



TEACHERS' NOTES

The Othello study guide is aimed at students of GCSE Media Studies and English and A Level Film and Communication and English. Areas of examination include Adaptations, Film Theatre Text, A Writer and his Audience, A Writer and his Theatre, Film as Art and detailed work on this filmed version of Shakespeare's text.

SYNOPSIS

Othello is directed by Oliver Parker from his own adaptation of Shakespeare's tragedy. It is set in 1570 in Rome and Venice.

Othello is a Moor who has become one of Venice's most celebrated generals. He woos and weds the beautiful Desdemona against her father's wishes. However, Othello does not realise that in choosing the well-bred and charming Cassio as his right-hand man, rather than Iago who has

served alongside him for a decade, he is setting in motion a web of treachery, jealousy and deceit which will bring ruin on himself and his household.

Othello, dir. Oliver Parker. UK release date: 16 February 1996. Running time: 124 mins. Certificate: 12

ADAPTATIONS - WHY SHAKESPEARE?

Some of the very first experiments in film making involved Shakespeare's plays, and he has consistently proved popular with filmmakers through a century of film making. Why do you think so many, directors have chosen to use Shakespeare's plays as the basis for their film making? (There had been over 200 filmed versions of Shakespeare's plays by 1914 - mainly in Britain, France and America.)

In recent years there have been a number of films made of Shakespeare's plays - Hamlet. Henry V. Much Ado About Nothing which have proved to be popular with audiences and profitable at the box office. For 1996, as well as the film Othello, there are already three other Shakespeare films in production and one more in development. Why, this sudden increase in interest in Shakespeare?

TASK

For the filmmaker there are a number of challenges which have to be faced when making a film of a Shakespeare play. Try, to answer the following questions:

What are the responsibilities of the film director to the original text?

Are those responsibilities somehow different from those of the theatre director, because this, the film text, will be permanent? The final chosen performance will be recorded forever on film whereas in a theatre each performance of the play, might well be slightly, different.

Is there an original text at all - or only the written shadow of a performance - missing, for instance, what may, have been substantial musical underscoring. What do we mean by a Shakespeare play?

What technical possibilities are available to a film director which are not available to a theatre director?

As well as these questions it is also worth thinking about who the audience would be for a film of a Shakespeare play, and what knowledge they might bring to the text.

However, there are many who believe that Shakespeare's plays should not be tampered with -that their rightful place is in the theatre (although we should not forget that what these people mean by theatre is very different from what Shakespeare knew as theatre.)



Let us take an example. You have been to see a film of one of Shakespeare's plays. You have enjoyed it. However, the next day in the newspaper you read an article by someone saying that the film you have just seen is awful and has "nothing to do with Shakespeare". Would this affect what you felt about the film that you have just seen? What might have informed their attitude to Shakespeare for them to enjoy it less than you? Was there a particular sort of Shakespeare that they were expecting? Is there a way for us to judge which is the real Shakespeare? That can a phrase like 'nothing to do with Shakespeare' mean?

FILM, THEATRE, TEXT

class you are studying a text - a play script. However, the play was not written to be studied by students. This script, or some form of it, was written to be performed in a theatre. Nowadays, as well as being performed in a theatre, we also see Shakespeare's plays performed on television and in films. How do our experiences of these similar yet different texts vary? How do we understand the various texts?

In what ways is the experience of going to the theatre different from seeing something on screen, and how are both different to the process of reading a play off the page? These are the questions to be addressed in this section.

Fill in the chart below to explain the differences between the theatre, the cinema and television.

If you think about a production of a Shakespeare play, then how does a member of an audience read each different type of production? Is our experience of the text exactly the same in each location? Is your imagination used in a different way, and if so, how?

As well as considering the ways in which we experience a text we should also think about how we understand a text and the ways in which meanings are created within a text.

