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### 6A8 - MADELYNN FAULKNER

Hamlet One of the most famous plays of all time, the compelling tragedy of the young prince of Denmark who must reconcile his longing for oblivion with his duty to avenge his father's murder is one of Shakespeare's greatest works. The ghost, Ophelia's death and burial, the play within a play, and the breathtaking swordplay are just some of the elements that make Hamlet a masterpiece of the theater. Othello This great tragedy of unsurpassed intensity and emotion is played out against Renaissance splendor. The doomed marriage of Desdemona to the Moor Othello is the focus of a storm of tension, incited by the consummately evil villain Iago, that culminates in one of the most deeply moving scenes in theatrical history. King Lear Here is the famous and moving tragedy of a king who foolishly divides his kingdom between his two wicked daughters and estranges himself from the young daughter who loves him—a theatrical spectacle of outstanding proportions. Macbeth No dramatist has ever seen with more frightening clarity into the heart and mind of a murderer than has Shakespeare in this brilliant and bloody tragedy of evil. Taunted into asserting his "masculinity" by his ambitious wife, Macbeth chooses to embrace the Weird Sisters' prophecy and kill his king—and thus, seals his own doom. Each Edition Includes: • Comprehensive explanatory notes • Vivid introductions and the most up-to-date scholarship • Clear, modernized spelling and punctuation, enabling contemporary readers to understand the Elizabethan English • Completely updated, detailed bibliographies and performance histories • An interpretive essay on film adaptations of the play, along with an extensive filmography

This is a succinct and elegant argument for the specificity of a philosophy of tragedy, as opposed to a poetics of tragedy espoused by Aristotle.

Shakespeare's tragedies contain an astonishing variety of suffering, from suicides and murders to dismemberments and grief. Stanley Wells considers how the bard's tragic plays drew on the literary and theatrical conventions of his time. Discussing the individual plays, he also explores why tragedy is regarded as a fit subject for entertainment.

This book is a chronology of my life. It tells the story of a young Negro boy weaving his way through a hostile, alien world, almost alone. Mama went to one of my football games at U.C. Berkeley. She didn't know anything about football, but she knew her son was on the field, and she knew he was in college. Her support through the years helped me navigate the difficult times I grew up in. This book will take you on a journey through those years, spiced with details about the worlds of college and professional football, and of track and field, as well as original reports of the events happening in the wider world.

Are you struggling with an essay about a work of literature? This guide will get you started on the process of closely reading Othello by William Shakespeare by giving you strategies and ideas. Included is an act-by-act plot summary with analysis points as well an overview of several schools literary theory. You will discover different angles through which analyze the play and come up with a strong thesis. You will learn how to create substantial body paragraphs and to correctly integrate your quotations and avoid plagiarism by using MLA formatting. You will end up with a killer essay.

"The Yellow Wallpaper" is a short story by American writer Charlotte Perkins Gilman, first published in January 1892 in *The New England Magazine*.<sup>[1]</sup> It is regarded as an important early work of American feminist literature, due to its illustration of the attitudes towards mental and physical health of women in the 19th century. Narrated in the first person, the story is a collection of journal entries written by a woman whose physician husband (John) has rented an old mansion for the summer. Forgoing other rooms in the house, the couple moves into the upstairs nursery. As a form of treatment, the unnamed woman is forbidden from working, and is encouraged to eat well and get plenty of air, so she can recuperate from what he calls a "temporary nervous depression - a slight hysterical tendency", a diagnosis common to women during that period

Originally published in 1988. Selections here are organised chronologically looking at both theatrical commentary and literary criticism. The organisation brings out the shifts in emphasis as each generation reinvents Shakespeare, and Othello, by the questions asked, those not asked, and the answers given. Chapters cover the theme of heroic action, Iago's motivation, guilt and jealousy, and obsession. Some entries from the world of theatre delve into the portrayal of the Moor, Desdemona and Iago from the 1940s on. Authors include A. C. Bradley, William Hazlitt, Ellen Terry, Konstantin Stanislavsky, Helen Gardner and Edward A. Snow.

