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Shakespearean Metaphor

Berry, Ralph

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Shakespearean Metaphor

**Christa Jansohn, Lena Cowen
Orlin, Stanley Wells**



Shakespearean Metaphor:

The Shakespearean Metaphor Ralph Berry, 1978-06-17 *Routledge Revivals: The Shakespearean Metaphor (1990)*

Ralph Berry, 2016-10-04 First published in 1978 this book represents a study of the ways in which Shakespeare exploits the possibilities of metaphor. In a series of studies ranging from the early to the mature Shakespeare the author concentrates on metaphor as a controlling structure the extent to which a certain metaphoric idea informs and organises the drama. These studies turn constantly to the relations between symbol and metaphor literal and figurative and examine key plays such as Richard III King John Henry V Romeo and Juliet Troilus and Cressida and Coriolanus. They also provide a key to The Tempest which is analysed in terms of power and possession the dominant motif **Metaphor and Shakespearean Drama** M.

Fahey, 2011-08-31 Metaphor and Shakespearean Drama explores the fruitful and potentially unruly nature of metaphorical utterances in Shakespearean drama with analyses of Othello Titus Andronicus King Henry IV Part 1 Macbeth Hamlet and The Tempest **Shakespeare's Language** Keith Johnson, 2019-01-10 In Shakespeare's Language Keith Johnson offers an

overview of the rich and dynamic history of the reception and study of Shakespeare's language from his death right up to the present. Tracing a chronological history of Shakespeare's language Keith Johnson also picks up on classic and contemporary themes such as lexical and digital studies original pronunciation rhetoric grammar. The historical approach provides a comprehensive overview plotting the attitudes towards Shakespeare's language as well as a history of its study. This approach reveals how different cultural and literary trends have moulded these attitudes and reflects changing linguistic climates. The book also includes a chapter that looks to the future. Shakespeare's Language is therefore not only an essential guide to the language of Shakespeare but it offers crucial insights to broader approaches to language as a whole.

Shakespeare, Meaning & Metaphor Ann Thompson, John O. Thompson, 1987 *Shakespearean Readings* Carlo Maria

Bajetta, Luisa Conti Camaiora, 2014-09-03 This volume contains a series of papers we delivered at the annual Shakespeare conference held at the Università Cattolica of Milan over three years. During this period our research interests ran on more or less parallel lines moving from Shakespeare's sonnets to the Bard's influence on Keats and Shelley. If this was probably due to a similar way of interpreting the conference titles it was just a coincidence that both of us devoted particular attention to King Lear. This play we discovered was particularly relevant to the work we were autonomously carrying out. Luisa Camaiora being then engaged in writing her book on Keats's Odes and Carlo Bajetta editing Shelley's Peter Bell. As a consequence we started mentioning articles discussed recent research and there was much swapping of books which created more than a little confusion in our bookshelves and much irritation in some University librarians. When we looked back at these essays we were surprised to note that a fil rouge seemed to run through them. From the ambiguities of one of Shakespeare's most famous sonnets number 116 they move on to describe the allusive structure of the sonnet chorus of Romeo and Juliet hence to the complexities of the initial scene of King Lear and the uses to which this play was put by Keats and Shelley they

eventually come back to Keats's relationship with the works of the Bard and finally to yet another sonnet which constitutes in many ways an original re-reading of Shakespeare. Shakespearean Readings alluding to both textual variants, critical analysis and a writer's understanding of a literary work seems to be a fitting title to describe this red thread. Passage and Traffic in Romeo and Juliet and Textual Madness King Lear's peregrinations were first published in *To go or not to go: Catching the moving Shakespeare* ed. L. Camaïora, Milan: I S U Università Cattolica, 2004. John Keats and his Presider Shakespeare and Shakespeare's Sonnet 12 and Keats's *When I have fears* appeared in a different form in *L'Analisi Linguistica e Letteraria* 7, 1999 while Shelley's Shakespearean Mockery of Wordsworth which was read at the Shakespeare Days conference in April 2003 both relies on and integrates some sections of the introduction to Peter Bell the 1819 Texts which appeared in December of the same year. Mursia, Milan: Milan, June 2004. Luisa Conti Camaïora, Carlo M. Bajetta, Dalla Prefazione degli Autori.

