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This Norton Critical Edition includes: - Second Quarto text, edited by Robert S. Miola and accompanied by his footnotes, titles, and input materials. - 18 illustrations from 1604 to 2008, three new in the Second Edition. - Seventeen critical interpretations representing a wide range of historical and scientific interpretations, including fifteen reflections of Hamlet, from David Garrick and Mark Twain to Margaret Atwood and Jawad al-Assad. - Bibliography of printing and online resources. About SeriesRead by more than 12 million students over fifty-five years, Norton Critical Editions has set the standard for the right devices for license readers. The three-part format, including annotating text, contexts and critiques, helps students better understand, analyze and appreciate literature, while offer a wide range of teaching opportunities for instructors. Norton Critical Editions provides all the resources students need, whether in print or digital format. Shakespeare's most famous play, Hamlet, is now available in the brand new, illustrated Norton Critical Edition. Hamlet's Norton Critical Edition contains newly edited text based on the Second Quarto (1604-05). Both First Quarto Hamlet (1603) and Folio Hamlet (1623) are accompanied by detailed explanatory annotations and attachments that provide important passages. Robert S. Miola's thought-provoking introduction, Hamlet Imagination, takes on this tragedy as theatre, criticism is shaped, and in various cultures. The Actors' Gallery reflects on hamlet's major productions for stage and screen, with famous actors and actresses including Sarah Bernhardt, Ellen Terry, John Gielgud, Laurence Olivier, Richard Burton, Kenneth Branagh and Jude Law. Contexts include generous selections of the Bible, Greek (Aeschylus, Sophocles and Euripides) and Roman (Seneca) tragedies, Saxophone Grammaticus, Dante, Thomas More and Thomas Kyd. The review re-prints a wide range of historical and scientific interpretations, including British critics (John Dryden, Samuel Taylor Coleridge, Samuel Johnson), European and Russian writers (Voltaire, Johann Wolfgang von Goethe, Leo Tolstoy) and Americans (John Quincy Adams, Edgar Allan Poe, Abraham Lincoln). Recent scientific writings come from various approaches such as Hamlet's mythic (Gilbert Murray), psychoanalytic (Ernest Jones), comparativist (Harry Levin), feminist (Elaine Showalter) and New Historicist (Stephen Greenblatt). An intriguing selection of Hamlet's Afterlives includes the seventeenth century Der Bestrafte David Garrick's altered stage version; Funny reflections by Charles Dickens, Mark Twain and Tom Stoppard; Heinrich Muller's postmodern nightmare (Hamletmachine), Jawad al Assad's sarcastic Arab adaptation (Forget Hamlet) and John Updike's memorable novel (Gertrude and Claudius). Selected Bibliography is also included. summary may belong to another edition of this title. The 1996-2014 ©, Amazon.com, Inc. or its affiliates are the perfect voice for putting freshmen in the discipline and taste of carefully examining the assumptions, priorities, language and structures of both primary and secondary texts. —Stephen R. Honeygosky, University of PittsburghThis Norton Critical Edition includes:• Second Quarto text edited by Robert S. Miola, accompanied by footnotes, headnotes, promotional materials. • 18 illustrations from 1604 to 2008, three new to Second Edition. • The Gallery of Actors, presenting actors from Sarah Bernhardt and Ellen Terry to Kenneth Branagh and David Tennant, has just joined The Second Edition and reflects on their role in Hamlet's major productions. • Seventeen critical reviews representing a wide range of historical and scientific interpretations. • Afterlives with fifteen reflections of Hamlet, from David Garrick and Mark Twain to Margaret Atwood and Jawad al-Assad. • Bibliography of printing and online resources. About The Series, which has been read by more than 12 million students over fifty-five years, Norton Critical Editions has set the standard for devices that are right for license readers. The three-part format, such as annotating text, contexts and critiques, helps students better understand, analyze and appreciate literature, while offers a wide range of teaching opportunities for instructors. Norton Critical Editions provides all the resources students need, whether in print or digital format. That's it. Big kahuna. Shakespeare play to end all Shakespearean games. And I have to admit, I totally fell in love with her. When I was a kid reading about my Tales plays from Shakespeare (and seeing live performances from time to time in comedy), and then watching them on a teen videotape, I couldn't quite see what the big deal was with Hamlet. It seems to me that Romeo and Juliet don't exist from romance, the fun of comedies, the magic of romance, and the blood of other tragedies like Macbeth. How wrong I was. I wouldn't necessarily defend using a full performance text that would make for a long evening and there are actually a large number of contradictions in the game as it came down to us, what a joy to read all of Shakespeare's words! Hamlet is a long game, but in general it flows beautifully, with long, detailed scenes that fold into each I didn't count it, but I bet as well as being Shakespeare's longest play, Hamlet has, on average, the longest scenes. To me, it makes reading easier, but it might be about being in the minority. Hamlet as a character is a tool for some of Shakespeare's most beautiful poetry and most searching philosophy. The game has gained worldwide fame almost only because of its soliloquies, which are very long and long. With respect to being famous or not, it's very much my favorite O, what bandit and peasant slave I am! I'm not an actor by profession, and I haven't been on stage since middle school, but this conversation has excited the actor in me. It's a virtuosos piece that begins with Hamlet's typical melancholic and self-deprecience and ends with real determination and excitement. Of course, the next time we see him, he's depressed again and he's thinking about committing suicide. Of course I could get in, I already knew the great poetry and philosophy in Hamlet. What I didn't expect was what a strong relationship I was going to have with the main character. Perhaps hamlet is approaching the game for the first time with the understanding that he is a very young man. He is traditionally thought to be about 30 because of a mention of the graveist, but all other internal evidence points to him being in his late teens or so, and it is possible that the graveist's words were later supplemented to meet a very large actor. I instead read him as a young or young adult, met all the pieces and the game made sense to me for the first time. Hamlet-he doesn't have to be a teenager to be universally related to a character, and it is really remarkable how different ways it can be interpreted. A friend and I were each discussing how we could play this role: I would probably emphasize his youth, depression and emotional variance while emphasizing his intellectuality, cunning, struggle with insanity and the pursuit of revenge. There's so much in this game, it's completely impossible to touch everything in one critique, so I'm going to stand in the way. I'm sure when I read it again, I'll notice new things I've never seen before. I plan to re-read Hamlet. Like all truly great literary works, this is an inexhaustible gold mine, an insight fountain can't help you go back. Target.

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