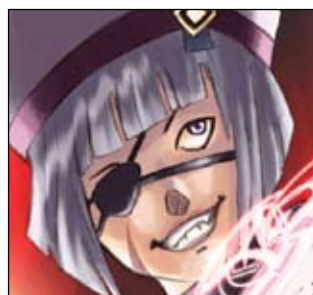
IF VIRTUE NO DELIGHTED BEAUTY LACK, YOUR SON-IN-LAW IS FAR MORE FAIR THAN BLACK

p. 46: Duke of Venice
(Act 1, Scene 3)
 'Although your son-in-law (i.e. Othello) has a dark skin, his virtues shine brightly indeed'



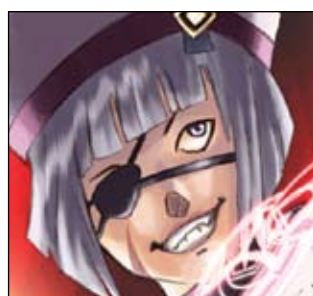
ERE I WOULD DROWN MYSELF FOR THE LOVE OF A GUINEA-HEN, I WOULD CHANGE MY HUMANITY WITH A BABOON

p. 47: Iago
(Act 1, Scene 3)
 'I'd rather be a gibbering monkey than kill myself over the affections of a flashy bird like that one'. It's worth keeping an eye out for the many references to the animal world that run through this play, from Iago's cat-like 'green-eyed monster' of jealousy (p. 99, 3.3), via Othello's disgust at Desdemona's supposed lustfulness ('Goats and monkeys!', p. 157, 4.1), to Emilia's dying 'swan-song' (see p. 200, 5.2).



THUS DO I EVER MAKE MY FOOL MY PURSE

p.50: Iago
(Act 1, Scene 3)
 'See how I always convert others' stupidity into ready cash'



'TWIXT MY SHEETS HE HAS DONE MY OFFICE

p.50: Iago
(Act 1, Scene 3)
 'he has taken on my own duties by sleeping with my wife'



**TEMPESTS THEMSELVES,
HAVING SENSE OF
BEAUTY, LET GO
SAFELY BY THE DIVINE
DESDEMONA**

p.53: Cassio
(Act 2, Scene 1)
'It is as if these storms have themselves noticed Desdemona's unearthly beauty, and granted her safe passage because of it'



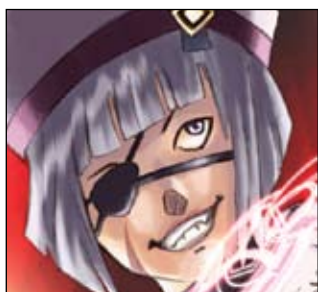
LEFT IN THE CONDUCT OF

p. 53: Cassio
(Act 2, Scene 1)
'formally escorted by'



**'TIS MY BREEDING THAT
GIVES ME THIS BOLD
SHOW OF COURTESY**

p.54: Cassio
(Act 2, Scene 1)
'It's my good manners that make me greet your wife so boldly'



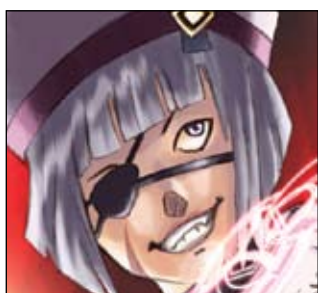
PUT ME TO IT

p.55: Iago
(Act 2, Scene 1)
'make me do it'



**HE SPEAKS HOME...
YOU MAY RELISH HIM
MORE IN THE SOLDIER
THAN IN THE SCHOLAR**

p.56: Cassio
(Act 2, Scene 1)
'What he says is to the point . . . As you'll appreciate, he's more of a blunt-speaking soldier than a smooth-talking reader of books'



**WELL TUNED...
SET DOWN THE PEGS**

p.57: Iago
(Act 2, Scene 1)
'harmonious . . . untune your instruments'



