

Shakespeare

and the Problem of Meaning

Norman Rabkin



Shakespeare And The Problem Of Meaning

Jonathan Hart



Shakespeare And The Problem Of Meaning:

Shakespeare and the Problem of Meaning Norman Rabkin, 1981-10 Rabkin selects *The Merchant of Venice*, *Henry V*, *Antony and Cleopatra*, *Julius Caesar*, *Richard III*, *Macbeth*, *Coriolanus*, *The Winter's Tale*, and *The Tempest* as the plays on which to build his argument and he teaches us a great deal about these plays. To convince the unbelieving that the plays do mean but that the meaning is coterminous with the experience of the plays themselves, Rabkin finds a strategy more subtle than thesis and rational argument: a strategy designed to make us see for ourselves why thematic descriptions are inadequate. See for ourselves that the plays mean more than any statement about them can ever suggest. Barbara A. Mowat, Auburn University.

Norman Rabkin's new book is a very different kind of good book. Elegantly spare, sharp, undogmatic. The relationship between the perception of unity and the perception of artistic achievement is a basic conundrum, and it is one that Mr. Rabkin has courageously placed at the center of his discussion. G. K. Hunter, *Sewanee Review*.

Rabkin's book is brilliant, taut, concise, beautifully argued, and sensitively responsive to the individuality of particular Shakespeare plays. Anne Barton, *New York Review of Books*.

Shakespeare's problem plays William B. Toole, 2015-07-24 No detailed description available for Shakespeare's problem plays.

Shakespeare and the Culture of Paradox Peter G. Platt, 2016-04-01 Exploring Shakespeare's intellectual interest in placing both characters and audiences in a state of uncertainty, mystery, and doubt, this book interrogates the use of paradox in Shakespeare's plays and in performance. By adopting this discourse, one in which opposites can co-exist and perspectives can be altered, one that asks accepted opinions, beliefs, and truths to be reconsidered, Shakespeare used paradox to question love, gender, knowledge, and truth from multiple perspectives. Committed to situating literature within the larger culture, Peter Platt begins by examining the Renaissance culture of paradox in both the classical and Christian traditions. He then looks at selected plays in terms of paradox, including the geographical site of Venice in *Othello* and *The Merchant of Venice*, and equity law in *The Comedy of Errors*, *Merchant and Measure for Measure*. Platt also considers the paradoxes of theater and live performance that were central to Shakespearean drama, such as the duality of the player, the boy actor, and gender, and the play-audience relationship in *Henry VI*, *Hamlet*, *As You Like It*, *Twelfth Night*, *Antony and Cleopatra*, *The Winter's Tale*, and *The Tempest*. In showing that Shakespeare's plays create and are created by a culture of paradox, Platt offers an exciting and innovative investigation of Shakespeare's cognitive and affective power over his audience.

Shakespeare's Authentic Performance Texts Graham Watts, 2015-01-29 When we pick up a copy of a Shakespeare play, we assume that we hold in our hands an original record of his writing. We don't. Present-day printings are an editor's often subjective version of the script. Around 25 percent of any Shakespeare play will have been altered, and this creates an enormous amount of confusion. The only authentic edition of Shakespeare's works is the First Folio, published by his friends and colleagues in 1623. This volume makes the case for printing and staging the plays as set in the First Folio, which preserved actor cues that helped players understand and perform their roles. The practices of modern

editors are critiqued Also included are sections on analyzing and acting the text how a complex character can be created using the First Folio and a director's approach to rehearsing Shakespeare with various exercises for both professional and student actors In conclusion all of the findings are applied to Measure for Measure

The Problem Plays of Shakespeare Ernest Schanzer, 2013-11-05 The opening chapter traces the history of the term problem plays as applied to Shakespeare and defines it more clearly and precisely than has been done in the past Julius Caesar Measure for Measure Antony and Cleopatra are then discussed in separate chapters not only as problem plays but from various points of view such matters as themes structural pattern character problems the play's relation to its sources as well as to other plays in the canon are all touched upon

The Moral Universe of Shakespeare's Problem Plays Vivian Thomas, 2021-03-30 What is it that makes Shakespeare's problem plays problematic Many critics have sought for the underlying vision or message of these puzzling and disturbing dramas Originally published in 1987 the key to Viv Thomas's new synthesis of the plays is the idea of fracture and dissolution in the universe From the collapse of degree in Troilus and Cressida to the corruption at the heart of innocence in Measure for Measure to the puzzling status of virtue and valour in All's Well the most obvious feature of these plays in their capacity to prompt new questions In a detailed discussion of each play in turn the author traces the dominant themes that both distinguish and unite them and provides numerous insights into the sources background texture and morality of the plays

