

### **CHAPTER III**

#### **DATA PRESENTATION AND ANALYSIS**

The data are collected from conversations between Iago and Roderigo; Iago and Brabantio; Iago and Cassio; Iago and Othello. The conversation will be analyzed in three steps. First, the recognition of non-literal use of language by using Grice's maxim of quality. In analyzing the literal meaning of the metaphors used by Iago, the writer uses *Oxford Learner's Advanced Dictionary* by Hornby. Second, the interpretation of metaphorical utterances by using Searle's principles of metaphorical interpretation. Third, the use of theory of analogy to interpret the metaphorical utterances to the context of situation in the drama. In addition, (MET) is metaphor and (PAR) is paraphrase.

Furthermore the data will be marked down by Roman numeral: (I) which refers to the act and the lower case (i) which refers to the scene and the numbers of the line. In addition, the characters' names will be abbreviated as: Rod: Roderigo; Bra: Brabantio; Oth: Othello and Cas: Cassio.

For example:

#### 1. Roderigo – Iago : I.i.66 - 70

It means the data analysis is one of the sources identification of number one (1), for the conversation between Roderigo and Iago, in act I, in scene i and in line 66-70.

### III.1. Act I Scene i

#### Data 1

#### 1. Roderigo – Iago I.i.65 – 70

*The scene is in a street in Venice, Roderigo is a rich young Venetian, susceptible, easily swayed by the stronger character, Iago whose only purpose in cultivating him is to get money from him. Roderigo is reproaching Iago because of his courtship with Desdemona, the beautiful daughter of Senator Brabantio. The lady has just eloped with Othello, a Moorish general in the service of the Venetian army.*

ROD. What a full fortune does the thick-lips owe.

If he can carry't thus!

IAGO. Call up her father,

Rouse him. Make after him, poison his delight,

Proclaim him in the streets, incense her kinsmen. (I.i.65 – 70)

#### Poison his delight

'Poison' refers to an act to kill something with poison (1989; 956).

Literally, the straightforward interpretation is that put poison which is substance causing death to 'delight' which is abstract. The utterance is blatantly false and flouts maxim of quality. The only way in which the utterance is true is that the utterance intends to convey something rather different from the literal meaning.

Therefore, the utterance is a metaphor:

(1) (MET) Poison his delight

P

Will be taken by using Searle's principle number 1 to mean:

(1) (PAR) Ruin his delight.

R

because 'poison' can be defined as 'ruin'. Furthermore, by using principle of analogy, the utterance can be interpreted to mean ruin Brabantio's (Desdemona's father) delightment of Othello.

In the previous story, Shakespeare describes Othello as a soldier and brave man. By his action in bloody wars against the Turks, he has risen to the rank of general in the Venetian service, and was respected and trusted by the state. This condition caused Brabantio to like Othello very much and he often invited him to his house. Iago, meanwhile is incensed at Othello because Othello has chosen Michael Cassio as his lieutenant, a Florentine, more skilled in the theory than in the practice and experience of war. Iago has been given inferior position of Othello's ancient, his ensign or personal attendant.

In the sentence "What a full fortune does the thick-lips owe, if he can carry't thus?", Roderigo is referring to Othello's good fortune in marrying Desdemona and scornfully alluding to his personal appearance as a Moor. In this condition, Iago answers Roderigo's question by arising Roderigo's hatred against Othello and asks him to wake Brabantio to tell that his daughter has eloped with Othello, so Brabantio will not respect Othello again.

From the interpretation above, it can be said that Iago is evil: he knows that Roderigo hates Othello because Desdemona has chosen Othello rather than him. Iago, as Roderigo's friend did not try to make Roderigo calm, rather he provokes Roderigo to revenge Othello by ruining Brabantio's delightment of

Othello. Iago stirs up Roderigo to have some revenge on Othello by asking him to go to Brabantio and report about the marriage. This will ruin Iago's reputation in Brabantio's eyes.

Furthermore, by saying the utterance "Proclaim him in the street", the whole street would clearly hear Iago's vulgar sexual imagery which is associated with Brabantio's daughter. This way, will not only ruin Othello's reputation in Brabantio's eyes, but also will ruin the reputation of Brabantio in the society.

## Data 2

### 2. Roderigo – Iago I.i.79 - 80

*Roderigo, easily led on by Iago, readily takes up the suggestion to wake Desdemoda's father to tell him about the elopement.*

ROD. What, ho, Brabantio! Signor Brabantio,

ho!

IAGO. Awake! What, ho, Brabantio! Thieves! Thieves!

Look to your house, your daughter and your bags!

