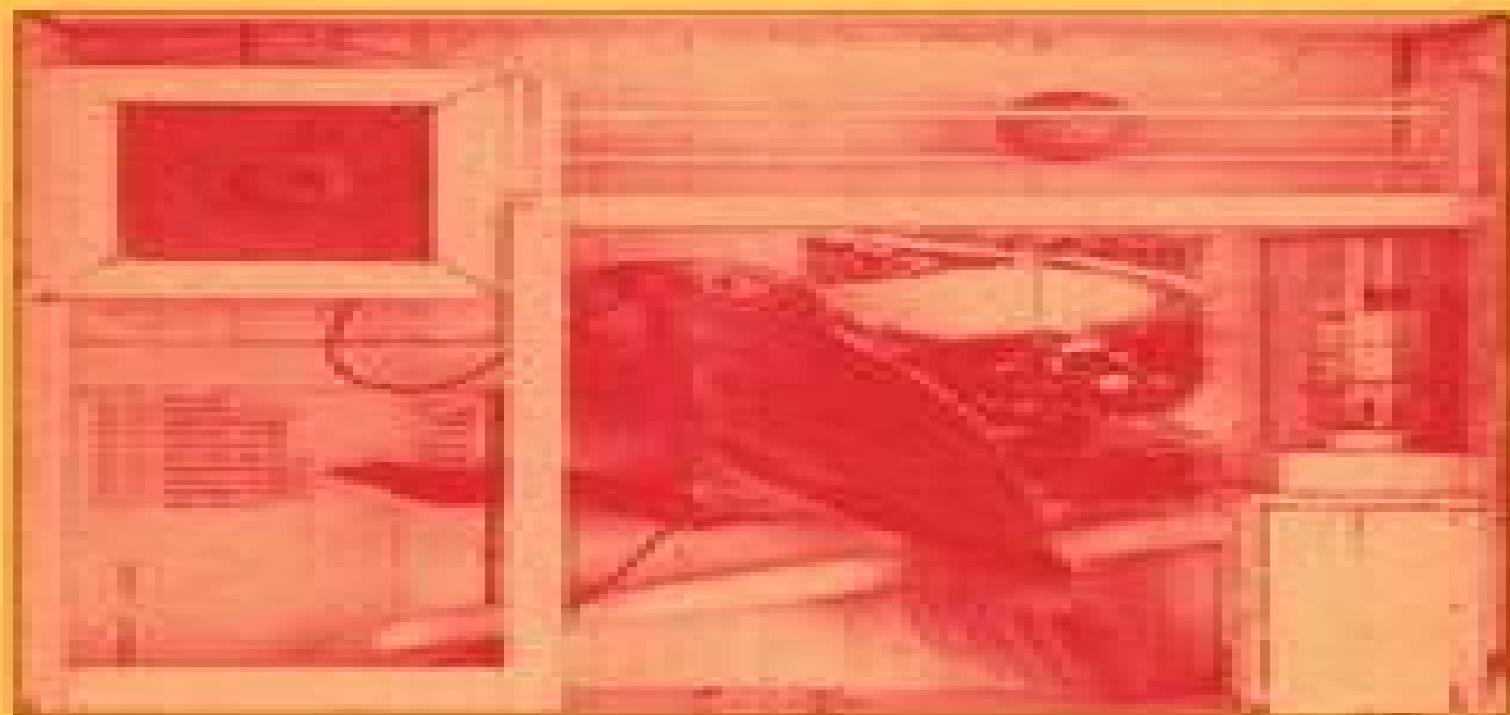


SHAKESPEARE

Meaning & Metaphor



ANN & JOHN Q.
-THOMPSON-

Shakespeare Meaning Metaphor

Liyong Dong



Shakespeare Meaning Metaphor:

