

# ACTORS: SATIRIC PLAY



# Satiric Comedies

**Allan Rodway**



## Satiric Comedies:

*Gale Researcher Guide for: Satiric Comedy: Ben Jonson's "Faire Correctives" of Moral and Social Ills* Steven Hrdlicka, Gale Researcher Guide for Satiric Comedy Ben Jonson's *Faire Correctives of Moral and Social Ills* is selected from Gale's academic platform Gale Researcher. These study guides provide peer-reviewed articles that allow students early success in finding scholarly materials and to gain the confidence and vocabulary needed to pursue deeper research. *Female Playwrights and Eighteenth-Century Comedy* M. Anderson, 2002-02-22 Aphra Behn, Susannah Centlivre, Hannah Cowley, and Elizabeth Inchbald were the only four female playwrights in England with multiple comic successes from 1670-1800. Behn's interest in the body, Centlivre's fascination with written contracts, Cowley's nationalism, and Inchbald's discussion of divorce emerge in the comic events that are animated by the psychological mechanisms of humor. Attending to the dialogue between these comic events and the plays' more predictable comic endings illuminates the philosophical, political, and legal arguments about women and marriage that fascinated both female playwrights and the theatergoing public. [The Comedies of William Congreve](#) William Congreve, 2018-09-20. Reproduction of the original *The Comedies of William Congreve* by William Congreve. *Types of Social Comedy* Robert Metcalf Smith, 1928. **English Comedy** Allan Rodway, 2023-04-28. *English Comedy: Its Role and Nature from Chaucer to the Present Day* offers an in-depth literary critique of English comedy, highlighting its evolution from the medieval period to modern times. The book is not a mere historical account but a critical exploration of the genre, aiming to deepen the appreciation for comic works that transcend their time. Unlike many comedies that are tied to contemporary issues and fade with their era, this study focuses on the works that stand the test of time, like Dryden's *Absalom and Achitophel*. The book addresses common misconceptions by distinguishing comedy from farce and other forms of entertainment. Its central thesis is that comedy, while often dismissed as a trivial form, serves important societal functions by critiquing and satirizing societal norms, offering both a reflection and a critique of its era. The study examines how comedy is shaped by and responds to social tensions, exploring its potential for both progressive and conservative social commentary. The structure of the book is divided into several parts, each serving a distinct purpose. Part I focuses on the theory of comedy, establishing a framework for the subsequent analysis. It distinguishes between the concepts of laughter and comedy and defines key terms for understanding comic works. Part II applies these theoretical ideas to different literary periods, offering a comparative analysis of representative comic works. By doing so, it offers a critical evaluation that goes beyond historical context to explore the universal and enduring qualities of comedy. The book emphasizes the role of the comic writer, who, by depicting the absurdities of society, often reflects a larger societal critique. Through this, the author aims to provide readers with both a theoretical understanding and a personal appreciation of the masterpieces of English comedy, demonstrating how these works remain relevant despite their period-specific origins. This title is part of UC Press's *Voices Revived* program, which commemorates the 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 1975      **Comedy and Satire in Zimbabwe** Rodwell Makombe, 2025-05-21 The book is about comedy the nation and resistance in Zimbabwe following the fall of Robert Mugabe in 2017 It explores how satiric comedies and comic texts in post Mugabe Zimbabwe contest hegemonic narratives of the nation and authorise alternative narratives from the margins Drawing on postcolonial theories of the nation it analyses subversive comedies and social media texts that contest official political narratives in Zimbabwe including the comedies of four Zimbabwean comedians Kapfupi and Marabha Doc Vikela and Sabhuku Vharazipi as well as social media texts on President Mnangagwa's Facebook Page and cartoons published by the Zimbabwean newspaper ZimDaily Primarily found via social media platforms Facebook and Youtube these texts centre alternative views and narratives of ordinary citizens contesting established truths and providing a counter narration to official hegemonic discourses of the nation Where existing scholarship on post Mugabe politics in Zimbabwe focuses on issues such as the coup militarisation and discourses of newness little attention has been paid to the forms of resistance used in everyday discourse by Zimbabweans and particularly via satire and comedy These comic texts shared by comedians and normal citizens on social media can provide a useful alternative perspective to make sense of the politics and political performances that characterize the new political dispensation after Mugabe      *The Italian Comedy* Pierre Louis Duchartre, 2012-11-16 Illustrated history of the beginnings growth and influence of the commedia dell arte Describes improvisations staging marks scenarios acting troupes and origins