When the Theater Turns to Itself Sidney Homan, 1981. A metadramatic study of nine of Shakespeare's plays focusing on aesthetic metaphors created by the union of the playwright, actor, character and audience. *Metaphor and Translation* Dorota Śliwa, 2019-10-16. This volume brings together the ideas put forward at an international conference on Metaphor and Translation held at the University of Toulon, France, in June 2017. The bilingual nature of the contributions here provides an insight into recent linguistic theories from both the English and French speaking worlds. This diversified approach is further enhanced by contributors being based in a large number of countries worldwide and working on different language combinations. The kinds of problem areas investigated here include a wide range of themes. They cover aspects ranging from methodological and theoretical issues to specialist areas such as literature, culture and the economy. Whatever the theoretical approach applied, the findings come up with interesting and useful conclusions as to how metaphor is translated in the types of discourse analysis proposed. As a result, this volume will be of interest to both scholars and students involved in metaphor studies and translation as well as to professional translators wishing to keep track of recent theories and practical issues in the field. **Metaphor II** Jean-Pierre Noppen, Edith Hols, 1990-01-01. Metaphor though not now the scholarly mania it once was, remains a topic of great interest in many disciplines, albeit with interesting shifts in emphasis. Warren Shibles, *Metaphor: An Annotated Bibliography and History*, Bloomington, Ind., 1971, recorded the initial interest. Then *Metaphor: A Bibliography of Post-1970 Publications*, published by John Benjamins, continued the record through the mania years up to 1985 when writings proliferated as metaphor was seen to be a fundamental category in human thought and language. Five years later there is a need for a report on the newest thinking and tendencies in the field. This need is fulfilled by *Metaphor II* which offers a comprehensive view of information which would otherwise remain scattered throughout a numbing plethora of resources including many, sometimes hard to find, publications from Eastern Europe. *Metaphor II* systematically collects references of books, articles and papers published between 1985 and May 1990 and includes, for completeness, corrections and additions to the earlier bibliographies. Abstracts are given for many of the titles while four indices (disciplines, semantic fields, metaphor

theory and names multiply the number of access points to the information Metaphor ,1985-01-01 The aim of the present bibliography is to provide the student of metaphor with an up to date and comprehensive albeit not exhaustive overview of recent publications dealing with various aspects of metaphor in a variety of disciplines Where the emphasis is primarily on specific works about metaphor mainly in philosophy linguistics and psychology the list has been supplemented with references to studies where metaphor is explicitly recognized as an instrument of research or analysis e g in literature or in the elaboration of scientific and religious models or where its use is illustrated *Vocative Constructions in the Language of Shakespeare* Beatrix Busse,2006-01-01 This study investigates the functions meanings and varieties of forms of address in Shakespeare s dramatic work New categories of Shakespearean vocatives are developed and the grammar of vocatives is investigated in above and below the clause following morpho syntactic semantic lexicographical pragmatic social and contextual criteria Going beyond the conventional paradigm of power and solidarity and with recourse to Shakespearean drama as both text and performance the study sees vocatives as foregrounded experiential interpersonal and textual markers Shakespeare s vocatives construe both quantitatively and qualitatively habitus and identity They illustrate relationships or messages They reflect Early Modern Shakespearean and intra or inter textual contexts Theoretically and methodologically the study is interdisciplinary It draws on approaches from historical pragmatics stylistics Hallidayean grammar corpus linguistics cognitive linguistics socio historical linguistics sociology and theatre semiotics This study contributes thus not only to Shakespeare studies but also to literary linguistics and literary criticism *The Oxford Handbook of Shakespeare and Dance* Lynsey McCulloch,Brandon Shaw,2019-01-28 Shakespeare s texts have a long and close relationship with many different types of dance from dance forms referenced in the plays to adaptations across many genres today With contributions from experienced and emerging scholars this handbook provides a concise reference on dance as both an integral feature of sixteenth and seventeenth century culture and as a means of translating Shakespearean text into movement a process that raises questions of authorship and authority cross cultural communication semantics embodiment and the relationship between word and image Motivated by growing interest in movement materiality and the body The Oxford Handbook of Shakespeare and Dance is the first collection to examine the relationship between William Shakespeare his life works and afterlife and dance In the handbook s first section Shakespeare and Dance authors consider dance within the context of early modern life and culture and investigate Shakespeare s use of dance forms within his writing The latter half of the handbook Shakespeare as Dance explores the ways that choreographers have adapted Shakespeare s work Chapters address everything from narrative ballet adaptations to dance in musicals physical theater adaptations and interpretations using non Western dance forms such as Cambodian traditional dance or igan an indigenous dance form from the southern Philippines With a truly interdisciplinary approach The Oxford Handbook of Shakespeare and Dance provides an indispensable resource for considerations of dance and corporeality on Shakespeare s stage and the early modern era

Shakespeare Scholars in Conversation Michael P. Jensen, 2019-07-15 Twenty four of today's most prominent Shakespeare scholars discuss the best known works in Shakespeare studies along with some nearly forgotten classics that deserve fresh appraisal. An extensive bibliography provides a reading list of the most important works in the field. A filmography then lists the most important Shakespeare films along with the films that influenced Shakespeare filmmakers. Interviewees include Sir Stanley Wells, Sir Jonathan Bate, Sir Brian Vickers, Ann Thompson, Virginia Mason Vaughan, George T. Wright, Lukas Erne, MacDonald P. Jackson, Peter Holland, James Shapiro, Katherine Duncan Jones, and Barbara Hodgdon.

