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The Tragedy of Othello, the Moor of Venice, one of Shakespeare's most popular tragedies, was first published in 1603. The play has enjoyed enduring popularity over the centuries and, like Macbeth, has had a long history of stage performances and movie adaptations. Essays and academic papers that

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This essay discusses the play Othello by William Shakespeare. Characters such as Desdemona, Brabantio, and Othello are analyzed in terms of racism and ignorance. Besides, the paper expounds on racism, discrimination, and attitude towards black skin in Europe during the era of this play.

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Othello, The Moor of Venice is a tragedy by William Shakespeare based on the short story "Moor of Venice" by Cinthio, believed to have been written in approximately 1603. The work revolves around four central characters: Othello, his wife Desdemona, his lieutenant Cassio, and his trusted advisor Iago. Attesting to its enduring popularity, the play appeared in 7 editions between 1622 and 1705. Because of its varied themes -- racism, love, jealousy and betrayal -- it remains relevant to the present day and is often performed in professional and community theatres alike. The play has also been the basis for numerous operatic, film and literary adaptations.

Essay from the year 2015 in the subject English Language and Literature Studies - Literature, University of Cologne, language: English, abstract: This essay deals with one of the main female characters in William Shakespeare's drama "The Tragedy of Othello, the Moor of Venice". In it I will analyse the character of Othello's wife, Desdemona, in relation to the men and the society in the play. "Othello" is believed to have been written in 1603 and deals, as it is typical for dramatic and tragic plays, with the downfall of the hero from proud reign to jealous despair. The situation in the play changes dramatically, when the hero Othello changes his mind about Desdemona from a passionate lover to the hateful killer, because of his Ancient Iago's intrigues. Iago is said to be one of the greatest villains Shakespeare ever created, because "[e]vil has nowhere else been portrayed with such mastery as in the character of Iago" (Bradley, 207). Within the plot, the action increases constantly with every new cruel step in his plan to make Othello believe that his wife is cheating on him with his lieutenant Michael Cassio. Iago influences every action that takes place in the plot, because he wants to destroy the people who have betrayed him, by planting false thoughts in their heads, so that they give his speeches faith and draw the wrong conclusions. So he does with Othello, by letting him believe that his wife is unfaithful. In this essay, the focus now should be on Desdemona and discuss how she is a tragic figure. Because on the one hand she is a puppet in Iago's games, but with a developed character, and on the other hand she stands up for herself, for example, if she marries Othello against the wishes of her father, and has her own opinions that she represents in front of others.

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 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.

"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

The complex and sometimes contradictory expressions of love in Shakespeare's works—ranging from the serious to the absurd and back again—arise primarily from his dramatic and theatrical flair rather than from a unified philosophy of love. Untangling his witty, bawdy (and ambiguous) treatment of love, sex, and desire requires a sharp eye and a steady hand. In Shakespeare on Love and Lust, noted scholar Maurice Charney delves deeply into Shakespeare's rhetorical and thematic development of this largest of subjects to reveal what makes his plays and poems resonate with contemporary audiences. The paradigmatic star-crossed lovers of Romeo and Juliet, the comic confusions of couples wandering through the wood in A Midsummer Night's Dream, Othello's

tragic jealousy, the homoerotic ways Shakespeare played with cross-dressing on the Elizabethan stage—Charney explores the world in which Shakespeare lived, and how it is reflected and transformed in the one he created. While focusing primarily on desire between young lovers, Charney also explores themes of love in marriage (Brutus and Portia) and in same-sex pairings (Antonio and Sebastian). Against the conventions of Renaissance literature, Shakespeare qualified the Platonic view that true love transcends the physical. Instead, as Charney demonstrates, love in Shakespeare's work is almost always sexual as well as spiritual, and the full range of desire's dramatic possibilities is displayed. Shakespeare on Love and Lust begins by considering the ways in which Shakespeare drew upon and satirized the conventions of Petrarchan Renaissance love poetry in plays like *Romeo and Juliet*, then explores how courtship is woven into the basic plot formula of the comedies. Next, Charney examines love in the tragedies and the enemies of love (Iago, for example). Later chapters cover the gender complications in such plays as *Macbeth* and *The Taming of the Shrew* as well as the homoerotic themes woven into many of the poems and plays. Charney concludes with a lively discussion of paradoxes and ambivalences about love expressed by Shakespeare's word play and sexual innuendoes.

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.

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

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