Thieves! Thieves! (I.i.79 – 80)

### Thieves! Thieves!

'Thieves' refers to an act to steal especially secretly and without violence (1989; 1332).

Literally, the utterance flouts maxim of quality because Iago did not see a person who steals from Desdemoda's house, therefore, he lacks adequate evidence to say

that there is a thief in the house. The only way in which the utterance is true is that the utterance intends to convey something different from its literal meaning.

Therefore, the utterance is a metaphor:

(2) (MET) Thieves! Thieves!

P

Will be taken by using Searle's principle number 1 to mean:

(2) (PAR) Steal! Steal!

R

because 'thieves' can be defined as 'steal'.

Furthermore, by using principle of analogy, the utterance can be taken to mean that somebody (referring to Othello) has stolen something precious (referring to Desdemona) from Brabantio's house.

From the story it can be known that Desdemona loves Othello. She saw no-one that she really desired among the loves of her own country and color, and had chosen for the object of her love Othello, a Moor, a black man. When finally Othello spoke more openly about his love for her, he gained the agreement of the lady Desdemona to marry him privately. Therefore, Othello did not steal Desdemona, she loves Othello and chooses to marry him privately, so it is not a matter of stealing but a matter of eloping.

From the interpretation above, it can be said that Iago is evil, he easily says that Othello is a stealer without knowing the real truth about the eloping. By saying the utterance, Iago considers Othello as a stealer who has to be put in jail because he has taken someone's property without asking permission.

In addition, Iago seems to enjoy creating tension between Othello and Brabantio, and this can be seen when he informs Brabantio about his daughter's marriage with Othello, the 'Moor'.

### Data 3

#### 3. Brabantio - Iago I.i.87-92

*Roused by Roderigo's and Iago's cries, Brabantio appears at his window. Half asleep, he is confused.*

BRA. Why, wherefore ask you this?

IAGO. Zounds, sir, y'are 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 tuppung your white ewe. Arise, arise!

Awake the snorting citizens with the bell,

Or else the devil will make a grandsire of you.

Arise, I say. (I.i.87-92)

An old black ram is tuppung your white ewe.

'Ram' refers to an uncastrated male sheep (1989; 1035).

'Ewe' refers to a female sheep (1989; 414).

Literally, the utterance means that an old black uncastrated male sheep is tuppung in your female sheep. The literal meaning of the utterance flouts maxim of quality because it has nothing to do with a grass-eating animal. The only way in which

the utterance can be maintained is if it is taken to mean something different from the literal meaning.

Therefore, the utterance is a metaphor:

(3) (MET) An old black ram is tupping your white ewe.

S P

Will be taken by using Searle's principle number 5 to mean:

(3) (PAR) An old black ram is making love with your white ewe.

S R

because the condition of 'tupping' is like the condition of 'making love'.

Furthermore, by using principle of analogy the utterance can be taken to mean that Othello is making love with Desdemona.

From the story, it can be known that Desdemona loves the Moor, Othello. Though he is black, Desdemona gives her heart to Othello because of his brave quality. Even his color, which to all other ladies would have been an objection impossible to overcome, was valued by her above all white skins and clear faces of the young Venetian nobles who wishes to marry her.

In saying the utterance "an old black ram is tupping your white ewe", Iago reveals his racist outlook contrasting Othello's and Desdemona's skin color. He tries to provoke Brabantio that Othello's and Desdemona's love-making is incompatible because they come from two different races and Othello is old. The word 'old' is using by Iago to exaggerate the age difference between Othello and Desdemona. Iago also used the term 'black', people usually used the term to stand for sin, filth, ugliness, and evil. This value is ascribed to Iago when he describes Othello as the "black" hinting at something other than just colour.

The marital relationship between Othello and Desdemona is also symbolised by Iago as the inclusion of animal imagery, with Brabantio, Iago uses the imagery of 'a black ram is tupping your white ewe' - to show that Desdemona has run off with someone who is like animal.

From the interpretation above, it can be said that Iago is evil. He tries to decline Othello's status because of his black skin and says that black skin people have no right to marry white people. Furthermore, Iago is also saying that Desdemona's and Othello's secretly marriage is like animal marriage.

**The devil will make a grandsire of you.**

'Devil' refers to supreme evil being (1989; 329).

'Make' refers to an act to construct, create or prepare something (1989; 752).

'Sire' refers to male parent of an animal (1989; 1190).

Literally, the utterance means that supreme evil being will create you as male parent of an animal. The utterance is blatantly false and flouts maxim of quality if it is taken literally. The only way in which the utterance can be maintained is if the utterance is taken different from its literal meaning.