Shakespeare David M. Bergeron, Geraldo U. de Sousa, 1987 This updated edition should be welcomed by anyone interested in Shakespeare Particularly useful are its pithy introductions and bibliographies on various critical approaches David Bevington editor of Complete Works of Shakespeare A handy compact map to the changing and contested field of Shakespeare studies Bruce R Smith author of Homosexual Desire in Shakespeare's England Copyright Libri GmbH All rights reserved

Shakespeare's Problem Plays Simon Barker, 2005-04-25 This New Casebook offers a wide ranging selection of contemporary critical readings of Shakespeare's three problem plays All's Well that Ends Well Measure for Measure and Troilus and Cressida Together they reflect the diversity of late twentieth century theory and the controversy that continues to be generated by the plays and discuss a variety of key issues These include the meaning of the term problem play the historical context and political and cultural significance of the plays as well as issues of staging and theatre history The volume also provides a helpful introduction which guides the reader through the critical approaches terms and debates as well as explanatory notes for each essay and a useful section on further reading

Theater and World Jonathan Hart, 2021-11-26 First published in 1992 Theater and World is a detailed exploration of Shakespeare's representation of history and how it affects the relation between theatre and world The book focuses primarily on the Second Tetralogy Richard II Henry IV Part I Henry IV Part II and Henry V and includes a wealth of analysis and interpretation of the plays In doing so it explores a wide range of topics including the relation between literary and theatrical representations and the world the nature of illusion and reality genre the connection between history and fiction especially plays historiography and

literary criticism or theory poetry and philosophy and irony both rhetorical and philosophical Theater and World continues to have lasting relevance for anyone with an interest in Shakespeare's words and his representation of history in particular

The Shakespeare Problem Restated Sir Granville George Greenwood, 1908 Is There a Shakespeare Problem? Sir Granville George Greenwood, 1916 Shakespearean Criticism Lynn M. Zott, Michelle Lee, 2002-05 The plays theme or focus of this volume includes Henry V Much Ado About Nothing Timon of Athens Venus and Adonis *Explorations in Shakespeare's language; some problems of lexical meaning* i Hilda M. Mulme, 1962 *On Two Problems in Shakespeare* Praphulla Kumar Guha, 1926 **Reading Shakespeare's Will** Lisa Freinkel, 2002-01-30 The most influential treatments of Shakespeare's Sonnets have ignored the impact of theology on his poetics examining instead the poet's secular emphasis on psychology and subjectivity Reading Shakespeare's Will offers the first systematic account of the theology behind the poetry Investigating the poetic stakes of Christianity's efforts to assimilate Jewish scripture the book reads Shakespeare through the history of Christian allegory To read Shakespeare's will Freinkel argues is to read his bequest to and from a literary history saturated by religious doctrine Freinkel thus challenges the common equation of subjectivity with secularity and defines Shakespeare's poetic voice in theological rather than psychoanalytic terms Tracing from Augustine to Luther the religious legacy that informs Shakespeare's work Freinkel suggests that we cannot properly understand his poetry without recognizing it as a response to Luther's Reformation Delving into the valences and repercussions of this response Reading Shakespeare's Will charts the notion of a theology of figure that helped to shape the themes tropes and formal structures of Renaissance literature and thought Gender and Performance in Shakespeare's Problem Comedies David F. McCandless, 1997-12-22 This is exactly the kind of work with its synthesis of theory close reading and deconstructive performance criticism that many of us in the profession have been looking for Joel B Altman University of California Berkeley McCandless's book represents an inventive and illuminating account that not only produces a theoretically activated text but also explores a range of options for staging it turning theoretical into theatrical meanings Barbara Hodgdon Drake University The writing is clear snappy wonderfully informed with a vivid and experienced theatrical imagination a book that taught me a good deal about the problem comedies especially from the vantage point of performance though the insights into performance are fully and incisively integrated with and they richly illuminate formal thematic and psychological vantage points on the play Richard P Wheeler University of Illinois Composed at a critical moment in English history All's Well That Ends Well Measure for Measure and Troilus and Cressida Shakespeare's problem plays dramatize a crisis in the sex gender system They register a male dread of emasculation and engulfment a fear of female authority and sexuality In these plays males identify desire for a female as dangerous and unmanly females contend and confound traditional femininity David McCandless's book is a unique and invigorating example of performance criticism that illuminates these difficult sometimes overlooked tragicomedies It is an original and timely contribution to Shakespearean theater scholarship Emotional