The New York Theater Workshop's production of Othello, starring Daniel Craig and David Oyelowo, and directed by Tony award-winning director Sam Gold, opened in November 2016. This production was sponsored in part by The Pelican Shakespeare series and Penguin Classics. Winner of the 2016 AIGA + Design Observer 50 Books | 50 Covers competition Gold Medal Winner of the 3x3 Illustration Annual No. 14 This edition of Othello is edited with an introduction and notes by Russ McDonald and was recently repackaged with cover art by Manuja Waldia. Waldia received a Gold Medal from the Society of Illustrators for the Pelican Shakespeare series. The legendary Pelican Shakespeare series features authoritative and meticulously researched texts paired with scholarship by renowned Shakespeareans. Each book includes an essay on the theatrical world of Shakespeare's time, an introduction to the individual play, and a detailed note on the text used. Updated by general editors Stephen Orgel and A. R. Braunmuller, these easy-to-read editions incorporate over thirty years of Shakespeare scholarship undertaken since the original series, edited by Alfred Harbage, appeared between 1956 and 1967. With stunning new covers, definitive texts, and illuminating essays, the Pelican Shakespeare will remain a valued resource for students, teachers, and theater professionals for many years to come. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

William Faulkner [RL 8 IL 7-12] An aristocratic Southern woman hides a macabre secret. Themes: lost love; secret passions. 36 pages. Tale Blazers.

Goodnight Desdemona (Good Morning Juliet) is an exuberant comedy and feminist revisioning of Shakespeare's Othello and Romeo and Juliet. It takes us from a dusty office in Canada's Queen's University, into the fraught and furious worlds of two of Shakespeare's best-known tragedies, and turns them upside-down. Constance Ledbelly is the beleaguered "spinster" academic, and unlikely heroine who embarks on a quest for Shakespearean origins and, ultimately, her own identity. When she deciphers an ancient and neglected manuscript, Constance is propelled through a very modern rabbit

hole and lands smack in the middle of the tragic turning points of each play in turn. Her attempts to save first Desdemona, then Juliet, from their harrowing fates, result in a wild unpredictable ride through comedy and near-tragedy, as mild-mannered Constance learns to love, sword-fight, dance Renaissance-style, and master a series of disguises... Goodnight Desdemona (Good Morning Juliet) a gender-bendy, big-hearted and crazily intelligent romp, where irony and anger sing in perfect harmony with innocence and poignancy.

Seminar paper from the year 2009 in the subject English Language and Literature Studies - Literature, grade: 1,0, University of Bremen, language: English, abstract: Othello already raised questions about the nature of race, its social implications and about the correlation of outer appearances and inner qualities. The matter of skin colour and racist stereotyping is evident in Othello and it is vital for the interpretation of the play. As an "extravagant and wheeling stranger/ Of here, and every where" (1.1.135-136). Othello is not just like any other man, but largely defined by his origin and colour. In this paper I want to examine the role of Othello's skin colour in the play and if we can consider the play as racist. Although these questions are today probably more relevant than ever, my main focus will be to analyse the importance of race in the context of Shakespeare's times. In order to answer the question, whether or not Othello is a racist drama, I first have to define the term 'race'. As the concept of race has changed over time and is still changing, I will also look at Elizabethan attitudes towards race and foreigners and how strangers were portrayed on the Elizabethan stage. The play is not set in England, but in Venice, a place that serves a certain function in the play, which I will also examine. In the second part of this paper I will look at the play itself and its characters. I will analyse the different roles and their attitudes towards Othello's colour and how they influence Othello's self-perception and his personal fate. In Othello skin colour and blackness stand for more than just physical appearance or cultural background, but it is also linked to the character's inner lives and it largely determines the outcome of the play. The importance of racial concepts in Othello will be examined in the last part of this paper.