Therefore, the utterance is a metaphor:

(4) (MET) The devil will make a grandsire of you.  
S P

Will be taken by using Searle's principle number 1 to mean:

(4) (PAR) The devil will make a grandchild of you.  
S R

Because 'grandsire' can be defined as 'grandchild'.



Furthermore, by using principle of analogy, the utterance can be taken to mean that Othello will make a grandchild of Brabantio; Othello will give him a grandchild.

In the utterance above, Iago provokes Brabantio to hate Othello by saying that Brabantio will have a devil grandchild like Othello. He tries to remind Othello that it is shameful to have devil in his pure family. Iago also tries to say that society will not honor him again because he will have a devil grandchild, he will lose his social status because of his grandchild.

From the interpretation above, it can be said that Iago is evil. He provokes Brabantio to hate Othello by saying that he will have devil grandchild. This condition will lower Brabantio's social pride in the society and incite hatred against Othello.

#### Data 4

#### 4. Roderigo - Iago I.i. 108-112

*When Roderigo makes himself known of Brabantio, Brabantio accuses him of making a drunken disturbance. Iago meanwhile is unknown to Brabantio, but adds his share to the argument. Roderigo finally succeeds in making Brabantio understand that his daughter has eloped with Othello*

ROD.                      Most grave Brabantio,

In simple and pure soul I come to you.

IAGO.    Zounds, sir, you are one of those that will not

serve God if the devil bid you. Because we come

to do your service, and you think we are ruffians,  
you'll have your daughter covered with a Barbary horse.

(I.i. 108-112)

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

'Covered' refers to an act to place something in front of something (1989; 274).

'Barbarian' refers to primitive, coarse or cruel (1989; 82).

Literally, the utterance means that you'll have your daughter in front of a cruel horse. The utterance flouts maxim of quality because the utterance has nothing to do with horse. The only way to maintain the utterance is to take it different from its literal meaning.

Therefore, the utterance is a metaphor:

(5) (MET) You'll will have your daughter covered with a Barbary horse.

S P

Can be uttered by using Searle's principle number 5 to mean:

(6) (PAR) You'll have your daughter have sex with a Barbary horse.

S P

because the condition of 'covered' is like the condition of 'have sex'.

Furthermore, by using principle of analogy, the utterance can be taken to mean that Brabantio will have Desdemona having sex with Othello.

In the previous sentence, Iago told Roderigo that he will have a grandson from Desdemona's and Othello's marriage. By saying that Othello is a barbary horse, Iago reveals his hatred against Othello. The animal images "you'll have your daughter covered with a Barbary horse" convey the ideas of someone less than human. Iago assumes that Iago is like a wild horse: not civilized,

uncontrolled and grew in natural condition. Therefore, Brabantio will also have a wild grandson like Othello.

From the utterance, it can be known that Iago is evil. He provokes Brabantio to hate Othello by saying that Iago is a barbary horse which is uncontrolled and will do anything he wants. That kind of man does not deserve to be Brabantio's son in law because Iago thinks that he will destroy Brabantio's social status.

#### Data 5

##### 5. Brabantio - Iago I.i.141-153

*Iago, delighted with the success of his plan so far, explains that he must still appear outwardly to be dutiful to Othello, for Othello's value and importance in the present Turkish wars make him too precious to be punished even for marrying Desdemona privately. Iago frankly acknowledges that he wishes to be in favor with Othello and appear friendly to him still.*

BRA. Strike on the tinder, ho!

Give me a taper! Call up all my people!

This accident is not unlike my dream.

Belief of it oppresses me already.

Light, I say! Light!

IAGO. ... Another of his fathom they have none

To lead their business; in which regard,

Though I do hate him as I do hell pains,

Yet, for necessity of present life,

I must show out a flag and sign of love,

Which is indeed but sign. (Li.141-153)

I must show out a flag and sign of love

'Show out' refers to an act to cause something to be seen (1989; 1177).

'Flag' refers to a piece of cloth with a particular design, that can be attached by one edge to a rope and used as a symbol (1989; 463).

'Sign' refers to mark, symbol used to represent something (1989; 1184).

Literally, the utterance means that Iago tries to cause a piece of cloth with a particular love design to be seen. The utterance flouts maxim of quality because the utterance actually has nothing to do with carrying a piece of cloth. The utterance is blatantly false if it is taken literally. The only way in which the utterance is true is that the utterance intends to convey something different from its literal meaning.

Therefore, the utterance is a metaphor:

(7) (MET) I must show out a flag and sign of love  
S P

Can be uttered by using Searle's principle number 3 to mean:

(8) (PAR) I must show out devotion  
S R

because 'a flag and sign of love' is often said or believed to be 'devotion'.

Furthermore, by using principle of analogy, the utterance can be taken to mean that Iago must show his devotion to Othello.

