

SHAKESPEAREAN COMEDY VERSUS SHAKESPEAREAN TRAGEDY

SHAKESPEAREAN COMEDY

Shakespearean comedies are plays of Shakespeare that end in marriages or reunions

Generally have a happy ending

Tend to focus more on situations than characters

May involve common-born or middle-class main characters

Elements: the theme of love and marriage, complex plot, mistaken identities or misconceptions, and clever wordplay

SHAKESPEAREAN TRAGEDY

Shakespearean tragedies are plays of Shakespeare that usually end in the death of the tragic hero

Have a sad ending

Tend to focus more on characters

Main characters are noblemen, with wealth and power

Elements: tragic heroes, a dichotomy of good and evil, hamartia, issues of fate or fortune, foul revenge, supernatural elements, and catharsis

Shakespeare And The Ends Of Comedy

Ejner J. Jensen



Shakespeare And The Ends Of Comedy:

Shakespeare and the Ends of Comedy Ejner J. Jensen, 1991 Discusses *The Merchant of Venice* *Much ado about nothing* *As you like it* *Twelfth night* and *Measure for measure* *The Art of Comedy Writing* Arthur Asa Berger, 1997-01-01 In *The Art of Comedy Writing* Arthur Asa Berger argues that there are a relatively limited number of techniques forty five in all that humorists employ Elaborating upon his prior in depth study of humor *An Anatomy of Humor* in which Berger provides a content analysis of humor in all forms joke books plays comic books novels short stories comic verse and essays *The Art of Comedy Writing* goes further Berger groups each technique into four basic categories humor involving identity such as burlesque caricature mimicry and stereotype humor involving logic such as analogy comparison and reversal humor involving language such as puns wordplay sarcasm and satire and finally chase slapstick and speed or humor involving action Berger holds that the approaches which a comic selects and the way in which they are applied define a comic s hallmark style

The Happy End of Comedy Zvi Jagendorf, 1984 *The Happy End of Comedy* is an analysis of the most necessary of all comic conventions the happy ending The book begins by assuming that the study of the ways three major playwrights brought their works to a close will reveal much about their conception of the artifice of theater and comedy and about their sense of human experience which informs this artifice *Happy End* is thus both a study of the uses and variations on a convention and a definition of each playwright s comic ethos from book jacket **The Oxford Handbook of Shakespearean Comedy** Heather Hirschfeld, 2018-09-06 *The Oxford Handbook of Shakespearean Comedy* offers critical and contemporary resources for studying Shakespeare s comic enterprises It engages with perennial yet still urgent questions raised by the comedies and looks at them from a range of new perspectives that represent the most recent methodological approaches to Shakespeare genre and early modern drama Several chapters take up firmly established topics of inquiry such as Shakespeare s source materials gender and sexuality hetero and homoerotic desire race and religion and they reformulate these topics in the materialist formalist phenomenological or revisionist terms of current scholarship and critical debate Others explore subjects that have only relatively recently become pressing concerns for sustained scholarly interrogation such as ecology cross species interaction and humoral theory Some contributions informed by increasingly sophisticated approaches to the material conditions and embodied experience of theatrical practice speak to a resurgence of interest in performance from Shakespeare s period through the first decades of the twenty first century Others still investigate distinct sets of plays from unexpected and often polemical angles noting connections between the comedies under inventive unpredicted banners such as the theology of adultery early modern pedagogy global exploration or monarchical rule All the chapters offer contemporary perspectives on the plays even as they gesture to critical traditions and they illuminate as well as challenge some of our most cherished expectations about the ways in which Shakespearean comedy affects its audiences The Handbook situates these approaches against the long history of criticism and provides a valuable overview of the most

