
Othello Term Paper

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Othello and Colour Prejudice

"The Beast with Two Backs". Race and Racism in Shakespeare's "Othello"

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The Character of Desdemona. A Comparison of William Shakespeare's "Othello" and Thomas D. Rice's "Othello"

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Othello

Goodnight Desdemona (Good Morning Juliet) (Play)

Othello, William Shakespeare

YADIRA HEATH

Narcissism and Suicide in Shakespeare and his

Contemporaries Influence Publishers
The subjects of this book are the subjects whose subjects are themselves. Narcissus so himself himself forsook, And died to kiss his shadow in the brook. In accusing the introspective Adonis of narcissistic self-absorption, Shakespeare's *Venus* employs a geminative construction - 'himself himself' - that provides a keynote for this study of Renaissance reflexive subjectivity. Through close analysis of a number of Shakespearean texts - including *Venus* and *Adonis*, *Romeo and Juliet*, *Julius Caesar*, *Hamlet*, and *Othello* - his book illustrates how radical self-reflection is expressed on the Renaissance page and stage, and how representations of the two seemingly extreme figures of the narcissist and self-slaughterer are indicative of early-modern attitudes to introspection. Encompassing a broad range of philosophical, theological, poetic, and dramatic texts, this study examines period descriptions of the early-modern subject characterised by the rhetoric of reciprocation and reflection. The narcissist and the self-slaughter provide models of dialogic but self-destructive identity where private interiority is articulated in terms of self-response, but where this geminative isolation is understood as self-defeating, both selfish and suicidal. The study includes work on Renaissance revisions of Ovid, classical attitudes to suicide, the rhetoric

of friendship literature, discussion of early-modern optic theory, and an extended discussion of narcissism in the epyllia tradition. Sustained textual analysis offers new readings of major Shakespearean texts, allowing familiar works of literature to be seen from the unusual and anti-social perspectives of their narcissistic and suicidal protagonists.

Othello and Colour Prejudice Mankato, MN : Creative Education

Othello

"The Beast with Two Backs". Race and Racism in Shakespeare's "Othello" Vintage Canada

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 coin-cide, 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.

Hamlet, Othello, King Lear, Macbeth
Bantam Classics

Tragedy, including grief, pain and suffering, is a common theme in Shakespeare's plays, often leading to the

death of at least one character, if not several. Yet such themes can also be found in Shakespearian plays which are classed as comedies, or histories. What is it which makes a Shakespearian tragedy, and what dramatic themes and conventions did the bard draw upon when writing them? In this Very Short Introduction Stanley Wells considers what is meant by the word 'tragedy', and discusses nine of Shakespeare's iconic tragic plays. He explores how the early definitions and theoretical discussions of the concept of tragedy in Shakespeare's time would have influenced these plays, along with the literary influence of Seneca. Wells also considers Shakespeare's uses of the word 'tragedy' itself, analysing whether he had any overall concept of the genre in relation to the drama, and looking at the ways in which the theatrical conventions of his time shaped his plays, such as the use of boy players in women's roles and the physical structures of the playhouses. Offering a critical analysis of each of the nine plays in turn, Wells concludes by discussing why tragedy is regarded as fit subject for entertainment, and what it is about tragic plays that audiences find so enjoyable. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable. **Faultlines** Boston : Twayne Publishers
When an essay is due and dreaded exams loom, this title offers students what they need to succeed. It provides chapter-by-chapter analysis, explanations of key themes, motifs, and

symbols, a review quiz and essay topics. It is suitable for late-night studying and paper writing.

An Essay on Othello Penguin

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

Contextual Studies of Oral Narrative OUP Oxford

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.

Literature How to Write a Killer Essay

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.

William Shakespeare Univ of California Press

"For when my outward action doth demonstrateThe native act and figure of my heartIn complement extern, 'tis not long afterBut I will wear my heart upon my sleeveFor daws to peck at. I am not what I am."To make Othello more accessible for the modern reader, our Prestwick House Literary Touchstone Edition includes a glossary of the more

difficult words, as well as convenient sidebar notes to enlighten the reader on aspects that may be confusing or overlooked. In doing this, it is our intention that the reader may more fully enjoy the beauty of the verse, the wisdom of the insights, and the impact of the drama. In the governor's bedroom in Cyprus, a brilliant schemer, an innocent bride, and a general who loves "not wisely, but too well" confront one another for the last time. What treachery has brought them to this moment of mutual destruction? The second of Shakespeare's four greatest tragedies, *Othello* follows a celebrated man's spiral into madness and his utter defeat at the hands of the confidant he trusts most. Sympathetic characters, heartbreaking speeches, and the perfect villain make this play one of Shakespeare's most powerful and frequently performed. [How to Write a Killer Essay: Othello: A Study Guide to Shakespeare's Othello](#) GRIN Verlag

The story of Desdemona from Shakespeare's *Othello* is re-imagined by Nobel Prize laureate Toni Morrison, Malian singer and songwriter Rokia Traoré, and acclaimed stage director Peter Sellars. Morrison's response to *Othello* is an intimate dialogue of words and music between Desdemona and her African nurse Barbary. Morrison gives voice and depth to the female characters, letting them speak and sing in the fullness of their hearts.

