

Chapter 1 : Othello - Wikipedia

*Othello's countrymen* by Eldred Durosimi Jones, , Oxford University Press edition, in English.

Roderigo is upset because he loves Desdemona and had asked her father for her hand in marriage. Iago hates Othello for promoting a younger man named Cassio above him, whom Iago considers less capable a soldier than himself, and tells Roderigo that he plans to use Othello for his own advantage. Meanwhile, Iago sneaks away to find Othello and warns him that Brabantio is coming for him. News has arrived in Venice that the Turks are going to attack Cyprus ; therefore Othello is summoned to advise the senators. Othello explains that Desdemona became enamoured of him for the sad and compelling stories he told of his life before Venice, not because of any witchcraft. The senate is satisfied, once Desdemona confirms that she loves Othello, but Brabantio leaves saying that Desdemona will betray Othello: Othello orders a general celebration and leaves to consummate his marriage with Desdemona. In his absence, Iago gets Cassio drunk, and then persuades Roderigo to draw Cassio into a fight. Montano tries to calm an angry and drunk Cassio down, but end up fighting one another. Montano is injured in the fight. Othello reenters and questions the men as to what happened. Othello blames Cassio for the disturbance and strips him of his rank. Iago persuades Cassio to importune Desdemona to convince her husband to reinstate Cassio. When Desdemona drops a handkerchief the first gift given to her by Othello , Emilia finds it, and gives it to her husband Iago, at his request, unaware of what he plans to do with it. Othello reenters and vows with Iago for the death of Desdemona and Cassio. Iago goads Cassio on to talk about his affair with Bianca, a local courtesan, but whispers her name so quietly that Othello believes the two men are talking about Desdemona. Later, Bianca accuses Cassio of giving her a second-hand gift which he had received from another lover. Othello sees this, and Iago convinces him that Cassio received the handkerchief from Desdemona. Enraged and hurt, Othello resolves to kill his wife and asks Iago to kill Cassio. Meanwhile, Roderigo complains that he has received no results from Iago in return for his money and efforts to win Desdemona, but Iago convinces him to kill Cassio. Oil on canvas, ca. During the scuffle, Iago comes from behind Cassio and badly cuts his leg. When Cassio identifies Roderigo as one of his attackers, Iago secretly stabs Roderigo to stop him revealing the plot. Iago then accuses Bianca of the failed conspiracy to kill Cassio. Othello confronts Desdemona, and then strangles her to death in their bed. When Emilia arrives, Othello accuses Desdemona of adultery. Emilia calls for help. The former governor Montano arrives, with Gratiano and Iago. When Othello mentions the handkerchief as proof, Emilia realizes what her husband Iago has done, and she exposes him, whereupon he kills her. Iago refuses to explain his motives, vowing to remain silent from that moment on. Lodovico apprehends both Iago and Othello for the murders of Roderigo and Emilia, but Othello commits suicide. Cinthio drew a moral which he placed in the mouth of Desdemona that it is unwise for European women to marry the temperamental men of other nations. In Shakespeare, Othello suffocates Desdemona, but in Cinthio, the "Moor" commissions the "Ensign" to bludgeon his wife to death with a sand-filled stocking. Cinthio describes each gruesome blow, and, when the lady is dead, the "Ensign" and the "Moor" place her lifeless body upon her bed, smash her skull, and cause the cracked ceiling above the bed to collapse upon her, giving the impression its falling rafters caused her death. In Cinthio, the two murderers escape detection. The "Moor" then misses Desdemona greatly, and comes to loathe the sight of the "Ensign". He demotes him, and refuses to have him in his company. The two depart Cyprus for Venice, and denounce the "Moor" to the Venetian Seignory; he is arrested, taken to Venice, and tortured. He refuses to admit his guilt and is condemned to exile. He is arrested and dies after being tortured. As it hath beene diuerse times acted at the Globe, and at the Black-Friers, by his Maiesties Seruants. Written by William Shakespeare. However, the version in the Folio is rather different in length, and in wording: Some of these cluster together in quite extensive passages. The Folio also lacks a scattering of about a dozen lines or part-lines that are to be found in the Quarto. These two versions also differ from each other in their readings of numerous words. He stayed with his retinue in London for several months and occasioned much discussion. Othello is referred to as a "Barbary horse" 1. In Elizabethan discourse, the word "black" could suggest various concepts that extended beyond the physical colour of skin, including a wide range of negative connotations. He was first played by a