up to date work in the field *The Love Story in Shakespearean Comedy* Anthony J. Lewis, 2014-10-17 In this fascinating study Anthony J Lewis argues that it is the hero himself rejecting a woman he apprehends as a threat who is love's own worst enemy Drawing upon classical and Renaissance drama iconography and a wide range of traditional and feminist criticism Lewis demonstrates that in Shakespeare the actions and reactions of hero and heroine are contingent upon social setting father son relations patriarchal restrictions on women and cultural assumptions about gender appropriate behavior This compelling analysis shows how Shakespeare deepened the familiar love stories he inherited from New Comedy and Greek romance Beginning with a penetrating analysis of the hero's contradictory response to sexual attraction Lewis's discussion traces the heroine's reaction to abandonment and slander and the lover's subsequent parallel descents into versions of bastardy and death In arguing that comedy's happy ending is the product of the gender role reversals brought on by their evolving relationship itself Lewis shows in meticulous detail how sexual stereotypes influence attitudes and restrict behavior This perceptive discussion of male response to family and of female response to rejection will appeal to Shakespeare scholars and students as well as to the theater community Lewis's persuasive argument that Shakespeare's heroes and heroines are from the first three dimensional figures far removed from the stock types of Plautus Terence and his continental sources will prove a valuable contribution to the ongoing feminist reappraisal of Shakespeare Shakespeare's Comedies Bart van Es, 2016-03-24 From *The Two Gentlemen of Verona* in the early 1590s to *The Two Noble Kinsmen* at the end of his career around 1614 Shakespeare wrote at least eighteen plays that can be called comedies a far higher number than that for any other genre in which he wrote So what is a Shakespearean comedy We associate these plays with such themes as mistaken identities happy marriages and exuberant cross dressing but how representative are these of the oeuvre as a whole In this *Very Short Introduction* Bart van Es explores the full range of the playwright's comic writing from the neat classical plotting of early works like *The Comedy of Errors* to the corrupt world of the so called problem plays written in the middle years of Shakespeare's life Examining Shakespeare's influences and sources van Es compares his plays to those of his rivals and looks at the history of the plays in performance from the biographies of Shakespeare's original actors to the plays' endless reinvention in modern stage productions and in films Identifying the key qualities that make Shakespearean comedy distinctive van Es traces the changing nature of Shakespeare's comic writing over the course of a career that spanned nearly a quarter century of theatrical change ABOUT THE SERIES The *Very Short Introductions* series from Oxford University Press contains hundreds of titles in almost every subject area These pocket sized books are the perfect way to get ahead in a new subject quickly Our expert authors combine facts analysis perspective new ideas and enthusiasm to make interesting and challenging topics highly readable *Shakespeare's Agonistic Comedy* G. Beiner, 1993 As the poetics is based on the texts not derived by deduction or theoretical extension from some principle of poetics so it is applied as a tool of analysis to the texts and used in conjunction with evaluation The underlying assumption is that the task of poetics is instrumental and that

its usefulness has to be demonstrated and verified in practice Hence the division of the book into two parts As Part I formulates a poetics on the basis of the texts so Part II applies the poetics to the major texts always within the dynamics of the multiple plot and multi layered perspective on a play Part II focuses in detail on *The Merry Wives of Windsor* *The Merchant of Venice* and *Twelfth Night* analyzing the agons and placing them in relation to the comedy of love and the perspective of folly Jacket

Evolution of Shakespeare's Comedy Larry S. Champion, 1970 The evolution of Shakespeare's comedy in Larry Champion's view is apparent in the expansion of his comic vision to include a complete reflection of human life while maintaining a comic detachment for the audience Like the other popular dramatists of Elizabethan England Shakespeare used the diverse comic motifs and devices which time and custom had proved effective He went further however and created progressively deeper levels of characterization and plot interaction thereby forming characters who were not merely devices subordinated to the needs of the plot Shakespeare's development as a comic playwright suggests Champion was consistently in the direction of complexity or depth of characterization His earliest works like those of his contemporaries are essentially situation comedies the humor arises from action rather than character There is no significant development of the main characters instead they are manipulated into situations which are humorous as a result for example of mistaken identity or slapstick confusion The ensuing phase of Shakespeare's comedy sets forth plots in which the emphasis is on identity rather than physical action a revelation of character which occurs in one of two forms either a hypocrite is exposed for what he actually is or a character who has assumed an unnatural or abnormal pose is forced to realize and admit the ridiculousness of his position In the final comedies involving sin and sacrificial forgiveness however character development is concerned with a transformation of values Although each of the comedies is discussed Champion concentrates on nine dividing them according to the complexity of characterization He pursues as well the playwright's efforts to achieve for the spectator the detached stance so vital to comedy Shakespeare obtained this perspective Champion observes through experimentation with the use of material mirroring the main action mockery parody or caricature and through the use of a comic pointer who is himself involved in the action but is sufficiently independent of the other characters to provide the audience with an omniscient view