From the story, it can be known that Iago is incensed at Othello for appointing Michael Cassio instead him as Othello's lieutenant. But in his

utterance “I must show out a flag and sign of love”, Iago pretends to be devoted to Othello because he knows that the state of Venice had immediate need the service of Othello. News had arrived that a great many Turkish ships were on their way to the island of Cyprus, intending to regain that place from the Venetians, who then held it. It was thought that Othello was the most suitable man to defend Cyprus against the Turks. Therefore, Iago must be devoted to Othello. Iago also knows that he must show his loyalty and love towards his general to gain success for his plan. So the sign of love is indeed only a sign, as he said.

From the interpretation above, it can be said that Iago is evil. He has plan to destroy Othello, but he pretends to be devoted to Othello. This condition will make Othello fully trust him as friend rather than as enemy. As Othello’s friend Iago will easily and successfully destroy Othello and lead him to his ruin.

### **III.2. Act I Scene iii**

#### Data 6

Roderigo - Iago I. iii. 314 – 316

*While the Moor, Othello, is on his way to the council chamber, he meets Brabantio, who accuses him of drugging his daughter and orders him seized. At the council chamber, the Duke be made the judge of the case. There, Othello nobly and simply defends himself from the charge of sorecy. Desdemona then enters and confirms the truth of her husband’s story. The problem having been overcome, Othello quickly promised to manage the wars in Cyprus and left Desdemona in the care of Iago’s wife, Emilia. Iago then speak privately with*

*Roderigo, and tells him to raise money, and promises him that he shall still enjoy Desdemona.*

ROD. What should I do? I confess it is my shame  
to be so fond, but it is not in my virtue to amend it.

IAGO. Virtue? A fig! 'Tis in ourselves that we are thus,  
or thus. Our bodies are our garden, to the which  
our wills are gardeners. (I. iii. 314 – 316)

Our bodies are our gardens, to the which our wills are gardeners.

'Body' refers to whole physical structure of human being (1989; 121).

'Garden' refers to private ground used for growing flowers, fruit, vegetables (1989; 508).

'Will' refers to mental power by which a person can direct his thoughts and actions (1989; 1461).

'Gardener' refers to person who works in a garden (1989; 508).

Literally, the utterance means that human physical structure are private ground for growing flowers, fruit and vegetables to the which our mental power are person who works in a garden. The utterance is blatantly false and flouts maxim of quality. The only way to take the utterance is that if it intends to convey something different from its literal meaning.

Therefore, the utterance is a metaphor:

(7) (MET) Our bodies are our gardens, to the which our wills are gardeners  
S P S P

Might be interpreted by using Searle's principle number 7:

(7) (PAR) There is a relation manager-manager which the wills have to the bodies, which is similar to the relation that gardeners have to the garden.

Furthermore, by using principle of analogy the utterance can be taken to mean Iago says to Roderigo that wills are manager of bodies.

In the story, much has happened since Othello went to manage wars in Cyprus: Roderigo is despondent at losing Desdemona and Iago is disgusted. He pours scorn upon Roderigo because he has no conception of real love and has no patience for anyone who takes it seriously. He does not want to lose Roderigo's confidence, which would mean losing Roderigo's as a source of money and proceeds to win him over again with clever arguments. By saying that our bodies are our gardens, to the which our wills are gardeners, Iago is trying to say that a man's will is superior as manager to all his other faculties, any feeling can be overcome by a man's will. Therefore, Iago will never allow his feelings or passions to overcome the purposes of his will.

From the interpretation above, it can be said that Iago is existentialist. He believes that human are responsible for their behavior, they are not slaves to their emotion. The will is most powerful than any other faculties. They are independent and free to choose what they want. Therefore, only weak people who let their emotions control them. Human are free to rule themselves; they are not servants to anyone, not even God. Iago believes on his own power to do things without taking it counts that God hands playing and then such person can be existentialistic. In contrast, some parables in Gospel describe God as gardener; God is the sower and

God is the sower and vinedresser. Therefore, Iago's utterance broke the rules because he believes that human are not servant to God. The Bible says:

**"I am the true vine, and My Father is the gardener." (John 15:1)**

**"I am the vine; you are the branches. If a man remains in Me and I am in him, he will bear much fruit; apart from Me you can do nothing." (John 15:5) (International Bible society 146).**

### Data 7

Roderigo – Iago. I. iii. 358 – 368

*Roderigo is still despondent at losing Desdemona, but Iago continues to work upon him. Iago suggests Roderigo to be a real man, he said that Desdemona will soon tire of Othello. He adds other insinuates: the Moor may change in feeling and Desdemona may soon wish for a younger lover. It is ridiculous to talk of drawing oneself while there is still so much hope to gain Desdemona.*

ROD. Wilt thou be fast to my hopes, if I depend on  
the issue?