black man on the London stage in , by Ira Aldridge. The casting of the role comes with a political subtext. Michael Gambon also took the role in and ; their performances were critically acclaimed. But questions of race may not boil down to a simple decision of casting a single role. Bal, a Hawaiian actor of mixed ethnicity, playing Iago. He reflects the archetypal villain, and has the biggest share of the dialogue. In Othello, it is Iago who manipulates all other characters at will, controlling their movements and trapping them in an intricate net of lies. He achieves this by getting close to all characters and playing on their weaknesses while they refer to him as "honest" Iago, thus furthering his control over the characters. Bradley , and more recently Harold Bloom , have been major advocates of this interpretation. Leavis , have focused on Othello. On the other hand, F. Leavis describes Othello as "egotistical". There are those who also take a less critical approach to the character of Othello such as William Hazlitt , who said: Performance history Poster for an American production starring Thomas. Preth century Othello possesses an unusually detailed performance record. This production was the first ever in America to feature a black actor playing Othello with an otherwise all-white cast there had been all-black productions of the play before. It ran for performances, almost twice as long as any other Shakespearean play ever produced on Broadway. Although it was never filmed, it was the first lengthy performance of a Shakespeare play released on records, first on a multi-record 78 RPM set and then on a 3-LP one. The critics had mixed reactions to the "flashy" production which included mid-western accents and rock-and roll drumbeats but gave Robeson primarily good reviews. The American actor William Marshall performed the title role in at least six productions. The Broadway staging starred James Earl Jones as Othello and Christopher Plummer as Iago, who became the only actor to receive a Tony Award nomination for a performance in the play. The run of Othello, starring Paul Robeson and Uta Hagen , holds the record for the most performances of any Shakespeare play ever produced on Broadway. When Laurence Olivier gave his acclaimed performance of Othello at the Royal National Theatre in , he had developed a case of stage fright that was so profound that when he was alone onstage, Frank Finlay who was playing Iago would have to stand offstage where Olivier could see him to settle his nerves. Olivier was among the last white actors to be greatly acclaimed as Othello, although the role continued to be played by such performers as Donald Sinden at the Royal Shakespeare Company in , Paul Scofield at the Royal National Theatre in , Anthony Hopkins in the BBC Television Shakespeare production , and Michael Gambon in a stage production at Scarborough directed by Alan Ayckbourn in I was at the back like that, standing for an hour. All the line used to listen to The Archers. Olivier sent me a telegram on the first night. He said, "Copy me. He used to paint the big negro lips on. He had the complete negro face. I did all that. I copied him exactly. Except I had a pony tail. I played him as an Arab. I stuck a pony tail on with a bell on the end of it. I thought that would be nice. Every time I moved my hair went wild. Stewart had wanted to play the title role since the age of 14, so he and director Jude Kelly inverted the play so Othello became a comment on a white man entering a black society. Companies have also chosen to share the role between several actors during a performance. Stand up comedian Lenny Henry was the latest big name to play Othello. He did so on a tour at the start of produced by Northern Broadsides in collaboration with West Yorkshire Playhouse. Iago is less diabolical than his Shakespearean counterpart, the setting is Venice rather than Cyprus, and the composer and librettist provided an alternative happy ending to the work, a common practice with drama and opera at one time. The popular opera attracts world class singers and is found in the repertoire of prominent opera houses. Verdi and his librettist dispensed with the first act of the play. It is a standard in dance companies around the world and notable interpreters of the Moor include Rudolf Nureyev. The work remains in the repertoire of the Hamburg Ballet , seeing its th performance in Dance in America and the program was nominated for an Emmy Award. The ballet is recorded on Kultur video.

