

Othello Higher Master

Jonathan Evison's *Small World* is an epic novel for now. Set against such iconic backdrops as the California gold rush, the development of the transcontinental railroad, and a speeding train of modern-day strangers forced together by fate, it is a grand entertainment that asks big questions. The characters of *Small World* connect in the most intriguing and meaningful ways, winning, breaking, and winning our hearts again. In exploring the passengers' lives and those of their ancestors more than a century before, *Small World* chronicles 170 years of American nation-building from numerous points of view across place and time. And it does it with a fullhearted, full-throttle pace that asks on the most human, intimate scale whether it is truly possible to meet, and survive, the choices posed—and forced—by the age. The result is a historical epic with a Dickensian flair, a grand entertainment that asks whether our nation has made good on its promises. It dazzles as its characters come to connect with one another through time. And it hits home as it probes at our country's injustices, big and small, straight through to its deeply satisfying final words.

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James L. Calderwood is surely among the liveliest and most insightful Shakespearean critics writing today. In this book, he offers an extended meditation on *Othello*, employing the concept of property as a way of examining the play. According to Calderwood, property lines in Shakespeare's Venice divide women from men, black from white, outsiders from insiders, barbaric Turks from civilized Christians, land from money, and monologue from

dialogue. Most of all, these lines draw a magic circle around the idealized identity of the Moor. Making use of theorists such as Bakhtin and Lacan, Calderwood demonstrates Othello's semiotics of self - as possessive self-capitalizer of an inviolate "I" and marital capitalist who tags Desdemona with a personal "mine" that helps materialize and mirror his inner value. Yet under the ministrations of Shakespeare and Iago, property dissolves the boundaries it draws between inner and outer, self and other, owner and owned. Chapters on barbarism and the evils of nobility, the status of women, the role of iterance in defining and destroying identities, and the mediating metadramatics of Iago suggest how the commercial associations of property - ownership, investment, exchange, alienation - not only inform the action of Othello but reveal its artistic properties as well.

Othello (No Fear Shakespeare) (Sparknotes)

William Shakespeare Collection

Some hints about Shakespeare's Othello. Beilage zum Progr., Realprogymn. zu Schlettstadt
The Plays and Poems of William Shakespeare: Measure for measure. Othello
Shakespeare and History

This is the first scholarly edition of Othello to give full attention to the play's bold treatment of racial themes. Designed to meet the needs of theatre professionals, the edition includes an extensive performance history, a commentary illuminating the complexities of Shakespeare's language, and appendices on music in the play and a full translation of the Italian novella from which the story derives.

The Oxford Shakespeare General Editor: Stanley Wells The Oxford Shakespeare offers authoritative texts from leading scholars in editions designed to interpret and illuminate the plays for modern readers - A new, modern-spelling text, collated and edited from all existing printings - Extensive introduction gives full attention to the play's bold treatment of racial themes, gender, and social relations - Detailed performance history designed to meet the needs of theatre professionals - On-page commentary and notes explain language, word-play, and staging - Appendices on music in the play and a full translation of the Italian novella from which the story derives - Illustrated with production photographs and related art - Full index to introduction and commentary - Durable sewn binding for lasting use 'not simply a better text but a new conception of Shakespeare. This is a major achievement of twentieth-century scholarship.' ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

"A literary analysis of the play Othello. Includes information on the history and culture of Elizabethan England"--Provided by publisher.

*The Search for the Identity of Othello, Iago, and Desdemona by Three Centuries of Actors and Critics
Othello, the Moor of Venice*

Some Hints about Shakespeare's Othello

Tempest & Othello BY William Shakespeare

Tragedy of Othello, the Moor of Venice

Shakespeare has never been more ubiquitous, not only on the stage and in academic writing, but in film, video and the popular press. On television, he advertises everything from cars to fast food. His birthplace, the tiny Warwickshire village of Stratford-Upon-Avon, has been transformed into a theme park of staggering commercialism, and the New Globe, in its second season, is already a far bigger business than the old Globe could ever have hoped to be. If popular culture cannot do without Shakespeare, continually reinventing him and reimagining his drama and his life, neither can the critical and scholarly world, for which Shakespeare has, for more than two centuries, served as the central text for analysis and explication, the foundation of the western

literary canon and the measure of literary excellence. The Shakespeare the essays collected in these volumes reveal is fully as multifarious as the Shakespeare of theme parks, movies and television. Indeed, it is part of the continuing reinvention of Shakespeare. The essays are drawn for the most part from work done in the past three decades, though a few essential, enabling essays from an earlier period have been included. They not only chart the directions taken by Shakespeare studies in the recent past, but they serve to indicate the enormous and continuing vitality of the enterprise, and the extent to which Shakespeare has become a metonym for literary and artistic endeavor generally.

