

1: GCSE Shakespeare | Character Revision, Merchant of Venice

Hamlet Character Analysis Essay Words | 5 Pages. Nicole Ventzke Crystal Jensen T/H 2/14/11 Hamlet Character Analysis: Hamlet One aspect that makes William Shakespeare's Hamlet alluring is how he broke the limiting mold of the one-dimensional character by representing characters in all of their human complexity.

William Hazlitt William Hazlitt. A self-portrait from about William Hazlitt, drama critic for the Morning Chronicle since the previous September, was in the audience. Hazlitt, having recently begun a career as a theatrical reviewer, was no better known than the subject of his reviews. These notices quickly brought both Kean and Hazlitt before the public eye. Such a book would provide liberal quotations from the text, and focus on the characters and various qualities particular to each play; and he felt that he could write it. Considerable material that he had already worked up in his drama reviews was incorporated into the book. There was material from other essays. As a publicity tactic, copies were circulated privately. Finally, Hazlitt got the book published, by Rowland Hunter and the brothers Charles and James Ollier in collaboration, who brought it out on 9 July. A second edition was issued by Taylor and Hessey in , [16] and later that year an unlicensed edition was brought out in Boston by Wells and Lilly. The essays on the plays themselves there is a "Preface" as well as an essay on "Doubtful Plays of Shakespear" and one on the "Poems and Sonnets" number thirty-two, but with two of the essays encompassing five of the plays, the plays discussed amount to thirty-five in number. Hazlitt found the Shakespearean criticism of Johnson, the premier literary critic of the previous era, troubling in several ways. He insufficiently valued the tragedies; he missed the essence of much of the poetry; and he "reduced everything to the common standard of conventional propriety [He shared with Schlegel an enthusiasm for Shakespeare that he found lacking in Dr. These three, for example, "are a fine relief to the intrigues and artificial refinements of the court from which they are banished. Cloten, "with all the absurdity of his person and manners, is not without shrewdness in his observations. The striking and powerful contrasts in which Shakespear abounds could not escape observation; but the use he makes of the principle of analogy to reconcile the greatest diversities of character and to maintain a continuity of feeling throughout, has not been sufficiently attended to. He will have nothing of criticising it in terms of the classical "unities". If the action is long-drawn-out, "the interest becomes more aerial and refined from the principle of perspective introduced into the subject by the imaginary changes of scene, as well as by the length of time it occupies. Johnson "that Shakespear was generally inattentive to the winding-up of his plots. We think the contrary is true; and we might cite in proof of this remark not only the present play, but the conclusion of Lear, of Romeo and Juliet, of Macbeth, of Othello, even of Hamlet, and of other plays of less moment, in which the last act is crowded with decisive events brought about by natural means. The imagination is an exaggerating and exclusive faculty: It puts the individual for the species, the one above the infinite many, might before right. There is nothing heroic in a multitude of miserable rogues not wishing to be starved [This love of power is not necessarily expressed by a will to dominate others physically; but there is at least the tendency to side with power in the imagination, to be swayed and carried away emotionally by the power of poetic language. The following year, in his Lectures on the English Poets, referring to tragic poetry especially, he would observe how "in proportion as it sharpens the edge of calamity and disappointment, it strengthens the desire of good. Following an observation of Burke he notes that "people flock to see a tragedy; but if there were a public execution in the next street, the theatre would very soon be empty. The sense of power is as strong a principle in the mind as the love of pleasure. The whole dramatic moral of Coriolanus is that those who have little shall have less, and that those who have much shall take all that others have left. The people are poor; therefore they ought to be starved. They are slaves; therefore they ought to be beaten. They work hard; therefore they ought to be treated like beasts of burden. They are ignorant; therefore they ought not to be allowed to feel that they want food, or clothing, or rest, that they are enslaved, oppressed, and miserable. This is the logic of the imagination and the passions; which seek to aggrandise what excites admiration and to heap contempt on misery, to raise power into tyranny, and to make tyranny absolute; to thrust down that which is low still lower, and to make wretches desperate: The history of mankind is a romance, a mask, a tragedy, constructed upon the