Complete the following chart by listing the ways in which each type of text creates its meaning - the play script, a theatre production and finally a film or television programme. We have given a couple of ideas to start you off.

CREATING MEANING

Play text	Theatre production	Film
stage directions descriptive language	lighting the actors	Music sound effects

	Theatre	Cinema	TV
What is the 'venue' like? (the building/place)			
How big is the 'picture'?			
Where do you sit in relation to the action?			
What interruptions are there?			
What effects can be used?			
What are the restrictions upon the effects?			

A WRITER AND HIS AUDIENCE

Can we define the kind of people that made up Shakespeare's audience. Did this audience influence the writing of his plays? The audience in Shakespeare's theatre was made up of three elements:

The Nobility

These nobles lived at court or on their own estates. They were powerful people and were soldiers or statesmen but they were also very cultured and educated. They were influenced by the new learning of the Renaissance and the atmosphere of Elizabeth I's court where all the arts were seen as an essential part of an Elizabethan noble's education.

They had a knowledge of Greek and Roman myths and legends, the Bible and the courtly Romances of late Mediaeval and Renaissance literature,

Their other interest would be the workings and politics of a life at court. Patronage and Power were very fragile things: a noble could fall out of favour as quickly as he had fallen in to it and if he overstepped the mark in trying to influence or undermine a situation he could be accused of treachery or treason and be imprisoned or even executed.

In the theatre the nobility sat close to or on the stage.



not as educated as the nobles and the merchants and it would be unlikely that they could read.

The Merchant Class

London was a trading centre and, as the home of many of the guilds, set the standard for trade and commerce throughout the rest of the country. Not only did its own population create a market for man goods and services but the Thames was also a busy shipping route.

The merchants and craftsmen were trading with Europe and the Baltic. The expansion of the navy and the expertise and courage of British sailors and navigators was opening up new horizons for them. The comparative calm of Elizabeth's reign had allowed them to build up connections and trust so that many businesses prospered and grew.

Their political concerns were connected to this stability. They did not want the return of civil unrest and the dynastic quarrels which had led to the Wars of the Roses. Henry Tudor had solved these problems by marrying Elizabeth of York and allying the two opposing factions. The merchant classes, like the nobility, recognised the importance of marriages to make social and financial alliances.

In the theatre the merchants sat on the balconies

The Ordinary Populace

The theatre was a very popular entertainment with all levels of society. The ordinary populace stood in the pit. They enjoyed comic scenes and lights and characters of their own class as well as the narrative drive of the story. They were

TASK

Suggest which section of his audience Shakespeare was considering in the following elements of the plot of Othello. It is possible that certain elements will appeal to more than one section.

	Nobles	Merchants	Populace
The treachery of Iago			
The relationship between Emilia and Iago			
The fight between Cassio and Montano			
The courtship of Desdemona and Othello			
The murder of Desdemona and the suicide of Othello			
The judgement of the Duke of Venice			
The sea battle between Venice and Cyprus			
The main male characters are not nobles but are generals and soldiers			
The relationship between Bianca and Cassio			

WHY IS OTHELLO NOT SET IN ENGLAND?

TASK

Look at a map of the Mediterranean and see the relative positions of Venice and Cyprus. It is possible to see why Venice was so important on the trading routes between Europe, Africa and Asia because of its overland and sea connections.

However, the background of Venice and Cyprus is not vital to the plot so why is the setting not Elizabeth's court and why are none of Shakespeare's plays set there?