**Chapter 2 : Compare and contrast Othello and Lago - US Essay Samples**

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Othello as Tragic Hero From Hamlet, an ideal prince, and other essays in Shakesporean interpretation: In the matter of Othello and Iago, it cannot fairly be maintained that Iago was the sole cause of the calamities that befell Othello. In general it must be said that there is no Shakesporean tragedy in which the responsibility for the deed of the hero and the subsequent tragedy can be shifted from him to another person of the play. Shakespeare no doubt did not have the conception of the influence of social forces that some modern dramatists display, for that is a conception belonging to the nineteenth century. Professor Stoll may be correct when he says that "In no case does Shakespeare represent men as overwhelmed by anything so vague and neutral as social forces," but he is surely incorrect when he adds, "or as devoured by their own passions alone. In the case of Othello, as ,of all the other tragedies, it is the passion of the hero that is the mainspring of all the action of the play that finally and certainly destroys the hero. There are two or three types of such passion in Shakespeare, according to their moral character, but all alike give rise to the action of the play and lead the hero to his fate. Beginning, then, with this passion, it is the art of Shakespeare to place his characters under those conditions that will show the true nature of their passion and develop it to its fullness and to its fated end. It was under the sway of this conception that Shakespeare brought Othello into his fatal conflict with Iago, for this drew from him all the hidden passion of his nature. To make Iago the sole cause of the tragedy that befell Othello is to seek outside the human heart for the causes of human failure. The wonder is that Coleridge, philosopher and genius that he was, could content himself with an explanation that does such violence to a true moral psychology. But Coleridge may have had a personal interest in laying the blame outside the soul of the one who is overcome by weakness or by fate. But only a very careful study of the leading topics of the play will make this clear. The attempt to solve the moral difficulties of Othello has never been given up entirely, though quite recently two distinguished critics have taken "the moralists" to task, and have appeared to think that the chief excellence of the drama is in its "moral enigma. They seem ready to reject alike what is common-place and common-sense. The names of these two eminent critics have carried more weight in some quarters than their theories have deserved, and some students have been too willing to give up the search for a true moral interpretation of the plays. The suggestion has been made that in cases like that of Desdemona there is only an apparent defeat and nemesis, but that in reality there is a much higher spiritual vindication, and that the close of the play marks a complete spiritual triumph in which the human spirit remains "essentially unconquered. But, unfortunately, this kind of criticism makes a demand of us that no generation of theatre-goers or readers has ever been able to meet. To picture Othello and Desdemona as in the end not failing but actually triumphing, as Professor Alden finds himself obliged to maintain, is to think of them as in the same class as the suffering Job, and as Romeo and Juliet. He says, "If the individual experience often seems to be at odds with everything but itself; if Job suffer for no reason such as can be stated in general terms; if Juliet and Romeo are the victims of the animosities of their parents The writer of "Job" explicitly declares that Job was a righteous man, and that his misfortunes were entirely due to the malignity of the evil one. Neither were his misfortunes of the nature of moral catastrophes, as were those of Othello and Desdemona. In Shakespeare, as in the Bible, the misfortunes that are objective in their source are never moral in character. Romeo and Juliet were undoubtedly "the victims of the animosities of their parents," or in other words were the victims of social conditions for which they were personally in no way responsible. About their misfortunes, however, there is not the slightest suggestion of retribution, and as Carlyle long ago observed, their apparent defeat is really a moral victory. But it is very different with Othello and Desdemona, for there is an element of retribution in their misfortunes. The play explicitly depicts them as the authors of all the elements of their social conditions that give rise to their conflicts and subsequent misfortunes. It should be remembered that Othello was not a son of Venice, but a foreigner, and moreover a foreigner of a different race and color, with all that means of divergence of mind and character. Moreover, there was no conflict between