Excess on the Shakespearean Stage Bridget Escolme, 2013-12-16 Emotional Excess on the Shakespearean Stage demonstrates the links made between excess of emotion and madness in the early modern period. It argues that the ways in which today's popular and theatrical cultures judge how much is too much can distort our understanding of early modern drama and theatre. It argues that permitting the excesses of the early modern drama onto the contemporary stage might free actors and audiences alike from assumptions that in order to engage with the drama of the past its characters must be just like us. The book deals with characters in the plays of Shakespeare and his contemporaries who are sad for too long or angry to the point of irrationality, people who laugh when they shouldn't or make their audiences do so, people whose selfhood has broken down into an excess of fragmentary extremes and who are labelled mad. It is about moments in the theatre when excessive emotion is rewarded and applauded and about moments when the expression of emotion is in excess of what is socially acceptable, embarrassing, shameful, unsettling or insane. The book explores the broader cultures of emotion that produce these theatrical moments and the theatre's role in regulating and extending the acceptable expression of emotion. It is concerned with the acting of excessive emotion and with acting emotion excessively. And it asks how these excesses are produced or erased, give pleasure or pain in versions of early modern drama in theatre, film and television today. Plays discussed include *Hamlet*, *Romeo and Juliet*, *The Spanish Tragedy*, *Twelfth Night*, *Much Ado About Nothing*, *Measure for Measure* and *Coriolanus*.

Shakespeare and the Making of Theatre Paul Edmondson, Bridget Escolme, 2012-10-18 A highly engaging text that approaches Shakespeare as a maker of theatre as well as a writer of literature. Leading performance critics dismantle Shakespeare's texts, identifying theatrical cues in ways which develop understanding of the underlying theatricality of Shakespeare's plays and stimulate further performances.

Domination And Defiance Diane Elizabeth Dreher, 2021-03-17 Shakespeare was clearly fascinated by the relationship between fathers and daughters for this primal bond of domination and defiance structures twenty-one of his comedies, tragedies and romances. In a conflict that is at once social and interpersonal, Shakespeare's fathers demand hierarchical obedience while their daughters affirm the new, more personal values upheld by Renaissance humanists and Puritans. In her penetrating analysis of this compelling relationship, Diane Dreher examines the underlying psychological tensions as well as the changing concepts of marriage and the family during Shakespeare's time. She points to the pain and conflict caused by sex role polarization. Shakespeare's possessive fathers tyrannize over their daughters, unwilling to relinquish their masculine power and control and leaving these young women with only two alternatives: paternal domination or defiance and loss of love. The logic of Shakespeare's plays repudiates traditional stereotypes, showing how women like Ophelia and Desdemona are destroyed by conforming to the passive Renaissance ideal. The book concludes with a consideration of Shakespeare's androgynous characters: dynamic women in doublet and hose and fathers who become sensitive, caring and empathetic. Shakespeare's balanced characters thus reconcile the polarities within themselves and bring greater harmony to their world. *Domination and Defiance* is the first book

on this most provocative relationship in Shakespeare Shedding new light on the complex father daughter bond character and motivation it makes a major contribution to literary studies **Shakespeare's Rhetoric of Comic Character** Karen Newman, 2013-10-11 First published in 1985 In this revisionist history of comic characterization Karen Newman argues that contrary to received opinion Shakespeare was not the first comic dramatist to create self conscious characters who seem lifelike or realistic His comic practice is firmly set within a comic tradition which stretches from Plautus and Menander to playwrights of the Italian Renaissance

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Table of Contents Shakespeare And The Problem Of Meaning

1. Understanding the eBook Shakespeare And The Problem Of Meaning
 - The Rise of Digital Reading Shakespeare And The Problem Of Meaning
 - Advantages of eBooks Over Traditional Books
2. Identifying Shakespeare And The Problem Of Meaning
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Shakespeare And The Problem Of Meaning
 - User-Friendly Interface
4. Exploring eBook Recommendations from Shakespeare And The Problem Of Meaning
 - Personalized Recommendations
 - Shakespeare And The Problem Of Meaning User Reviews and Ratings
 - Shakespeare And The Problem Of Meaning and Bestseller Lists
5. Accessing Shakespeare And The Problem Of Meaning Free and Paid eBooks
 - Shakespeare And The Problem Of Meaning Public Domain eBooks
 - Shakespeare And The Problem Of Meaning eBook Subscription Services
 - Shakespeare And The Problem Of Meaning Budget-Friendly Options
6. Navigating Shakespeare And The Problem Of Meaning eBook Formats

- ePub, PDF, MOBI, and More
- Shakespeare And The Problem Of Meaning Compatibility with Devices
- Shakespeare And The Problem Of Meaning Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Shakespeare And The Problem Of Meaning
 - Highlighting and Note-Taking Shakespeare And The Problem Of Meaning
 - Interactive Elements Shakespeare And The Problem Of Meaning
- 8. Staying Engaged with Shakespeare And The Problem Of Meaning
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Shakespeare And The Problem Of Meaning
- 9. Balancing eBooks and Physical Books Shakespeare And The Problem Of Meaning
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Shakespeare And The Problem Of Meaning
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Shakespeare And The Problem Of Meaning
 - Setting Reading Goals Shakespeare And The Problem Of Meaning
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Shakespeare And The Problem Of Meaning
 - Fact-Checking eBook Content of Shakespeare And The Problem Of Meaning
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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