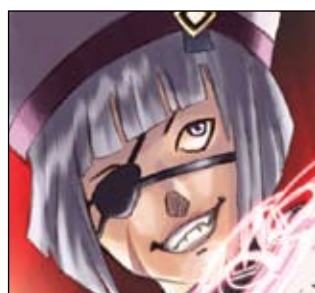
REQUISITES

p.61: Iago
(Act 2, Scene 1)
'necessary qualities'



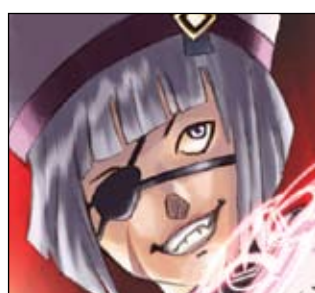
GREEN

p.61: Iago
(Act 2, Scene 1)
'naïve, innocent'



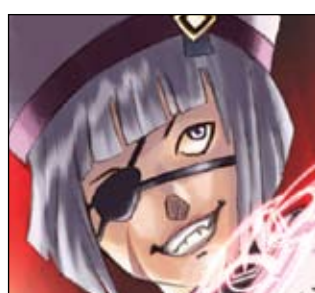
PADDLE WITH

p.62: Iago
(Act 2, Scene 1)
'fondle', 'play with', 'playfully caress'



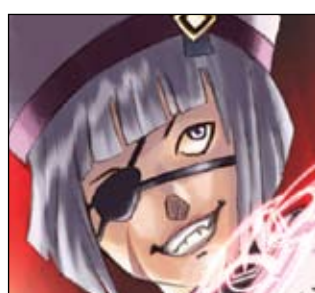
DIET

p.64: Iago
(Act 2, Scene 1)
'feed', 'satisfy'



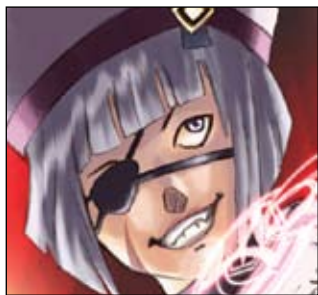
AM EVENED WITH

p.65: Iago
(Act 2, Scene 1)
'have settled my score with', 'am even with'



EGREGIOUSLY AN ASS

p.65: Iago
(Act 2, Scene 1)
'a total fool'



KNAVERY'S PLAIN FACE IS NEVER SEEN TILL USED

p.65: Iago
(Act 2, Scene 1)
 'wickedness only shows itself when doing wicked things'



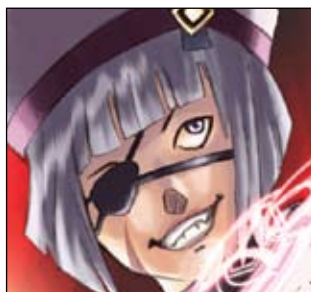
MINCE THIS MATTER

p.73: Othello
(Act 2, Scene 3)
 'downplay the seriousness of what has happened'



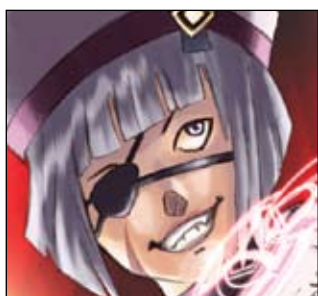
THE WATCH

p.66: Cassio
(Act 2, Scene 3)
 'sentry duty', 'military patrol'



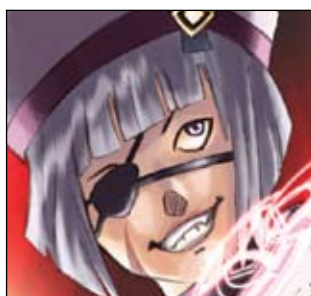
RECOVER THE GENERAL

p.76: Iago
(Act 2, Scene 3)
 'win back the General's favour'