This collection, a testament to the work of Hilda L. Smith, confronts orthodoxy in social and cultural, scientific and intellectual, and political and legal traditions, to demonstrate how women of all social classes could challenge the conventional thinking of their time as well as the ways in which they have been traditionally portrayed by scholars. Subjects include women's relationship to guns and gunpowder, the law, religion, public finances, the new science in early modern Europe, and women and indentured servitude in the New World.

Shakespeare and Immigration critically examines the vital role of immigrants and aliens in Shakespeare's drama and culture. On the one hand, the essays in this collection interrogate how the massive influx of immigrants during the reign of Queen Elizabeth I influenced perceptions of English identity and gave rise to anxieties about homeland security in early modern England. On the other, they shed light on how our current concerns surrounding immigration shape our perception of the role of the alien in Shakespeare's work and expand the texts in new and relevant directions for a contemporary audience. The essays consider the immigrant experience; strangers and strangeness; values of hospitality in relationship to the foreigner; the idea of a host society; religious refuge and refugees; legal views of inclusion and exclusion; structures of xenophobia; and early modern homeland security. In doing so, this volume offers a variety of perspectives on the immigrant experience in Shakespearean drama and how the influential nature of the foreigner affects perceptions of community and identity; and, collection questions what is at stake in staging the anxieties and opportunities associated with foreigners. Ultimately, Shakespeare and Immigration offers the first sustained study of the significance of the immigrant and alien experience to our understanding of Shakespeare's work. By presenting a compilation of views that address Shakespeare's attention to the role of the foreigner, the volume constitutes a timely and relevant addition to studies of race, ethics, and identity in Shakespeare.

On Friendship and Dogs

Othello and Tempest by William Shakespeare 19 Century Books Series

Othello

With Introduction, Notes, and Plan of Preparation

Shakespeare's Problem Plays

Othello (The Tragedy of Othello, the Moor of Venice) is a tragedy by William Shakespeare, probably written in 1603. The story revolves around two characters, Othello and Iago. Othello is a Moorish general in the Venetian army charged with the generalship of Venice on the eve of war with the Ottoman Turks over the island of Cyprus. He has just married Desdemona, a beautiful and wealthy Venetian, much younger than him, against the wishes of her father. Iago is Othello's jealous and bitter ensign who maliciously goads his master's jealousy until the usually stoic Moor kills his beloved wife in a fit of blind rage. Due to its enduring themes of passion, jealousy and race, Othello is still widely performed and has inspired numerous adaptations. The Tempest tells a fairly straightforward story involving an unjust act, the usurpation of Prospero's throne by his

brother, and Prospero's quest to re-establish justice by restoring himself to power. However, the idea of justice that the play works toward seems highly subjective, since this idea represents the view of one character who controls the fate of all the other characters. Though Prospero presents himself as a victim of injustice working to right the wrongs that have been done to him, Prospero's idea of justice and injustice is somewhat hypocritical-though he is furious with his brother for taking his power, he has no qualms about enslaving Ariel and Caliban in order to achieve his ends. At many moments throughout the play, Prospero's sense of justice seems extremely one-sided and mainly involves what is good for Prospero. Moreover, because the play offers no notion of higher order or justice to supersede Prospero's interpretation of events, the play is morally ambiguous. As the play progresses, however, it becomes more and more involved with the idea of creativity and art, and Prospero's role begins to mirror more explicitly the role of an author creating a story around him. With this metaphor in mind, and especially if we accept Prospero as a surrogate for Shakespeare himself, Prospero's sense of justice begins to seem, if not perfect, at least sympathetic. Moreover, the means he uses to achieve his idea of justice mirror the machinations of the artist, who also seeks to enable others to see his view of the world. Playwrights arrange their stories in such a way that their own idea of justice is imposed upon events. In *The Tempest*, the author is in the play, and the fact that he establishes his idea of justice and creates a happy ending for all the characters becomes a cause for celebration, not criticism.

