

**Activity**

**4.3.9**

**Knavery’s Plain Face**

SUGGESTED LEArnInG STrATEGIES:

**Summarizing, close Reading,**

**tP-cAStt, Marking the text, Predicting, Rereading, Graphic Organizer**

Closely read the passage below to discover **IAGO**’s character.

Use SOAPSTone in the table on next slide to guide your thinking

as you consider responses to these questions.

(Write your response in the yellow spaces provide.)

* What is **IAGO**’s purpose?
* To whom is he speaking?
* What is his tone?

Act 1, Scene 3, lines 297 thru 320

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| Original Text  **RODERIGO** Iago.  **IAGO** What say’st thou, noble heart?  **RODERIGO** What will I do, think’st thou?  300 **IAGO** Why, go to bed, and sleep.  **RODERIGO** I will incontinently drown myself.    **IAGO** If thou dost I shall never love thee after. Why, thou silly gentleman  **RODERIGO** It is silliness to live when to live is torment, and then have we a prescription to die when death is our physician.  **IAGO** Oh, 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 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.  305 **RODERIGO** 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 gardens, to the which our wills are gardeners. So that if we will plant nettles or sow lettuce, set hyssop and weed up thyme, supply it with one gender of herbs or distract it with many— either to have it sterile with idleness, or manured with industry—why, the power and corrigible authority of this lies in our wills. If the balance of our lives had not one scale of reason to poise another of sensuality, the blood and baseness of our natures would conduct us to most prepost'rous conclusions. But we have reason to cool our raging motions, our carnal stings, our unbitted lusts. Whereof I take this that you call love to be a sect or scion.  **RODERIGO** It cannot be.  **IAGO** It is merely a lust of the blood and a permission of the will. Come, be a man. Drown thyself? Drown cats and blind puppies! I have professed me thy friend, and I confess me knit to thy deserving with cables of perdurable toughness.  I could never better stead thee than now. Put money in thy purse. Follow thou the wars, defeat thy favor with an usurped beard. I say, put money in thy purse. It cannot be long that Desdemona should continue her love to the Moor—put money in thy purse—nor he his to her. It was a violent commencement in her, and thou shalt see an answerable sequestration—put but money in thy purse. These Moors are changeable in their wills—fill thy purse with money. The food that to him now is as luscious as locusts shall be to him shortly as bitter as coloquintida. She must change for youth. When she is sated with his body she will find the errors of her choice. Therefore, put money in thy purse. If thou wilt needs damn thyself, do it a more delicate way than drowning. Make all the money thou canst. If sanctimony and a frail vow betwixt an erring barbarian and supersubtle Venetian be not too hard for my wits and all the tribe of hell, thou shalt enjoy her. Therefore make money. A pox of drowning thyself! 'Tis clean out of the way. Seek thou rather to be hanged in compassing thy joy than to be drowned and go without her.    310 **RODERIGO** 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 re-tell 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.  **RODERIGO** Where shall we meet i' th' morning?    **IAGO** At my lodging.  **RODERIGO** I’ll be with thee betimes.  **IAGO** Go to, farewell. Do you hear, Rodrigo?  315 **RODERIGO** What say you?  **IAGO** No more of drowning, do you hear?  **RODERIGO** I am changed.  **IAGO** Go to, farewell. Put money enough in your purse  **RODERIGO** I’ll sell all my land.  **RODERIGO** exits. | Modern Text  **RODERIGO** Iago.  **IAGO** What do you have to say, noble friend?    **RODERIGO** What do you think I should do?  300. **IAGO** Go to bed, and sleep.  **RODERIGO** I’m going to go drown myself.  **IAGO** If you do that, I’ll never respect you again. Why, you silly man!  **RODERIGO** It’s silly to live when life is torture. The only cure is death.  **IAGO** Oh, how stupid! I’ve been alive for twenty-eight years, and I’ve never met a man who knew what was good for him. I’d rather be a baboon than kill myself out of love for some woman I can’t have.  305 **RODERIGO** What should I do? I know it’s foolish to be so much in love, but I can’t help it.  **IAGO** Can’t help it? Nonsense! What we are is up to us. Our bodies are like gardens and our willpower is like the gardener. Depending on what we plant—weeds or lettuce, or one kind of herb rather than a variety, the garden will either be barren and useless, or rich and productive.  If we didn’t have rational minds to counterbalance our emotions and desires, our bodily urges would take over. We’d end up in ridiculous situations. Thankfully, we have reason to cool our raging lusts. In my opinion, what you call love is just an offshoot of lust.  **RODERIGO** I don’t believe it.  **IAGO** You feel love because you feel lust and you have no willpower. Come on, be a man. Drown yourself? Drowning is for cats or blind puppies— don’t drown yourself! I’ve told you I’m your friend, and I’ll stick by you.  I’ve never been more useful to you than I will be now. Here’s what you’ll do. Sell all your assets and your land, and turn it into cash. Desdemona can’t continue loving the Moor any more than he can continue loving her. She fell in love with him very suddenly, and they’ll break up just as suddenly. Moors are moody people.—So sell your lands and raise a lot of cash. What seems sweet to him now will soon turn bitter. She’ll dump Othello for a younger man. When she’s had enough of the Moor’s body, she’ll realize her mistake. She’ll need to have a new lover. She’ll have to have it. So have your money ready. If you want to go to hell, there are better ways to do it than killing yourself. Raise all the money you can. I can get the better of religion and a few flimsy vows between a misguided barbarian and a depraved Venetian girl. You’ll get to sleep with her—just put together some money. And to hell with drowning yourself! That’s completely beside the point. If you’re ready to die, you can risk death by committing crimes in an attempt to get the woman you want. Don’t just give up on her and drown yourself.  310 **RODERIGO** Can I count on you if I wait to see what happens?  **IAGO** You can trust me. Go now and get cash. I told you before, and I’ll tell you again and again: I hate the Moor. I’m devoted to my cause of hating him, just as devoted as you are to yours. So let’s join forces and get revenge. If you seduce Desdemona and make a fool out of him, it’ll be fun for both of us. Many things may happen. Go get money. We’ll speak again tomorrow.  tomorrow. Goodbye.  **RODERIGO** Where will we meet in the morning?  **IAGO** At my house.  **RODERIGO** I’ll be there early.    **IAGO** Go home. Goodbye. Oh, and one more thing—  315 **RODERIGO** What is it?  **IAGO** No more talk about killing yourself, okay?  **RODERIGO** I’ve changed my mind about that.  **IAGO** Go then, goodbye. Put a lot of cash together.  **RODERIGO** I’m going to sell all my land.  **RODERIGO** exits. |

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| **SOAPSTone** | **Questions to Consider** | **My Response**  *(Write at least 5 sentence per section, please. Make believe you will add all your responses together to form an essay.)* |
| S = Speaker | Who is the Speaker? (Who are you? What details will you reveal? Why is it important that the audience know who you are?) |  |
| O = Occasion | What is the Occasion? (How does your knowledge of the larger occasion and the immediate occasion affect what you are writing about?) |  |
| A = Audience | Who is the Audience? (What are the characteristics of this group? How are they related to you? Why are you addressing them?) |  |
| P = Purpose | What is the Purpose? (Explain to yourself what you hope to accomplish by this expression of opinion. How would you like your audience to respond?) |  |
| S = Subject | What is the Subject? (Just a few words. What are you talking about?) |  |
| tone | What is the Tone?) (What attitude[s] do you want your audience to feel? How will your attitude[s] enhance the effectiveness of your piece? Choose a few words or phrases that will reflect a particular attitude.) |  |