

Shakespearean Meanings

BY SIGURD BURCKHARDT

"Sigurd Burckhardt's readings of Shakespeare are both brilliant and perverse. . . . One gets a razor-sharp ingenuity at work on the plays' language, reading them almost always with extreme sensitivity. . . . His aperçus strike me as definitely worth recording even if some of them have more to say about the mind of the critic than the mind of the playwright."—

MAYNARD MACK

Shakespearean Meanings

Norman Rabkin



Shakespearean Meanings:

Shakespearean Meanings Sigurd Burckhardt, 2015-12-08 Mr Burckhardt does not discuss the plays as theatre. Instead, he states: "This book is concerned with what Shakespeare meant. I believe that Shakespeare's plays to put it bluntly have messages and that these messages are discoverable in fact." Statable: Shakespeare not only abides our questions, he tells us what questions to ask. He took infinite pains to be precisely understood. Originally published in 1968, The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905. *A Dictionary of Shakespeare's Sexual Puns and Their Significance* Frankie Rubinstein, 1989-12-11

Rubinstein is far from innocent and comes to our aid with a lot of learning and is quite right to urge that not to appreciate the sexiness of Shakespeare's language impoverishes our own understanding of him. For one thing, it was a strong element in his appeal to Elizabethans who were much less woolly-mouthed and smooth-tongued than we are. For another, it has constituted a salty preservative for his work among those who can appreciate it. An enlightening book. A. L. Rowse, *The Standard*

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*.

The Globe Guide to Shakespeare Andrew Dickson, 2016-02-25 *The Globe Guide to Shakespeare* is the ultimate guide to the life and work of the world's greatest playwright, William Shakespeare. With full coverage of the 39 Shakespearian plays, including a synopsis, full character list, stage history, and a critical essay for each, this comprehensive guide is both a quick reference and an in-depth background guide for theatregoers, students, film buffs, and lovers of literature alike. *The Globe Guide to Shakespeare* also explores Shakespeare's sonnets and narrative poems, combined with fascinating accounts of Shakespeare's life and theatre, exploring in colourful detail each play's original

performances This comprehensive guide includes up to date reviews of the best films and audio recordings of each play from Laurence Olivier to Baz Luhrmann Kozintsev to Kurosawa The Globe Guide to Shakespeare is a celebration of all things Shakespearian Published to coincide with the 400th anniversary of Shakespeare s death **Shakespearean Criticism** Various,2021-06-23 Reissuing works originally published between 1984 and 1995 this set brings back into print early volumes from the Shakespearean Criticism Series originally edited by Joseph Price The books present selections of renowned scholarship on each play touching on performances as well as the dramatic literature The pieces included are a mixture of influential historical criticism more modern interpretations and enlightening reviews most of which were published in wide spread places before these compilations were first made Companions to the plays these books showcase critical opinion and scholarly debate *Shakespearean Metadrama* James L. Calderwood,1971-03-10 Shakespearean Metadrama was first published in 1971 Minnesota Archive Editions uses digital technology to make long unavailable books once again accessible and are published unaltered from the original University of Minnesota Press editions In a new approach to Shakespeare criticism the author interprets five of Shakespeare s early plays as metadramas dramas that are not only about the various moral social political and other thematic issues with which critics have so long been concerned but also about the plays themselves Professor Calderwood demonstrates that in these five plays Shakespeare writes about his dramatic art its nature its media of language and theater its generic forms and conventions its relationship to truth and the social order In an introductory chapter the author explains his theory of metadrama placing it in a general critical context as well as in the specific framework of Shakespeare s plays He distinguishes between the meaning of metadrama and the similar terms metaplay and metatheatre He points out that the dominant metadramatic aspect of the five plays under study is the interplay of language and action in drama A separate chapter is devoted to the interpretation of each of the plays Professor Calderwood is aware that in presenting his critical theory and interpretations he may be met with skepticism by other scholars and critics He anticipates such a situation in the introduction To the critic trying on introductory styles for a book on Shakespearean metadrama he writes the plight of Falstaff at the Boar s Head Tavern comes all too readily to mind What trick he must ask himself what device what starting hole canst thou now find out to hide thee from this open and apparent shame

Coined by Shakespeare Jeff McQuain,Stan Malless,1998 A dictionary of terms that were first coined in William Shakespeare s plays Each entry explains the source of the word how the word is used throughout history and where each word appears in Shakespeare s works Shakespeare Herbert R. Coursen,1999 The purpose of this book is to examine recent productions of Shakespeare on stage and film and to lay out some interpretive guidelines for responding to the scripts as recreated in these two very different formats and within the conflicted environment of shifting critical paradigms The two traditions Shakespeare on stage and Shakespeare on film have experienced a midair collision with postmodernism The results are beginning to be chronicled *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. Camaiora 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 1 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 Camaiora Carlo M. Bajetta Dalla Prefazione degli Autori The Literary Language of Shakespeare S.S. Hussey, 2018-10-08. Professor Hussey looks at the vocabulary syntax and register of Renaissance English following this with a more detailed analysis of particular kinds of language in the plays such as prose verse rhetoric and the soliloquy. For this new edition the text has been revised throughout with in particular a completely new chapter providing detailed readings of selected plays illustrating the ways particular aspects of language can be studied in practice.

Reviewing **Shakespearean Meanings**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**Shakespearean Meanings**," an enthralling opus penned by a very acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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