Essay from the year 2015 in the subject English Language and Literature Studies - Literature, language: English, abstract: This essay offers an feminist analysis of the literary character of Desdemona from William Shakespeare's "Othello."

Othello has long been, and remains, one of Shakespeare's most popular works. It is a favourite work of scholars, students, and general readers alike. Perhaps more than any other of Shakespeare's tragedies, this one seems to speak most clearly to contemporary readers and audiences, partly because it deals with such pressing modern issues as race, gender, multiculturalism, and the ways love, jealousy, and misunderstanding can affect relations between romantic partners. The play also features Iago, one of Shakespeare's most mesmerizing and puzzling villains. This guide offers students and scholars an introduction to the play's critical and performance history, including notable stage productions and film versions. It includes a keynote chapter outlining major areas of current research on the play and four new critical essays. Finally, a guide to critical, web-based and production-related resources and an annotated bibliography provide a basis for further research.

Seminar paper from the year 2010 in the subject English Language and Literature Studies - Literature, grade: 1,3, University of Münster (Englisches Seminar), language: English, abstract: Is there a difference between a tragic villain and a comic one? On the basis of the two Shakespearean villains Iago of the tragedy Othello and Don John, the villain of the comedy Much Ado about Nothing this term paper aims at scrutinizing the concept of the Elizabethan villain.

Othello: Critical Essays is a volume of 21 chapters that examine one of Shakespeare's most complex tragedies. These essays explore, among others, issues of friendship and fealty, love and betrayal, race and gender issues.

Academic Paper from the year 2014 in the subject English - Literature, Works, Ranchi University, language: English, abstract: Introduction. William Shakespeare's classic 'Othello' is often seen as a concoction and identification of various themes, cultures and personalities. First published in 1622, and then in the First Folio (edited by Heminges and Condell) in 1623, with differences in the application of words persisting in the two consecutive editions. The play is one of the five major tragedies of Shakespeare, apart from 'Hamlet', 'Macbeth', 'Antony And Cleopatra' and 'King Lear', and is also one of the most popular. Interestingly, 'Othello' is perceived from a number of prospects, including noble versus Moorish, military versus civilian, Christian versus Heathen, good versus evil, appearance versus reality, loyalty versus treachery and civilized versus barbarian. But the present essay endeavours to show the play as Shakespeare's careful scrutinization of the two most common phenomena- faith and honour.

Essay from the year 2009 in the subject English Language and Literature Studies - Literature, grade: 1, University of Cambridge (English), course: Supervision: Fitzwilliam Collge: Shakespeare, language: English, abstract: Shakespeare's Othello has caught people's attention for more than four hundred years now. This is may be true for many other Shakespearean plays as well, but Othello was exceptionally popular at its time of origin and is not less so today. Reasons for this are probably manifold, but the notions of gender, sexuality, status and race which are still very current issues might contribute to this timeless and universal appreciation. The latter is at the focus of this essay.

Seminar paper from the year 2015 in the subject English - Literature, Works, grade: 2,3, University of Heidelberg (Anglistisches Seminar), course: The First Century of US-American Drama, language: English, abstract: In this paper, I will compare the character of Desdemona in the play "Othello" by Shakespeare with that in the burlesque opera "Otello" by Rice. I will first analyze the figure of Desdemona in Shakespeare's play and then in Rice's opera - one after another. Next, I will compare the two characters of Desdemona and will explore in which ways their qualities coincide, or rather, in what extent they differ in their personalities. Lastly, I will briefly summarize the different characters of Desdemona in both "Othello" and "Otello". William Shakespeare's "Othello" portrays the mixed-race love between Desdemona, a white Venetian beauty, and the Moor Othello, Venice's general. Mislead by Iago, his ensign and also the play's villain, Othello develops an unfounded suspicion of his wife Desdemona and his lieu-tenant Cassio, which results not only in Othello's suicide, but also in the murder of his wife who, as it turns out, has been innocent of adultery all along. The tragedy thus represents love and good on the one hand (embodied by Desdemona) and the involved problem of jealousy and revenge (personified by Othello) - not least the issue of miscegenation - on the other hand. As many of Shakespeare's works (which usually are adaptations themselves), "Othello", first performed in 1606, has been the basis for numerous subsequent adaptations, such as the burlesque opera by Thomas D. Rice of 1844. The opera's plot is essentially similar to that of the play by Shakespeare, yet a few changes have been made. In Rice's parody, Otello and Desdemona have a child and

