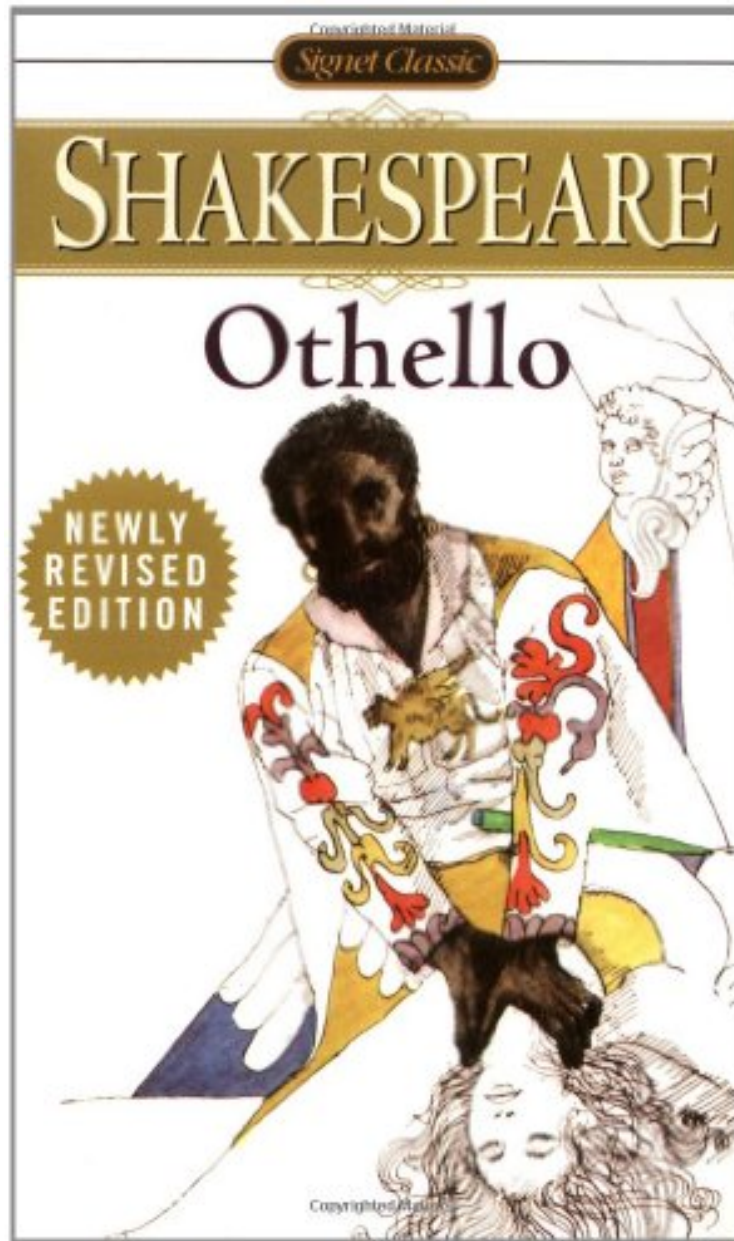


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## Othello

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#61144 in Books Signet Classics 1998-04-01 1998-04-01 Original language: English PDF # 1 6.94 x .70 x 4.251, .34 Binding: Mass Market Paperback 320 pages Great product! | File size: 24.Mb

**William Shakespeare : Othello** before purchasing it in order to gage whether or not it would be worth my time, and all praised Othello:

1 of 1 people found the following review helpful. Hoity-toity By HHG. R. Hibbard's introductory essay, while hostile

to those speculations by "scholars spending their days in the British Museum", is warmly appreciative of the play in the theater, and comments interestingly on the remarkable revival in LLL's theatrical fortunes since 1927. He suggests (questionably) that Modernism, and particularly the prestige of James Joyce, prompted a reevaluation of punning wit: "Good puns were being recognized for what they are, a means of bringing two diverse kinds of experience into a sudden, unexpected, and illuminating juxtaposition with one another." Hibbard rightly emphasizes the play's sustained feminism and its readiness both to carry linguistic ingenuity to surrealistic extremes and to challenge such exuberance by the unexpected late reminders of the realities of death and labor outside the Arcadian park-land. After examining evidence for the existence of the possible sequel, "Love's Labour's Won", Hibbard concludes: "It seems beyond doubt, therefore, that it did exist, that it was published, and that it has since disappeared. Further than that it is not possible to go." Here Hibbard's reluctance to speculate seems rather severe: the strikingly open-ended structure of LLL strongly portends a sequel in which the four lords meet after their year of probation and, after fresh contretemps, finally win the ladies' hands in marriage. Hibbard's footnotes in the text of the play are somewhat austere, in keeping with his general emphasis on the empirical and verifiable. He frequently deploys readings from OED and anthologies of proverbs; he concisely deciphers the arabesques of punning and the bawdy allusions; and he offers fewer evaluative, thematic, and argumentative comments than became customary in the Arden editions.<sup>1</sup> of 1 people found the following review helpful. Creditable, lucid, and practical edition By HH The general introduction to this Oxford edition begins appropriately with a discussion of the possible anti-Semitism of "The Merchant of Venice". The editor Jay Halio claims that the treatment of Shylock is highly ambivalent, so that the character "transcends the type, shatters the conventional image with his appeal to our common humanity, and leaves us unsettled in our prejudices, disturbed in our emotions, and by no means sure of our convictions" (p. 13). After a detailed survey of stage productions through the ages, Halio concludes, "Whether the play is itself anti-Semitic or not depends largely upon one's interpretation, on the stage as on the page" (p. 83). While this is obviously true, and while Halio properly draws attention to a range of ambiguities in the play's depiction of both Shylock and his Christian adversaries, the word "largely" raises a question to which many scholars have offered a challenging, hostile answer. The general introduction also includes: a survey of sources and analogues, enlivened by a summary of Freud's interpretation of the three caskets; a brief account of the 'myth' of Venice, particularly its reputation for impartial justice; an estimate of the play's date (1596-7); and a helpful critical analysis which gives prominence to the theme of "bondage and bonding". Halio's annotation of the text is generally proficient and admirably frank in rendering sexual double entendres and is frequently illuminating in its references to modes of staging; the lengthy note on "Nerissa's ring" is exemplary in both these respects. As with other volumes of the Oxford World's Classics Shakespeare series, there is a good range of pictorial material and a very useful index.<sup>0</sup> of 0 people found the following review helpful. Best version By Fyoder Larue Best version. Why? Because it's the closest to Shakespeare. Two Gents was never published in quarto form prior to the First Folio from whence this text comes, except this is cleaned up and in a modern font; none of those 's's that look like 'f's, not cramped into the minimum space possible because paper was hand made and expensive. Later editors would place a high value on consistency, aiming for a product that would be easily digestible by a solitary reader, with correct punctuation, flattening verse into prose where verse pops up unexpectedly. The text of the First Folio, on the other hand, still echos the spoken word, the words of a playwright writing for actors and the stage.