principles of poetical justice; it is a noble or royal hunt, in which what is sport to the few is death to the many, and in which the spectators halloo and encourage the strong to set upon the weak, and cry havoc in the chase though they do not share in the spoil. We may depend upon it that what men delight to read in books, they will put in practice in reality. A lifelong advocate of individual freedom and the cause of the people as against the oppression of aristocracy, the tyranny of "legitimate" monarchy, [59] Hazlitt was disturbed by this tendency in the human imagination as expressed in poetry, and it was here that these misgivings first entered into his general theory of poetry. For example, "Coriolanus complains of the fickleness of the people: If his country was not worth defending, why did he build his pride in its defence? In conveying his impressions of Falstaff, Hazlitt first emphasises the sheer physical bulk that we remember him by: His sensuality does not engross and stupify his other faculties [His imagination keeps up the ball after his senses have done with it. He seems to have even a greater enjoyment of the freedom from restraint, of good cheer, of his ease, of his vanity, in the ideal exaggerated description he gives of them, than in fact. He openly assumes all these characters to shew the humourous part of them. The unrestrained indulgence of his own ease, appetites, and convenience, has neither malice nor hypocrisy in it. In a word, he is an actor in himself almost as much as upon the stage, and we no more object to the character of Falstaff in a moral point of view than we should think of bringing an excellent comedian, who should represent him to the life, before one of the police offices. Neither John Kemble nor his favourite actor Edmund Kean played the role of Hamlet to his satisfaction. Shakespeare lends all the characters and settings an air of verisimilitude, so that the reader might consider "the whole play [to be] an exact transcription of what might be supposed to have taken place at the court of Denmark, at the remote period of time fixed upon, before the modern refinements in morals and manners were heard of. There is no set purpose, no straining at a point. Queen Gertrude, "who was so criminal in some respects [was] not without sensibility and affection in other relations of life. In one of his lectures on Shakespeare, Coleridge claimed that "Shakespeare wished to impress upon us the truth that action is the chief end of existence" that no faculties of intellect, however brilliant, can be considered valuable, or indeed otherwise than as misfortunes, if they withdraw us from or render us repugnant to action, and lead us to think and think of doing, until the time has elapsed when we can do anything effectually. Hamlet to him as to his contemporaries was a modern character who was "obsessed with evil in the world[,] [King Lear 18th-century depiction of King Lear mourning over his daughter Cordelia In the essay on King Lear, which he entitled simply "Lear", Hazlitt makes no references to the performances of any actors. In fact, here he fully agrees with Lamb that King Lear, like Hamlet, cannot be adequately presented on stage. No actors, he felt, could do justice to the overwhelming imaginative power of this play. Here, Shakespeare was more "in earnest" than in any of his other creations, and "he was fairly caught in the web of his own imagination". The passion which he has taken as his subject is that which strikes its root deepest into the human heart [It is his rash haste, his violent impetuosity, his blindness to every thing but the dictates of his passions or affection, that produces all his misfortunes, that aggravates his impatience of them, that enforces our pity for him. Fascinated by what he read, particularly by the essay on King Lear, he underlined passages and added comments in the margins. To David Bromwich the most important of these is the third, "That the greatest strength of genius is shewn in describing the strongest passions: To Hazlitt, this is a demonstration of why the greatest poetry of his own age failed to achieve the level of greatness that Shakespeare reached here. The action is desperate and the reaction is dreadful. What he represents is brought home to the bosom as a part of our experience, implanted in the memory as if we had known the places, persons, and things of which he treats. This is especially true of Macbeth and Lady Macbeth, locked together in a struggle against all Scotland and their fate. He "becomes more callous as he plunges deeper in guilt [Both characters "are tyrants, usurpers, murderers, both aspiring and ambitious, both courageous, cruel, treacherous. Their imagination makes the two more human and yet also destroys them. As Kinnaird points out elaborating on an idea of Joseph W. By the time he composed this chapter of Characters, he could write, "We can conceive [Part of the problem was that by his day, there remained few who really believed in the supernatural, and "by the force of the police and of philosophy [A few years earlier, Edmund Kean had appeared as the Jewish moneylender in his debut performance at Drury Lane. Hazlitt, the drama critic for the Morning Chronicle in January , sat close to the stage and watched every facial expression, every movement. Though