Romeo and Juliet, for their love was perfect, but the conflict was between their united and unwavering love and the hostility of their families. In the case of Othello and Desdemona the conflict becomes acute and finally fatal between husband and wife, and from this the play takes its character of a hapless mismatch. All these unsuccessful attempts to understand the drama come from long-continued but erroneous habits of interpretation. The plays have been treated as if they were historical documents and not works of poetic imagination. Historical documents have to be evaluated by the student, and often parts are judged to be unauthentic and hence of little or no value. But literary products cannot be treated in this manner, for every word of a great poet has been elaborated with turious care and is of value to the whole, and cannot be ignored. Some critics who regret that we have no external comments of Shakespeare upon his plays persistently ignore the numerous comments the dramatist has made within the plays. They are indeed so artistic that they have concealed his art, and unfortunately have also concealed his mind from us. We have steadfastly overlooked even his most obvious attempts to make his meaning clear, and have missed all his own comments, which are the best keys to his plays. We have, moreover, explained away his own very plain words, we have ignored his conduct of the plot of the dramas, and have refused to accept as part of his plan the very issues of the plays themselves that he has elaborated with such unequalled skill. No wonder if we have begun to think perhaps after all the plays have no meaning to be discovered. Let us begin, then, our study of this play by observing very carefully whatever comment Shakespeare has made upon it. In doing this Othello had left his native Africa, or Spain,<sup>4</sup> and undertook to live his life in Venice. The Moors of both Africa and Spain were looked upon by Englishmen and other Europeans as barbaric or semi-barbaric, while the Venetians were looked upon as the most civilized and cultured people of Europe. Now if Shakespeare had any aptness in giving titles to his plays, and did not add mere idle words, the play must be considered "primarily a study of a noble barbarian who had become a Christian. His chief argument against it, however, is that it is not like Shakespeare, adding that "To me it appears hopelessly un-Shakespearean. But this recent imaginative criticism has given us a new Othello, a new Hamlet, and verily a new Shakespeare; and instead of the vision and the faculty divine of the great dramatist we have the fancies of the critics. This criticism has succeeded in little, however, but in convincing itself that Shakespeare is mystical and modern, that he wrote with a very vague notion of what he was doing, and that frequently in his haphazard manner he misnamed his plays. It is now time for criticism to reach the conviction that Shakespeare wrote with a very clear notion of what he was aiming at, and not by mere intuition or chance. Only if we take this attitude is it possible at this day to discern the true thought and intent of his dramas. The situation, however, has been created by Othello in every particular, and from this springs all the action or rather the reaction of Iago. By his action, previous to the opening of the play, Othello furnished the motive for Iago, from which springs all his intrigue. It is only under the clever manipulation of Iago that Othello is put on the defence, from which he does not escape until near the close of the play. The real conflict of the play, then, is between Othello, with whom is joined Desdemona, on the one hand, and Iago, his ancient, on the other. From the outset, Othello is struggling with a situation which he inaugurated before the opening, of the play, and which grows more complex as the movement develops. Criminals in Shakespeare and in Science, by E. Stoll, in *Modern Philology*, Vol. Corson, Introduction to Shakespeare, Preface. Moor, however, it may be observed, was used by English writers very extensively, and all the dark races seem, by some writers, to be regarded as comprehended under it. Quoted by Furness, the *Variorum Othello*, p. In all probability Shakespeare thought of Othello as from Spain, which for long had been inhabited by and under the domination of the Moors. After his sword had been taken from him in the last act, Othello says: How to cite this article: Hamlet, an ideal prince, and other essays in Shakespearean interpretation:

Chapter 3 : Othello: A Survey of Criticism :: Internet Shakespeare Editions

*Othello's Countrymen* by Eldred Jones London, Oxford University Press, Pp. ix + 2s. - Volume 4 Issue 3 - R. A. Foakes.

There is huge disparity in their character traits and they are seen to contrast each other. Their character can be compared basing on their views on racist, vengeance, confidence, personality strength and general character traits. The purpose of this comparison is to enhance the understanding of the play since the story is based on their antagonism, Newler, As a comparison, Newler says that both of them are strong. This can be seen when they were ready to attack the Turkish officers. It is also seen when they defended themselves against their opponents and fellow countrymen who were against them. Ruckler argues that both Othello and Iago were Jealous. Othello was higher ranking in the army than him. Othello is jealous from the fact that he intended to kill Cassio on suspicion that he had an affair with his wife. According to Newler, Iago is depicted to be a racist; this is clear from the fact that he had a lot to say about Othello on his back despite him being his friend. Othello on the other hand is not racist, Newler, Iago is vengeful because he took revenge on Othello for not appointing him as his officer, by lying that Cassio had an affair with his wife [Desdemona] and even going further to make suspicious acts and providing evidence. He manipulates evils and pretends to be a good person to faces of others yet he talks on their backs, Raloff, Iago on the other hand does not have enough, Newler, Ruckler adds that there are some unique qualities for Othello includes: He is also Loving and emotional. He goes ahead to marry his wife despite the resistance he was going through. His ambition is seen when he plans to destroy Othello and Cassio because he intended to take up the power in the army, Ruckler, The comparison between the two characters gives the basis of understanding the moral lessons of the play. This enriches the play by creating and sustaining interest in the play. Work cited Newler, Martin. Play Othello; Summary and Analysis. Study Guide to the Play Othello. Othello; Character analysis and plot summary.