Unconformities in Shakespeare's Early Comedies K. Smidt, 2015-12-22

Study Guide to The Comedies by William Shakespeare Intelligent Education, 2020-03-27 A comprehensive study guide offering in depth explanation essay and test prep for selected works by William Shakespeare considered one of the greatest playwrights in history Titles in this study guide include *Comedy of Errors* *The Taming of the Shrew* *Two Gentlemen of Verona* *Love's Labour's Lost* *The Merry Wives of Windsor* *All's Well that Ends Well* *The Winter's Tale* and *Measure for Measure* As a collection of humor filled tales of Elizabethan life the comedies depict fun mischief irony mistaken identities and intriguing wordplay Moreover his work draws audiences to sadness joy tragedy comedy darkness and the depths of human experience This Bright Notes Study Guide explores the context and history of Shakespeare's classic

work helping students to thoroughly explore the reasons they have stood the literary test of time Each Bright Notes Study Guide contains Introductions to the Author and the Work Character Summaries Plot Guides Section and Chapter Overviews Test Essay and Study Q As The Bright Notes Study Guide series offers an in depth tour of more than 275 classic works of literature exploring characters critical commentary historical background plots and themes This set of study guides encourages readers to dig deeper in their understanding by including essay questions and answers as well as topics for further research

A Companion to Shakespeare's Works, Volume III Richard Dutton, Jean E. Howard, 2008-04-15 This four volume Companion to Shakespeare's Works compiled as a single entity offers a uniquely comprehensive snapshot of current Shakespeare criticism Brings together new essays from a mixture of younger and more established scholars from around the world Australia Canada France New Zealand the United Kingdom and the United States Examines each of Shakespeare's plays and major poems using all the resources of contemporary criticism from performance studies to feminist historicist and textual analysis Volumes are organized in relation to generic categories namely the histories the tragedies the romantic comedies and the late plays problem plays and poems Each volume contains individual essays on all texts in the relevant category as well as more general essays looking at critical issues and approaches more widely relevant to the genre Offers a provocative roadmap to Shakespeare studies at the dawning of the twenty first century This companion to Shakespeare's comedies contains original essays on every comedy from *The Two Gentlemen of Verona* to *Twelfth Night* as well as twelve additional articles on such topics as the humoral body in Shakespearean comedy Shakespeare's comedies on film Shakespeare's relation to other comic writers of his time Shakespeare's cross dressing comedies and the geographies of Shakespearean comedy

Shakespeare's Comedies of Love Richard Paul Knowles, Karen Bamford, 2008-01-01 Shakespeare's Comedies of Love is a tribute to Alexander Leggatt a critic who has shaped the way the world understands Shakespeare and his comedies

All's Well that Ends Well William Shakespeare, 2004-01-19 The New Cambridge Shakespeare appeals to students worldwide for its up to date scholarship and emphasis on performance The series features line by line commentaries and textual notes on the plays and poems Introductions are regularly refreshed with accounts of new critical stage and screen interpretations For the second edition of *All's Well That Ends Well* Alexander Leggatt has written a completely new introduction to Russell Fraser's text of one of Shakespeare's most puzzling ambiguous and demanding plays Leggatt's interest in performance is evident throughout the introduction particularly in his discussion of the instability of the main characters He also provides a full illustrated and thoughtful account of the play's critical and theatrical fortunes to the end of the twentieth century and explores our experience as an audience of seeing and hearing the play performed An updated reading list completes the volume

[The Cambridge Introduction to Shakespeare's Comedies](#) Penny Gay, 2008-04-07 Why did theatre audiences laugh in Shakespeare's day Why do they still laugh now What did Shakespeare do with the conventions of comedy that he inherited so that his plays continue to amuse and move audiences What do his

comedies have to say about love sex gender power family community and class What place have pain cruelty and even death in a comedy Why all those puns In a survey that travels from Shakespeare s earliest experiments in farce and courtly love stories to the great romantic comedies of his middle years and the mould breaking experiments of his last decade s work this book addresses these vital questions Organised thematically and covering all Shakespeare s comedies from the beginning to the end of his career it provides readers with a map of the playwright s comic styles showing how he built on comedic conventions as he further enriched the possibilities of the genre