Desdemona is an extraordinary narrative of words, music and song about Shakespeare's doomed heroine, who speaks from the grave about the traumas of race, class, gender, war and the transformative power of love. Toni Morrison transports one of the most iconic, central, and disturbing treatments of race in Western culture

into the new realities and potential outcomes facing a rising generation of the 21st century.

[Othello](#) Cambridge University Press 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.

Shakespeare's Four Giants GRIN Verlag

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 Character of Desdemona. A Comparison of William Shakespeare's "Othello" and Thomas D. Rice's "Otello" GRIN Verlag

"The Yellow Wallpaper" is a short story by American writer Charlotte Perkins Gilman, first published in January 1892 in *The New England Magazine*. [1] 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 *Hamlet SparkNotes Literature Guide* Barrons Educational Series Incorporated In *Othello*, Shakespeare creates powerful drama from a marriage between the exotic Moor Othello and the Venetian lady Desdemona that begins with elopement and mutual devotion and ends with jealous rage and death. Shakespeare builds many differences into his hero and heroine, including race, age, and cultural background. Yet most readers and audiences believe the couple's strong love would overcome these differences were it not for Iago, who sets out to destroy Othello. Iago's false insinuations about Desdemona's infidelity draw Othello into his schemes, and Desdemona is subjected to Othello's horrifying verbal and physical assaults. The authoritative edition of *Othello* from The Folger Shakespeare Library, the trusted and widely used Shakespeare series for students and general readers, includes: -The exact text of the printed book for easy cross-reference -Hundreds of hypertext links for instant navigation - Freshly edited text based on the best early printed version of the play -Full explanatory notes conveniently linked to the text of the play -Scene-by-scene plot summaries -A key to the play's famous lines and phrases -An introduction to reading Shakespeare's language -An essay by a leading Shakespeare scholar providing a modern perspective on the play -Fresh images from the Folger Shakespeare Library's vast holdings of rare books -An annotated guide to further reading Essay by Susan Snyder

The Folger Shakespeare Library in Washington, DC, is home to the world's largest collection of Shakespeare's printed works, and a magnet for Shakespeare scholars from around the globe. In addition to exhibitions open to the public throughout the year, the Folger offers a full calendar of performances and programs. For more information, visit Folger.edu.

A Short View of Tragedy, 1693 GRIN Verlag

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.

Desdemona Oberon Books

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.

The Yellow Wallpaper Illustrated
GRIN Verlag

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.

Forms and functions of the representation of gender in "Othello" by William Shakespeare

McGraw-Hill College

Seminar paper from the year 2018 in the subject English Language and Literature Studies - Literature, grade: 1,3,

University of Cologne, language: English,

abstract: The paper discusses the forms and functions of the representation of gender in William Shakespeare's

"Othello". Beginning with an overview of gender stereotypes and social

hierarchies in Shakespeare's times, referencing mainly Susan Almassen's

"Gender, Culture and Politics in England", as well as Stephen Orgel's

"Shakespeare, sexuality and gender", the uncovered results shall then be

referred to the gender representation in the play at hand. Given the patriarchy

present in early modern ages, the author will examine in how far this patriarchy is

presented in Othello and how the female characters behave or should behave

according to it. One of the male characters, Iago, stands behind most of

the dramatic actions of the play - Using Prof Dr Heinz Antor's "Constructing

Alterity: Race, Gender, and the Body in Shakespeare's Othello", the next chapter

has the aim to examine the motivations behind his mischievous plans and how

and against whom he performs them. Then the author is going to answer

where the differences between male and female friendships lie and how they are

characterized throughout the play. The last chapter mainly refers to Emily C.

Bartels' "Strategies of Submission: Desdemona, the Duchess, and the

Assertion of Desire", and tends to find

out if and how the female characters revolt against the patriarchal society

they live in and which does not give them much room to criticize or even

revolt against the social hierarchies. *Othello/Question and Answers* GRIN

Verlag

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.

Trifles Oxford University Press

Essay from the year 2015 in the subject

English Language and Literature Studies

- Literature, , language: English,

abstract: This essay offers a feminist

analysis of the literary character of

Desdemona from William Shakespeare's

"Othello."

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