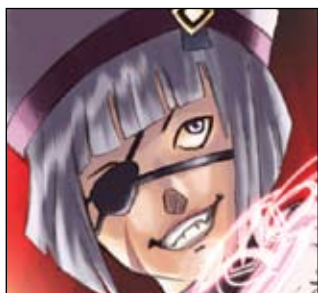
STOUP

p.66: Iago
(Act 2, Scene 3)
 'tankard', 'bottle', 'flagon'



YOU ARE BUT NOW CAST IN HIS MOOD

p.76; Iago
(Act 2, Scene 3)
 'Othello's anger can't last – you've only temporarily fallen out of his favour'



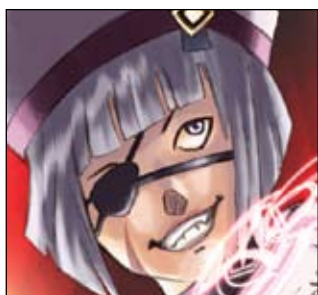
'TIS EVERMORE THE PROLOGUE TO HIS SLEEP

p.68: Iago
(Act 2, Scene 3)
 The 'Prologue' of a play introduced its action, so Iago here mischievously claims that Cassio never goes to bed sober.



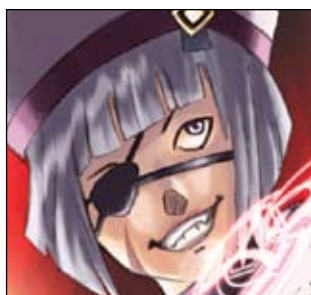
UNDERTAKE FOR ME

p.79: Cassio
(Act 2, Scene 3)
 'represent my case', 'plead my cause'



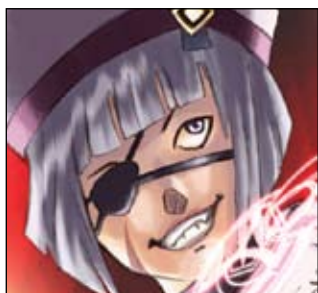
CRY A MUTINY

p.70: Iago
(Act 2, Scene 3)
 'raise the alarm'



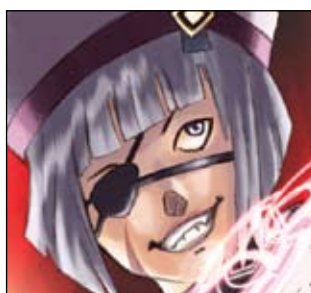
PUT ON

p.81: Iago
(Act 2, Scene 3)
 'commit', 'instigate', 'provoke'



THIS PEEVISH ODDS

p.72: Iago
(Act 2, Scene 3)
 'this angry conflict', 'this senseless quarrel'



REPEALS HIM

p.82: Iago
(Act 2, Scene 3)
 'appeals to him'



PITCH

p.82: Iago
(Act 2, Scene 3)
 'black tar'



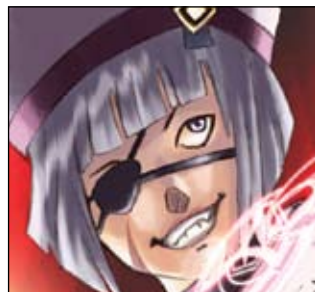
SET HER ON

p.85: Iago
(Act 2, Scene 3)
 'instruct her', 'incite her',
 'encourage her'



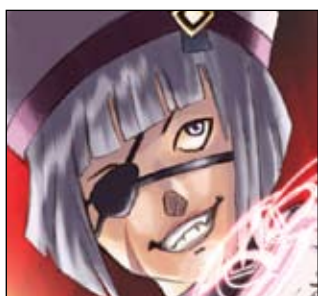
CUDGELLED

p.83: Rodrigo
(Act 2, Scene 3)
 'beaten with a cosh', 'beaten up'



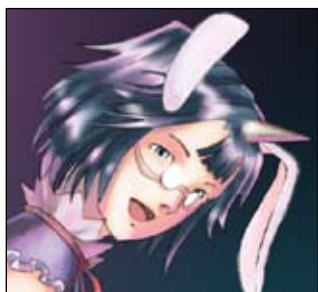
DULL NOT DEVICE BY COLDNESS AND DELAY!

p.85: Iago
(Act 2, Scene 3)
 'I mustn't allow the white heat of my newly invented scheme to cool by wasting time' (compare our modern expression, 'Strike when the iron is hot').