Shylock is serious about revenge, he is true to himself in other ways that cast a less than favourable light on other characters in the play. Shylock is a good hater; "a man no less sinned against than sinning. He seems the depository of the vengeance of his race; and though the long habit of brooding over daily insults and injuries has crusted over his temper with inveterate misanthropy, and hardened him against the contempt of mankind, this adds but little to the triumphant pretensions of his enemies. There is a strong, quick, and deep sense of justice mixed up with the gall and bitterness of his resentment. Shylock, these critics maintained, must be removed in order to allow society to attain a Christian form of peace. Portia, for example, was no favourite of his, and "has a certain degree of affectation and pedantry about her". The legal acuteness, the passionate declamations, the sound maxims of jurisprudence, the wit and irony interspersed in it, the fluctuations of hope and fear in the different persons, and the completeness and suddenness of the catastrophe, cannot be surpassed".

2: List of Shakespearean characters (A–K) - Wikipedia

Study Questions. 1. What effect does this speech have on our perception of Caliban's character? Why does Shakespeare give these lines to Caliban rather than.

Test yourself on character in *The Merchant of Venice*. These two characters resemble one another in many ways, especially in their isolation. In addition to these two main characters, the play focusses on the courtship and marriage of Bassanio and Portia, the parallel marriage between Nerissa and Graziano and the secret elopement of Jessica and Lorenzo. These marriages comment upon the financial agreement and conflict at the heart of the play. Drama allows us to understand a character through their speech, their actions and interactions with other characters. Staging a play also gives scope to the director to characterise through costume and to actors through gesture. Watching a production of a play can be a good way to see how its characters have been interpreted by others. When reading *The Merchant of Venice*, pay close attention to asides and to private dialogues where you can learn what characters might be thinking and what their motivations are. Do characters present different accounts of their thoughts and decisions to different people? Shylock, for example, guards his thoughts from Antonio and Bassanio, and is more likely to reveal himself to his friend Tubal or to his daughter. She, however, is guarded with him, entrusting her plans and wishes to Lancelot, her servant. The prevalence of secrecy, hiddenness and disguise in this play encourages us to look below the surface to discover its meaning. Click the button to sign up or read more. Sign up here

1. Notwithstanding, use your pleasure. If your love do not persuade you to come, let not my letter. If Bassanio comes to say goodbye to him, then will his debt to his dear friend be forgiven
2. Antonio is a respected, successful merchant. Which of the following behaviours is at odds with his gentle and genteel demeanour? His insistence upon loaning money without charging interest His treatment of Shylock in public His fondness for his young friend His refusal to be cheered at the beginning of the play Shylock reminds Antonio of the many occasions when the merchant spat on him. That such an apparently gentle man would engage in physical marks of disrespect creates the sense that Anti-Semitism is thoroughly entrenched in sixteenth-century Venice. Antonio promises to continue to spit at Shylock in public despite the loan
3. Which one of the following most accurately describes Bassanio? Loyal Independently wealthy Careful Bassanio is loyal to Antonio. This loyalty causes some difficulty when it conflicts with his loyalty to Portia. The older loyalty to his friend trumps that to his new wife
4. Which of the following is true of Nerissa? Their relationship includes gentle teasing, wry humour and the occasional lecture from Nerissa
5. How does Lorenzo typically address Jessica? With irony With sarcasm He does not speak to her Lorenzo enjoys talking about love, praising Jessica and playing romantic word games with her. He frequently uses terms of endearment when addressing her. He also dismisses her melancholic mood when it jars with the sweet music he has been praising
6. How does Shylock describe his offer to lend money without charging interest? As sensible As genteel As kind Shylock describes his offer as "kind" and Antonio agrees that it is "kindness". After Shylock names the forfeit, Antonio says that he will agree to it, saying, "there is much kindness in the Jew". The following surreal conversation and the promise of a pound of flesh hinges on the primary meaning of "kind" as "natural"
7. The audience becomes aware that he begins his transactions with a desire for revenge against Antonio for his practice of freely lending money
8. Why does Jessica feel ashamed during her elopement with Lorenzo?

