

Shakespeare S Language

IF YOU ALLY INFATUATION SUCH A REFERRED **SHAKESPEARE S LANGUAGE** BOOK THAT WILL GIVE YOU WORTH, ACQUIRE THE EXTREMELY BEST SELLER FROM US CURRENTLY FROM SEVERAL PREFERRED AUTHORS. IF YOU WANT TO DROLL BOOKS, LOTS OF NOVELS, TALE, JOKES, AND MORE FICTIONS COLLECTIONS ARE WITH LAUNCHED, FROM BEST SELLER TO ONE OF THE MOST CURRENT RELEASED.

YOU MAY NOT BE PERPLEXED TO ENJOY EVERY BOOKS COLLECTIONS SHAKESPEARE S LANGUAGE THAT WE WILL CATEGORICALLY OFFER. IT IS NOT ON THE ORDER OF THE COSTS. ITS VERY NEARLY WHAT YOU OBSESSION CURRENTLY. THIS SHAKESPEARE S LANGUAGE, AS ONE OF THE MOST OPERATIONAL SELLERS HERE WILL CATEGORICALLY BE ACCOMPANIED BY THE BEST OPTIONS TO REVIEW.

SHAKESPEARE'S BINDING LANGUAGE JOHN KERRIGAN 2016-03-10 THIS REMARKABLE, INNOVATIVE BOOK EXPLORES THE SIGNIFICANCE IN SHAKESPEARE'S PLAYS OF OATHS, VOWS, CONTRACTS, PLEDGES AND THE OTHER UTTERANCES AND ACTS BY WHICH CHARACTERS COMMIT THEMSELVES TO THE TRUTH OF THINGS PAST, PRESENT, AND TO COME. IN EARLY MODERN ENGLAND, SUCH BINDING LANGUAGE WAS EVERYWHERE. OATHS OF OFFICE, MARRIAGE VOWS, LEGAL BONDS, AND CASUAL, EVERYDAY PROFANITY GAVE SHAPE AND TEXTURE TO LIFE. THE PROPER USE OF SUCH LANGUAGE, AND THE EXTENT OF ITS POWER TO BIND, WAS ARGUED OVER BY LAWYERS, RELIGIOUS WRITERS, AND SATIRISTS, AND THESE DEBATES INFORM LITERATURE AND DRAMA. SHAKESPEARE'S BINDING LANGUAGE GIVES A FRESHLY RESEARCHED ACCOUNT OF THESE CONTEXTS, BUT IT IS FOCUSED ON THE PLAYS. WHAT MOTIVES SHOULD WE LOOK FOR WHEN CHARACTERS ASSEVERATE OR PROMISE? HOW FAR IS BINDING LANGUAGE SELF-PERSUASIVE OR DECEPTIVE? WHEN IS IT ALLOWABLE TO BREAK A VOW? HOW DO OATHS AND PROMISES STRUCTURE AN AUDIENCE'S EXPECTATIONS? ACROSS THE SWEEP OF SHAKESPEARE'S CAREER, FROM THE EARLY HISTORIES TO THE LATE ROMANCES, THIS BOOK OPENS NEW PERSPECTIVES ON KEY DRAMATIC MOMENTS AND ILLUMINATES LANGUAGE AND ACTION. EACH CHAPTER GIVES AN ACCOUNT OF A PLAY OR GROUP OF PLAYS, YET THE STUDY BUILDS TO A SUSTAINED INVESTIGATION OF SOME OF THE MOST IMPORTANT SYSTEMS, INSTITUTIONS, AND CONTROVERSIES IN EARLY MODERN ENGLAND, AND OF THE WIRING OF SHAKESPEAREAN DRAMATURGY. SCHOLARLY BUT ACCESSIBLE, AND OFFERING STARTLING INSIGHTS, THIS IS A MAJOR CONTRIBUTION TO SHAKESPEARE STUDIES BY ONE OF THE LEADING FIGURES IN THE FIELD.

SHAKESPEARE'S ENGLISH KEITH JOHNSON 2014-05-01 SHAKESPEARE'S ENGLISH: A PRACTICAL LINGUISTIC GUIDE PROVIDES STUDENTS WITH A SOLID GROUNDING FOR UNDERSTANDING THE LANGUAGE OF SHAKESPEARE AND ITS PLACE WITHIN THE DEVELOPMENT OF ENGLISH. WITH A PRIME FOCUS ON SHAKESPEARE AND HIS WORKS, KEITH JOHNSON COVERS ALL ASPECTS OF HIS LANGUAGE (VOCABULARY, GRAMMAR, SOUNDS, RHETORICAL STRUCTURE ETC.), AND GIVES ILLUMINATING BACKGROUND INFORMATION ON THE LINGUISTIC CONTEXT OF THE ELIZABETHAN AGE. AS WELL AS PROVIDING A UNIQUE INTRODUCTION TO THE SUBJECT, JOHNSON ENCOURAGES A "HANDS-ON" APPROACH, GUIDING STUDENTS, THROUGH THE USE OF ACTIVITIES, TOWARDS AN UNDERSTANDING OF HOW SHAKESPEARE'S ENGLISH WORKS. THIS BOOK OFFERS: • A UNIQUE APPROACH TO THE STUDY OF EARLY MODERN ENGLISH WHICH ENABLES STUDENTS TO ENGAGE INDEPENDENTLY WITH THE TOPIC • CLEAR AND ENGAGINGLY WRITTEN EXPLANATIONS OF LINGUISTIC CONCEPTS • PLENTIFUL EXAMPLES AND ACTIVITIES, INCLUDING SUGGESTIONS FOR FURTHER WORK • A GLOSSARY, FURTHER READING SUGGESTIONS AND GUIDANCE TO RELEVANT WEBSITES SHAKESPEARE'S ENGLISH IS PERFECT FOR UNDERGRADUATE STUDENTS FOLLOWING COURSES THAT COMBINE ENGLISH LANGUAGE, LINGUISTICS AND LITERATURE, OR ANYONE WITH AN INTEREST IN KNOWING MORE ABOUT THE LANGUAGE WITH WHICH SHAKESPEARE WORKED HIS LITERARY MAGIC.

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.