CASHIERED

p.84: Iago
(Act 2, Scene 3)
 'sacked', 'dismissed from military service'



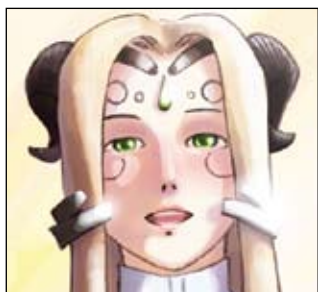
BRING YOU IN

p.86: Emilia
(Act 3, Scene 1)
 'take you back into favour'



WEIGH'ST THY WORDS BEFORE THOU GIV'ST THEM BREATH

p.97: Othello
(Act 3, Scene 3)
 'carefully consider your words before you speak them'



GIVE THY CAUSE AWAY

p.89: Desdemona
(Act 3, Scene 1)
 'give up arguing your case',
 'abandon your suit'



STOPS

p.97: Othello
(Act 3, Scene 3)
 'hesitations', 'pauses'



PERDITION CATCH MY SOUL BUT I DO LOVE THEE!

p.93: Othello
(Act 3, Scene 3)
 'May I be a lost soul and damned in hell if I don't love you!' [See also p. 127, 3.4, where 'Perdition' = *cause of my eternal ruin*].

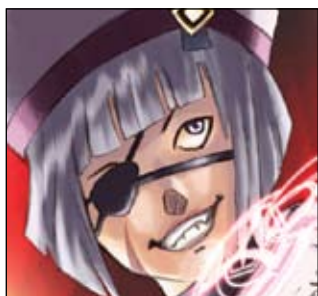


THE GREEN-EYED MONSTER THAT DOTH MOCK THE MEAT IT FEEDS ON

p.99: Iago
(Act 3, Scene 3)
 We still speak of being 'green with envy': Iago here imagines Jealousy as a monstrous beast, with green eyes, that plays with its prey before eating it – perhaps like a grotesque cat.

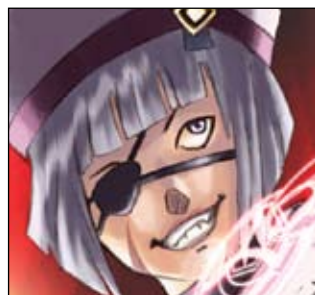


THE MINES OF SULPHUR
 p.117: Iago
(Act 3, Scene 3)
 'volcanoes'



STRAIN WITH VEHEMENT IMPORTUNITY

p.108: Iago
(Act 3, Scene 3)
 'argue Cassio's case over-enthusiastically'



DROWSY SYRUPS
 p.117: Iago
(Act 3, Scene 3)
 'narcotic drugs', 'morphine'

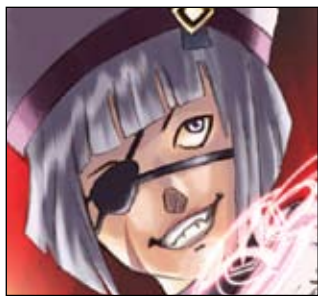


I HAVE A PAIN UPON MY FOREHEAD

p.111: Othello
(Act 3, Scene 3)
 Cuckolded husbands – i.e. those whose wives are unfaithful – were imagined as growing horns on their foreheads, so the headache Othello complains of here has a double meaning, and why Desdemona's handkerchief is 'too little'. The same double meaning returns later (p. 141, 4.1), when Othello suffers an epileptic fit: 'Have you hurt your head?', asks Iago; 'Dost thou mock me?' replies Othello.