A WRITER AND HIS THEATRE

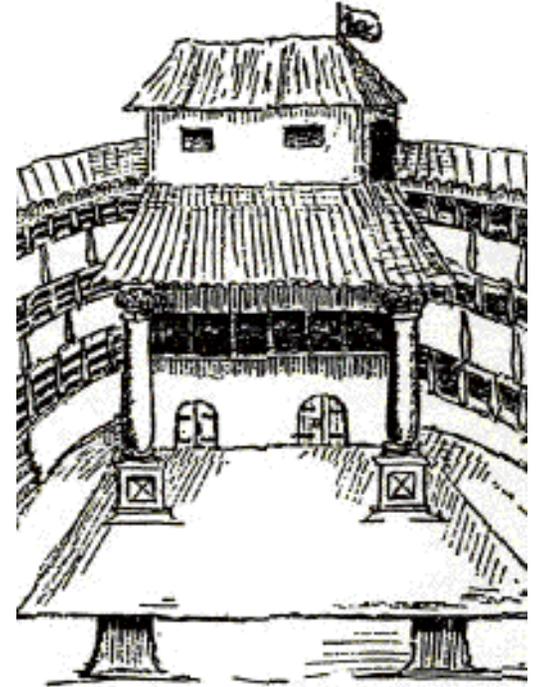
TASK

Look at the only contemporary drawing we have of Shakespeare's theatre which is from the Commonplace Book of Arend von Buchell. The theatre was open to the sky. had no lighting, a very basic set which could only change by using a few props and pieces of furniture.

Make a list of what you would expect to see if you went to the theatre nowadays and compare it with the theatre that Shakespeare had to work with.

Bearing in mind that some of his audience could not read Shakespeare had to give us all the information about time, place and character in the spoken text.

In the way the modern textual equivalent is more the radio drama than stage or screenplay. Here is an example from Act Two Scene One:



ACT 2 SCENE I

Cyprus A quayside

Enter MONTANO and two GENTLEMEN

MONTANO What from the cape can you discern at sea?

1 GENTLEMAN Nothing at all; it is a high-wrought flood, I cannot 'twixt the heaven and the main Descry a sail.

MONTANO Methinks the wind does speak aloud at land, A fuller blast flier shook our battlements. If it bath ruffianed so upon the sea,
What ribs of oak, when the huge mountains melt on them,
Can hold the mortise' What shall we hear of this?

2 GENTLEMAN A segregation of the Turkish fleet: For do but stand upon the banning shore, The chiding billow seems to pelt the clouds, The wind-shaked surge with high and monstrous mane, Seems to cast water on the burning Bear, And quench the guards of th'ever- fixed Pole; I never did like the molestation view Of the enchafed flood.

MONTANO If that the Turkish fleet Be not ensheltered and embayed, they are drowned, It is impossible they bear it out.

3 GENTLEMAN News, lads, Our wars are done: The desperate tempest bath so banged the Turks, That their designment halts. Another ship, of Venice Hath seen a grievous wrack and sufferance On most part of the fleet.

MONTANO How? Is this true?

3 GENTLEMAN The ship is here put in,
A Veronesa; Michael Cassio, Lieutenant to the warlike Moor Othello, Is come on shore; the Moor himself at sea, And is in full commission here for Cyprus.

Enter a Third GENTLEMAN

TASK

How could a film director visually portray this scene and what information would they have to leave in dialogue form?

THE OPENING SCENE

The opening of any story, be it a novel or a play or a film, is vital to so had to give a lot of information which might not be needed in a film, as set the mood, introduce the characters, give us an idea about what you will have seen from the previous exercise. the play will be about. How do filmmakers, involved in a medium which is primarily visual, Much of Shakespeare's language is descriptive - and was of go about making decisions of what to cut, what to replace in visual terms, course first spoken in the context of a theatre with minimal effects - and what to keep and illustrate, and what has to be left as dialogue?

TASK

What you are now going to do is to adapt the first scene of Othello for the screen. This is not simply a question of cutting lines willy nilly. You need to make sure that as many of the ideas in the writing are retained as possible. Flow will you make sure that the characters are understood? You will need a photocopy, of Act 1 Scene I (see Appendix on pages 11, 12 and 13) so that you can write on it, deleting lines, and making notes.