SHAKESPEARE'S WORDS BEN CRYSTAL 2004-04-01 A VITAL RESOURCE FOR SCHOLARS, STUDENTS AND ACTORS, THIS BOOK CONTAINS GLOSSES AND QUOTES FOR OVER 14,000 WORDS THAT COULD BE MISUNDERSTOOD BY OR ARE UNKNOWN TO A MODERN AUDIENCE. DISPLAYED PANELS LOOK AT SUCH AREAS OF SHAKESPEARE'S LANGUAGE AS GREETINGS, SWEAR-WORDS AND TERMS OF ADDRESS. PLOT SUMMARIES ARE INCLUDED FOR ALL SHAKESPEARE'S PLAYS AND ON THE FACING PAGE IS A UNIQUE DIAGRAMATIC REPRESENTATION OF THE RELATIONSHIPS WITHIN EACH PLAY.

THE WORKS OF WILLIAM SHAKESPEARE WILLIAM SHAKESPEARE 1623

THE LANGUAGE OF SHAKESPEARE'S PLAYS BENJAMIN I FOR EVANS 1985 THIS VOLUME EXPLORES THE FUNCTION OF VERSE IN DRAMA AND THE DEVELOPING WAY IN WHICH SHAKESPEARE CONTROLLED THE RHETORICAL AND DECORATIVE ELEMENTS OF SPEECH FOR THE DRAMATIC PURPOSE.

SHAKESPEARE'S WORDS DAVID CRYSTAL 2002-12-31 A VITAL RESOURCE FOR SCHOLARS, STUDENTS AND ACTORS, THIS BOOK CONTAINS GLOSSES AND QUOTES FOR OVER 14,000 WORDS THAT COULD BE MISUNDERSTOOD BY OR ARE UNKNOWN TO A MODERN AUDIENCE. DISPLAYED PANELS LOOK AT SUCH AREAS OF SHAKESPEARE'S LANGUAGE AS GREETINGS, SWEAR-WORDS AND TERMS OF ADDRESS. PLOT SUMMARIES ARE INCLUDED FOR ALL SHAKESPEARE'S PLAYS AND ON THE FACING PAGE IS A UNIQUE DIAGRAMATIC REPRESENTATION OF THE RELATIONSHIPS WITHIN EACH PLAY.

SHAKESPEARE'S OTHER LANGUAGE RUTH NEVO 2021-03-31 SHAKESPEARE'S LAST PLAYS, THE TRAGICOMIC ROMANCES, ARE NOTORIOUSLY STRANGE PLAYS, RIDDLED WITH FABULOUS EVENTS AND INCREDIBLE COINCIDENCES, MAGIC AND DREAM. THESE FEATURES HAVE SOMETIMES BEEN INTERPRETED AS THE CARELESSNESS OF AN OF AN AGING DRAMATIST WEARY OF HIS CRAFT, OR JUSTIFIED AS FOLKLORE MOTIFS, SUITABLE TO THE ROMANCE TALE. BUT NEITHER VIEW EXPLAINS THE FASCINATION AND POWER THESE PLAYS STILL EXERT. ORIGINALLY PUBLISHED IN 1987, RUTH NEVO'S BOOK OFFERS A READING OF THE PLAYS WHICH INVOKES THE FINDINGS AND METHODS OF POST-PSYCHOANALYTIC SEMIOTICS. DRAWING ON A LACANIAN MODEL OF THE "TEXTUAL UNCONSCIOUS", SHE EMBARKS ON SEARCHING ANALYSES OF PERICLES, CYMBELINE, THE WINTER'S TALE, AND THE TEMPEST, BRILLIANTLY ILLUMINATING THEIR APPARENT ABSURDITIES AND ANOMALIES, THEIR BIZARRE OR PREPOSTEROUS EVENTS AND OBSCURELY MOTIVATED ACTIONS, THEIR OFTEN PUZZLING SYNTAX. HER INVESTIGATION OF THE PLAYS' INFORMING FANTASIES PRODUCES UNIFIED AND ENRICHED READINGS WHICH SERVE BOTH TO REHABILITATE THOSE PLAYS WHICH HAVE BEEN LESS THAN HIGHLY THOUGHT OF, AND TO DISCLOSE NEW SIGNIFICANCE IN THE ACKNOWLEDGED MASTERPIECES.

SHAKESPEARE'S SEXUAL LANGUAGE GORDON WILLIAMS 2006-09-01 FOCUSES ON SHAKESPEARE'S SEXUAL LANGUAGE, SOME OF WHICH IS NOTORIOUSLY DIFFICULT TO UNRAVEL AND WHOSE ROOTS GO BACK INTO EARLIER LITERATURE. THIS IS A COMPREHENSIVE BUT CONCISE REFERENCE GUIDE TO SEXUAL LANGUAGE AND IMAGERY IN SHAKESPEARE.