**Chapter 4 : Sierra Leone - Wikipedia**

*Othello's countrymen: the African in English Renaissance drama.* by Eldred Durosimi Jones starting at \$ *Othello's countrymen: the African in English Renaissance drama.* has 0 available edition to buy at Alibris.

Roderigo is upset because he loves Desdemona and had asked her father for her hand in marriage. Iago hates Othello for promoting a younger man named Cassio above him, whom Iago considers less capable a soldier than himself, and tells Roderigo that he plans to use Othello for his own advantage. Meanwhile, Iago sneaks away to find Othello and warns him that Brabantio is coming for him. News has arrived in Venice that the Turks are going to attack Cyprus, and Othello is therefore summoned to advise the senators. Othello explains that Desdemona became enamoured of him for the sad and compelling stories he told of his life before Venice, not because of any witchcraft. The senate is satisfied, once Desdemona confirms that she loves Othello, but Brabantio leaves saying that Desdemona will betray Othello: Othello orders a general celebration and leaves to consummate his marriage with Desdemona. In his absence, Iago gets Cassio drunk, and then persuades Roderigo to draw Cassio into a fight. Montano tries to calm down an angry and drunk Cassio, but they end up fighting one another. Montano is injured in the fight. Othello reenters and questions the men as to what happened. Othello blames Cassio for the disturbance and strips him of his rank. Iago persuades Cassio to ask Desdemona to convince her husband to reinstate Cassio. When Desdemona drops a handkerchief the first gift given to her by Othello, Emilia finds it, and gives it to her husband Iago, at his request, unaware of what he plans to do with it. Othello reenters and vows with Iago for the death of Desdemona and Cassio, after which he makes Iago his lieutenant. Iago goads Cassio on to talk about his affair with Bianca, a local courtesan, but whispers her name so quietly that Othello believes the two men are talking about Desdemona. Later, Bianca accuses Cassio of giving her a second-hand gift which he had received from another lover. Othello sees this, and Iago convinces him that Cassio received the handkerchief from Desdemona. Enraged and hurt, Othello resolves to kill his wife and tells Iago to kill Cassio. Meanwhile, Roderigo complains that he has received no results from Iago in return for his money and efforts to win Desdemona, but Iago convinces him to kill Cassio. Oil on canvas, ca. During the scuffle, Iago comes from behind Cassio and badly cuts his leg. When Cassio identifies Roderigo as one of his attackers, Iago secretly stabs Roderigo to stop him revealing the plot. Iago then accuses Bianca of the failed conspiracy to kill Cassio. Othello confronts Desdemona, and then strangles her in their bed. When Emilia arrives, Desdemona defends her husband before dying, and Othello accuses Desdemona of adultery. Emilia calls for help. The former governor Montano arrives, with Gratiano and Iago. When Othello mentions the handkerchief as proof, Emilia realizes what her husband Iago has done, and she exposes him, whereupon he kills her. Iago refuses to explain his motives, vowing to remain silent from that moment on. Lodovico apprehends both Iago and Othello for the murders of Roderigo, Emilia, and Desdemona, but Othello commits suicide. He then denounces Iago for his actions and leaves to tell the others what has happened. Cinthio drew a moral which he placed in the mouth of Desdemona that it is unwise for European women to marry the temperamental men of other nations. In Shakespeare, Othello suffocates Desdemona, but in Cinthio, the "Moor" commissions the "Ensign" to bludgeon his wife to death with a sand-filled stocking. Cinthio describes each gruesome blow, and, when the lady is dead, the "Ensign" and the "Moor" place her lifeless body upon her bed, smash her skull, and cause the cracked ceiling above the bed to collapse upon her, giving the impression its falling rafters caused her death. In Cinthio, the two murderers escape detection. The "Moor" then misses Desdemona greatly, and comes to loathe the sight of the "Ensign". He demotes him, and refuses to have him in his company. The two depart Cyprus for Venice, and denounce the "Moor" to the Venetian Signory; he is arrested, taken to Venice, and tortured. He refuses to admit his guilt and is condemned to exile. He is arrested and dies after being tortured. The book was an enormous success in Europe, and was translated into many other languages, [8] remaining a definitive reference work for decades and to some degree, centuries afterwards. As it hath been diverse times acted at the Globe, and at the Black-Friers, by his Maiesties Seruants. Written by William Shakespeare. However, the version in the Folio is rather different in length, and in wording: Some of these cluster together in quite extensive passages. The

