

## Paper On Othello

Mixing of Genres. Comic Aspects in William Shakespeare's Tragedy "Othello" A New Variorum Edition of Shakespeare: Othello. 2d ed. 1886 Othello and Macbeth as warriors Othello - Literary Touchstone A New Variorum Edition of Shakespeare: Othello. 12th ed. 1886 The Paper and Pulp Makers' Journal Iago's Iniquitous Cajolery of the Suspicious Othello Harlem Duet Shakespeare's Tragedy of Othello, the Moor of Venice The Paper Makers Journal Shakespearean Tragedy; Lectures on Hamlet, Othello Essays: I. Fielding. Smollett. Hazlitt. Burns. II. Byron's world. "Pippin". Othello. "T.E.B." Old England. Balzac. Hugo William Shakespeare's Othello The First Quarto of Othello Shakespeare's Othello and the Crash of Character Othello Macbeth. Hamlet. King Lear. Othello. Antony and Cleopatra. Cymbeline The Boy's Own Paper Othello Thrift Study Edition Othello. King Lear. All's well that ends well. Macbeth Othello's Occupation Othello - a classical drama by William Shakespeare - adapted for screen by Orson Welles, Serge Yutkevich and Oliver Parker Othello, ed. by H.H. Furness Othello Examinations Papers Othello Forms and functions of the representation of gender in "Othello" by William Shakespeare The University Shakespeare journal Othello A New Variorum Edition of Shakespeare: Othello. [c1886 Papers A Relevance-Theoretic Analysis of the Temptation Scene in Shakespeare's "Othello" Othello: The State of Play Othello - A Racist Play? The Works of William Shakespeare: King Lear. Othello. Anthony and Cleopatra. Cymbeline Othello. Antony And Cleopatra. Cymbeline, - The First Three Acts The Works of William Shakespeare: King Lear. Othello. Antony and Cleopatra. Cymbeline The Works of William Shakespeare: Othello. Antony and Cleopatra. Cymbeline, acts I-III. 1865 The Works of William Shakespeare: Macbeth. Hamlet. King Lear. Othello. Antony and Cleopatra. Cymbeline Narrative and Dramatic Sources of Shakespeare

### Mixing of Genres. Comic Aspects in William Shakespeare's Tragedy "Othello"

This 2001 book presents the first modernized and edited version of the 1622 Othello.

### A New Variorum Edition of Shakespeare: Othello. 2d ed. 1886

Set in Harlem in the 1860s, 1928 and the 1990s, this prelude to Shakespeare's Othello tells the story of Othello's relationship with his first wife.

### Othello and Macbeth as warriors

## **Othello - Literary Touchstone**

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.

## **A New Variorum Edition of Shakespeare: Othello. 12th ed. 1886**

### **The Paper and Pulp Makers' Journal**

Seminar paper from the year 2007 in the subject English Language and Literature Studies - Literature, grade: 2,0, University of Marburg (Institut für Anglistik und Amerikanistik, FB 10), course: Preparatory Seminar to the Shakespeare Excursion to London, 38 entries in the bibliography, language: English, abstract: This paper expatiates on the topic of jealousy and revenge as it emanates from the play. Lily B. Campbell labels Othello "A Tragedy of Jealousy."<sup>9</sup> Certainly, for most recipients, Othello is about jealousy and, thus, "shocking, even horrible."<sup>10</sup> Harold Bloom announces that Othello's "name in effect becomes jealousy" (Ferne 19). Critics characterise Othello as not smoothly jealous, inherently jealous, and too eagerly beguiled <sup>1</sup> For so that he becomes fervently resentful (cf. Davison 13). While Davison regards jealousy as a calamitous vigour in Othello, Mason grants the mastery of maleficence.<sup>11</sup> I will verify my thesis that the envious Iago causes Othello's jealousy which culminates in frantic reprisal. Hence, I retain that Iago's malice and fake honesty annihilate Othello's bond. To fathom the tragedy of Othello, it is indispensable to specify the cognitive theory of jealousy and envy which eventuates from psychology's interest in anthropoid liaisons, and is primordial and reiterative in literature. Tales of cruel jealousy appealed to Elizabethans on account of the notion that women are impious and that the husband's reputation is contingent on his wife's celibacy. Shakespeare's interest in jealousy stems from Elizabeth Cary's (c. 1585-1639) closet drama Mariam (1603/1613). Traditionally, jealousy supervenes in comedy and is linked to sexual possessiveness.<sup>12</sup> The theory of humours<sup>13</sup> defines jealousy as "a species of envy, which is in turn a species of hatred" (Honigmann 33). Although jealousy has come to be used frequently for envy, both terms should be separated. While jealousy connotes what you own and do not fancy to be deprived of, envy is what you woul"