IAGO. Thou art sure of me. Go, make money. I have  
told thee often, and I retell thee again and again, I hate  
the Moor. My cause is hearted; thine hath no  
less reason. Let us be conjunctive in our revenge  
against him. If thou canst cuckold him, thou dost  
thyself a pleasure, me a sport. There are many  
events in the womb of time, which will be delivered.



Traverse, go, provide thy money! We will have more  
of this tomorrow. Adieu. (I. Iii. 358 – 368)

If thou canst cuckold him, thou dost thyself a pleasure, me a sport.

‘Cuckold’ refers to an act of a man to make another man a cuckold by having sex with his wife (1989; 290).

‘Pleasure’ refers to state of feeling of being happy (1989; 949).

‘Sport’ refers to physical activity done for exercise and amusement (1989; 1237).

Literally, the straightforward interpretation is that making another man a cuckold by having sex with his wife is a happy and amusing physical activity. The utterance is blatantly false and flouts maxim of quality. The only way to take the utterance is that the utterance intends to convey different from its literal meaning.

Therefore, the utterance is a metaphor:

(8) (MET) If thou canst cuckold him, thou dost thyself a pleasure, me a sport  
S P S P

Will be taken by using Searle’s principle number 1 to mean:

(8) (PAR) If thou canst cuckold him, thou dost thyself a satisfaction, me an  
S R S  
amusement  
R

because ‘pleasure’ can be defined as ‘satisfaction’ and ‘sport’ defined as ‘amusement’.

Furthermore, by using principle of analogy, the utterance can be taken to mean that if Roderigo can cuckold Othello, he does himself a satisfaction and Iago an amusement.

In the story, it can be known that Roderigo is persuaded at last by Iago’s wicked hints. He wishes to make sure that Iago will still help him to gain

Desdemona. Iago, again impressing on him the need to raise more money, assures him that he hates the Moor, Othello as much as Roderigo does and will enjoy carrying out revenge upon him.

From the utterance above, Iago reveals himself as an evil person: he will gain pleasure not by bringing joy to other people or gaining a victory, but by taking revenge that caused suffering to other people. Therefore, Iago's conscience about good and bad is very weak, practically not exist and his personality is warped. To Iago, the ruination of Othello is like a game.

#### Data 8

Iago – Roderigo. I. Iii. 369 – 377

*Taking about the revenge for granted the young man Roderigo is now in Iago's toils once more. Roderigo indeed duped once more, he believes that anything includes love can be bought with money.*

ROD. Where shall we met i' th' morning?

IAGO. At my lodging.

ROD. I'll be with thee betimes.

IAGO. Go to, farewell. Do you hear Roderigo?

ROD. I'll sell all my land.

IAGO. Thus do I ever make my fool my purse;

For I mine own gained knowledge should profane.

If I would tome expend with such snipe

But for my sport and profit. (I. Iii. 369 – 377)

**Thus do I ever make my fool my purse.**

'Make' refers to an act to construct, create or prepare something (1989; 752).

'Fool' refers to an act to behave stupidly or foolishly (1989; 477).

'Purse' refers to small bag for money (1989; 1016).

Literally, the utterance means that Iago constructs his stupidly as his small bag for money. The utterance flouts maxim of quality and blatantly false if it is taken literally because it has nothing to do with small bag for money.

Therefore, the utterance is a metaphor:

(9) (MET) Thus do I ever make my fool my purse  
                                   S                  P

will be taken by using Searle's principle number 1 to mean:

(9) (PAR) Thus do I ever create my fool my purse  
                                   S                  R

because 'make' can be defined as 'create'.

Furthermore, by using principle of analogy, the utterance can be interpreted to mean that Iago ever creates Roderigo (as his fool) to be his purse.

From the story, it can be known that Roderigo is indeed duped once more by Iago. Roderigo believes that Iago will help him to gain Desdemona's, therefore he agrees to provide money for Iago by selling all his land. Iago is pleased by his success to persuade Roderigo: a few speeches and the poor-duped, Roderigo is once more ready to sell all his land, to raise money and put all trust in Iago.

From the interpretation above, it can be known that Iago is evil: he considers Roderigo as a fool, and counts him being a fool so he can use him for his own profit (that is to gain more money). Furthermore, Iago does not care about

Roderigo at all; he is merely a tool, a perfect tool to destroy Othello and gain pleasure by doing so.