Shakespeare's handkerchief has become a common towel. Yet the most conspicuous alteration is Desdemona's resurrection after being killed at the end of the play. Apart from that, it appears that the two characters of Desdemona in both "Othello" and "Otello" are quite alike. Depicted as a rather subordinate role in both the play and the opera, as compared to her husband and the title character Othello/Otello, Desdemona actually portrays the heroine in both stories. Both become victims of their husbands' jealousy and finally have to die despite being innocent. When taking a closer look, however, it becomes apparent that the two characters are not that comparable in their personality as initially seems to be the case. In fact, they both gradually reveal themselves as rather different people.

In these essays, John O'Meara re-assesses both the tragic limitations and inherent promise of Romantic tradition in the interpretation of Shakespeare. The philosophical theory of Rudolf Steiner, the founder of Anthroposophy, is brought forward as consummating that tradition. Building on concepts which Anthroposophy supplies O'Meara proceeds to a fresh reading of Shakespeare's work. A wide range of plays is covered from Richard II to The Tempest, with special focus on Othello and King Lear. The endings of these plays, O'Meara sees as pivotal to Shakespeare's evolution into a final phase prophetic of the Romantic experience to come which Steiner fulfils.

A comprehensive study guide offering in-depth explanation, essay, and test prep for William Shakespeare's Othello, the inspiration behind many operas, films, and literary adaptations. As a tragedy of the seventeenth-century, Othello's performance continues today due to the timeless themes of racism, love, jealousy, betrayal, revenge and repentance. Moreover, Shakespeare was inspired by English, French, and Italian works, but Othello was primarily inspired by Giovanni Battista Giraldo Cinthio's Hecatommiti. This Bright Notes Study Guide explores the context and history of Shakespeare's classic work, helping students to thoroughly explore the reasons it has stood the literary test of time. Each Bright Notes Study Guide contains: - Introductions to the Author and the Work - Character Summaries - Plot Guides - Section and Chapter Overviews - Test Essay and Study Q&As The Bright Notes Study Guide series offers an in-depth tour of more than 275 classic works of literature, exploring characters, critical commentary, historical background, plots, and themes. This set of study guides encourages readers to dig deeper in their understanding by including essay questions and answers as well as topics for further research.

This volume details features of Shakespeare's tragedies.

Essay from the year 2011 in the subject English - Literature, Works, grade: 1,7, University of Potsdam, language: English, abstract: Although Shakespeare named the play Othello, one cannot avoid to be primarily occupied with its villain rather than with its actual hero. Based on Danny L. Smith's statement: "Shakespeare has given us a villain armed to the teeth." (Smith, 113) - I will depict Iago's cruel plan of destruction in the play to demonstrate that he certainly is the central figure in Othello.

Seminar paper from the year 2011 in the subject English Language and Literature Studies - Literature, grade: 2,3, University of Stuttgart, language: English, abstract: William Shakespeare's works are known for their tendency to address foreign culture and religion. In "Othello", the effects of a confrontation between protestant England and the newly-civilized moor are demonstrated through intrigues and mistrust. In this term paper I want to highlight the effects of this confrontation. Moreover, I want to address the tragedy of misunderstanding between foreign cultures and false preachers.