THE TWO GENTLEMEN OF VERONA WILLIAM SHAKESPEARE 2011-08-23 WHILE THE WORD "GENTLEMEN" SUGGESTS THAT ITS HEROES ARE ADULTS, THE TWO GENTLEMEN OF VERONA IS MORE INTELLIGIBLE IF WE THINK OF THEM AS BOYS, LEAVING HOME FOR THE FIRST TIME. ONE HAS A CRUSH ON A GIRL, JULIA, THOUGH HE HASN'T YET TOLD HER. SENT TO COURT TO LEARN TO BE "PERFECT GENTLEMEN," VALENTINE AND PROTEUS ARE DERAILED BY THEIR ATTRACTION TO SYLVIA, THE RULER'S DAUGHTER. VALENTINE'S MENTAL DENSENESS DOES NOT DETER SYLVIA FROM RETURNING HIS LOVE, BUT HE IS CAUGHT, AND BANISHED, WHEN HE TRIES TO ELOPE WITH HER. PROTEUS' DESIRE FOR SYLVIA WIPES OUT HIS FORMER LOVE, LEADING HIM INTO DESPICABLE ACTS THAT WIN SCORN FROM SYLVIA AND WOUND JULIA, WHO HAS PURSUED HIM DISGUISED AS A BOY. WHEN SYLVIA FOLLOWS VALENTINE INTO BANISHMENT, PROTEUS FOLLOWS SYLVIA, AND JULIA FOLLOWS PROTEUS, THE STAGE IS SET FOR A DISTURBING ENDING. BUT THE STAGE IS ALSO SET FOR THE "GENTLEMEN" TO TAKE SMALL STEPS TOWARD MATURITY. THE AUTHORITATIVE EDITION OF THE TWO GENTLEMEN OF VERONA FROM THE FOLGER SHAKESPEARE LIBRARY, THE TRUSTED AND WIDELY USED SHAKESPEARE SERIES FOR STUDENTS AND GENERAL READERS, INCLUDES: -THE EXACT TEXT OF THE PRINTED BOOK FOR EASY CROSS-REFERENCE -HUNDREDS OF HYPERTEXT LINKS FOR INSTANT NAVIGATION -FRESHLY EDITED TEXT BASED ON THE BEST EARLY PRINTED VERSION OF THE PLAY -FULL EXPLANATORY NOTES CONVENIENTLY PLACED ON PAGES FACING THE TEXT OF THE PLAY -SCENE-BY-SCENE PLOT SUMMARIES -A KEY TO THE PLAY'S FAMOUS LINES AND PHRASES -AN INTRODUCTION TO READING SHAKESPEARE'S LANGUAGE -AN ESSAY BY A LEADING SHAKESPEARE SCHOLAR PROVIDING A MODERN PERSPECTIVE ON THE PLAY -FRESH IMAGES FROM THE FOLGER SHAKESPEARE LIBRARY'S VAST HOLDINGS OF RARE BOOKS -AN ANNOTATED GUIDE TO FURTHER READING ESSAY BY JEFFREY MASTEN THE FOLGER SHAKESPEARE LIBRARY IN WASHINGTON, DC, IS HOME TO THE WORLD'S LARGEST COLLECTION OF SHAKESPEARE'S PRINTED WORKS, AND A MAGNET FOR SHAKESPEARE SCHOLARS FROM AROUND THE GLOBE. IN ADDITION TO EXHIBITIONS OPEN TO THE PUBLIC THROUGHOUT THE YEAR, THE FOLGER OFFERS A FULL CALENDAR OF PERFORMANCES AND PROGRAMS. FOR MORE INFORMATION, VISIT FOLGER.EDU.

SHAKESPEARE IN MODERN ENGLISH TRANSLATED BY HUGH MACDONALD 2016-12-05 SHAKESPEARE IN MODERN ENGLISH BREAKS THE TABOO ABOUT SHAKESPEARE'S TEXTS, WHICH HAVE LONG BEEN REGARDED AS SACRED AND UNTOUCHABLE WHILE BEING WIDELY AND FREELY TRANSLATED INTO FOREIGN LANGUAGES. IT IS DESIGNED TO MAKE SHAKESPEARE MORE EASILY UNDERSTOOD IN THE THEATRE WITHOUT DUMBING DOWN OR SIMPLIFYING THE CONTENT. SHAKESPEARE'S 'AS YOU LIKE IT', 'CORIOLANUS' AND 'THE TEMPEST' ARE PRESENTED IN MACDONALD'S BOOK IN MODERN ENGLISH. THEY SHOW THAT THESE GREAT PLAYS LOSE NOTHING BY BEING ACTED OR READ IN THE LANGUAGE WE ALL USE TODAY. SHAKESPEARE'S LANGUAGE IS POETIC, ELABORATELY RICH AND

MEMORABLE, BUT MUCH OF IT IS VERY DIFFICULT TO COMPREHEND IN THE THEATRE WHEN WE HAVE NO NOTES TO EXPLAIN ALLUSIONS, OBSOLETE VOCABULARY AND WHIMSICAL HUMOUR. FOREIGN TRANSLATIONS OF SHAKESPEARE ARE NORMALLY INTO THEIR MODERN LANGUAGE. SO WHY NOT OURS TOO? THE PURPOSE IN RENDERING SHAKESPEARE INTO MODERN ENGLISH IS TO ENHANCE THE ENJOYMENT AND UNDERSTANDING OF AUDIENCES IN THE THEATRE. THE TRANSLATIONS ARE NOT DESIGNED FOR CHILDREN OR DUMMIES, BUT FOR THOSE WHO WANT TO UNDERSTAND SHAKESPEARE BETTER, ESPECIALLY IN THE THEATRE. SHAKESPEARE IN MODERN ENGLISH WILL APPEAL TO THOSE WHO WANT TO UNDERSTAND THE RICH AND POETICAL LANGUAGE OF SHAKESPEARE IN A MORE COMPREHENSIBLE WAY. IT IS ALSO A USEFUL TOOL FOR OLDER STUDENTS STUDYING SHAKESPEARE.

TITUS ANDRONICUS WILLIAM SHAKESPEARE 1889

RICHARD III. WILLIAM SHAKESPEARE 1597

SHAKESPEARE'S LANGUAGE KEITH JOHNSON 2019-01-23 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.

THE TAMING OF THE SHREW WILLIAM SHAKESPEARE 1921

THE MERCHANT OF VENICE WILLIAM SHAKESPEARE 1734

SHAKESPEARE'S SUBLIME PATHOS JONATHAN P. A. SELL 2021-07-30 SHAKESPEARE'S SUBLIME PATHOS: PERSON, AUDIENCE, LANGUAGE BREAKS NEW GROUND IN PROVIDING A SUSTAINED, DEMYSTIFYING TREATMENT OF ITS SUBJECT AND LOOKING FOR ANSWERS TO BASIC QUESTIONS REGARDING THE CREATION, EXPERIENCE, AESTHETICS AND PHILOSOPHY OF SHAKESPEAREAN SUBLIMITY. MORE SPECIFICALLY, IT EXPLORES HOW SHAKESPEARE GENERATES EXPERIENCES OF SUBLIME PATHOS, FOR WHICH AUDIENCES HAVE BEEN PREPARED BY THE SUBLIME ETHOS DESCRIBED IN THE COMPANION VOLUME, SHAKESPEARE'S SUBLIME ETHOS. TO DO SO, IT EXAMINES SHAKESPEARE'S MODEL OF MUTUALISTIC CHARACTER, IN WHICH "ENTANGLED" LANGUAGE BROKERS A PSYCHIC COMMUNION BETWEEN FICTIVE PERSONS AND REAL-LIFE AUDIENCES AND READERS. IN THE PROCESS, SUBLIME CRITICAL PLATITUDES REGARDING SHAKESPEARE'S LIBERATING AMBIGUITY AND INVENTION OF THE HUMAN ARE CHALLENGED, WHILE THE SYMPATHETIC IMAGINATION IS REINSTATED AS THE LINCHPIN OF THE PLAYWRIGHT'S SUBLIME EFFECTS. AS THE ARGUMENT DEVELOPS, THE SHAKESPEAREAN SUBLIME EMERGES AS AN EMOTIONAL STATE OF VULNERABLE EXHILARATION LEADING TO AN ETHICALLY UPLIFTING OPENNESS TOWARDS OTHERS AND AN EPISTEMOLOGICALLY BRACING AWARENESS OF HUMAN UNKNOWABILITY. TAKEN TOGETHER, SHAKESPEARE'S SUBLIME PATHOS AND SHAKESPEARE'S SUBLIME ETHOS SHOW HOW SHAKESPEAREAN DRAMA INTEGRATES MATTER AND SPIRIT ON HIERARCHICAL PLANES OF COGNITION AND ARGUE THAT, ULTIMATELY, HIS IS AN IMMANENT SUBLIMITY OF THE HERE-AND-NOW ENFOLDING A TRANSCENDENCE WHICH MAY BE IMAGINED, SIMULATED OR EVOKED, BUT NEVER ACHIEVED.