In addition, Iago knows Roderigo is consumed by lust for Desdemona, and would do everything to make her as his own. Iago tells Roderigo that the only way to win Desdemona's love is to make more money. However Iago is making a profit by keeping the money for himself, and making a profit. Therefore, Iago is evil because he manages to steal from his own friend without the slightest feeling of guilt.

### III. 3. Act II Scene i

#### Data 9

Cassio – Iago. II. I. 163 – 167

*The background is now in the land of Cyprus, where Othello is to take command upon his arrival. Montano, the governor of the island is awaiting his arrival with anxiety, for a terrific storm is raging. The storm has separated and delayed Othello's vessel and the other on which Desdemona, Iago and his wife Emilia, and Roderigo are journeying. In the Cyprus, Desdemona can actually think of nothing but her anxiety about Othello. Therefore, to distract her own mind from the condition, she enters into a bantering play of words with Iago about a deserving woman. Then, she turns to Cassio to ask his opinion. As Desdemona and Cassio speak together, Iago malignantly observes them.*

CAS. He speaks home, madam. You may relish

him more in the soldier than in the scholar. [*takes*

*Desdemona's hand*]

IAGO. [*Aside*] He takes her by the palm. Ay, well said,  
whisper! With as little a web as this will I ensnare  
as great a fly as Cassio. (II.I.163 – 167)

With as little web as this will I ensnare as great a fly as Cassio

‘Ensnare’ refers to an act to catch something (1989; 401).

‘Fly’ refers to type of insect with two wings (1989; 473).

Literally, the utterance means that Iago will catch a great insect as Cassio. The literal meaning of the utterance flouts maxim of quality because it has nothing to do with insect. The only way to maintain the utterance is if it is taken to mean something different from its literal meaning.

Therefore, the utterance is a metaphor:

(10) (MET) With as little web as this will I ensnare as great fly as Cassio  
S P

Will be taken by using Searle’s principle number 1 to mean:

(10) (PAR) With as little web as this will I trap as great as Cassio  
S R

because ‘ensnare’ can be defined as ‘trap’.

Furthermore, by using principle of analogy the utterance can be taken to mean that Iago will use little trap to make Othello believe that Cassio is having an affair with Desdemona.

From the story, it can be known that Cassio admires of Desdemona’s charms. Therefore, as Cassio and Desdemona talk about a deserving woman, Cassio gallantly takes Desdemona’s hand to show his admiration. Iago

deliberately misinterprets Cassio's courtesy and gloats over the possibility of making his behavior shows as evidence that Cassio is making love to his general's wife.

Iago was a clever deceiver and had studied human nature deeply. He knows that of all the pains which trouble the mind of a man (far beyond bodily pain), those of jealousy were the most unbearable, and had the sorest sting. Therefore, Iago will use little incidences like Cassio takes Desdemona's hand to make Othello believe that Cassio is having an affair with Desdemona. The trap will raise Othello's jealousy and would cause the ruin of Cassio, Othello and Desdemona as well.

From the interpretation above, it can be said that Iago is evil. He used the best of any situation to make Othello believe that Desdemona is having affair with Cassio. For example, as he notices that Cassio treats Desdemona in a very elegant manner and he hopes to exploit this fact. He notes how, "*[Cassio] takes her by the palm, and how he [smiles] upon her*" (II.i.166-168). He knows that if he could succeed in making Othello jealous of Cassio, he thought it would be a perfect revenge. The jealousy might ends in the death of Cassio or Othello, or both; Iago did not care.

**III. 4. Act II Scene iii****Data 10**

*Cassio – Iago. II. Iii. 335 – 360*

*The arrival of the general, Othello and his lady, Desdemona in Cyprus, together with the news of the scattering of the enemy's ships made a sort of holiday in the island. Everybody took part in feasting and making merry. Cassio was in charge of the guard last night, so that the soldier won't drink too much. That night Iago began his harmful plans, he persuaded Cassio to have a lot of drink. Soon Cassio was swallowing glass after glass of wine. Iago then sets on another fellow to quarrel with Cassio. When Montano, an honorable officer, tried to stop the fight, he was wounded. Iago caused the castle-bell to be rung and woke Othello. Iago gave an account of the whole matter. The result was Cassio was forced to take away from his position.*

CASS. Good night, honest Iago. Exit Cassio

IAGO. ... When devils will the blackest sins put on, they do suggest at first with heavenly shows. (II. Iii. 335 – 360)

They do suggest at first with heavenly shows.

'Suggest' refers to an act to put somebody forward for consideration (1989; 1286).

Literally, the utterance means that they (referring to devils) put at first with heavenly shows. The utterance flouts maxim of quality because it has nothing to

do with heaven. The only way to maintain the utterance is to take it differs from its literal meaning.