THE RACK
 p.118: Othello
(Act 3, Scene 3)
 the instrument of torture by which the victim was bound by his hands and feet and stretched, via a ratchet, to produce increasingly unbearable levels of pain

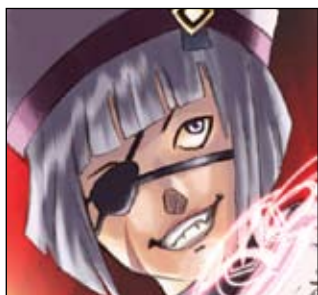


TRIFLES LIGHT AS AIR ARE, TO THE JEALOUS, CONFIRMATIONS STRONG AS PROOFS AS HOLY WRIT

p.116: Iago
(Act 3, Scene 3)
 'Suspicious minds treat the most flimsy and trivial evidence as if they were as incontrovertible as God's word'



ALL PRIDE, POMP AND CIRCUMSTANCE OF GLORIOUS WAR
 p.118: Othello
(Act 3, Scene 3)
 'all the magnificent ceremony and spectacle of the military life'

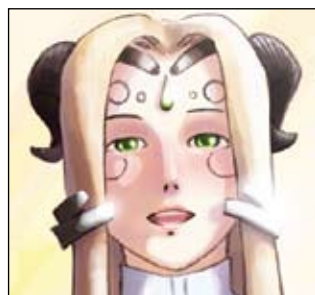


ARE SCARCE FOUND TO DISTASTE

p.117: Iago
(Act 3, Scene 3)
 'are barely detectable'



HOT, HOT!
 p.124: Othello
(Act 3, Scene 4)
 indicative of Desdemona's (imagined) lustful nature



THAT HAND GAVE AWAY MY HEART
 p.124: Desdemona
(Act 3, Scene 4)
 a reference to the taking of hands in the marriage ceremony



I HAVE A RHEUM OFFENDS ME.
 p.125: Othello
(Act 3, Scene 4)
 'I've got a streaming cold'



NOT EVER
 p.134: Emilia
(Act 3, Scene 4)
 'not always'



WEB . . . SIBYL . . . HALLOWED . . . MUMMY
 p.128: Othello
(Act 3, Scene 4)
 'embroidery . . . fortune-teller . . . blessed . . . medicinal preparation'



O WEARY RECKONING!
 p.134: Bianca
(Act 3, Scene 4)
 'What a tedious calculation!'



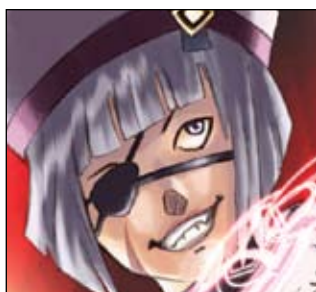
STOOD IN HIS DISPLEASURE FOR MY FREE SPEECH
 p.131: Desdemona
(Act 3, Scene 4)
 'I have spoken so fervently for your cause that he is angry with me'



I HAVE WITH LEADEN THOUGHTS BEEN PRESSED
 p. 134: Cassio
(Act 3, Scene 4)
 'I've been weighed down with dark preoccupations', 'I've been rather low'



HATH PUDDLED HIS CLEAR SPIRIT
 p.132: Desdemona
(Act 3, Scene 4)
 'has disturbed the clarity of his mental state'



COPE
 p.142: Iago
(Act 4, Scene 1)
 'meet with'



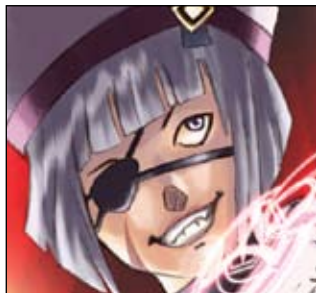
MINX . . . HOBBY-HORSE
 p.147: Bianca
(Act 4, Scene 1)
 'loose woman'



I WILL BE FOUND MOST CUNNING IN MY PATIENCE
 p.142: Othello
(Act 4, Scene 1)
 'My greatest skill will be the patience with which I bear this'



RAIL
 p.148: Cassio
(Act 4, Scene 1)
 'rant and rave'



LET ME BE HIS UNDERTAKER

p.151: Iago
(Act 4, Scene 1)
 'Let me deal with him' (Although the earliest recorded sense of the word meaning 'funeral director' is a hundred years after Shakespeare wrote the play, some scholars think Shakespeare may have anticipated that dark association here).