Shakespearean Motives Derek Cohen, 1987-12-17 **Shakespeare's Poetic Styles** John Baxter, 2013-10-11 First published in 1980, at their most successful Shakespeare's styles are strategies to make plain the limits of thought and feeling which define the significance of human actions. John Baxter analyses the way in which these limits are reached and also provides a strong argument for the idea that the power of Shakespearean drama depends upon the co-operation of poetic style and dramatic form. Three plays are examined in detail in the text: *The Tragedy of Mustapha* by Fulke Greville and *Richard II* and *Macbeth* by Shakespeare. *Shakespeare and Genre* A. Guneratne, 2012-01-02 Provides a comprehensive survey of approaches to genre in Shakespeare's work. Contributors probe deeply into genre theory and genre history by relating Renaissance conceptions. In this sense the volume proposes to read Shakespeare through genre and just as importantly read genre through Shakespeare. **Kenneth Burke on Shakespeare** Kenneth Burke, 2006-12-13 This volume gathers and annotates all of the Shakespeare criticism including previously unpublished notes and lectures by the maverick American intellectual Kenneth Burke. 1897-1993. Burke's interpretations of Shakespeare have had an impressive influence on important lines of contemporary scholarship. Playwrights and directors have been stirred by his dramaturgical investigations and many readers outside academia have enjoyed his ingenious dissections of what makes a play function. Burke's intellectual project continually engaged with Shakespeare's works and Burke's writings on Shakespeare in turn have had an immense impact on generations of readers. Carefully edited and annotated with helpful cross references, Burke's fascinating interpretations of Shakespeare remain challenging, provocative and accessible. Read together these pieces form an evolving argument about the nature of Shakespeare's plays and poems. Included are thirteen analyses of individual plays and poems, an introductory lecture explaining his approach to reading Shakespeare and a substantial appendix of hundreds of Burke's other references to Shakespeare. Scott L. Newstok also provides a historical introduction and an account of Burke's legacy. Burke's enduring familiarity with Shakespeare likely helped shape his own theory of dramatism, an ambitious elaboration of the *teatrum mundi* conceit. Burke is renowned for his landmark 1951 essay on *Othello* which wrestles with concerns still relevant to scholars more than a half century later. His ingenious ventriloquism of Mark Antony's address over Caesar's body has likewise found a number of appreciative readers, as have albeit less frequently his many other essays on the playwright. Burke's first and final pieces of literary criticism both examine Shakespearean plays, thereby bookending an impressive

career long contribution to the field of Shakespeare studies Among the many major Shakespearean critics who have gratefully acknowledged Burke s influence are Paul Alpers Harold Bloom Stanley Cavell Ren Girard Stephen Greenblatt and Patricia Parker *Shakespeare without Boundaries* Christa Jansohn,Lena Cowen Orlin,Stanley Wells,2010-12-09

Shakespeare without Boundaries Essays in Honor of Dieter Mehl offers a wide ranging collection of essays written by an international team of distinguished scholars who attempt to define to challenge and to erode boundaries that currently inhibit understanding of Shakespeare and to exemplify how approaches that defy traditional bounds of study and criticism may enhance understanding and enjoyment of a dramatist who acknowledged no boundaries in art The Volume is published in tribute to Professor Dieter Mehl whose critical and scholarly work on authors from Chaucer through Shakespeare to D H Lawrence has transcended temporal and national boundaries in its range and scope and who as Ann Jennalie Cook writes has contributed significantly to the erasure of political boundaries that have endangered the unity of German literary scholarship and more broadly through his work for the International Shakespeare Association to the globalization of Shakespeare studies Published by University of Delaware Press Distributed worldwide by Rutgers University Press **Shakespiritualism** J.

Kahan,2013-02-27 This study concerns itself with a now forgotten religious group Spiritualists and how their ensuing discussions of Shakespeare s meaning his writing practices his possible collaborations and the supposed purity and or corruption of his texts anticipated accompanied or silhouetted similar debates in Shakespeare Studies **Shakespeare Without Boundaries** Dieter Mehl,2011 *Shakespeare without Boundaries* Essays in Honor of Dieter Mehl offers a wide ranging collection of essays written by an international team of distinguished scholars who attempt to define to challenge and to erode boundaries that currently inhibit understanding of Shakespeare and to exemplify how approaches that defy traditional bounds of study and criticism may enhance understanding and enjoyment of a dramatist who acknowledged no boundaries in art The Volume is published in tribute to Professor Dieter Mehl whose critical and scholarly work on authors from Chaucer through Shakespeare to D H Lawrence has transcended temporal and national boundaries in its range and scope and who as Ann Jennalie Cook writes has contributed significantly to the erasure of political boundaries that have endangered the unity of German literary scholarship and more broadly through his work for the International Shakespeare Association to the globalization of Shakespeare studies

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