*Introduction To English Renaissance Comedy* Alexander Leggatt, 1999-08-21 This book provides a comprehensive introduction to Elizabethan Jacobean and Caroline comedy covering both public and private theatres emphasizing the eclectic experimental nature of this comedy its departures from the mainstream New Comedy tradition and its searching witty analysis of social and personal relations in court city and country In his close analysis of some of the richest comedies of the period Alexander Leggatt makes some unexpected connections between them The reader is given a comprehensive picture of English comedy in one of its most creative periods      **Citizen Comedy in the Age of Shakespeare** Alexander Leggatt, 1972-12-15 This is the first book to survey comprehensively the field of Elizabethan and Jacobean citizen comedy Most studies of the period focus on major authors this one follows recurring themes and motifs through a variety of plays by many authors from the moralizing comedies of the boys companies Professor Leggatt provides not only a fresh perspective on familiar plays by such figures as Jonson Middleton and Dekker but also a new look at a number of neglected comedies some by unfamiliar authors some by major authors working together Standard figures the usurer the prodigal and the prostitute and standard plots notably intrigues based on money or sex or both are traced to show the changes that occur in apparently stereotyped material at the hands of individual authors The result is to display the range and internal variety of a genre that too often is seen as all of a piece and to show the different ways in which social thinking can interact with the demands and

comic form This book will interest students of Renaissance English drama both for its treatment of a neglected type of play and for its comments on individual citizen comedies Those who are concerned with drama as a vehicle for social commentary will find many points for discussion      *Meaning in Comedy* John Weld,1975-01-01 The festive Elizabethan comedies constitute a unique and dazzling drama yet they have seldom been studied as a genre and except for Shakespeare s plays they are seldom interpreted Although successive audiences have found these works delightful critics at times regard them as rather trivial Professor Weld s book which is based upon a challenging new view of sixteenth century dramaturgy results in a new understanding of the plays and reveals in them a surprising profundity These interludes and moralities are seen not as crude transitional dramas of simplistic didacticism and confused technique but as theatrically vital plays which are both technically sophisticated and semantically complex The author defines the dramatic meaning he seeks as the Renaissance audience s understanding of the play and offers an operational definition of that audience in terms of its knowledge and training He explores the late medieval use of dramatic metaphor as a device for conveying meaning and shows how during the sixteenth century this device gave rise to a complex linguistic tradition one from which the late Elizabethan and Jacobean genres developed Not the least of these genres is romantic comedy a concept that Professor Weld expands considerably Using common ideas of the time as conceptual tools for interpretation he demonstrates a generic grouping which includes plays as superficially diverse as Lyly s *Mother Bombie* Greene s *Friar Bacon* and *The Taming of the Shrew* They are linked by certain dramatic metaphors by philosophical assumptions and by their common concern to find a *modus vivendi* with the absurd flesh Our understanding of these romantic comedies has been blurred by the accumulated scholarly traditions and changing acting styles of the last 350 years In order to discover a clear view of this dramatic form as it was understood by the Elizabethan audience Professor Weld who himself has had acting and directing experience takes factors into account such as the playwrights actual directions for performance when such can be found in order to study the communication of meaning from the Elizabethan playwright to his contemporary and varied audience While to us for instance *Hamlet* might exemplify the Oedipus Complex and *The Comedy of Errors* a search for identity and the failure of communication such meanings are by no means those assumed by the intelligent and educated Elizabethan playgoer In Part I Professor Weld examines the dramatic traditions with which the audiences of Lyly Greene and Shakespeare had been familiar while in Part II he interprets the comedies themselves Since all of the dramatic kinds used much the same techniques and were concerned with many of the same themes the book is also an introduction to the understanding of tragedy history and especially dramatic satire      *Military Comedy Films* Hal Erickson,2012-08-21 Beginning with Charlie Chaplin s *Shoulder Arms* released in America near the end of World War I the military comedy film has been one of Hollywood s most durable genres This generously illustrated history examines over 225 Army Navy and Marine related comedies produced between 1918 and 2009 including the abundance of laughspinners released during World War II in the wake of Abbott and Costello s

phenomenally successful *Buck Privates* 1941 and the many lighthearted service films of the immediate postwar era among them *Mister Roberts* 1955 and *No Time for Sergeants* 1958 Also included are discussions of such subgenres as silent films *The General* military academy farces *Brother Rat* women in uniform *Private Benjamin* misfits making good *Stripes* anti war comedies *MASH* and fact based films *The Men Who Stare at Goats* A closing filmography is included in this richly detailed volume

*English Elements in Jonson's Early Comedy* Charles Read Baskerville, 1911

**Shakespeare's Comedies of Love** Karen Bamford, 2008-12-01 Borrowing its title from renowned scholar Alexander Leggatt's landmark 1974 study *Shakespeare's Comedies of Love* is a tribute to a critic who has shaped the way the world understands Shakespeare and his comedies To help celebrate his distinguished career as a teacher and scholar this collection of essays presents a wide range of new work on the Bard's comedies The contributors cover diverse areas of inquiry including the use of the comedies as a source of women's empowerment in nineteenth century America civic drama in Elizabethan London male anxiety about women in the comedies anti-Semitism in *The Merchant of Venice* as well as some key productions of Shakespeare's comedies Rich in detail and broad in scope *Shakespeare's Comedies of Love* is a celebration of Leggatt's distinguished career and an enduring collection of work on the world's most famous writer