WILLIAM SHAKESPEARE'S STAR WARS IAN DOESCHER 2013-07-09 THE NEW YORK TIMES BEST SELLER EXPERIENCE THE STAR WARS SAGA REIMAGINED AS AN ELIZABETHAN DRAMA PENNED BY WILLIAM SHAKESPEARE HIMSELF, COMPLETE WITH AUTHENTIC METER AND VERSE, AND THEATRICAL MONOLOGUES AND DIALOGUE BY EVERYONE FROM DARTH VADER TO R2D2. RETURN ONCE MORE TO A GALAXY FAR, FAR AWAY WITH THIS SUBLIME RETELLING OF GEORGE LUCAS'S EPIC STAR WARS IN THE STYLE OF THE IMMORTAL BARD OF AVON. THE SAGA OF A WISE (JEDI) KNIGHT AND AN EVIL (SITH) LORD, OF A BEAUTIFUL PRINCESS HELD CAPTIVE AND A YOUNG HERO COMING OF AGE, STAR WARS ABOUNDS WITH ALL THE VALOR AND VILLAINY OF SHAKESPEARE'S GREATEST PLAYS. AUTHENTIC METER, STAGE DIRECTIONS, REIMAGINED MOVIE SCENES AND DIALOGUE, AND HIDDEN EASTER EGGS THROUGHOUT WILL ENTERTAIN AND IMPRESS FANS OF STAR WARS AND SHAKESPEARE ALIKE. EVERY SCENE AND CHARACTER FROM THE FILM APPEARS IN THE PLAY, ALONG WITH TWENTY WOODCUT-STYLE ILLUSTRATIONS THAT DEPICT AN ELIZABETHAN VERSION OF THE STAR WARS GALAXY. ZOUNDS! THIS IS THE BOOK YOU'RE LOOKING FOR.

THE CAMBRIDGE COMPANION TO SHAKESPEARE'S LANGUAGE LYNNE MAGNUSSON 2019-08-08 ILLUMINATES THE PLEASURES AND CHALLENGES OF SHAKESPEARE'S COMPLEX LANGUAGE FOR TODAY'S STUDENTS, TEACHERS, ACTORS AND THEATRE-GOERS.

READING SHAKESPEARE'S DRAMATIC LANGUAGE SYLVIA ADAMSON 2001 COLLECTION OF SHORT ESSAYS IN TWO PARTS: PT. 1: THE LANGUAGE OF SHAKESPEARE'S PLAYS: PT. 2: READING SHAKESPEARE'S ENGLISH.

SHAKESPEARE'S UNIVERSE OF DISCOURSE KEIR ELAM 1984-06-21 THIS BOOK MAKES AMPLE USE OF APPROACHES TO LANGUAGE WITHIN LINGUISTICS, SEMIOTICS, THE PHILOSOPHY OF LANGUAGE AND SOCIOLOGY, IN ORDER TO DO JUSTICE TO THE SUBTLETY OF SHAKESPEARE'S VERBAL ARTISTRY. KEIR ELAM ADOPTS A FRESH APPROACH TO THE LANGUAGE OF SHAKESPEARE'S COMEDIES, CONSIDERING IT NOT SIMPLY AS 'STYLE' BUT AS THE PRINCIPAL DRAMATIC AND COMIC SUBSTANCE OF THE PLAYS. TRADITIONAL ANALYSIS OF THE LANGUAGE AS 'DICTION', 'EXPRESSION' OR 'VERBAL STRUCTURE' IS NOT ADEQUATE TO DESCRIBE THE RANGE AND IMPORTANCE OF LINGUISTIC FUNCTIONS IN THESE PLAYS. THIS BOOK SHOWS THAT IN SHAKESPEAREAN COMEDY LANGUAGE, OR RATHER 'DISCOURSE', LANGUAGE IN USE, IS ALWAYS A DYNAMIC, ACTIVE PROTAGONIST OF THE DRAMA. THE AUTHOR EXPLORES THE EXTRAORDINARY GAMUT OF VERBAL ACTIVITIES OR 'LANGUAGE-GAMES' THAT CONTRIBUTE TO THE RICH RHETORICAL MAKE-UP OF THE COMEDIES. THE HISTORICAL FRAMEWORK COMPLEMENTS THE APPLICATION OF CRITICAL THEORY WHICH WILL ASSURE A READERSHIP AMONG STUDENTS AND TEACHERS OF SHAKESPEARE AS WELL AS THOSE INTERESTED IN LINGUISTICS AND SEMIOTICS.