3: Hamlet: Ophelia | Character Analysis | CliffsNotes

Shakespeare includes characters in Hamlet who are obvious foils for Hamlet, including, most obviously, Horatio, Fortinbras, Claudius, and Laertes. Compare and contrast Hamlet with each of these characters.

Caius, Sempronius and Valentine are minor characters, kinsmen and supporters of Titus, in Titus Andronicus. Caius Cassius is a central character in Julius Caesar. Caius Ligarius is one of the conspirators against Caesar in Julius Caesar. Caius Lucius is the Roman ambassador in Cymbeline, and the leader of the Roman forces. Caius Martius Coriolanus is the central character of Coriolanus, who earns the title "Coriolanus" in recognition of his skill at smiting Volscians in Coriolanus. He challenges Parson Hugh to a duel. Caliban, son of the witch Sycorax, is a deformed slave to Prospero in The Tempest. For Cambio see Lucentio, who calls himself Cambio in his disguise as a schoolmaster. Canidius is a follower of Antony in Antony and Cleopatra. The Archbishop of Canterbury is an important character in the first act of Henry V. Caphis is the servant of a Senator in Timon of Athens, sent to collect a debt due from Timon. A Captain survives the shipwreck at the start of Twelfth Night with Viola, and helps her with her disguise. A Captain of the Welsh army brings Richard the bad news that his army, believing him dead, has deserted him, in Richard II. A Roman Captain in Cymbeline attends on Lucius. Two British Captains in Cymbeline arrest Posthumus, thinking him an enemy. Several characters hold or purport to hold the rank of captain, including Fluellen, Gower, Jamy, Macmorris and Pistol. Several characters are sea captains, including Antonio in Twelfth Night. Old Capulet is a minor character – a kinsman of Capulet – in the party scene of Romeo and Juliet. See also Juliet and Tybalt. Cardinal Pandolph is the Papal legate in King John. He incites the Dauphin against John, but later tries to placate him. A carpenter and a cobbler are among the crowd of commoners gathered to welcome Caesar home enthusiastically in the opening scene of Julius Caesar. Casca is one of the conspirators against Caesar, in Julius Caesar. He has an important role in the early parts of the play, reporting offstage events. Cassandra is a prophetess in Troilus and Cressida. Michael Cassio is a lieutenant in Othello. For Catherine see Katherine. Caithness is a thane in Macbeth. Ceres is presented by a masquer in The Tempest. He opens the chest in which Thaisa had been buried at sea and, being skilled in medicine, he realises that she is not dead and nurses her back to health. For Cesario see Viola, who calls herself Cesario in her male disguise, and her brother Sebastian who is sometimes called Cesario, being mistaken for his sister. Charmian is the main attendant to Cleopatra in Antony and Cleopatra and dies by snakebite. Chatillon is an ambassador from France to England in King John. Chiron and Demetrius, are two sons of Tamora in Titus Andronicus. They rape and mutilate Lavinia, and are eventually killed and cooked by Titus, who serves them to Tamora to eat. The Chorus speaks the opening prologue in Romeo and Juliet, and a further prologue at the beginning of the second act. The Chorus is the second most major character, after the king himself, in Henry V. He speaks a lengthy prologue to each of the five acts, and an epilogue. Christopher Sly is a drunken tinker in the induction to The Taming of the Shrew. He is gulled into believing he is a lord. Christopher Urswick is a minor character: Metellus Cimber is one of the conspirators in Julius Caesar. Cinna is one of the conspirators against Caesar in Julius Caesar. Cinna is a poet, mistaken for the conspirator Cinna in Julius Caesar. Realising they have the wrong man, the mob "kill him for his bad verses". A mob of citizens, seven of them speaking roles, appear both in opposition and in support of the title character in several scenes of Coriolanus. He is eventually drowned in a butt of malmsey wine. He falls in love with Hero but is persuaded, wrongly, that she has been unfaithful. Claudio, brother to Isabella, is sentenced to death for fornication in Measure for Measure. King Claudius is the uncle and stepfather of the title character in Hamlet. He has murdered his brother Old Hamlet, has taken over his crown, and has married his queen, Gertrude. Cleon is governor of Tarsus in Pericles, Prince of Tyre. Cleopatra is the lover of Antony in Antony and Cleopatra. She commits suicide using a poisonous asp. Clitus is a soldier, a follower of Brutus, in Julius Caesar. Cloten, son of the Queen and stepson to the king in Cymbeline, vainly loves Imogen, and eventually resolves to rape her. The Clown appears briefly to make fun of the musicians, and later to banter with Desdemona, in Othello. The Clown delivers some pigeons, and letters from Titus Andronicus, to

