Response no.1 …. Apology

In a poem, an apology by Bergman seems to a reflection to William Carlos Willam’s poem “The Red wheelbarrow”. The poet starts the poem with making an excuse if someone disagree with her. In this poetry, the poet words must have two meanings. Poet explore every possible reading of a word. Writing poetry means working on a choice of words that will come out especially when used in prose writing.

In this poem we didn’t find rhyme. Bergmann uses the same style of the Williams. It is a short but very informative poem. Bergmann give up the urge to identify and cling to his intentions too firmly. Poetry navigates in a world where prose stammers, where this word on the tip of your tongue is not really a word. Bergmann does not seek to define; it seeks to embody. Prose can also do it, and poetry help it. This new meaning is conferred by resemblance. More simply, it is possible to say that the symbol is a comparison suggested by the author. The uses the word sorry several times to give the impression of politeness who are disagree to the author. This is an interesting poem for all the people.

Response no.2 ACT I Othello

The plot of ACT I Othello is simple. A prestigious general with black skin (Othello, "the Moor") secretly marries a young woman (Desdemona), daughter of a Venetian nobleman. Iago, Othello's henchman (and one of the most famous "villains" in the history of the theater), will do everything to ruin their marriage and lead his master to ruin. To do this, he tries to make him jealous by making him believe that Desdemona is cheating on him with Cassio, a young lieutenant. The plan will work so well that Othello will eventually kill his wife, and commit suicide by learning his mistake. The hypocrisy, the lies and the audacity of Iago, for the spectator who sees all of his misdeeds, are breathtaking. But all the characters are constantly abused by his crude rhetoric: he pretends to reveal things he would rather hide, but that he delivers, because he feels bound by the friendship and fidelity that binds him to his interlocutors. The spring is exploited wonderfully by Shakespeare, and constitutes the essential of the development of the story until the tragic end.

The psychological core of the drama lies in the emergence of Othello's irrational jealousy. Iago's plan is revealed from the first act, and his simplicity demonstrates his great knowledge of human psychology: "Make Othello believe that Cassio is too familiar with his wife. Cassio has a personality, caressing manners, which lend themselves to suspicion; it is built to make women unfaithful. The Moor is a frank and open nature who believes honest people, as long as they appear to him: he will let himself be led by the tip of his nose as obediently as a donkey. I hold the plan, it is designed. "

Works Cited

Shakespeare, William. othello. Vol. 6. Classic Books Company, 2001.

Replies:

Kelsey Barton

Hi Kelsey: you did a great job in explaining the primary poetry for an Apology. F.J. BERGMANN writes poetry and hypothetical fiction, often concurrently, seeming in Analog. This poem explains how that forgive me means that she wants to make a sorry figure for criticizing the poet. You include all the aspects of literacy of poem writing.

Yes, you are right that the poet uses hint of mockery as he mirrors a same style to William. The poet uses all the style used in the Willam’s poem. The majority of worms have a unity of meaning, but sometimes a worm is closely dependent on the worm that precedes or follows it. I am agreed with you that subject is the apology of running over wheelbarrow and chicken. I didn’t understand the poem in depth. It is very confusing poem, as for those who don’t know about the William’s poem, it is really difficult for them to understand. The most difficult thing at the beginning is to assimilate clearly and above all to apply the rules of metrics. The word rhyme is the major word of a verse, the one on which the accent will be put. The poet should not put anything in it.

Reo Cooper

You did a great job. I believe that an important hinge is between Act I and the rest of the play, since at the end of the first act, everything is said about the nature of the stakes of the fight that will follow and that will lead to the hecatomb final. Shakespeare immediately introduces us to Iago, and it is through him that the play begins. The first motive that makes Iago appear like a hideout monster in which he hid himself is a narcissistic wound: Othello had to choose a lieutenant and, instead of choosing him, Iago, he chose Cassio. Behind a seemingly homosexual rivalry, an intrapsychic position-taking is played more profoundly, marking the break between the reality-self, represented by Othello, and the defense of the narcissistic self, represented by Iago. Othello chose to turn to Cassio in a particular situation: behind the title of lieutenant that he attributes to him. As in Act I, in the middle of the night. So, as in the first act, we witness the awakening of the surprised child within the primal parental scene. But while in the first act, the one to whom one was stealing his object, it was the other, Brabantio, by a return of things, it is the "thief" who will be stolen in his turn: the fantasy of a child who steals his mother from his father turns against him when he becomes a father himself.