## **Iago's Iniquitous Cajolery of the Suspicious Othello**

## **Harlem Duet**

Othello has a long history of provoking profound emotion in its audiences and readers. This 'freeze frame' volume showcases current debates and ideas about the play's provocative effects. Each chapter has been carefully selected for its originality and relevance to the needs of students, teachers, and researchers. Key issues and themes include: - Gender, Love, and Desire - Race, Ethnicity, and Difference - Social Relations, Status, and Ambition - Tragedy, Comedy, and Parody - Language, Expression, and Characterization All the essays offer new perspectives and combine to give readers an up-to-date understanding of what's exciting and challenging about Othello. The approach based on an individual play, unlike that of topic-based series, reflects how Shakespeare is most commonly studied and taught.

## **Shakespeare's Tragedy of Othello, the Moor of Venice**

### **The Paper Makers Journal**

## **Shakespearean Tragedy; Lectures on Hamlet, Othello**

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.

**Essays: I. Fielding. Smollett. Hazlitt. Burns. II. Byron's world. "Pippin". Othello. "T.E.B." Old England. Balzac. Hugo**

## **William Shakespeare's Othello**

### **The First Quarto of Othello**

This volume is a broad-ranging guide to Othello, providing an introduction to the contexts of the play, the range of critical responses to the play and the play in performance.

### **Shakespeare's Othello and the Crash of Character**

### **Othello**

Including twenty-one groundbreaking chapters that examine one of Shakespeare's most complex tragedies. Othello: Critical Essays explores issues of friendship and fealty, love and betrayal, race and gender issues, and much more.

### **Macbeth. Hamlet. King Lear. Othello. Antony and Cleopatra. Cymbeline**

[V.23] The second part of Henry the Fourth. 1940.--[v.24-25] The sonnets. 1924.--[v.26] Troilus and Cressida. 1953.--[v.27] The life and death of King Richard the Second. 1955.

### **The Boy's Own Paper**

### **Othello Thrift Study Edition**

Seminar paper from the year 2013 in the subject English Language and Literature Studies - Linguistics, grade: 1,0, University of Tübingen (Philosophische Fakultät, Englisch Seminar), course: Linguistic and Literary Perspective, language: English, abstract: The means of communication keep linguistics and literary studies occupied. They both try to conceive how we understand each other, how we extract meaning from utterances and how we use language to affect people in a predictable way. In the following, a linguistic theory encounters a literary text. Relevance theory as a cognitive pragmatic concept meets Othello by William Shakespeare. The focus of this paper is the linguistic analysis of the so called "temptation scene", in which the villain Iago manipulates Othello skilfully and only by the use of language. The objective of the analysis is to gain a deeper understanding of how the means of communication can succeed in altering and manipulating the beliefs of an individual as it occurs in Othello. The analysis scrutinises Iago's utterances and communicative strategies as well as the underlying comprehension and inference processes by Othello. Relevance theory as an inferential model of human communication serves as a pragmatic framework for the analysis. The first part of this paper introduces Othello, the object of the examination. The play's plot, the characters and the temptation scene are briefly analysed from a literary perspective. In the following, the main points of relevance theory are explained as they were published by Dan Sperber and Deirdre Wilson in 1989 and edited in 1995. Within the context of this paper, a full account of the theory cannot be given. However, the basic communicative and cognitive principles as well as the explicating and implicating processes are briefly discussed in order to gain a theoretical basis. Where further particular phenomena, such as metaphor or irony occur, a short relevance-theoretical account is given as they appear in the analysis. After the theoretical background is laid out, the analysis examines the exchanges of the temptation scene within the framework of relevance theory. The analysis concentrates on the pragmatic procedures which lead Othello to the manifestation of his assumptions yielding the final conclusion. It explains how Iago uses language strategically and deliberately to guide Othello through his understanding processes. The analysis further examines Othello's comprehension strategies which make him vulnerable to Iago's manipulative strategy. In the end, the insights of the analysis are summarised. The last chapter discusses how Othello's transformation was made possible by the means of human communication as explained by relevance theory.