Therefore, the utterance is a metaphor:

(11) (MET) They do suggest at first with heavenly shows  
           S          P

Will be taken by using Searle's principle number 1 to mean:

(11) (PAR) They do consider at first with heavenly shows  
           S          R

because 'suggest' can be defined as 'consider'.

Furthermore, by using principle of analogy, the utterance can be taken to mean that devils consider at first with heavenly shows.

From the story, it can be known that when Cassio was in charge of the guard in Cyprus that night, Iago began his harmful plans. First, he pretends to be loyal and love to his general. Then he persuaded Cassio to have a lot of drink. Although he knows that it is a great fault in an officer who is on guard. Soon Cassio has been swallowing glass after glass of wine and it made Cassio drunk.

Second, Iago sets quarrel with Cassio, and swords were drawn. When Montano, an honorable officer interfered to try to stop the fight, he himself has wounded. The noise and disorder now began to the general and Iago, who has begun it all was the first to give warning of it. He caused the castle-bell to be rung.

Third, when the ringing of the bell woke Othello, he questioned of the cause. Cassio with the effect of the wine was too ashamed to reply. Iago, pretending to be very unwilling to accuse Cassio, gave an account of the whole matter. He really makes Cassio appears greater than it was. The result was



Othello, a firm believer in discipline, was forced to take away from Cassio the position to which he had raised him. Thus, Iago's trick succeeded completely. He had now weakened his hatred rival, and made him lost his rank.

From the interpretation above, it can be known that Iago is evil. He pretends to be kind (by being Cassio's friend) to achieve his goal (destroy Cassio). According to him, the best way to successfully torture people is act like their kind friend so they will trust us and be vulnerable when we inflict pain.

### III. 5. Act III Scene iii

#### Data 11

Othello – Iago. III. iii. 161 – 166

*The scene takes place in the garden of the castle. It happened that Othello and Iago had entered the room where Cassio had been begging Desdemona to help him. Cassio suddenly leaving by the opposite door. Iago uses this occasion to pour the poison of jealousy into the Moor's ears. Unwillingly to believe Desdemona's unfaithful, Othello insists that he will not believe without visual proof.*

OTH. By heaven, I'll know thy thoughts!

IAGO. You cannot, if my heart were in your hand;  
nor shall not whilst' tis in my custody.

OTH. Ha!

IAGO. O, beware, my lord, of jealousy!

It is the green-eyed monster, which doth mock

The meat it feeds on. (III. iii. 161 – 166)

It is the green-eyed monster which doth mock.

‘Mock’ refers to an act to make fun of somebody (1989; 797).

Literally, the straightforward interpretation is that a monster with green-eyed makes a fun of somebody. The utterance is blatantly false and flouts maxim of quality because the utterance has nothing to do with a green-eyed monster. The only way to take the utterance is by conveying something different from its literal meaning.

Therefore, the utterance is a metaphor:

(12) (MET)  $\underset{\text{S}}{\text{It is the}} \underset{\text{P}}{\text{green-eyed monster}}$  which doth mock

will be taken by using Searle’s principle number 1 to mean:

(12) (PAR)  $\underset{\text{S}}{\text{It is the}} \underset{\text{R}}{\text{jealousy}}$  which doth mock

because ‘green-eyed monster’ is defined as ‘jealousy’.

Furthermore, by using principle of analogy, the utterance can be interpreted to mean that Iago told Othello to be aware because jealousy has made fun of him.

From the story, it can be known that Cassio was begging Desdemona to help him when suddenly Othello and Iago approached them. Although Desdemona urges Cassio to stay and hear how she will help him, Cassio is still ashamed of his conduct of the night before, hurries away. This action gives Iago the very good opportunity he wants to raise Othello’s jealousy and he is quick to

seize it. Iago makes it appear that Cassio does not want to be found talking with Desdemona.

Othello is completely unsuspecting. He is not jealous by nature, but Iago put forth every effort to rouse even curiosity and the slightest uneasiness in his mind. When Othello has been thinking about Cassio, Iago immediately begins to make insinuations against Cassio.

Alone with Othello, Iago makes the most of his opportunities to raise his jealousy. With diabolical cleverness, he begins to make Othello's own imagination set to work. By suggesting, refusing to speak out, but continually planting seeds of curiosity and uneasiness in Othello's mind, the method finally results in rousing Othello to real curiosity as to Iago's thought.

Iago, instead of making a direct accusation against Desdemona and Cassio continues to hold back, to give the impression that he knows far more than he is saying. Othello is now completely alert. Othello finally brings all Iago's remarks together and begins to see the picture that Iago is sketching: he demands to know what it means. Iago knows that his hesitation will make Othello more eager to find out his thoughts.