EACH DROP WOULD PROVE A CROCODILE

p.156: Othello
(Act 4, Scene 1)
 A reference to 'crocodile tears' – i.e. the hypocritical tears those creatures were thought to shed when devouring their prey.



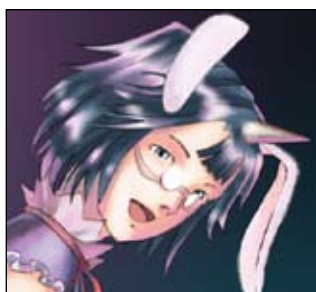
O WELL-PAINTED PASSION!

p.156: Othello
(Act 4, Scene 1)
 'How well she has acted out her distress!'



ARE HIS WITS SAFE?

p.158: Lodovico
(Act 4, Scene 1)
 'Is he mad?'



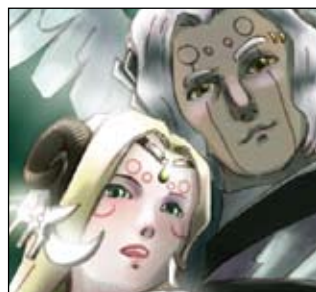
THE SERPENT'S CURSE

p.161: Emilia
(Act 4, Scene 2)
 A reference to God's cursing of the serpent in the Garden of Eden, for tempting Eve to eat the apple: 'Because thou hast done this, thou art cursed above all cattle, and above every beast in the field; upon thy belly shalt thou go, and dust shalt thou eat all the days of thy life' (Genesis 3, 14).



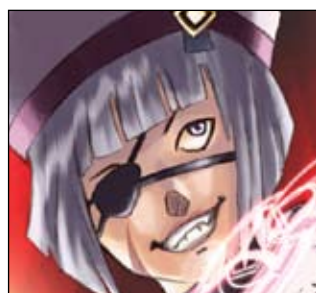
LOCK AND KEY

p.161: Othello
(Act 4, Scene 2)
 'custodian', 'keeper'



COMMITTED

p.163: Desdemona and Othello
(Act 4, Scene 2)
 Desdemona asks in all innocence what sin she is supposed to have done, or 'committed', but Othello takes that innocent word to mean – as it then could – 'commit adultery'.



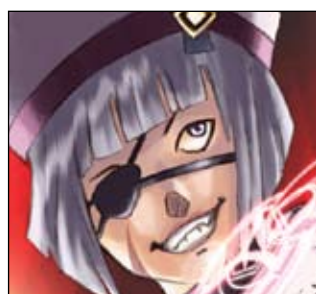
HOW COMES THIS TRICK UPON HIM?

p.164: Iago
(Act 4, Scene 2)
 'Why is he behaving so dreadfully?'



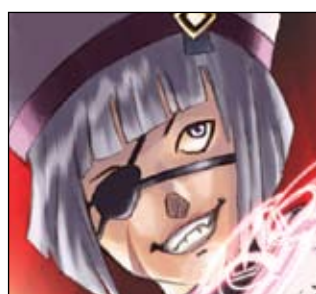
I HAVE WASTED MYSELF OUT OF MEANS

p.166: Roderigo
(Act 4, Scene 2)
 'I have spent so much money I am bankrupt'