**Othello. King Lear. All's well that ends well. Macbeth**

**Othello's Occupation**

**Othello - a classical drama by William Shakespeare - adapted for screen by Orson Welles, Serge Yutkevich and Oliver Parker**

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.

### **Othello, ed. by H.H. Furness**

"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."  
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.

### **Othello**

### **Examinations Papers**

### **Othello**

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.

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

First published in 2006. Routledge is an imprint of Taylor & Francis, an informa company.

### **The University Shakespeare journal**

### **Othello**

Seminar paper from the year 2018 in the subject English Language and Literature Studies - Literature, grade: 2,0, University of Osnabrück, language: English, abstract: This paper aims at analysing the warrior personalities of Othello and Macbeth. Why do they act the way they do? Does their warrior identity affect their behaviour or their relationships and does it have an effect on the decision they make? Are there conflicts or problems they have to handle because of their way of thinking and acting? The following paper will try to go further into these questions in order to give possible reasons for the tragic downfall of the two protagonists. The two tragedies "Othello" and "Macbeth", written by William Shakespeare, can be seen as two of the best-known plays published by the English playwright. At the beginning of the two Shakespearean dramas, both protagonists are introduced as noble and fearless warriors. Both generals seem to lead a really good life because they are happily married and highly respected by the people around them. Nevertheless, their lives change due to several momentous decisions they make. At the end of both tragedies, the brave and powerful warrior fails and dies because of the decisions he took before.

### **A New Variorum Edition of Shakespeare: Othello. [c1886**

Seminar paper from the year 2003 in the subject English Language and Literature Studies - Literature, grade: 2, Free University of Berlin (Institut für Englisch Philologie), course: Shakespeare and Cinema, 10 entries in the bibliography, language: English, abstract: There can hardly be two more different genres than a classical 16th century Shakespearian drama and a 20th century motion picture. But despite the enormous differences, many screen adaptations of Shakespeare's plays have been produced. The purpose of this paper is to show how a classical Shakespearian tragedy such as Othello can be used as a basis for a 20th century motion picture and what changes the directors made in order to attract a modern audience with a Shakespearian play. There are many adaptations of Othello, which are quite different. They range from word for word almost theatrical realisations of the play as for example the BBC version with Anthony Hopkins to modern adaptations such as the teenager movie "O" where only the main theme of Shakespeare's Othello is kept and which is probably not recognised as a Shakespearian adaptation. In order to be able to compare the adaptations, this paper focuses on the adaptations of Othello by the directors Orson Welles, Serge Yutkevich and Oliver Parker. They are all fairly close to Shakespeare's original but at the same time have some individual traits, which can only be found in these special versions of Othello. It should also be interesting to see how they can be distinguished according to the time when they were made, since the view and interpretation of Shakespeare's play will differ depending on the time when the movie was directed. According to the topic of this paper, a summary of Shakespeare's Othello is not necessary since the general plot and a detailed knowledge of Shakespeare's play is not crucial for the analysis of the motion pictures. The first main part of this paper gives descriptions of each adaptation. Selected key scenes will be illustrated in order to show the most distinctive features the adaptation has compared to the other adaptations. Then in the second main part the gathered information will be used in order to compare and contrast the different adaptations. A final conclusion restates and combines the facts in order to show how a classical drama can be used as a basis for a motion picture and in which way the directors made changes in order to create an interesting movie for the modern viewers.

### **Papers**

Includes the unabridged text of Shakespeare's classic play plus a complete study guide that features scene-by-scene summaries, explanations and discussions of the plot, question-and-answer sections, author biography, historical background, and more.

### **A Relevance-Theoretic Analysis of the Temptation Scene in Shakespeare's "Othello"**

### **Othello: The State of Play**

## **Othello - A Racist Play?**

**The Works of William Shakespeare: King Lear. Othello. Anthony and Cleopatra. Cymbeline**

**Othello. Antony And Cleopatra. Cymbeline, - The First Three Acts**

**The Works of William Shakespeare: King Lear. Othello. Antony and Cleopatra. Cymbeline**

**The Works of William Shakespeare: Othello. Antony and Cleopatra. Cymbeline, acts I-III. 1865**

**The Works of William Shakespeare: Macbeth. Hamlet. King Lear. Othello. Antony and Cleopatra. Cymbeline**

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