



# The Impersonality Of Shakespeare

**William Shakespeare**



## **The Impersonality Of Shakespeare:**

The Personality of Shakespeare Harold Grier McCurdy, 1953 First of all as the title indicates I am concerned with exploring a method This method derives from the theory of personality projection It is quantitative in part but its operation depends as everything in science does upon a human observer and assessor With regard to the personality of Shakespeare I should like to make it plain that I have not attempted to be comprehensive and final I do not see how we can be comprehensive and final with regard to any personality Here in studying Shakespeare I have been deliberately fragmentary limiting myself to a mere handful of questions In particular I have not tried to analyze the plays as artistic wholes in their entire complexity but have only traced out a few general characteristics and a few patterns which I have called themes occurring in more than one play My analysis has focused on the dramatis personae and their interrelations Preface

**The Personality of Shakespeare** Harold Grier MacCurdy, 1953      The Personality of Shakespeare Edward Wagenknecht, 1979-01-01      **The Personality of Shakespeare** Harold Grier McCurdy, 1973      The Character of Shakespeare Henry Charles Beeching, 1917      **The personality of Shakespeare** Harold G. MacCurdy, 1973

**Shakespeare's Personality** Norman Norwood Holland, Sidney Homan, Bernard J. Paris, 1989 00 What sort of person was William Shakespeare Although we know few of the facts of his life modern psychological techniques enable us to glimpse the man behind the works The essays in this volume explore the conflicts he dealt with the defenses he used and the way writing acting and directing served him psychologically What sort of person was William Shakespeare Although we know few of the facts of his life modern psychological techniques enable us to glimpse the man behind the works The essays in this volume explore the conflicts he dealt with the defenses he used and the way writing acting and directing served him psychologically

**The Personality of Shakespeare** Harold Grier McCurdy, 1973      **Shakespeare's Pluralistic Concepts of Character** Imtiaz H. Habib, 1993 The presentation of a complex character such as Shylock bears resemblance to the technique of anamorphic portraiture and trick perspective in the sense that seen one way he appears a villain but seen another way he appears a persecuted victim The clashing and merging of opposed frames of ideological reference that cannot be held apart or resolved and that remain in a kind of uneasy balance may be a technique of comic characterization that exploits relativism and ambiguity in the presentation of human personality and self on stage A similar technique can be seen at work in the Histories in the characters of Richard and Bolingbroke who as has long been noted compete contrarily for the audience's ideological sympathies over the course of the play      Dynamism of Character in Shakespeare's Mature Tragedies Piotr Sadowski, 2003 The theory considers human behavior in terms of functional equilibrium between the stable properties of the mind independent from the pressures of the sociocultural environment and the immediate situational context What we call character thus denotes an autonomous configuration of psychological elements which remains stable despite the changing external circumstances      **Shakespeare's Sense of Character** Michael W. Shurgot, 2016-04-01 Making a unique

intervention in an incipient but powerful resurgence of academic interest in character based approaches to Shakespeare this book brings scholars and theatre practitioners together to rethink why and how character continues to matter Contributors seek in particular to expand our notions of what Shakespearean character is and to extend the range of critical vocabularies in which character criticism can work The return to character thus involves incorporating as well as contesting postmodern ideas that have radically revised our conceptions of subjectivity and selfhood At the same time by engaging theatre practitioners this book promotes the kind of comprehensive dialogue that is necessary for the common endeavor of sustaining the vitality of Shakespeare s characters

**The Facts About Shakespeare** William Allan Neilson,Ashley Horace Thorndike,2019-12-04 The Facts About Shakespeare is an illuminating exploration of the Bard s legacy offering readers an in depth look at the intricate tapestry of Shakespearean scholarship This anthology curated with precision and insight by William Allan Neilson and Ashley Horace Thorndike examines the themes and styles that have cemented Shakespeare s works as timeless masterpieces Through meticulously selected essays the collection delves into the thematic complexity dramatic structures and linguistic innovations that render Shakespeare s contributions enduring The included works collectively unravel the mythos and historical contexts surrounding Shakespeare each piece enhancing the reader s appreciation for his enduring relevance The contributors led by respected scholars Neilson and Thorndike are a testament to the profound scholarly engagement with Shakespeare s oeuvre Drawing from diverse historical and cultural backgrounds these authors navigate through various interpretations that reveal the multifaceted nature of Shakespeare s legacy The anthology resonates with the influence of past literary movements such as Romanticism and Modernism showcasing how these movements have reinterpreted Shakespeare s works By weaving together varied scholarly voices the volume reflects the breadth and depth of intellectual discourse inspired by Shakespeare This anthology offers an unparalleled opportunity to explore the varied perspectives that have shaped Shakespearean scholarship Readers are invited to immerse themselves in this rich collection to grasp the multifaceted interpretations and critical analyses that shine a light on the complexities of Shakespeare s work This compendium serves as both an educational resource and a catalyst for ongoing discussions making it a valuable addition to any literary enthusiast s library

Shakespeare's Perjured Eye Joel Fineman,2023-04-28 Fineman argues that in the sonnets Shakespeare developed an unprecedented poetic persona one that subsequently became the governing model of all literary subjectivity This title is part of UC Press s Voices Revived program which commemorates University of California Press s mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1986

The Cambridge Companion to Shakespeare's History Plays Michael Hattaway,2002-12-05 Shakespeare s history plays have been performed more in recent years than ever before in Britain North America and in Europe This 2002 volume provides an accessible wide ranging and

informed introduction to Shakespeare's history and Roman plays. It is attentive throughout to the plays as they have been performed over the centuries since they were written. The first part offers accounts of the genre of the history play of Renaissance historiography of pageants and masques and of women's roles as well as comparisons with history plays in Spain and the Netherlands. Chapters in the second part look at individual plays as well as other Shakespearean texts which are closely related to the histories. The Companion offers a full bibliography, genealogical tables and a list of principal and recurrent characters. It is a comprehensive guide for students, researchers and theatre goers alike. **Shakespeare's**

**Dramatic Art** Wolfgang Clemen, 2013-10-08. First published in 1972. Studying Shakespeare's art of preparation, this book illustrates the relationship between the techniques of preparation and the structure and theme of the plays. Other essays cover Shakespeare's use of the messenger's report, his handling of the theme of appearance and reality and the basic characteristics of Shakespearean drama. **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. *What's in Shakespeare's Names* Murray J. Levith, 2021-03-30. What's in a name? That which we call a rose by

any other name would smell as sweet. So says Juliet in the balcony scene from *Romeo and Juliet*, but originally published in 1978, Murray Levith shows just how wrong Juliet was. Shakespeare was extremely careful in his selection of names. Not only the obvious Hotspur or the descriptive Bottom or Snout, but most names in Shakespeare's thirty-seven plays had a more than superficial significance. Beginning with what has been written previously, Levith illustrates how Shakespeare used names, not only those he invented in the later comedies but those names bequeathed to him by history, myth, classical literature or the Bible. Levith moves from the histories through the tragedies to the comedies, listing each significant name, play by play, giving the allusions, references and suggestions that show how each name enriches interpretations of action, character and tone. Dr Levith examines Shakespeare's own name and speculates upon the playwright's identification with his characters and the often whimsical naming games he played or that were played upon him. A separate alphabetical index is provided to facilitate the location of individual names and, in addition, cross-references to plays are given so that each name can be considered in the context of all the plays in which it appears. *Shakespeare, a Study* Darrell Figgis, 1912. **The Personality of**

**Shakespeare** John Christoph Blucher, Ehringhaus, 1901. **The Works of Shakespeare** William Shakespeare, 1903.

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