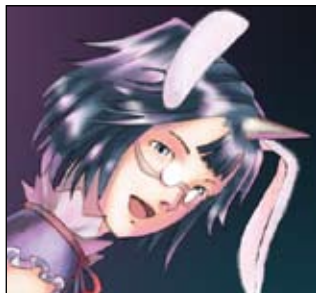
IF YOU WILL WATCH HIS GOING THENCE, YOU MAY TAKE HIM AT YOUR PLEASURE

p.169: Iago
(Act 4, Scene 2)
 'If you keep an eye out for when he leaves, you can easily bump him off'



STAND NOT AMAZED

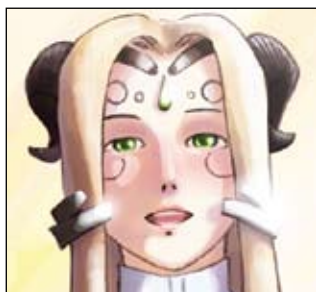
p.169: Iago
(Act 4, Scene 2)
 'don't stand there gaping'



HOW GOES IT NOW?
 p.170: Emilia
(Act 5, Scene 1)
 'How are things going now?'



MAKE PROOF OF
 p.176: Cassio
(Act 5, Scene 1)
 'test'



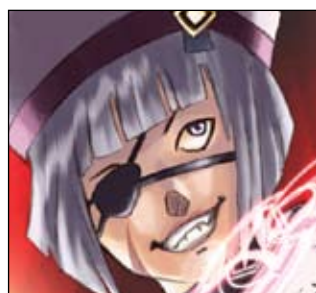
EVEN HIS FROWNS HAVE GRACE
 p.170: Desdemona
(Act 5, Scene 1)
 'even his angry moods inspire me to love him'



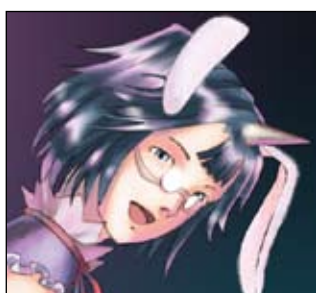
MINION
 p.178: Othello
(Act 5, Scene 1)
 'darling', 'sweetheart'



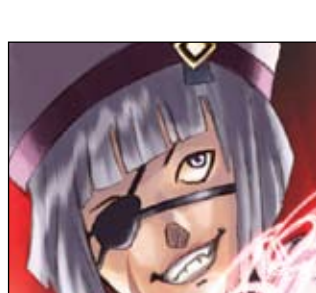
ITCH
 p.173: Desdemona
(Act 5, Scene 1)
 'prick with tears'



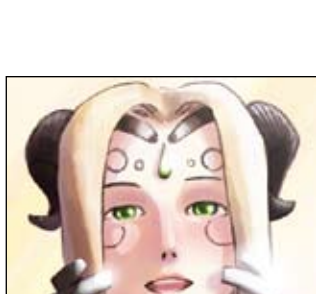
FRUIT
 p.183: Iago
(Act 5, Scene 1)
 'inevitable result', 'product'



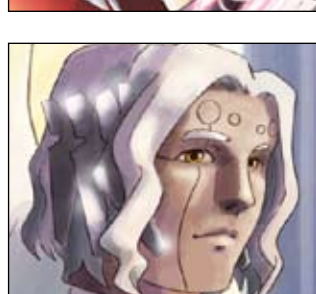
LET THEM USE US WELL: ELSE LET THEM KNOW, THE ILLS WE DO, THEIR ILLS INSTRUCT US SO
 p.173: Emilia
(Act 5, Scene 1)
 'Men had better treat us kindly – and if they don't, they should know that whatever unkindnesses we show to them we have learned from their own'



FORDOES ME QUITE
 p.184: Iago
(Act 5, Scene 1)
 'thoroughly destroys me', 'absolutely ruins me'



USAGE
 p.173: Desdemona
(Act 5, Scene 1)
 'treatment'



THE CAUSE
 p.184: Othello
(Act 5, Scene 2)
 'reason', 'motive', 'basis of a lawsuit', 'apprehension'



LIVE RODERIGO, HE CALLS ME TO A RESTITUTION OF . . .
 p.175: Iago
(Act 5, Scene 1)
 'If Roderigo survives, he'll demand that I pay him back . . .'