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.

It is almost as if Shakespeare had deliberately adapted this brutal murder tale to dare himself to find sympathy in the farthest extreme of human error. The three chief characters do grave - the gravest - wrong; and yet, plunged as they are into an atmosphere of sensuality, betrayal, and terror, to murder, lie, and scheme, they have yet persistently commanded the involvement and pity of their audiences. Herein would lie a crucial question for critics and actors seeking the true images of these characters: how can - and for the critics, why should - three such wrongdoers as Othello, Desdemona, and Iago win, so surely, so much care and compassion? Beginning here, the author sets out to discover how the complex, troubled characters of the play were interpreted by actors and critics from Shakespeare's time to the present. Starting with Burbage, Shakespeare's own "grieved Moor," Rosenberg re-creates the historic stage interpretations of Othello - by Betterton in the Restoration, by Booth, Quin, Garrick, Barry, and Kemble in the eighteenth century, by Kean, Macready, Irving, Booth, Forrest, and Salvini in the nineteenth, and by prominent actors of our own time. The great Iago characterizations are also here, and the Desdemonas in a line that includes Mrs. Siddons, Ellen Terry, and Sarah Bernhardt. The theater record is supplemented with comments on the characters provided by distinguished modern actors of the play. Then the author compares the acting interpretations with those of the critics, from old Rymer - who called Othello a "bloody farce" - to the most significant modern commentators. In some of the wittiest parts of the book, Rosenberg defends in turn Iago, Othello, Desdemona, and the play (and even Thomas Bowdler) from the attacks of their severest critics; but he finds it possible to reconcile the best critical characterizations with the best acting conceptions, and to propose a synthesis based on his own study and experience of the play. The author's study of the successive stage editings of the play - some of them to reduce playing time, others demanded by the taste and moral sense of each new age - provides a running commentary of social and cultural history, and shows how these cuttings affected, as well as revealed, the actors' concepts of the characters. Othello is the most erotic, the most sensual in language and imagery of the great tragedies, and its heavily sexual atmosphere, so

suitable to the seventeenth century, offended later cultures: the eighteenth century tried to "refine" it, and the nineteenth - particularly the age of Victoria - to "refine refinement" - but the essential form of the play survived.

New Boy

Shakespeare: Othello

Othello, Macbeth, Henry IV Part One, and Henry IV Part Two

Essays Presented to Hilda L. Smith

Small World

Grammarlog Teacher's Guide contains 16 quizzes for this Shakespearean tragedy. All sentences are from the play. Quizzes feature famous quotes ("O, beware my lord of jealousy. It is the green-ey'd monster which doth mock the meat it feeds on." "Reputation is an idle and most false imposition oft got without merit and lost without deserving." "How poor are they that have not patience! What wound did ever heal but by degrees?" "But I will wear my heart upon my sleeve for daws to peck at." "I kissed thee ere I killed thee." "Then must you speak of one that loved not wisely but too well." "She was false as water." "Give me ocular proof." "And when I love thee not, chaos is come again." "We cannot all be masters.").

George Lyman Kittredge's insightful editions of Shakespeare have endured in part because of his eclecticism, his diversity of interests, and his wide-ranging accomplishments, all of which are reflected in the valuable notes in each volume. These new editions have specific emphasis on the performance histories of the plays (on stage and screen). Features of each edition include: - The original introduction to the Kittredge Edition - Editor's Introduction to the Focus Edition. An overview on major themes of the plays, and sections on the play's performance history on stage and screen. - Explanatory Notes. The explanatory notes either expand on Kittredge's superb glosses, or, in the case of plays for which he did not write notes, give the needed explanations for Shakespeare's sometimes demanding language. - Performance notes. These appear separately and immediately below the textual footnotes and include discussions of noteworthy stagings of the plays, issues of interpretation, and film and stage choices. - How to read the play as Performance Section. A discussion of the written play vs. the play as performed and the various ways in which Shakespeare's words allow the reader to envision the work "off the page." - Comprehensive Timeline. Covering major historical events (with brief annotations) as well as relevant details from Shakespeare's life. Some of the Chronologies include time chronologies within the plays. - Topics for Discussion and Further Study Section. Critical Issues: Dealing with the text in a larger context and considerations of character, genre, language, and interpretative problems. Performance Issues: Problems and intricacies of staging the play connected to chief issues discussed in the Focus Editions' Introduction. - Select Bibliography & Filmography Each New Kittredge edition also includes screen grabs from major productions, for comparison and scene study.