Folio also lacks a scattering of about a dozen lines or part-lines that are to be found in the Quarto. These two versions also differ from each other in their readings of numerous words. Themes[ edit ] Iago versus Othello[ edit ] Although its title suggests that the tragedy belongs primarily to Othello, Iago plays an important role in the plot. He reflects the archetypal villain, and has the biggest share of the dialogue. In Othello, it is Iago who manipulates all other characters at will, controlling their movements and trapping them in an intricate net of lies. He achieves this by getting close to all characters and playing on their weaknesses while they refer to him as "honest" Iago, thus furthering his control over the characters. Bradley , and more recently Harold Bloom , have been major advocates of this interpretation. Leavis , have focused on Othello. Iago twice uses the word Barbary or Barbarian to refer to Othello, seemingly referring to the Barbary coast inhabited by Berbers. Roderigo calls Othello "the thicklips", which seems to refer to Sub-Saharan African physiognomy, but Honigsmann counters that, as these comments are all intended as insults by the characters, they need not be taken literally. He stayed with his retinue in London for several months and occasioned much discussion. Othello is referred to as a "Barbary horse" 1. In Elizabethan discourse, the word "black" could suggest various concepts that extended beyond the physical colour of skin, including a wide range of negative connotations. He was first played by a black man on the London stage in by the most important of the nineteenth-century Othellos, the African American Ira Aldridge who had been forced to leave his home country to make his career. The casting of the role comes with a political subtext. Michael Gambon also took the role in and ; their performances were critically acclaimed. But questions of race may not boil down to a simple decision of casting a single role. Bal, a Hawaiian actor of mixed ethnicity, playing Iago. Audiences of the time would expect Othello to be insecure about his race and the implied age gap between himself and Desdemona. Religious and philosophical[ edit ] The title "Moor" implies a religious "other" of North African or Middle Eastern descent. Though the actual racial definition of the term is murky, the implications are religious as well as racial. Vozar, in a article in Philosophy and Literature , suggests that the epileptic fit relates to the mindâ€™body problem and the existence of the soul. On the other hand, F. Leavis describes Othello as "egotistical". There are those who also take a less critical approach to the character of Othello such as William Hazlitt , who said:

### Chapter 5 : Othello's Countrymen : Eldred Durosimi Jones :

*Othellos Countrymen. The African Renaissance Drama. Dust jacket has some wear to edges. Marginalia and some underlining to the first chapter. Antiquarian Books.*

### Chapter 6 : Othello Soliloquies: Modern Othello Soliloquy Translations

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### Chapter 7 : Othello's Countrymen: The African in English Renaissance Drama: Eldred D Jones: calendrier

*Archives | End Papers; OTHELLO'S COUNTRYMEN: The African in English Renaissance Drama. By Eldred Jones. Illustrated. pages.*

### Chapter 8 : Ruled by Passion - Othello as Tragic Hero

*Othello (The Tragedy of Othello, the Moor of Venice) is a tragedy by William Shakespeare, believed to have been written in It is based on the story Un Capitano Moro ("A Moorish Captain") by Cinthio, a disciple of Boccaccio, first published in*

Chapter 9 : Project MUSE - Othello's Black Handkerchief

*Shakespeare's Othello: A Representation of the Clash between the Orient and the Occident* Alpaslan Toker 17  
*Eldred Jones, Othellos Countrymen: The African in.*