The Signet Classics edition of William Shakespeare's *Othello*, a disturbing exploration of jealousy and wrath. Tragedy takes hold as the cunning and hateful Iago drives the heroic Moor of Venice first to suspicion, then to homicidal rage against his love Desdemona, in one of the Bard's darkest plays. This revised Signet Classics edition includes unique features such as: An overview of Shakespeare's life, world, and theater A special introduction to the play by the editor, Alvin Kernan Selections from Giraldi Cinthio's *Hecatommiti*, the source from which Shakespeare derived *Othello* Dramatic criticism from Samuel Taylor Coleridge, Maynard Mack, and others A comprehensive stage and screen history of notable actors, directors, and productions Text, notes, and commentaries printed in the clearest, most readable text And more...

From Publishers Weekly Starred . Shakespeare's legendary tragedy is revisited in this spirited and entertaining production that ran in London from November 2007 to February 2008. The flawless, talented cast features Ewan McGregor as the conniving Iago, Chiwetel Ejiofor as Othello (whose performance won him the Olivier Award as best actor) and Kelly Reilly as Desdemona. There is also excellent support from Tom Hiddleston (as Cassio) and Michelle Fairley (as Emilia). This audio production is a rousing, theatrical performance expertly guided by director Michael Grandage. Complete with a musical score as well as full sound effects and background noises, listening is so enjoyable that the play speeds by at breakneck pace. An enclosed booklet contains color photographs of the production and a well-written essay by drama professor Russell Jackson. There's also an entertaining bonus DVD disc featuring interviews with the cast and crew. Brilliantly produced in all departments, listening is the next best thing to seeing it live. (July) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From School Library Journal Gr 10 Up-Naxos AudioBooks' top-drawer Classic Drama Series blissfully continues with this exquisite

rendition of Othello starring Hugh Quarshie, Anton Lesser, Emma Fielding, and a full cast of professional English actors with extensive credits in the Royal National Theatre, BBC Radio Drama Company, and the Royal Shakespeare Company. Shakespeare's most domestic tragedy is an exceedingly complex journey through jealousy, self-doubt, inadequacies, and societal acceptance. Passed over for military promotion, Iago, perhaps Shakespeare's most nefarious character, manipulates Othello's downfall, culminating in the murder of his beloved wife, Desdemona, and Othello's subsequent suicide. Under David Timson's stewardship as director, the story is beautifully and simply told, embellished only with intermittent brassy flourishes of classical music and a dramatic echo effect and throbbing heart beat to underscore Othello's chaotic descent and rage. While the entire cast is excellent, the trio of Quarshie (Othello), Lesser (Iago), and Fielding (Desdemona) are outstanding. An outline of each individual cassette, complete synopsis, full notes regarding the text, and cast biographies are included in a compact 24-page supplemental booklet. For all collections.

-Barry X. Miller, Austin Public Library, TX Copyright 2001 Cahners Business Information, Inc. From Booklist This impressive audio is a version of a London theatrical performance featuring McGregor as Iago, Chiwetel Ejiofor in the role of Othello, and Kelly Reilly playing Desdemona. In a studio recording session, the actors reproduced as closely as possible the stage production. Authentic sound effects and background music further enhance the presentation. Experiencing a play aurally is different than viewing a stage performance, and sometimes it is difficult to distinguish between the voices in the predominantly male cast. Nevertheless, this is an excellent vehicle for introducing the classic tragedy to students and Shakespeare fans. An accompanying DVD includes interviews with cast members. Their discussions of the characters, analyses of motivations, and decisions on delivering lines are thoughtfully presented. These fascinating commentaries add immeasurably to listeners' comprehension of the play and the acting process. --Barbara Baskin