- a) Firstly, look at the stage directions. The very, first piece of information we are given is that the scene is set in Venice. How are you going to let audiences know this in your film? What images words could you use to suggest this idea?
- b) Next, look at the characters. In the first scene of Othello we are introduced to three characters: Iago, Roderigo and Brabantio. Look at the list of characters at the beginning of the play and find out who they are and to whom they are related. Why do you think that Othello, the title character of the play is not introduced in the first scene?
- c) Now you will need to think about these characters. Read very carefully what each one says. Let us look at Iago first. What sort of character does he seem to be from what he says? What does he think of Othello? What is his relationship with Roderigo? How do you think he will act later on in the play? Why do you think he hides when he and Roderigo are talking to Brabantio?
- d) Ask the same sort of questions about the other two characters.
- e) Now that you have a clear idea about these characters, you should start to think about which lines need to be kept in your film script and which you can do without. Remember that you must let the audience know what type of characters they all are and which story line is being developed. Are there any descriptions which could be shown visually, instead of being spoken? Mark these so that you know you will need to think about how you are going to show them.
- f) When you have completed this you will need to think about the locations that you are going to use. Look back at what you have said about Iago and Roderigo. What sort of characters are they? Where do you think they might meet? Is it day time or night time? When they are talking do they stay in the same place or are they walking about? Where might they be going?

- g) Now it is time to think in technical terms. Look at the lines of dialogue you have left. Take a pair of scissors, cut up the page and reorder this dialogue to form the basis of your film script. You now need to think about the types of shot that you will use to show what is going on. For example, a close up will focus attention on what is happening. will emphasise certain lines. Are there any key lines in your script that you really want to draw to the attention of the audience? These would be the lines where the camera goes into a close-up. Long shots would establish scenes, show a lot of action going on. Where might you choose to use these in your script. Also think about camera angles. Where might you position the camera when Roderigo and Iago are talking to Brabantio?
- h) From whose point of view are various shots going to be taken?
- i) Mark next to the speeches what sort of shot or shots you would use for each. If you have time then you could draw a storyboard for the first scene.

The Opening of the film Othello

When you have seen the film, try to remember how the first scene filmed.

Which elements of the text have been visualised?

What text has been cut?

What ideas from the text have been cut?

What additional ideas and visuals have been added?



When you have completed the chart, you should then answer the following questions:

- 1 What was the atmosphere of Scene I?
- 2 Do you think the first scene was successful?
- 3 Is it much better/better/worse/the same as you expected?
- 4 Name ten things the director has added that are not described in the play or the stage directions.
5. Did you notice if the director had taken anything away?
- 6 What did you think of the sets and locations? What did they add to the mood of the film?
- 7 Did the sets make what happens in the first scene easier to understand? In what way?
- 8 What did you think of the costumes. music and lighting?
- 9 What did you think of the camerawork? Make sure you comment on use of close-up, the camera's point of view", the number of shots, and the effects created by these techniques.

FILM AS ART

Black and White Symbolism



A filmmaker has to take very strong visual decisions. An audience will make assumptions based on things they have seen before. In a very simple conflict between 'good' and evil' filmmakers link good with light and evil with darkness. In the early Westerns the audience knew that the hero was dressed in light colours and the villain was dressed in dark colours. Darth Vader in Stars Wars is dressed completely in black and Luke Skywalker, Princess Leia and Han Solo are in light colours.

Othello is much more subtle. In the interplay between appearance and reality Othello is a black man who is the 'hero' of the piece and is dressed in white: Iago is a white man who is the 'villain' of the piece and is dressed in black.

The visual complication goes further as the night time scenes in Venice are contrasted with the bright sunshine of Cyprus. Finally there is a return to the interior night time sequences leading to the tragedy.

TASK

When we first see Othello he is carrying a mask. What colour is it and how does it link in with the visual symbolism of the piece? In the film Iago portrays Othello and Desdemona as black and white chess pieces which he throws down into the water of the 'veil'. how does this link in to the visual symbolism of the piece?