Saturninus. He is hanged for his pains. The Clown delivers a poisonous asp to Cleopatra in a basket of figs, in Antony and Cleopatra. For the two clowns in Hamlet see "Gravedigger". See also Touchstone, who is simply called "Clown" until he reaches the Forest of Arden. See also Fool and Shakespearian fool. A cobbler and a carpenter are among the crowd of commoners gathered to welcome Caesar home enthusiastically in the opening scene of Julius Caesar. Corambis is an alternative name for Polonius in Hamlet. Cordelia myth is the youngest daughter in King Lear. She marries the King of France. Corin is a kindly shepherd in As You Like It. Cornelius and Voltmand are two ambassadors from Claudius to the Norwegian court, in Hamlet. Cornelius, a doctor in Cymbeline, provides a fake poison to the Queen, which is later used on Imogen. For Corporal, see Bardolph and Nym, who hold that rank. Four of them are speaking roles. Three of them are called Arcas, Rycas and Sennois. They may, or may not, include Timothy and the Bavian. Alexander Court fict is a soldier in the English army in Henry V. A courtesan dines with Antipholus of Ephesus, who finds himself locked out of his own home, in The Comedy of Errors. Several characters are courtesans, or are accused of being courtesans, most notably Cressida from Troilus and Cressida. Cressida is one of the title characters in Troilus and Cressida. The Trojan prince Troilus falls in love with this young daughter of a Trojan defector. A crier to the court, and a scribe to the court, are minor roles but they usually have dramatic impact in the trial scene of Henry VIII. Cupid myth reads the prologue to a masque in Timon of Athens. Curan is minor character, a follower of the Earl of Gloucester, in King Lear. Curio is an attendant on Orsino in Twelfth Night. Curtis is a servant of Petruchio in The Taming of the Shrew. Cymbeline hist, the title character of Cymbeline, is king of the Britons, and father to Imogen, Guiderus and Arviragus. The Daughter of Antiochus is a famed beauty, engaged in a secret incestuous relationship with her father, in Pericles, Prince of Tyre. She descends into madness. Dauphin sometimes Dolphin in older texts: Decius Brutus hist is one of the conspirators against Caesar in Julius Caesar. For Decretas, see Dercetus. Deiphobus myth, a brother of Hector and Troilus, is a minor character with the one line, "It is the Lord Aeneas" in Troilus and Cressida. Later, he loves and marries Helena. Demetrius and Chiron, are two sons of Tamora in Titus Andronicus. Lord Stanley, Earl of Derby hist is a military leader who ultimately reveals his loyalty to the Richmond faction, in spite of his son being a hostage to Richard, in Richard III. Dercetus hist is a follower of Antony in Antony and Cleopatra. He strangles her, in the mistaken belief that she is unfaithful. Diana is desired by Bertram, and pretends to agree to have sex with him. Diana myth the goddess of chastity, appears to Perciles in a vision, in Pericles, Prince of Tyre She tells him to visit her temple at Ephesus, leading to his reconciliation with Thaisa there. Diomedes is a follower of Cleopatra in Antony and Cleopatra.