LOVE'S LABOUR'S LOST WILLIAM SHAKESPEARE 1901

SHAKESPEARE'S COMMON PRAYERS DANIEL SWIFT 2012-10-05 SOCIETIES AND ENTIRE NATIONS DRAW THEIR IDENTITIES FROM CERTAIN FOUNDING DOCUMENTS, WHETHER CHARTERS, DECLARATIONS, OR MANIFESTOS. THE BOOK OF COMMON PRAYER FIGURES AS ONE OF THE MOST CRUCIAL IN THE HISTORY OF THE ENGLISH-SPEAKING PEOPLES. FIRST PUBLISHED IN 1549 TO MAKE ACCESSIBLE THE DEVOTIONAL LANGUAGE OF THE LATE HENRY THE VIII'S NEW CHURCH, THE PRAYER BOOK WAS A WORK OF MONUMENTAL RELIGIOUS, POLITICAL, AND CULTURAL IMPORTANCE. WITHIN ITS RITUALS, PRESCRIPTIONS, PROSCRIPTIONS, AND EXPRESSIONS WERE FOUGHT THE RELIGIOUS WARS OF THE AGE OF SHAKESPEARE. THIS DIMINUTIVE BOOK--CONTINUOUSLY REFORMED AND REVISED--WAS HOW THAT AGE DEFINED ITSELF. IN SHAKESPEARE'S COMMON PRAYERS, DANIEL SWIFT MAKES DAZZLING AND ORIGINAL USE OF THIS FOUNDATIONAL TEXT, EMPLOYING IT AS AN ENTRY-POINT INTO THE WORKS OF ENGLAND'S MOST CELEBRATED WRITER. THOUGH COMMONLY NEGLECTED AS A SOURCE FOR SHAKESPEARE'S WORK, SWIFT PERSUASIVELY AND CONCLUSIVELY ARGUES THAT THE BOOK OF COMMON PRAYER WAS ABSOLUTELY ESSENTIAL TO THE PLAYWRIGHT. IT WAS IN THE BOOK'S AMBIGUITIES AND ITS FIERCE CONTESTATIONS THAT SHAKESPEARE FOUND THE READY ELEMENTS OF DRAMA: DISPUTE OVER WORDS AND THEIR PRACTICAL CONSEQUENCES, HOPE FOR SANCTIFICATION TEMPERED BY FEAR OF SIMPLE MEANINGLESSNESS, AND THE DEMAND FOR IMPROVISED PERFORMANCE AS COMPENSATION FOR THE FAILURE OF LANGUAGE TO FULFILL ITS PROMISES. WHAT EMERGES IS NOTHING LESS THAN A PORTRAIT OF SHAKESPEARE AT WORK: ABSORBING, MANIPULATING, REFORMING, AND STRUGGLING WITH THE EXPLOSIVE CHEMISTRY OF WORD AND ACTION THAT COMPRISED EARLY MODERN LITURGY. SWIFT ARGUES THAT THE BOOK OF COMMON PRAYER MEDIATES BETWEEN THE SECULAR AND THE DEVOTIONAL, PRODUCING A TENSION THAT MAKES SHAKESPEARE'S PLAYS SO POWERFUL AND EXCEPTIONAL. TRACING THE PRAYER BOOK'S LINES AND MOTIONS THROUGH AS YOU LIKE IT, HAMLET, TWELFTH NIGHT, MEASURE FOR MEASURE, OTHELLO, AND PARTICULARLY MACBETH, SWIFT REVEALS HOW THE GREATEST WRITER OF THE AGE--OF PERHAPS ANY AGE--WAS INFLUENCED AND GUIDED BY ITS MOST IMPORTANT BOOK.

THE ETERNAL CHURCH BILL HAMON 2011-07-28 HAMON TAKES READERS ON A JOURNEY THROUGHOUT THE HISTORY OF THE CHURCH. BEGINNING AT THE ORIGINATION OF THE CHURCH IN THE 1ST CENTURY, HE PROCEEDS TO ITS DETERIORATION DURING THE MIDDLE AGES TO THE RESTORATION OF THE CHURCH FROM THE TIME OF THE REFORMATION TO THE PRESENT.

SHAKESPEARE'S LANGUAGE FRANK KERMODE 2001-08 PLUMBING THE SWEET MYSTERIES OF SHAKESPEARE'S "LANGUAGE," THE AUTHOR ARGUES THAT THE BARD'S TRAGEDIES WERE PROBABLY DIFFICULT EVEN FOR HIS CONTEMPORARIES TO UNDERSTAND AND IDENTIFIES A SHIFT IN SHAKESPEARE'S USE OF LANGUAGE AROUND 1600. REPRINT. 15,000 FIRST PRINTING.

A GRAMMAR OF SHAKESPEARE'S LANGUAGE NORMAN BLAKE 2017-03-14 WHEN YOU READ SHAKESPEARE OR WATCH A PERFORMANCE OF ONE OF HIS PLAYS, DO YOU FIND YOURSELF WONDERING WHAT IT WAS HE ACTUALLY MEANT? DO YOU CONSULT MODERN EDITIONS OF SHAKESPEARE'S PLAYS ONLY TO FIND THAT YOUR QUESTIONS STILL REMAIN UNANSWERED? A GRAMMAR OF SHAKESPEARE'S LANGUAGE, THE FIRST COMPREHENSIVE GRAMMAR OF SHAKESPEARE'S LANGUAGE FOR OVER ONE HUNDRED YEARS, WILL HELP YOU FIND OUT EXACTLY WHAT SHAKESPEARE MEANT. STEERING CLEAR OF LINGUISTIC JARGON, PROFESSOR BLAKE PROVIDES A DETAILED ANALYSIS OF SHAKESPEARE'S LANGUAGE. HE INCLUDES ACCOUNTS OF THE MORPHOLOGY AND SYNTAX OF DIFFERENT PARTS OF SPEECH, AS WELL AS HIGHLIGHTING FEATURES SUCH AS CONCORD, NEGATION, REPETITION AND ELLIPSIS. HE TREATS NOT ONLY TRADITIONAL FEATURES SUCH AS THE MAKE-UP OF CLAUSES, BUT ALSO HOW LANGUAGE IS USED IN VARIOUS FORMS OF CONVERSATIONAL EXCHANGE, SUCH AS FORMS OF ADDRESS, DISCOURSE MARKERS, GREETINGS AND FAREWELLS. THIS BOOK WILL HELP YOU TO UNDERSTAND MUCH THAT MAY HAVE PREVIOUSLY SEEMED DIFFICULT OR INCOMPREHENSIBLE, THUS ENHANCING YOUR ENJOYMENT OF HIS PLAYS.