"Stand you awhile apart"

One of the themes of the play, is the idea of a character hiding and overhearing what is going on. This links in with the larger themes of appearance and reality, treachery and treason. The director has taken this idea one stage further and has a visual theme of a hidden or partly hidden image e.g.:

- 1 Iago spies on Othello and Desdemona at the beginning of the film through a pierced wooden screen.
- 2 Othello is placed in a cell by Iago to overhear the conversation between Iago and Cassio.
- 3 The bed is covered with gauze curtains. As Othello approaches Desdemona the audience sees her from his point of view.

4 Putting a character on a balcony or seeing them through a window puts the viewed character into a different perspective because we either see only part of them or we see them from an odd angle.

Only example two is in the original play. Why has the director chosen the other examples and what effect does each have?

Filming the Soliloquy

The choices made by the filmmakers and actors faced with the problem of tackling the soliloquies may help illuminate various possibilities in the text, as well as the issues involved in presenting Shakespeare's plays and characters in their various forms - text, play and film.

In Shakespeare's plays, the soliloquy serves to mediate directly between a character and the audience, delivering direct and sometimes extremely intimate information in the way a narrator might about a character in a novel.

Who tells the story in a film?

Is there a way to mediate between a character and a film audience?

How are a character's feelings communicated that no other character in the film could know?

How is this done?

Think of an example in a film you have seen recently.

IAGO

There are some critics who say that the play Othello does not have a hero, only an anti-hero' in the - shape of 'Iago. We become more interested in the ways in which Iago tries to trap Othello than we do in what happens to Othello himself.

How we react to a character depends on many things. In your ,groups, list as many of them as you can.

Here are a few to start you off:

1 The characters relationship to you -they may be someone you'd like to be, someone very unlike you, someone similar to you.

2 Whether the character is a recognisable 'type of character.

3 Whether the audience knows things about the character which gain sympathy or make us dislike him or her.

4 Whether the character is introduced to us as a hero or villain.

What identifies Iago as the 'baddie' of the play/film? Does the class agree, or do some of you like him? If some of you are attracted to him, what does this tell us about him as a character?

He is often described as 'honest". How honest is he? How are we shown him being two-faced?

If you look back to the work that you completed on the first scene the play/film, what were the reasons that Iago gave for hating Othello? Who else in the play, does he hate? Is there anyone he likes?

What do you think were the key moments which give us an insight into the character of Iago? Thinking about these key moments, how would you describe Iago? Look at the words given below, which five apply to him the most? Are there one or two which are the most important? When you have chosen your five words, try to think of moments from the play/film which would illustrate these.

Clever	honest	greedy	jealous	cunning	evil	open	racist	
lying	helpful	ambitious	controlling		sly	manipulating		devious
spiteful	two-timing	sexist	envious	proud	rejected	confident		

THE FEMALE CHARACTERS IN OTHELLO

Because female characters were played by the boy actors in Shakespeare's company, there are always disproportionately, less women than men in his plays. Moreover, despite the fact that they were ruled by a woman, the Elizabethan world was very much a 'man's world' and women tended to be viewed in relation to a man, whatever class they were. This is very true with the female characters in Othello: Desdemona is Brabantio's daughter and then Othello's wife. Emilia is Iago's wife and Bianca is Cassio's mistress.

TASK

Give examples of when the female characters stand up for themselves against this 'man's world'. What problems does the filmmaker have in portraying Elizabethan society to the modern world? The filmmaker does not use all Desdemona's text in the film and adds unspoken scenes. What emphasis does the film place on her? What decisions have been made in the filming of the relationship between Emilia and Desdemona and how successful have they, been?



OTHELLO AND COLOUR



This new film of Othello breaks with a filmic tradition in that it uses a black actor to play, the central character. In the past, both on film and often in the theatre. Othello has been played by a white actor who has 'blacked up.'

