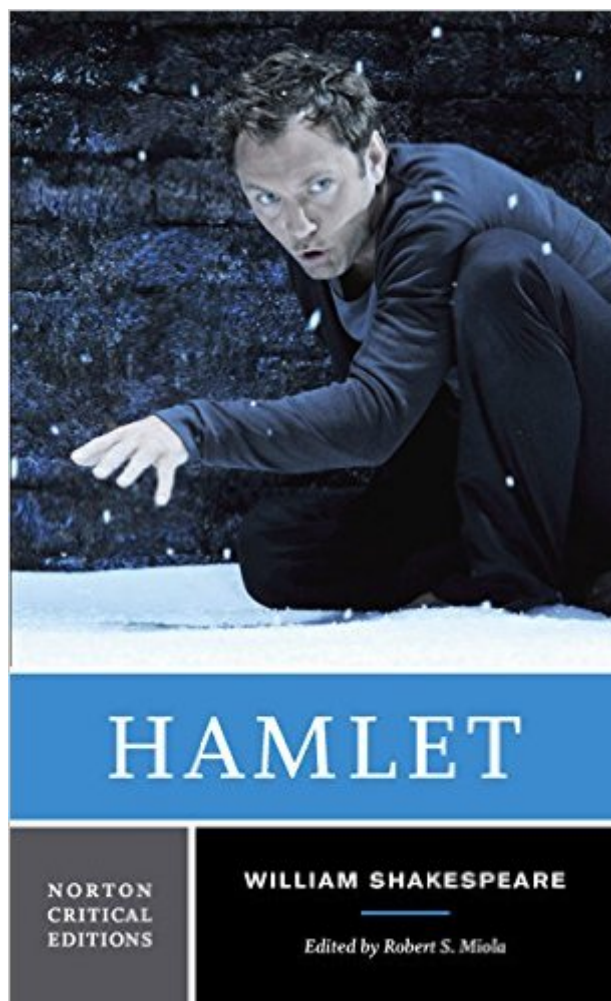


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Hamlet (New Edition) (Norton Critical Editions)



Synopsis

Hamlet, Shakespeare's most famous play, is now available in an all-new, illustrated Norton Critical Edition. This Norton Critical Edition of Hamlet features a newly edited text based on the Second Quarto (1604/05). It is accompanied by detailed explanatory annotations and appendices providing important passages from both the First Quarto Hamlet (1603) and the Folio Hamlet (1623). Robert S. Miola's thought-provoking introduction, "Imagining Hamlet," considers this tragedy as it has taken shape in the theater, in criticism, and in various cultures. "The Actors" presents famous actors and actresses—among them Sarah Bernhardt, Ellen Terry, John Gielgud, Laurence Olivier, Richard Burton, Kenneth Branagh, and Jude Law—reflecting on their roles in major productions of Hamlet for stage and screen. "Contexts" includes generous selections from the Bible, Greek (Aeschylus, Sophocles, and Euripides) and Roman (Seneca) tragedies, Saxo Grammaticus, Dante, Thomas More, and Thomas Kyd. "Criticism" reprints a wide range of historical and scholarly commentary including English 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 scholarly writing takes various approaches to Hamlet—mythic (Gilbert Murray), psychoanalytic (Ernest Jones), comparativist (Harry Levin), feminist (Elaine Showalter), and New Historicist (Stephen Greenblatt), among others. An engaging selection of Hamlet's "Afterlives" includes the seventeenth-century *Der Bestrafte Brudermord*; David Garrick's altered stage version; comic reflections by Charles Dickens, Mark Twain, and Tom Stoppard; and selections from Heinrich Müller's postmodern nightmare (*Hamletmachine*), Jawad al Assadi's cynical Arab adaptation (*Forget Hamlet*), and John Updike's haunting novel (*Gertrude and Claudius*). A Selected Bibliography is also included.

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Customer Reviews

I cannot more highly recommend this particular book, No Fear Shakespeare's Hamlet. I am approaching 50 years old and my only real experience trying to read Shakespeare was in high school where we were assigned roles in class and made to read, without comprehension, Romeo and Juliet and Julius Caesar. In the interim, I tried watching a few plays and dragged my kids to see the play Taming of the Shrew, which they hated because they couldn't understand the language nor the plot. Rather than becoming a Shakespeare hater, I've always felt inadequate and dumb for this huge hole in my education. My current inspiration to try Shakespeare again was my desire to try and help my high school aged son become more educated and cultured than I have been. I tried first with the Folger annotated editions of Shakespeare. They look excellent and define the unfamiliar words, but I still could not make sense of a substantial portion of the dialogue. I guess maybe I'm just dumb, I don't know. Anyway, I saw good reviews about this No Fear series, and I ordered several. So far I have read the modern English translations of Hamlet, Macbeth, Othello, King Lear, and The Tempest. While I feel a bit like I'm 'cheating', I actually have really enjoyed all the plays and at least now I know the plots and the characters and even some of the more subtle themes. I can't answer the complaints that the translations don't adequately translate Shakespeare's meanings. There are a few side notes that point out double meanings and things like that, though there are not extensive footnotes or sidenotes.

I find this very interesting, at least one of the reviewers who gave such a low review not only reviewed this book, but every other book in this Ignatius Critical Series edit by Joseph Peace. In each one, he gives only one star, basially saying the book is a waste of time and money. Something is rotten in the state of Denmark! Why would someone, keep on reading all the books in this series, and then say that reading them is a waste of time? It just does not make sense! Not only that, but the majority of the book is giving nothing but the text of Hamlet. How can any true fan of Shakespeare give that one star. Just the text of Hamlet alone would make it at least 2 stars. So it seems to me that there are some here who have a hidden agenda of not wanting me to read this

book - not because of its allegedly poor literary value. So the more they protested, the more I was intrigued. So I got the book, and I am so glad I did! For the first time, Hamlet came alive to me. The footnotes were enough to help me understand the archaic phrases, but I was not overwhelmed with them. The editor wanted Shakespeare to speak for himself. None of the footnotes tried to persuade you to their interpretations. That was left to the commentaries after you read the Hamlet story. The commentaries were extremely insightful, looking at Hamlet from a Catholic perspective. And why not? Other commentaries look at Hamlet from a modernist or a feminist perspective. Why not from a Catholic perspective? Again, I do not understand these one-star critics. If they were really fans of Shakespeare, they would be happy to see a book like this that would broaden Shakespeare's audience.

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