An interpretation of Shakespeare's sonnet 73 and the deeper meaning of its metaphors Christian Dunke, 2008-02-28 Seminar paper from the year 2002 in the subject English Language and Literature Studies Literature grade 2.3 University of Freiburg Englisches Seminar course Einführung in die englische und amerikanische Literaturwissenschaft language English abstract 1 Introduction 2 Form and Structure of Sonnet 73 3 Interpretation of Sonnet 73 in general 4 The Deeper Meaning of the Metaphors 5 Conclusion 6 Bibliography Shakespeare, Meaning & Metaphor Ann Thompson, John O. Thompson, 1987 **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

Metaphors and implicatures in Shakespeare's "Much Ado about Nothing" Achim Binder, 2008-08-05 Seminar paper from the year 2003 in the subject English Language and Literature Studies Literature grade 2.0 University of Tübingen Neuphilologie course Understanding Utterances language English abstract For many people it seems that the application and analysis of metaphors only belongs to the field of literary studies There are however such a large number of metaphorical expressions and lexicalized so called frozen metaphors in both German and English that the importance of metaphors exceeds by far their poetic usage For Grice metaphors result from the flouting of the first maxim Quality that of not saying what one believes to be false Metaphorical expressions hence provoke a search for the intended speaker meaning because of the obvious discrepancy between the proposition expressed by the utterance and the falseness of its content This falseness however is not always clear to see Take for example the metaphor no man is an island It is obviously metaphorical in both content and meaning and one could deduce a whole range of weak implicatures from it but it is in no way literally false Considering that Grice labelled tropes and figures of speech such as tautology irony and metaphor as cases of maxim exploitation it seems reasonable to analyse a text which allows for a maximum of maxim exploitation and whose author is responsible for a large number of frozen metaphors in English What makes Shakespeare to name just one example extraordinary is the way he exploited this ordinary aspect of communication so that a single line or phrase triggers the discovery of a whole array of implicatures The centre of this paper will thus be a linguistic analysis of metaphors and implicatures in Shakespeare's play Much Ado about Nothing 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, Rhetoric and Cognition Raphael Lyne, 2011-09-01 Raphael Lyne addresses a crucial Shakespearean question why do characters in the grip of emotional crises deliver such extraordinarily beautiful and ambitious speeches How do they manage to be so inventive when they are perplexed Their dense complex articulate speeches at intensely dramatic moments are often seen as psychological they uncover and investigate inwardness character and motivation and as rhetorical they involve heightened language deploying recognisable techniques Focusing on A Midsummer Night's Dream Othello Cymbeline and the Sonnets Lyne explores both the psychological and rhetorical elements of Shakespeare's language In the light of cognitive linguistics and cognitive literary theory he shows how Renaissance rhetoric could be considered a kind of cognitive science an attempt to map out the patterns of thinking His study reveals how Shakespeare's metaphors and similes work to think interpret and resolve and how their struggle to do so results in extraordinary poetry Stylistics and

Shakespeare's Language Mireille Ravassat, Jonathan Culpeper, 2011-06-02 This innovative volume testifies to the current revived interest in Shakespeare's language and style and opens up new and captivating vistas of investigation Transcending old boundaries between literary and linguistic studies this engaging collaborative book comes up with an original array of theoretical approaches and new findings The chapters in the collection capture a rich diversity of points of view and cover such fields as lexicography versification dramaturgy rhetorical analyses cognitive and computational corpus based stylistic studies offering a holistic vision of Shakespeare's uses of language The perspective is deliberately broad confronting ideas and visions at the intersection of various techniques of textual investigation Such novel explorations of Shakespeare's multifarious artistry and amazing inventiveness in his use of language will cater for a broad range of readers from undergraduates postgraduates scholars and researchers to poetry and theatre lovers alike The Logic of Metaphor Eric