THINK ON MY WORDS DAVID CRYSTAL 2012-03-29 SO HOW CAN WE BETTER UNDERSTAND SHAKESPEARE? DAVID CRYSTAL PROVIDES A LIVELY AND ORIGINAL INTRODUCTION TO SHAKESPEARE'S LANGUAGE, MAKING HIS PLAYS EASILY ACCESSIBLE TO MODERN-DAY AUDIENCES.

SHAKESPEARE'S MEDICAL LANGUAGE: A DICTIONARY SUJATA IYENGAR 2014-02-27 PHYSICIANS, READERS AND SCHOLARS HAVE LONG BEEN FASCINATED BY SHAKESPEARE'S MEDICAL LANGUAGE AND THE PRESENCE OF HEALERS, WISE WOMEN AND SURGEONS IN HIS WORK. THIS DICTIONARY INCLUDES ENTRIES ABOUT AILMENTS, MEDICAL CONCEPTS, CURES AND, TAKING INTO ACCOUNT RECENT CRITICAL WORK ON THE EARLY MODERN BODY, BODILY FUNCTIONS, PARTS, AND PATHOLOGIES IN SHAKESPEARE. SHAKESPEARE'S MEDICAL LANGUAGE WILL PROVIDE A COMPREHENSIVE GUIDE FOR THOSE NEEDING TO UNDERSTAND SPECIFIC REFERENCES IN THE PLAYS, IN PARTICULAR, ARCHAIC DIAGNOSES OR THERAPIES ('CHOLERIC', 'TUB-FAST') AND WORDS THAT HAVE CHANGED THEIR MEANINGS ('PHLEGMATIC', 'URINAL'); THOSE WHO WANT TO LEARN MORE ABOUT EARLY MODERN MEDICAL CONCEPTS ('ELEMENTS', 'HUMORS'); AND THOSE WHO MIGHT HAVE QUESTIONS ABOUT THE EMBODIED EXPERIENCE OF LIVING IN SHAKESPEARE'S ENGLAND. ENTRIES REVEAL WHAT TERMS AND CONCEPTS MIGHT MEAN IN THE CONTEXT OF SHAKESPEARE'S PLAYS, AND THE SIGNIFICANCE THAT A PARTICULAR DISEASE, BODY PART OR FUNCTION HAS IN INDIVIDUAL PLAYS AND THE SHAKESPEAREAN CORPUS AT LARGE.

TEACHING SHAKESPEARE TO ESL STUDENTS LEUNG CHE MIRIAM LAU 2016-09-23 THIS IS A TEACHER'S RESOURCE BOOK TAILOR-MADE FOR EFL TEACHERS WHO WANT TO BRING SHAKESPEARE INTO THEIR CLASSES. IT INCLUDES FORTY INNOVATIVE LESSON PLANS WITH READY-TO-USE WORKSHEETS, HANDS-ON GAMES AND STUDENT-ORIENTED ACTIVITIES THAT HELP EFL LEARNERS ACHIEVE HIGHER LEVELS OF ENGLISH PROFICIENCY AND CULTURAL SENSITIVITY. BY INTRODUCING THE PLOTS, CHARACTERS, AND LANGUAGE ARTS EMPLOYED IN MACBETH, ROMEO AND JULIET, THE TAMING OF THE SHREW, AND THE MERCHANT OF VENICE, THE BOOK CONVEYS ENGLISH GRAMMATICAL RULES AND ASPECTS LIKE A WALK IN THE GARDEN; COMPLICATED RHETORICAL FEATURES SUCH AS STRESS, METER, RHYME, HOMONYMY, IRONY, SIMILE, METAPHOR, EUPHEMISM, PARALLELISM, UNUSUAL WORD ORDER, ETC. ARE TAUGHT THROUGH MEANING-DRIVEN GAMES AND EXERCISES. BESIDES DEVELOPING EFL LEARNERS' ENGLISH LANGUAGE SKILLS, IT ALSO INCLUDES PRACTICAL EXTENDED TASKS THAT ENHANCE HIGHER-ORDER THINKING SKILLS, ENCOURAGING REFLECTION ON THE CENTRAL THEMES IN SHAKESPEARE'S PLAYS.

SHAKESPEARE: THE BASICS SEAN McEVoy 2002-01-04 AIMED SQUARELY AT THE STUDENT NEW TO SHAKESPEARE, THIS VOLUME PROVIDES A THROUGH INTRODUCTION TO THE PLAYS, BASED ON THE EXCITING NEW APPROACHES SHAPING THE FIELD OF SHAKESPEARE STUDIES. THE AUTHOR OFFERS A REFRESHINGLY CLEAR GUIDE TO SHAKESPEARE'S LANGUAGE; THE PLAYS AS PERFORMANCE TEXTS; THE CULTURAL AND POLITICAL CONTEXTS OF THE PLAYS; EARLY MODERN THEATRE PRACTICE; NEW UNDERSTANDINGS OF THE MAJOR GENRES.

AS YOU LIKE IT WILLIAM SHAKESPEARE 1788

THIS IS SHAKESPEARE EMMA SMITH 2020-03-31 AN ELECTRIFYING NEW STUDY THAT INVESTIGATES THE CHALLENGES OF THE BARD'S INCONSISTENCIES AND FLAWS, AND FOCUSES ON REVEALING—NOT RESOLVING—THE AMBIGUITIES OF THE PLAYS AND THEIR CHANGING TOPICALITY A GENIUS AND PROPHET WHOSE TIMELESS WORKS ENCAPSULATE THE HUMAN CONDITION LIKE NO OTHER. A WRITER WHO SURPASSED HIS CONTEMPORARIES IN VISION, ORIGINALITY, AND LITERARY MASTERY. A MAN WHO WROTE LIKE AN ANGEL, PUTTING IT ALL SO MUCH BETTER THAN ANYONE ELSE. IS THIS SHAKESPEARE? WELL, SORT OF. BUT IT DOESN'T TELL US THE WHOLE TRUTH. SO MUCH OF WHAT WE SAY ABOUT SHAKESPEARE IS EITHER NOT TRUE, OR JUST NOT RELEVANT. IN THIS IS SHAKESPEARE, EMMA SMITH—AN INTELLECTUALLY, THEATRICALY, AND ETHICALLY EXCITING WRITER—TAKES US INTO A WORLD OF POLITICKING AND COPYCATTING, AS WE WATCH SHAKESPEARE EMULATING THE BLOCKBUSTERS OF CHRISTOPHER MARLOWE AND THOMAS KYD (THE SPIELBERG AND TARANTINO OF THEIR DAY), FLIRTING WITH AND SKIRTING AROUND THE CUTTHROAT ISSUES OF SUCCESSION POLITICS, RELIGIOUS UPHEAVAL, AND TECHNOLOGICAL CHANGE. SMITH WRITES IN STRIKINGLY MODERN WAYS ABOUT INDIVIDUAL AGENCY, PRIVACY, POLITICS, CELEBRITY, AND SEX. INSTEAD OF OFFERING THE ANSWERS, THE SHAKESPEARE SHE REVEALS POSES AWKWARD QUESTIONS, ALWAYS INVITING THE READER TO PONDER AMBIGUITIES.