**The Culture of Capital** Henry Turner, 2014-04-08 Leading literary critics and historians reassess one of the defining features of early modern England the idea of capital The collection reevaluates the different aspects of the concept amidst the profound changes of the period

**The Growth and Structure of Elizabethan Comedy** M.C. Bradbrook, 2023-11-15 *The Growth and Structure of Elizabethan Comedy* is a rich exploration of the evolution dynamics and cultural underpinnings of comedy during the Elizabethan and Jacobean periods This work delves into the interplay of popular traditions and learned classical influences illustrating how Elizabethan drama emerged from the fusion of folk revelry rhetorical traditions and evolving theatrical practices It examines the roots of comedy in seasonal festivals city pageantry and moralistic plays while also addressing the challenges faced by playwrights as they sought to balance the expectations of public entertainment with the structured demands of classical forms Through an engaging analysis of major figures like Shakespeare and Jonson the book traces how these writers navigated and shaped the comedic landscape creating works that bridged the gap between the popular and the scholarly This comprehensive study not only contextualizes the comedies within their historical and social milieu but also highlights their enduring relevance The book offers insights into the vibrant collaboration between audiences and performers the transition from oral to literary traditions and the shifting dynamics of humor satire and social commentary From the organic growth seen in Shakespeare's works to the structured precision of Jonson's *The Growth and Structure of Elizabethan Comedy* captures the vitality and complexity of a theatrical golden age This is an essential resource for readers interested in the artistry innovation and cultural significance of one of the most dynamic periods in English literary history 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 1956 [Drama of a Nation](#) Walter Cohen,2019-06-30 During the sixteenth and seventeenth centuries in the midst of an international florescence of drama the English and Spanish theaters displayed striking and unique similarities Although these two national theaters developed in relative isolation from each other in both countries the plays synthesized native popular traditions and neoclassical learned conventions a synthesis found neither in the more elite Italian and French drama of the time nor in any other European drama before or since In *Drama of a Nation* Walter Cohen illuminates the causes of this significant parallel development Working from a Marxist perspective Cohen seeks to establish correlations among individual plays dramatic genres theatrical institutions cultural milieus and political and economic systems He argues that the drama owed its distinctiveness to the public theaters especially of London and Madrid which opened in the 1570s and closed under government order seventy years later Both drama and theater in turn depended on a relative cultural homogeneity perpetuated by a state that primarily served the aristocracy Absolutism he maintains first fostered and then undermined the public theater [Theater of a City](#) Jean E. Howard,2011-06-03 Arguing that the commercial stage depended on the unprecedented demographic growth and commercial vibrancy of London to fuel its own development Jean E Howard posits a particular synergy between the early modern stage and the city in which it flourished In London comedy place functions as the material arena in which social relations are regulated urban problems negotiated and city space rendered socially intelligible Rather than simply describing London the stage participated in interpreting it and giving it social meaning Each chapter of this book focuses on a particular place within the city the Royal Exchange the Counters London s whorehouses and its academies of manners and examines the theater s role in creating distinctive narratives about each In these stories specific locations are transformed into venues defined by particular kinds of interactions whether between citizen and alien debtor and creditor prostitute and client or dancing master and country gentleman Collectively they suggest how city space could be used and by whom and they make place the arena for addressing pressing urban problems demographic change and the influx of foreigners and strangers into the city new ways of making money and losing it changing gender roles within the metropolis and the rise of a distinctive town culture in the West End Drawing on a wide range of familiar and little studied plays from four decades of a defining era of theater history *Theater of a City* shows how the stage imaginatively shaped and responded to the changing face of early modern London □□□□ **An Overview of Literature** □□□,□□□,2009 [Disciplining Satire](#) Matthew J. Kinservik,2002 Focusing on the playwriting careers of Henry Fielding Samuel Foote and Charles Macklin the three most controversial and heavily censored satiric dramatists of the century *Disciplining Satire* pays particular attention to what type of satiric expression the law encouraged not just to what it prohibited BOOK JACKET **Anatomy of Satire** Gilbert Highet,2015-03-08 Literary satire assumes three main forms monologue parody and narrative some fictional

some dramatic This book by Gilbert Highet is a study of these forms their meaning their variation their powers Its scope is the range of satirical literature from ancient Greece to modern America from Aristophanes to Ionesco from the parodists of Homer to the parodists of Eisenhower It shows how satire originated in Greece and Rome what its initial purposes and methods were and how it revived in the Renaissance to continue into our own era Contents Preface I Introduction II Diatribe III Parody IV The Distorting Mirror V Conclusion Notes Brief Bibliography Index Originally published in 1962 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



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