Steinhart, 2013-06-29 1 Metaphors and Logic Metaphors are among the most vigorous offspring of the creative mind but their vitality springs from the fact that they are logical organisms in the ecology of language I aim to use logical techniques to analyze the meanings of metaphors My goal here is to show how contemporary formal semantics can be extended to handle metaphorical utterances What distinguishes this work is that it focuses intensely on the logical aspects of metaphors I stress the role of logic in the generation and interpretation of metaphors While I don't presuppose any formal training in logic some familiarity with philosophical logic the propositional calculus and the predicate calculus is helpful Since my theory makes great use of the notion of structure I refer to it as the structural theory of metaphor STM STM is a semantic theory of metaphor if STM is correct then metaphors are cognitively meaningful and are non-trivially logically linked with truth I aim to extend possible worlds semantics to handle metaphors I'll argue that some sentences in natural languages like English have multiple meanings Juliet is the sun has at least two meanings the literal meaning Juliet is the sun and the metaphorical meaning Juliet is the sun MET Each meaning is a function from possible worlds to truth values I deny that these functions are

identical I deny that the metaphorical function is necessarily false or necessarily true Names as Metaphors in Shakespeare's Comedies Grant W. Smith, 2021-09-07 Names as Metaphors in Shakespeare's Comedies presents a comprehensive study of names in Shakespeare's comedies Although names are used in daily speech as simple designators often with minimal regard for semantic or phonological suggestiveness their coinage is always based on analogy They are words i e signs borrowed from previous referents and contexts and applied to new referents Thus in the literary use of language names are figurative inventions and have measurable thematic significance they evoke an association of attributes between two or more referents contextualize each work of literature within its time and reflect the artistic development of the writer In the introduction Smith describes the literary use of names as creative choices that show the indebtedness of authors to previous literature as well as their imaginative descriptions etymologically and phonologically of memorable character types and their references to cultural phenomena that make their names meaningful to their contemporary readers and audience This book presents fourteen essays demonstrating the analytical models explained in the introduction These essays focus on Shakespeare's comedies as presented in the First Folio They do not follow the chronological order of their composition instead the individual essays give special attention to differences between the plays that suggest Shakespeare's artistic development including the varied sources of his borrowings the differences between his etymological and phonological coinages the frequency and types of his topical references and his use of epithets and generics This book will appeal to Shakespeare students and scholars at all levels particularly those who are keen on studying his comedies This study will also be relevant for researchers and graduate students interested in onomastics He can be reached at gsmith@ewu.edu

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 Shibbes *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

Shakespeare's Poems Stephen Orgel, Sean Keilen, 1999 Shakespeare has never been more ubiquitous not only on the stage and in academic writing but in film video and the popular press On television he advertises everything from cars to fast food His birthplace the tiny Warwickshire village of

Stratford Upon Avon has been transformed into a theme park of staggering commercialism and the New Globe in its second season is already a far bigger business than the old Globe could ever have hoped to be. If popular culture cannot do without Shakespeare continually reinventing him and reimagining his drama and his life, neither can the critical and scholarly world for which Shakespeare has for more than two centuries served as the central text for analysis and explication, the foundation of the western literary canon and the measure of literary excellence. The Shakespeare essays collected in these volumes reveal a Shakespeare fully as multifarious as the Shakespeare of theme parks, movies and television. Indeed, it is part of the continuing reinvention of Shakespeare. The essays are drawn for the most part from work done in the past three decades, though a few essential enabling essays from an earlier period have been included. They not only chart the directions taken by Shakespeare studies in the recent past but they serve to indicate the enormous and continuing vitality of the enterprise and the extent to which Shakespeare has become a metonym for literary and artistic endeavor generally.

Metaphors: Figures of the Mind Z. Radman, 2013-03-09. This book deals with various aspects of metaphors and yet it is not only or perhaps not even primarily about metaphor itself. Rather, it is concerned with the argument from metaphor. In other words, it is about what I think we can learn from metaphor and the possible consequences of this lesson for a more adequate understanding, for instance, of our mental processes, the possibilities and limitations of our reasoning, the strictures of propositionality, the cognitive effect of fictional projections and so on. In this sense, it is not strictly speaking a contribution to metaphorology; instead, it is an attempt to define the place of metaphor in the world of overall human intellectual activity, exemplarily thematized here in the span that ranges from problems relating to the articulation of meanings up to general issues of creativity. Most of the aspects discussed therefore are examined not so much for the sake of gaining some new knowledge about metaphor, work conducted in the science of metaphor is presently so huge that an extra attempt to spell out another theory of metaphor may have an inflationary effect. The basic strategy of this book is to view metaphor within the complex of language usage and language competence in human thought and action and finally to see in what philosophically relevant way it improves our knowledge of ourselves. Certainly, by adopting this basic strategy, we also simultaneously increase our knowledge of metaphors, of their functions and importance.