Iago proceeds carefully, still avoiding direct accusation against Cassio, but arousing Othello's suspicion by ambiguous remarks. Iago still refuses to imply his thoughts because he considers that his thoughts are too vile to utter, and that they would be better left unsaid. This reticence on his part, as he knows very well, makes Othello determined to know his meaning. Iago, instead of replying directly,

sanctimoniously warns Othello against the emotion of jealousy. This condition, however, put the idea of jealousy into Othello's mind.

From the interpretation above, it can be said that Iago is evil. He is quick to seize upon every chance occurrence to raise Othello's jealousy. He realizes that he will accomplish his plan more by seeming to hold back facts than by speaking out openly against Cassio. This condition arouses Othello's curiosity and interest: his half-truths and faltering answers stimulate Othello's own imagination far beyond anything that Iago could say directly. By warning Othello not to be jealous of Cassio, Iago indeed makes him more jealous. The truth instead of helping Othello, makes him more vulnerable to Iago's evil plan. The echo of the word 'jealousy' quickly introduces the idea of jealousy into Othello's mind. According to Iago the more jealous Othello gets, the more ridiculous he will become.

#### Data 12

##### Othello – Iago. III. iii. 386 – 390

*At last, Othello is moved to accuse Desdemona being unfaithful wife, but he will require proof about the unfaithful. Then, comes the incident of the handkerchief. Desdemona enters to tell Othello that the islanders of Cyprus are waiting for him to come to a dinner. In answer to her inquiries, he tells her that he has a headache. Desdemona tenderly offers to bind his forehead with the handkerchief; Othello puts it aside and drops it to the ground. Without noticing it, they leave the garden. Emilia picks it up. She knows that Iago with some unknown*

*reason has urged her to steal it for him. Emilia decides to copy the embroidery on the handkerchief and give it to Iago. Iago then uses handkerchief-his strongest piece of evidence to make sure that Desdemona is an unfaithful wife.*

OTH.                   By the world,  
                           I think my wife be honest, and think she is not;  
                           I think that thou art just, and think thou art not.  
                           I'll have some proof. My name, that was as fresh  
                           As Dian's visage, is now begrimed and black  
                           As mine own face. If there be cords, or knives,  
                           Poison, or fire, or suffocating streams,  
                           I'll not endure it. Would I were satisfied!

IAGO.    I see you are eaten up with passion.  
                           I do repent me that I put it to you.  
                           You would be satisfied? (III. iii. 386 – 390)

I see you are eaten up with passion.

'Eat' refers to an act to take something into the mouth and swallow it for nourishment (1989; 382).

'Passion' refers to strong feeling of hate, love or anger (1989; 903).

Literally, the straightforward interpretation is that somebody takes strong feeling of hate into his mouth and swallows it for nourishment. The utterance is blatantly false and flouts maxim of quality because it has nothing to do with take something

into someone's mouth. The only way in which the utterance is true is that the utterance intends to convey something rather different from the literal meaning.

Therefore, the utterance is a metaphor:

(13) (MET) I see, sir, you are eaten up with passion  
                                   S                                  P

will be taken by using Searle's principle number 1 to mean:

(13) (PAR) I see, sir, you are consumed up with passion  
                                   S                                  R

because 'eaten' is defined as 'consumed'.

Furthermore, by using principle of analogy, the utterance can be interpreted that Othello is consumed with his strong feeling of hate.

From the story, it can be known that very gradually and carefully, Iago proceeds from his indirect method of accusation about Cassio and Desdemona to more direct attack. Systematically Iago advances, always seeming to hold back, until Othello's better nature begins to crumble and he not only listens credulously to Iago but also even asks him to keep watch on Desdemona. Iago does not give Othello time to consider the handkerchief as evidence calmly and coolly, but rapidly builds up a tissue of half-truth and lies that completely convince the Moor.

In the utterance "I see, sir, you are eaten up with passion. I do repent me that I put it to you.", it can be known that Iago is evil. He expresses his false concern: just mentioning that Othello is being eaten up with passion causes it to consume him more. Furthermore, Iago acts like a friend by saying his repentance about Othello's passion, giving good advice to him. It can be said that the more

Iago acts like a good friend to Othello, the more devilish he is and the more harm he does to Othello.

From the data presentation and analysis above, it can be concluded that the use of Grice's maxim of quality combined with Searle's principle of metaphorical interpretation and principles of analogy can be used to reflect Iago's characters in Shakespeare's drama *Othello*. Through the three steps, the writer was able to reflect the characters of Iago as evil and he is an existentialistic.

# **CHAPTER IV**

## **CONCLUSION**