"A coherent and compelling politics of reading. . . . Sinfield is intervening in a cultural debate not merely about the meaning of the texts he considers but about the very nature of literary study itself. Though his reading of central Renaissance texts such as Sidney's Defence, Marlowe's Tamburlaine, Shakespeare's Othello, and Donne's lyrics are wonderfully agile and alert, the true stakes of his argument are the protocols of the institutions in which we read and study literature."—David Scott Kastan, author of Shakespeare and the Shapes of Time "This is an important and urgently needed contribution to the field of culture criticism both in the U. K. and in the U.S.A. Until fairly recently, culture criticism on both sides of the Atlantic has been dominated by the cultural apparatus of the New Right. Sinfield's energetic and courageous intervention helps to break the silence of dissident communities and it is therefore a welcome rejoinder to the neo-conservative chorus."—Michael D. Bristol, author of Shakespeare's America, America's Shakespeare

Seminar paper from the year 2005 in the subject English Language and Literature Studies - Literature, grade: 1-, University of Würzburg (Anglistik- Literaturwissenschaft, Kulturwissenschaft, Didaktik), course: Shakespeare-Seminar, 14 entries in the bibliography, language: English, abstract: In his introduction to The Moor in English Renaissance Drama, Jack D'Amico mentions that "as an opposite in race, religion, and disposition, the Moor can be used to confirm the superiority of Western values". This is a clear statement about the position of Moors, but to a rather unclear topic: As will be shown below, the term 'Moor' was not clearly defined in Elizabethan England and is even in today's criticism left to some discussion. Although it was not unusual in 16th-century England to see Moors acting on stage, it was indeed unusual to portray them like Shakespeare did in Othello. He draws a very special and unique picture of the Moor, not only in comparison to contemporary stage portrayals of Moors, but also compared to the other characters of the play. Othello is exotic because of many reasons. His origin, his complexion and his values are only some of them. All together they determine his exoticism. The blackness of his skin is the visual signifier of his otherness and exoticism, and plays an important role, wherefore it is an important topic of this work. When taking a closer look at this exoticism, racism is an important topic: "no analysis of Othello 'can be adequate if it ignores the factor of race.'". The aim of this work is not to answer the question whether Othello is a racist play or not, but because "black/white oppositions permeate" the tragedy, racism in the sense of people's reactions and attitudes towards exotic foreigners will inevitably be a topic here. This essay is divided in two main parts. One of them is discussing the term 'Moor', its meaning in Elizabethan England, and the stereotype which is connected with it. The other is taking a closer look at the exoticism portrayed in Othello itself. The conclusion at the end tries to bring these two parts together, although

many links between them are made throughout.

Othello (The Tragedy of Othello, the Moor of Venice) is a tragedy by William Shakespeare. It is based on the story Un Capitano Moro ("A Moorish Captain") by Cinthio, a disciple of Boccaccio, first published in 1565. The story revolves around its two central characters: Othello, a Moorish general in the Venetian army and his unfaithful ensign, Iago. Given its varied and enduring themes of racism, love, jealousy, betrayal, revenge and repentance.

A guide to reading "Othello" with a critical and appreciative mind encouraging analysis of plot, style, form, and structure. Also includes background on the author's life and times, sample tests, term paper suggestions, and a reading list.

Academic Paper from the year 2014 in the subject English - Literature, Works, Ranchi University, language: English, abstract: Introduction. William Shakespeare's classic 'Othello' is often seen as a concoction and identification of various themes, cultures and personalities. First published in 1622, and then in the First Folio (edited by Heminges and Condell) in 1623, with differences in the application of words persisting in the two consecutive editions. The play is one of the five major tragedies of Shakespeare, apart from 'Hamlet', 'Macbeth', 'Antony And Cleopatra' and 'King Lear', and is also one of the most popular. Interestingly, 'Othello' is perceived from a number of prospects, including noble versus Moorish, military versus civilian, Christian versus Heathen, good versus evil, appearance versus reality, loyalty versus treachery and civilized versus barbarian. But the present essay endeavours to show the play as Shakespeare's careful scrutinization of the two most common phenomenon- s- faith and honour.

Presents William Shakespeare's dramatic tragedy in which Iago, jealous of Othello's successes in the army of Venice, plots against him, pretending to be his friend while planting seeds of doubt about the faithfulness of his wife, Desdemona; and includes text glosses, an introduction, details on the Shakespearean stage, an essay by critic Harold Bloom, and a further reading list.