Do you think that this makes any, difference to the ways in which we understand the film? Does it give a different emphasis to the story?

Look back at the work that you did on the opening scene. Othello does not appear in the scene but is often referred to. How is he referred to? Is his name mentioned? Looking at the way he is spoken about, what does this tell you about the different attitudes of the three characters in the scene to Othello? Is this attitude shown by any. of the other characters?

How accepted is Othello by the other characters? Why, is he respected in the first place?

How does he fit into the society around him? - 'What is the reaction of the various characters to his marriage to Desdemona?

Do you think that Iago hates him because he is Black or are there other reasons?

TASK

There was some concern in Elizabethan England about racial questions. Their world was very different to ours. Is it important for the play that Othello is black? Would it make any difference to the play if he were white? What changes would you have to make to the play if Othello was a white character? Apart from simply changing some of the images would there have to be any other changes? What about Iago's motives for hating him? Why would Brabantio be angry that Othello married his daughter? Obviously the motivations of different characters would have to change.

Because certain characters see Othello as an outsider, how is this stressed in the play/film? How is Othello made to appear different: do other things beside his colour set him apart?

APPENDIX

OTHELLO, THE MOOR OF VENICE

ACT 1 SCENE I

Venice A Street at night

Enter RODERIGO and LAGO

RODERIGO Tush, never tell me, I take it much unkindly
That thou, Iago, who hast had my purse
As if the strings were thine shouldst know of this.

IAGO 'Sblood, but you will not hear me. If ever I did dream of such a matter, Abhor me.

RODERIGO 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. But he, as loving his own 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, 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, Wherein the togged consuls can propose As masterly as he. Mere prattle without practice Is all his soldiership. But he, sir, had the election, And I, of whom his eyes had seen the proof At Rhodes, at Cyprus, and on other grounds Christian and heathen, must be lee'd and calmed By debtor and creditor; this counter-caster, He, in good time, must his lieutenant be, And I, God bless the mark, his Moorship's ancient.

RODERIGO By heaven, I rather would have been his hangman.

IAGO Why, there's no remedy. 'Tis the curse of service; Preferment goes by letter and affection, Not by the old gradation, where each second Stood heir to the first. Now sir, he judge yourself Whether I in any just term am affined To love the Moor.

RODERIGO I would not follow him then.

IAGO O sir, content you. I follow him to serve my turn upon him. We cannot all be masters, nor all masters Cannot he truly followed. You shall mark Many a duteous and knee-crooking knave, That doting on his own obsequious bondage, Wears out his time much like his master's ass For nought but provender, and when he's old, cashiered. Whip me such honest knaves. Others there are Who, trimmed in forms and visages of duty, Keep yet their hearts attending on themselves, And throwing but shows of service on their lords, Do well thrive by them; and when they have lined their coats, Do themselves homage. These fellows have some soul, And such a one do I profess myself.

For, sir,

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. For when my outward action doth demonstrate The native act and figure of my heart In complement extern, 'tis not long after But I will wear my heart upon my sleeve For daws to peck at. I am not what I am.

RODERIGO What a full fortune does the thick-lips owe, If he can carry it thus!

IAGO Call up her father: Rouse him, make after him, poison his delight, Proclaim him in the street, incense her kinsmen, And though he in a fertile climate dwell, Plague him with flies: though that his joy be joy, Yet throw such chances of vexation on't As it may lose some colour.

RODERIGO Here is her father's house; I'll call aloud.

IAGO Do, with like timorous accent and dire yell, As when, by night and negligence, the fire Is spied in populous cities.

RODERIGO What ho, Brabantio! Signior Brabantio, ho!

IAGO Awake! What ho, Brabantio! Thieves, thieves! Look to your house, your daughter, and your bags! Thieves, thieves!

BRABANTIO [appears] above at a window.

BRABANTIO What is the reason of this terrible summons? What is the matter there?