SHAKESPEARE AND LANGUAGE CATHERINE M. S. ALEXANDER 2004-09-30 PUBLISHER DESCRIPTION

HENRY V WILLIAM SHAKESPEARE 1956

SHAKESPEARE'S USE OF THE ARTS OF LANGUAGE SISTER MIRIAM JOSEPH 2016-04-23 THE CONTRIBUTION OF THE PRESENT WORK IS TO PRESENT IN ORGANIZED DETAIL ESSENTIALLY COMPLETE THE GENERAL THEORY OF COMPOSITION CURRENT DURING THE RENAISSANCE (AS CONTRASTED WITH SPECIAL THEORIES FOR PARTICULAR FORMS OF COMPOSITION) AND THE ILLUSTRATION OF SHAKESPEARE'S USE OF IT. IT IS ORGANIZED AS FOLLOWS: PART ONE: INTRODUCTION I. THE GENERAL THEORY OF COMPOSITION

AND OF READING IN SHAKESPEARE'S ENGLAND 1. THE CONCEPT OF ART IN RENAISSANCE ENGLAND 2. TRAINING IN THE ARTS IN RENAISSANCE ENGLAND 3. THE ENGLISH WORKS ON LOGIC AND RHETORIC 4. THE TRADITION 5. INVENTION AND DISPOSITION PART TWO. SHAKESPEARE'S USE OF THE THEORY II. SHAKESPEARE'S USE OF THE SCHEMES OF GRAMMAR, VICES OF LANGUAGE, AND FIGURES OF REPETITION 1. THE SCHEMES OF GRAMMAR 2. THE VICES OF LANGUAGE 3. THE FIGURES OF REPETITION III. LOGOS: THE TOPICS OF INVENTION 1. INARTIFICIAL ARGUMENTS OR TESTIMONY 2. DEFINITION 3. DIVISION: GENUS AND SPECIES, WHOLE AND PARTS 4. SUBJECT AND ADJUNCTS 5. CONTRARIES AND CONTRADICTIONARIES 6. SIMILARITY AND DISSIMILARITY 7. COMPARISON: GREATER, EQUAL, LESS 8. CAUSE AND EFFECT, ANTECEDENT AND CONSEQUENT 9. NOTATION AND CONJUGATES IV. LOGOS: ARGUMENTATION 1. SYLLOGISTIC REASONING 2. FALLACIOUS REASONING 3. DISPUTATION V. PATHOS AND ETHOS 1. PATHOS 2. ETHOS PART THREE. THE GENERAL THEORY OF COMPOSITION AND READING AS DEFINED AND ILLUSTRATED BY TUDOR LOGICIANS AND RHETORICIANS VI. SCHEMES OF GRAMMAR, VICES OF LANGUAGE, AND FIGURES OF REPETITION 1. THE SCHEMES OF GRAMMAR 2. VICES OF LANGUAGE VII. LOGOS: THE TOPICS OF INVENTION 1. INARTIFICIAL ARGUMENTS OR TESTIMONY 2. DEFINITION 3. DIVISION: GENUS AND SPECIES, WHOLE AND PARTS 4. SUBJECT AND ADJUNCTS 5. CONTRARIES AND CONTRADICTIONARIES 6. SIMILARITY AND DISSIMILARITY 7. COMPARISON: GREATER, EQUAL, LESS 8. CAUSE AND EFFECT, ANTECEDENT AND CONSEQUENT 9. NOTATION AND CONJUGATES 10. GENESIS OR COMPOSITION 11. ANALYSIS OR READING VIII. LOGOS: ARGUMENTATION 1. SYLLOGISTIC REASONING 2. FALLACIOUS REASONING 3. DISPUTATION IX. PATHOS AND ETHOS 1. PATHOS 2. ETHOS

SONNETS WILLIAM SHAKESPEARE 2014-12-16 AMONG THE MOST ENDURING POETRY OF ALL TIME, WILLIAM SHAKESPEARE'S 154 SONNETS ADDRESS SUCH ETERNAL THEMES AS LOVE, BEAUTY, HONESTY, AND THE PASSAGE OF TIME. WRITTEN PRIMARILY IN FOUR-LINE STANZAS AND IAMBIC PENTAMETER, SHAKESPEARE'S SONNETS ARE NOW RECOGNIZED AS MARKING THE BEGINNING OF MODERN LOVE POETRY. THE SONNETS HAVE BEEN TRANSLATED INTO ALL MAJOR WRITTEN LANGUAGES AND ARE FREQUENTLY USED AT ROMANTIC CELEBRATIONS. KNOWN AS "THE BARD OF AVON," WILLIAM SHAKESPEARE IS ARGUABLY THE GREATEST ENGLISH-LANGUAGE WRITER KNOWN. ENORMOUSLY POPULAR DURING HIS LIFE, SHAKESPEARE'S WORKS CONTINUE TO RESONATE MORE THAN THREE CENTURIES AFTER HIS DEATH, AS HAS HIS INFLUENCE ON THEATRE AND LITERATURE. SHAKESPEARE'S INNOVATIVE USE OF CHARACTER, LANGUAGE, AND EXPERIMENTATION WITH ROMANCE AS TRAGEDY SERVED AS A FOUNDATION FOR LATER PLAYWRIGHTS AND DRAMATISTS, AND SOME OF HIS MOST FAMOUS LINES OF DIALOGUE HAVE BECOME PART OF EVERYDAY SPEECH. HARPERPERENNIAL CLASSICS BRINGS GREAT WORKS OF LITERATURE TO LIFE IN DIGITAL FORMAT, UPHOLDING THE HIGHEST STANDARDS IN EBOOK PRODUCTION AND CELEBRATING READING IN ALL ITS FORMS. LOOK FOR MORE TITLES IN THE HARPERPERENNIAL CLASSICS COLLECTION TO BUILD YOUR DIGITAL LIBRARY.