An elderly black woman who lives out in the country makes the long and arduous journey into town, as she has done many times in the past.

Seminar paper from the year 2015 in the subject English Language and Literature Studies - Literature, grade: 2,0, Johannes Gutenberg University Mainz, language: English, abstract: This term paper seeks to dislocate traces of racism within the characters of Iago, Othello, and Desdemona in Shakespeare's "Othello". By scrutinizing both overt and covert forms of xenophobia, it tries to explain how and why the play came to its tragic ending. In 1994, Nelson Mandela wrote in his autobiography that "no one is born hating another person because of the color of his skin, or his background, or his religion" and that, consequently, "people must learn to hate". By itself, this is a simple statement but it is also egregious in the way it makes us understand. There is nothing it could not explain, no dispute it could not illuminate. And even though Mr. Mandela had originally formulated his statement with regard to Apartheid, it fits extraordinarily well to racism in Shakespeare's "Othello". Judging from Michael Neill's investigations into the subject of notions of human difference in early modern societies, 16th century Venice had a considerably open attitude towards foreigners of any kind, with a great deal of cultural exchange taking place between people of every colour and every religion. By the beginning of the 17th century, however, this started to change: as the number of encounters with foreign cultures increased, "color emerg[ed] as the most important criterion for defining otherness" (Neill). As Mandela would have put it, Venetians started to learn hating others in behalf of their skin colour. And precisely this kind of development is illustrated in Othello: the Moor, who is actually a prime example for successful integration, has to endure an increasing degree of enmities and discriminations as racist sentiments begin to emerge in Venetian society — sentiments even Othello himself cannot resist.

Seminar paper from the year 2011 in the subject English Language and Literature Studies - Linguistics, grade: 1,7, University of Munster (Englisches Seminar), language: English, abstract: Today, the concept of politeness is not associated with class consciousness or social discrimination anymore, but in the sixteenth century this term was commonly linked to deference and showing respect (Watts 34). Thus appropriate language behaviour was of utmost importance to Elizabethan society. People of that time were always anxious to please their interlocutors, especially with reference to forms of address. Those address formulae had to be chosen accurately as they were very meaningful: Not only did they give information concerning personal relationships (Bruti 44) and emotions towards each other, but also about social ranks and hence power relations between speaker (S) and hearer (H). In Early Modern English times forms of address reflected the social hierarchy (Nevalainen & Raumolin-Brunberg 547; Replogle 102). So every title was assigned to a certain social status. To avoid using titles in an inappropriate or even impolite way, a lot of courtesy and conduct manuals were published (Watts 36). In the following attention will be drawn on Shakespeare's tragedy Othello (OTH) and the author's use of address terms, particularly relating to salutations used by husband and wife and that between friends. Is Shakespeare's choice of nominal address forms in accordance with Elizabethan conventions? By concentrating on the marital relationship between the characters Othello and Desdemona as well as on that between the two "friends" Othello and Iago, this term paper aims at answering this question. But before comparing Elizabethan conventions to Shakespeare's dramatis personae, it is necessary to illuminate Brown and Levinson's politeness concept that provides a basis for dealing with terms of address.

Seminar paper from the year 2016 in the subject English - Literature, Works, grade: 1,7, Johannes Gutenberg University Mainz, course: Modes and Forms of Literature, language: English, abstract: This following term paper deals with generic definitions as well as with comic aspects in Othello, how they are entangled in the tragic action and how they serve to shape the tragedy. Firstly, I shall try to assign Othello to a specific category, namely tragedy. Therefore, Tragedy and Comedy will be clearly defined. In chapter 3, the play will be analysed in terms of its comic aspects. The focus is primarily put on the subject of love in Othello and secondly on the multi-layered character Iago. The aim of this chapter, as it is of the whole term paper, is to illustrate that the tragedy Othello contains comic features.