Shakespeare's Comedies Emma Smith,2008-04-15 This Guide introduces students to critical writing on Shakespeare s comedies over the last four centuries Guides students through four centuries of critical writing on Shakespeare s history plays Covers both significant early views and recent critical interventions Substantial editorial material links the articles and places them in context Annotated suggestions for further reading allow students to investigate further

Shakespeare's World: The Comedies John Pendergast,2019-12-02 With summaries discussions and excerpts from primary source documents this book examines Shakespeare s world through careful consideration of the historical background of four of his comedies Comedy was popular during the Renaissance and it was also one of Shakespeare s specialties The four plays discussed in this book A Midsummer Night s Dream The Merchant of Venice Twelfth Night and The Tempest span Shakespeare s career and remind us that Shakespeare more than any of his contemporaries explored the possibilities of comedy consistently developing new approaches to the genre Shakespeare was a fairly traditional playwright well aware of the long tradition of comedy which dates back to the Greeks and Romans This book places Shakespeare s comedies in their historical context It includes dedicated chapters on each of the four comedies with each chapter providing a plot summary a discussion of the play s historical background and significance and excerpts from primary source documents related to the play An introduction surveys the historical background of the plays while a timeline chronicles key events that influenced them Suggestions for further reading direct readers to additional sources of information

Bergson's Theory of the Comic in the Light of English Comedy Louise Mathewson,1920

A Preface to Shakespeare's Comedies Michael Mangan,2014-06-06 This is an informative and interesting guide to the comedies of love The Two Gentlemen of Verona The Taming of the Shrew Love s Labour s Lost A Midsummer Nights Dream Much Ado About Nothing As You Like it and Twelfth Night which were written in the early part of Shakespeare s career As well as supplying dramatic and critical analysis this study sets the plays within their wider social and artistic context Michael Mangan begins by considering the social function of laughter the use of humour in drama for handling social tensions in Elizabethan and Jacobean society and the resulting expectations the audience would have had about comedy in the theatre In the second section he discusses the individual plays in the light of recent critical and theoretical research The useful reference section at the end gives the reader a short bibliographic guide to key historical figures relevant to a study of Shakespeare s comedies and a detailed critical bibliography

Shakespeare and the Comedy of Enchantment Kent

Cartwright,2021 Shakespeare and the Comedy of Enchantment argues that enchantment constitutes a key emotional and intellectual dimension of Shakespeare s comedies It thus makes a new claim about the rejuvenating value of comedy for individuals and society Shakespeare s comedies orchestrate ongoing encounters between the rational and the mysterious between doubt and fascination with feelings moved by elements of enchantment that also seem a little ridiculous In such a drama lines of causality become complex and even satisfying endings leave certain matters incomplete and contingent openings for scrutiny and thought In addressing enchantment the book takes exception to the modernist vision of a deterministic disenchanted world As Shakespeare s action advances comic mysteries accrue uncanny coincidences magical sympathies inexplicable repetitions psychic influences and puzzlements about the meaning of events all of whose numinous effects linger ambiguously after reason has apparently answered the play s questions Separate chapters explore the devices tropes and motifs of enchantment magical clowns who alter the action through stop time interludes structural repetitions that suggest mysteriously converging even opaquely providential destinies locales that oppose magical and protean forces to regulatory and quotidian values desires thoughts and utterances that manifest comically monstrous events characters who return from the dead facilitated by the desires of the living play endings crossed by harmony and dissonance with moments of wonder that make possible the mysterious action of forgiveness Wonder and wondering in Shakespeare s and other comedies it emerges become the conditions for new possibilities Chapters refer extensively to early modern history Renaissance and modern theories of comedy treatises on magical science and contemporaneous Italian and Tudor comedy

Shakespeare's Comedies Ralph Berry,2016-03-17 In this lucid and original study first published in 1972 Ralph Berry discusses the ten comedies that run from The Comedy of Errors to Twelfth Night Berry s purpose is to identify the form of each play by relating the governing idea of the play to the action that expresses it To this end the author employs a variety of standpoints and techniques and taken together these chapters present a lively and coherent view of Shakespeare s techniques concerns and development This title will be of interests to students of literature and drama

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