Shakespeare's Theatre Hugh Macrae Richmond, 2004-01-01. Under an alphabetical list of relevant terms, names and concepts, the book reviews current knowledge of the character and operation of theatres in Shakespeare's time, with an explanation of their origins.

The Shakespearean International Yearbook Mark Turner, 2017-11-30. This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares, proceeding from the claim that Shakespeare's literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent. Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several

centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics

Shakespeare's History Plays: Richard II to Henry V, the Making of a King C W R D Moseley, 2016-10-09 Part I provides some contexts for what is inevitably our reading of the history plays so that perhaps we may guess at the impact they may have had on their contemporaries The author suggests by implication a way of approaching Elizabethan drama that may be generally useful Part II is a consideration of what the author thinks are some major issues in the Ricardian plays

Shakespeare and Social Theory Bradd Shore, 2021-08-23 This book provides a bridge between Shakespeare studies and classical social theory opening up readings of Shakespeare to a new audience outside of literary studies and the humanities Shakespeare has long been known as a great thinker and this book reads his plays through the lens of an anthropologist revealing new connections between Shakespeare's plays and the lives we now lead Close readings of a selection of frequently studied plays Hamlet The Winter's Tale Romeo and Juliet A Midsummer Night's Dream Julius Caesar and King Lear engage with the texts in detail while connecting them with some of the biggest questions we all ask ourselves about love friendship ritual language human interactions and the world around us The plays are examined through various social theories including performance theory cognitive theory semiotics exchange theory and structuralism The book concludes with a consideration of how the new astronomy of his day and developments in optics changed the very idea of perspective and shaped Shakespeare's approach to embedding social theory in his dramatic texts This accessible and engaging book will appeal to those approaching Shakespeare from outside literary studies but will also be valuable to literature students approaching Shakespeare for the first time or looking for a new angle on the plays

Exploring Character Through Structural Metaphor John Gribas, Angeline Underwood, 2024-01-29 Exploring Character Through Structural Metaphor will help performers discover new and valuable insights into the characters they play Grounded in a contemporary approach to understanding and applying the power of metaphor it offers a practical guide for both actors and directors This book introduces the idea of metaphor as a way of thinking rather than simply as clever comparison or figurative language It demonstrates limitations of ways metaphor has traditionally been used in character development and presents a method for applying structural metaphor to discover rich in depth character insights For directors the model can serve as an option for guiding character analysis that is less individualistic and actor specific and more wholistic and cast inclusive promoting stronger overall performance unity and production cohesion In addition to offering a clear followable guide for character analysis the authors draw on personal experience to vividly demonstrate how applying this method for character analysis could impact performance and production

This book will be a useful addition to an actor's or director's set of character development resources *The Cambridge Companion to Shakespeare's Language* Lynne Magnusson, David Schalkwyk, 2019-08-08 Illuminates the pleasures and challenges of Shakespeare's complex language for today's students, teachers, actors, and theatre goers **Shakespeare's Sceptered Isle** Brian Carroll, 2022-05-18 This work searches Shakespeare's history and Roman plays to find the raw materials of English national consciousness and identity. The messages of Shakespeare's history plays are not principally the plots or facts of the dramas but the attitudes and imaginings they elicited in audiences. Reading Shakespeare through the lens of national identity is a study almost as old as the plays themselves, and many scholars have found various articulations of nationhood in Shakespeare's plays. This book argues that Shakespeare's histories furnished modern England with a curriculum for constructing a national identity, a confidence of language and culture, and a powerful new medium through which to communicate and express this negotiated identity. Highlighting the application of semiotics, it studies the playwright's use of symbols, metonymy, symbolic codes, and metaphor. By examining what Shakespeare and playgoers remembered and forgot, as well as the ways ideas were framed, this book explores how a national identity was crafted, contested, and circulated.

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