4: Shakespeare Characters Trivia and Quizzes

- *The Character Horatio in Shakespeare's Hamlet* In the play Hamlet, by William Shakespeare, the confidant Horatio is created to serve a number of different purposes. Horatio is a flat character. He is a loyal, obedient, and trustworthy companion to Hamlet.

5: Introduction to the Characters in Macbeth

The character of a clown or fool in Shakespeare's plays is often C. wiser than expected When you read Shakespeare's play, you often notice that the 'clownish' character is actually a really smart guy who fooled many elites (such as monarchs, aristocrats, intellectuals,) with his wit and make them look even more stupider.

6: GCSE William Shakespeare | Character Revision in Macbeth

Characters of Shakespear's Plays is an book of criticism of Shakespeare's plays, written by early nineteenth century English essayist and literary critic William Hazlitt.

7: Romeo and Juliet Minor Characters - www.enganchecubano.com

THE QUESTION OF CHARACTER IN SHAKESPEARE. pdf

This article is an index of characters appearing in the plays of William Shakespeare whose names begin with the letters A to K. Characters with names beginning with the letters L to Z may be found here.

8: Analysis of the "To Be or Not to Be" Soliloquy in Hamlet by William Shakespeare

Shakespeare's Characters: A to Z Here you will find a comprehensive list of every Shakespearean character and the play in which he or she appears. Included is our exclusive spelled pronunciation guide, essential for actors and teachers, and an in-depth biography of many of Shakespeare's most popular and fascinating creations.

9: William Shakespeare Questions and Answers - www.enganchecubano.com

The Character of Macbeth in William Shakespeare's Play Essay Words | 3 Pages. The Character of Macbeth in William Shakespeare's Play Shakespeare's 'Macbeth' is a play about murder and tragedy.

The Best of Def Leppard Enjoying the funeral: Konstantine Karyotakis Intellectual Character Like an ever-flowing stream Purchase of a piece of land in Florida. IT performance management using the balanced scorecard by Paul Niven Petition of right in the Exchequer Court of Canada Interpretation of transmission electron micrographs The Paragon House Spelling Dictionary Architectural design patterns in c They Came to Baghdad (Dell Book) Lincolns secretary goes West Database systems design implementation management edition 12th Asce 7 05 chapter 7 The Operating System Thomas Merton, monk Joseph, the kid whose dreams came true (Cosmics) Busy accounting software notes in hindi A preliminary report on 120 cases of tuberculosis treated with the Friedmann vaccine Current client conflicts Bloodshot (Logan MacRae) Outside : elegant tables The book romeo and juliet The bro code full version Fit for the ocean Supplementary Duets for Flutes Complete Boxed Set Volume One Counselling athletes Conclusion : reproducing Cyrus : the Defence of poesy and a cosmopolitan culture of books. Manual of ideas 2014 William S. Culbertson For the Use of the Hall. Carnaps Early Conventionalism Science et vie 2015 Encyclopedia of ribbon embroidery flowers Mishneh Torah: Sefer Nezikin The Book of Damages Group preferences and the law The Mahatma Gandhi National Rural Employment Guarantee Act 2005 (Mahatma Gandhi NREGA) Utsusemi, the Cicadas shell Register, comp, and ed. by W.J. Rhees.