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GrammarDog Guide to Othello

The Diary of Master William Silence

Critical Essays

The Tragedy of Othello, the Moor of Venice

Challenging Orthodoxies: The Social and Cultural Worlds of Early

Modern Women

From the Royal Shakespeare Company – a fresh new edition of Shakespeare's magnificent tragedy of love, jealousy and explosive racial politics THIS EDITION INCLUDES: • An illuminating introduction to Othello by award-winning scholar Jonathan Bate • The play - with clear and authoritative explanatory notes on each page • A helpful scene-by-scene analysis and key facts about the play • An introduction to Shakespeare's career and the Elizabethan theatre • A rich

exploration of approaches to staging the play featuring photographs of key productions The most enjoyable way to understand a Shakespeare play is to see it or participate in it. This unique edition presents a historical overview of Othello in performance, recommends film versions, takes a detailed look at specific productions and includes interviews with two leading directors and an actor—Trevor Nunn, Michael Attenborough and Antony Sher – so that we may get a sense of the extraordinary variety of interpretations that are possible, a variety that gives Shakespeare his unique capacity to be reinvented and made 'our contemporary' four centuries after his death. Ideal for students, theatre-goers, actors and general readers, the RSC Shakespeare plays offer an accessible and contemporary approach to reading and rediscovering Shakespeare's works for the twenty-first century.

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.

'A compact and intense read full of twists, turns and intrigue' Daily Express The bestselling author of *Girl with a Pearl Earring* and *The Last Runaway* returns with a tale of jealousy, bullying and revenge. Arriving at his fourth school in six years, diplomat's son Osei knows he needs an ally if he is to survive his first day – so he's lucky to hit it off with Dee, the most popular girl in school. But one student can't stand to witness this budding relationship: Ian decides to destroy the friendship between the black boy and the golden girl. By the end of the day, the school and its key players – teachers and pupils alike – will never be the same again. The tragedy of Othello is transposed to a 1970s suburban Washington schoolyard in Tracy Chevalier's powerful drama of friends torn apart.

Willing Dogs & Reluctant Masters

The Tragedies Volume Two

The Properties of Othello

The Oxford Shakespeare: Othello

Shakespeare's tragedy of Othello: with explanatory notes, adapted for scholastic or private study by J. Hunter

For anyone who has owned, or been owned by (or simply known), a dog—an exploration of friendship and authority.

Of his tragedies, William Shakespeare is best known for plays like *Romeo and Juliet* and *Hamlet*. Yet literary critics refer to the tragedy *Othello* as the most “modern” of the Bard’s plays. *Othello*’s treatment of race and gender make the play relatable to contemporary audiences. *Reading Shakespeare Today: Othello* examines the history, plot, and literary devices of the play. The book presents an in-depth look at this major

work while also positioning Othello in our digital age.

Four plays by the revered Elizabethan dramatist tell of men driven to evil by ambition and jealousy—and of one who escapes the dangers of bad influence. **Othello:** A powerful general in the Venetian army, Othello the Moor is despised by his scheming ensign, Iago, who devises a plan to destroy him. Newly married to Desdemona, Othello is led to believe she has been unfaithful—and his jealous rage leads to tragic consequences.

Macbeth: When three witches foretell that Macbeth will be king of Scotland, he does not wait for destiny to run its course. Instead, he and his wife plot to kill the presiding king, an act that will realize their ambitions—and bring them to ruin. **Henry IV Part One:** This historical play chronicles the rebellions faced by the medieval king of England Henry IV, as well as the maturation of his son, Prince Hal. The prince indulges in a carefree life with the comical rogue Falstaff but must eventually cast aside his recklessness and live up to his royal destiny. **Henry IV Part Two:** As Henry IV's health grows weaker, Prince Hal's ability to assume the crown remains in doubt. The prince's friendship with the drunk and thieving Falstaff threatens to be his undoing. Now he faces a choice that will determine not only his own future, but also that of England

A Novel

Shakespeare and Immigration

The Moor of Venice

“The” Works of Shakespeare: Othello

Timon of Athens; Othello