SHAKESPEARE'S LANGUAGE IN DIGITAL MEDIA JANELLE JENSTAD 2017-12-22 THE AUTHORS OF THIS BOOK ASK HOW DIGITAL RESEARCH TOOLS ARE CHANGING THE WAYS IN WHICH PRACTICING EDITORS HISTORICIZE SHAKESPEARE'S LANGUAGE. SCHOLARS NOW ENCOUNTER, INTERPRET, AND DISSEMINATE SHAKESPEARE'S LANGUAGE THROUGH AN INCREASING VARIETY OF DIGITAL RESOURCES, INCLUDING ONLINE EDITIONS SUCH AS THE INTERNET SHAKESPEARE EDITIONS (ISE), SEARCHABLE LEXICAL CORPORA SUCH AS THE EARLY ENGLISH BOOKS ONLINE-TEXT CREATION PARTNERSHIP (EEBO-TCP) OR THE LEXICONS OF EARLY MODERN ENGLISH (LEME) COLLECTIONS, HIGH-QUALITY DIGITAL FACSIMILES SUCH AS THE FOLGER SHAKESPEARE LIBRARY'S DIGITAL IMAGE COLLECTION, TEXT VISUALIZATION TOOLS SUCH AS VOYANT, APPS FOR READING AND EDITING ON MOBILE DEVICES, AND MORE. WHAT NEW INSIGHTS DO THESE TOOLS OFFER ABOUT THE WAYS SHAKESPEARE'S WORDS MADE MEANING IN THEIR OWN TIME? WHAT KINDS OF HISTORICAL OR HISTORICIZING ARGUMENTS CAN DIGITAL EDITIONS MAKE ABOUT SHAKESPEARE'S LANGUAGE? A GROWING BODY OF WORK IN THE DIGITAL HUMANITIES ALLOWS TEXTUAL CRITICS TO EXPLORE NEW APPROACHES TO EDITING IN DIGITAL ENVIRONMENTS, AND ENABLES LANGUAGE HISTORIANS TO ASK AND ANSWER NEW QUESTIONS ABOUT SHAKESPEARE'S WORDS. THE AUTHORS IN THIS UNIQUE BOOK EXPLICITLY BRING TOGETHER THE TWO FIELDS OF TEXTUAL CRITICISM AND LANGUAGE HISTORY IN AN EXPLORATION OF THE WAYS IN WHICH NEW TOOLS ARE EXPANDING OUR UNDERSTANDING OF EARLY MODERN ENGLISH.

KING JOHN WILLIAM SHAKESPEARE 1993

SHAKESPEARE'S LANGUAGE EUGENE F. SHEWMAKER 2008-01-01 EXPLAINS THE MEANING OF THOUSANDS OF WORDS AS THEY ARE USED IN SHAKESPEARE, AND PROVIDES A QUOTE USING THE WORD IN CONTEXT.

SHAKESPEARE AND THE ARTS OF LANGUAGE RUSS McDONALD 2001-02-01 OXFORD SHAKESPEARE TOPICS PROVIDE STUDENTS AND TEACHERS WITH SHORT BOOKS ON IMPORTANT ASPECTS OF SHAKESPEARE CRITICISM AND SCHOLARSHIP. EACH BOOK IS WRITTEN BY AN AUTHORITY IN ITS FIELD, AND COMBINES ACCESSIBLE STYLE WITH ORIGINAL DISCUSSION OF ITS SUBJECT. NOTES AND A CRITICAL GUIDE TO FURTHER READING EQUIP THE INTERESTED READER WITH THE MEANS TO BROADEN RESEARCH. FOR THE MODERN READER OR PLAYGOER, ENGLISH AS SHAKESPEARE USED IT CAN SEEM ALIEN AND PUZZLING: VOCABULARY AND GRAMMAR ARE IN TRANSITION, PRONOUNS AND VERB-FORMS CAN SEEM UNFAMILIAR. MOREOVER, THE CONVENTIONS OF POETIC DRAMA MAY ALSO POSE AN IMPEDIMENT. SHAKESPEARE AND THE ARTS OF LANGUAGE PROVIDES A CLEAR AND HELPFUL GUIDE TO THE LINGUISTIC AND

RHETORICAL DIMENSIONS OF THE PLAYS AND POEMS. WRITTEN IN A LUCID, NON-TECHNICAL STYLE, THE BOOK STARTS WITH THE STORY OF HOW THE ENGLISH LANGUAGE CHANGED THROUGHOUT THE SIXTEENTH CENTURY. SUBSEQUENT CHAPTERS DEFINE SHAKESPEARE'S MAIN ARTISTIC TOOLS AND ILLUSTRATE THEIR POETIC AND THEATRICAL CONTRIBUTIONS: RENAISSANCE RHETORIC, IMAGERY AND METAPHOR, BLANK VERSE, PROSE SPEECH, AND WORDPLAY. THE CONCLUSION SURVEYS SHAKESPEARE'S MULTIPLE AND OFTEN CONFLICTING IDEAS ABOUT LANGUAGE, ENCOMPASSING BOTH HIS ENTHUSIASM AT WHAT WORDS CAN DO FOR US AND HIS SUSPICION OF WHAT WORDS CAN DO TO US. THROUGHOUT, RUSS McDONALD HELPS HIS READERS TO APPRECIATE A PLAY'S CONCERNS AND THEATRICAL EFFECTS BY THINKING ABOUT ITS LANGUAGE IN RELATION TO OTHER WRITINGS OF THE PERIOD. HE ALSO EMPHASIZES PLEASURE IN THE PHYSICAL PROPERTIES OF SHAKESPEARE'S WORDS: THEIR COLOUR, WEIGHT, AND TEXTURE, THE APPEAL OF VERBAL PATTERNS, AND THE IRRESISTIBLE POWER OF INTENSIFIED LANGUAGE.