PUT OUT THE LIGHT – AND THEN PUT OUT THE LIGHT!
 p.185: Othello
(Act 5, Scene 2)
 'I'll extinguish my candle – and then as casually snuff out your life!'



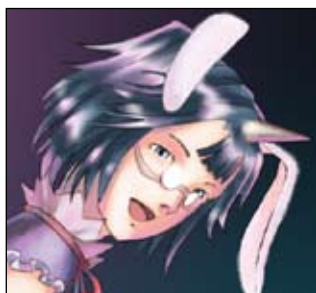
THE AFFRIGHTED GLOBE SHOULD YAWN AT ALTERATION

p.190: Othello
(Act 5, Scene 2)
 'chasms should open up on the Earth's surface as it quakes in terror at so terrible a change as Desdemona's death represents'. Since *Othello* was first performed at the Globe theatre (in around 1604), the lines can also mean: 'this theatre audience should sit transfixed and open-mouthed in horror at this terrifying spectacle'.



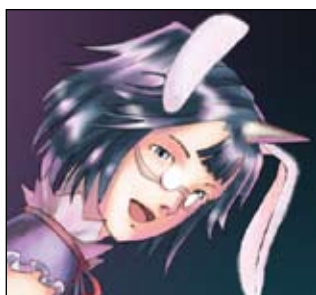
MURDER'S OUT OF TUNE, AND SWEET REVENGE GROWS HARSH

p.191: Othello
(Act 5, Scene 2)
 'I had thought that killing Desdemona would be as beautiful as harmonious music: but I'm beginning to see that my revenge on her has been cruelly misjudged, and sounds terrible to my ears'



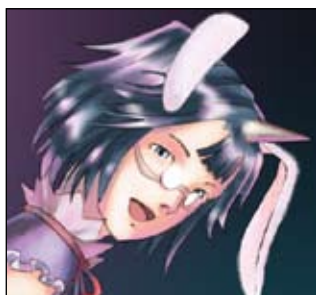
HER MOST FILTHY BARGAIN

p.195: Emilia
(Act 5, Scene 2)
 'her marriage contract with one as black in soul as you'



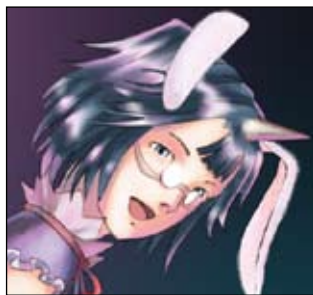
SMELL IT

p.196: Emilia
(Act 5, Scene 2)
 'begin to understand what's been going on'



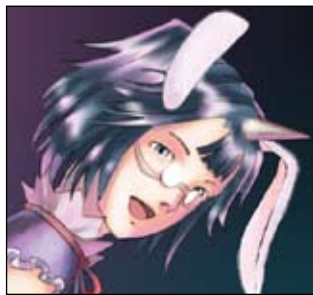
BODE

p.200: Emilia
(Act 5, Scene 2)
 'signify', 'mean', 'portend'



PLAY THE SWAN AND DIE IN MUSIC

p.200: Emilia
(Act 5, Scene 2)
 'impersonate the swan, and die singing' (since swans were thought to sing their most beautiful music on the point of death – hence our modern 'swan-song').



SO COME MY SOUL TO BLISS AS I SPEAK TRUE

p.201: Emilia
(Act 5, Scene 2)
 'I swear on my hope of heavenly redemption that I'm telling the truth'



NOTHING EXTENUATE

p.203: Othello
(Act 5, Scene 2)
 'leave nothing out'



AND SAY BESIDES THAT IN ALEPPO ONCE . . .

p.204: Othello
(Act 5, Scene 2)
 Othello remembers, in his final speech, the great military feats he has achieved: now realizing that the only infidel enemy left to kill . . . is himself.