RODERIGO Signior, is all your family within? IAGO Are your doors locked!

BRABANTIO Why, wherefore ask you this?

IAGO 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 tapping 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!

BRABANTIO What, have you lost your wits?

RODERIGO Most reverend signior, do you know my voice?

BRABANTIO Not I; what are you?

RODERIGO My name is Roderigo.

BRABANTIO The worser welcome; I have charged thee not to haunt about my doors; In honest plainness thou hast heard me say My daughter is not for thee. And now in madness, Being lull of supper and distempering draughts, Upon malicious bravery dost thou come To start my quiet.

RODERIGO Sir, sir, sir -

BRABANTIO But thou must needs be sure My spirit and my place have in them power To make this bitter to thee.

RODERIGO Patience, good sir.

BRABANTIO What tell'st thou me of robbing? This is Venice; My house is not a grange.

RODERIGO 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 you service and you think we are ruffians, you'll have your daughter covered with a Barbary horse, you'll have your nephews neigh to you, you'll have coursers for cousins, and jennets for Germans.

BRABANTIO What profane wretch art thou?

[AGO I am one, sir, that comes to tell you your daughter and the Moor are now making the beast with two backs.

BRABANTIO Thou art a villain. IAGO You are a senator.

BRABANTIO This thou shalt answer; I know thee, Roderigo,

RODERIGO Sir, I will answer anything. But I beseech you If't be your pleasure and most wise consent (As partly I find it is) that your fair daughter, At this odd-even and dull watch o'the night, Transported with no worse nor better guard, But with a knave of common hire, a gondolier, To the gross clasps of a lascivious Moor: If this be known to you, and your allowance, We then have done you bold and saucy wrongs. But if you know not this, my manners tell me, We have your wrong rebuke. Do not believe That from the sense of all civility I thus would play and trifle with your reverence. Your daughter, if you have not given her leave, I say again, bath made a gross revolt, Tying her duty, beauty, wit, and fortunes In an extravagant and wheeling stranger Of here and everywhere. Straight satisfy yourself. If she be in her chamber or your house, Let loose on me the justice of the state For thus deluding you.

BRABANTIO 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! Exit

IAGO Farewell, for I must leave you.

It seems not meet nor wholesome to my place To be produced, as if I stay I shall, Against the Moor. For I do know the state, However this may gall him with some check, Cannot with safety cast him; for he's embarked With such loud reason to the Cyprus wars,

Which even now stands in act, that, for their souls, Another of his fathom they have none To lead their business; in which regard, Though I do hate him as I do hell's pains, Yet for necessity of present life, I must show out a flag and sign of love, Which is indeed but sign. That you shall surely find him,

Lead to the Sagirtary the raised search, And there will I be with him. So farewell. Exit

Enter Brabantio in his nightgown, and SERVANTS with torches.

BRABANTIO It is too true an evil. Gone she is, And what's to come of my despised time Is nought but bitterness. Now Roderigo Where didst thou see her? O unhappy girl! With the Moor, say'st thou? Who would be a father? How did'st thou know 'twas she? O she deceives me Past thought! What said she to you? Get more tapers, Raise all my kindred. Are they married, think you?

RODERIGO Truly I think they are.

BRABANTIO heaven! How got she out? O treason of the blood! Fathers, from hence trust not your daughters' minds By what you see them act. Is there not charms By which the property of youth and maidhood May be abused? Have you not read, Roderigo, Of some such thing?

RODERIGO Yes, sir, I have indeed.

BRABANTIO Call up my brother. O that you had had her! Some one way, some another. Do you know Where we may apprehend her and the Moor?

RODERIGO I think I can discover him, if you please To get good guard and go along with me.

BRABANTIO Pray you lead on. At every house I'll call; I may command at most. Get weapons, ho! And raise some special officers of night: On, good Roderigo; I'll deserve your pains.

Exeunt

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