

The main themes in Shakespeare's comedies are:

- Romantic love
- Friendship



Realism In Shakespeares Romantic Comedies

Richard Dutton, Jean E. Howard



Realism In Shakespeares Romantic Comedies:

Realism in Shakespeare's Romantic Comedies Marvin Felheim, Philip J. Traci, 1980 **Shakespeare's Romantic Comedies** Peter G. Phialas, 2012-06-01 Phialas provides commentaries on Shakespeare's romantic comedies treats in detail individual scenes and characters and makes illuminating comparisons and contrasts of character with character The chief concern of the book is with the action of each play the nature and relationship of its parts and the meaning that the action dramatizes Originally published in 1966 A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value Faith and Folly in Shakespeare's Romantic Comedies R. Chris Hassel, Jr., 2011-05-01 An enduring debate among scholars has focused on the degree to which Shakespeare's plays are indebted to the Christian culture in which they were created and the manner of demonstrating that indebtedness R Chris Hassel Jr points out informed allusions to familiar Pauline and Erasmian Christian passages and themes present in *Love's Labor's Lost* *A Midsummer Night's Dream* *Much Ado about Nothing* *As You Like It* *Twelfth Night* and *The Merchant of Venice* He argues that not only did Shakespeare's audience understand these allusions but also that these allusions led the audience to recognize their pertinence to the playwright's uniquely Christian comic vision Furthermore Hassel feels this understanding of the relationship between Shakespeare's comic artistry and Christianity leads to a greater appreciation of the plays , *A Study Guide for William Shakespeare's "The Comedy of Errors"* Gale, Cengage Learning, 2016 *The Cambridge Companion to Shakespearean Comedy* Alexander Leggatt, 2002 An accessible wide ranging and informed introduction to Shakespeare's comedies dark comedies and romances first published in 2001 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 Comedy of Love** Alexander Leggatt, 2013-10-11 First published in 1987 This study removes some of the critical puzzles that Shakespeare's comedies of love have posed in the past The author shows that what distinguishes the comedies is not their similarity but their variety the way in which each play is a new combination of essentially similar ingredients so that for example the boy-girl changes in The Merchant of Venice are seen to have a quite different significance from those in As You Like It An Introduction to Drama Jay Broadus Hubbell, John Owen Beaty, 1927

Shakespearean Comedies Sarbani Putatunda, 2006 According To The Social Historians Of England After The Economic And Religious Unrest Of The Middle Tudor Period The Freedom Preached By The Humanists Rejuvenated In A Way The Moral Of The Entire Nation And Shakespeare Having Chanced Upon The Best Time In Which To Live Had Ample Opportunity To Exercise With Least Distraction And Most Encouragement The Highest Faculties Of Man His Comedies Therefore Register Most Comprehensively The Characteristics Of The Congenial Social Atmosphere Of His Time The Saturnalia Presented In His Comedies Are Not Inimical To The Positive Aspects Of A New Bourgeois Social Set Up Which Facilitated The Notions Of Peace And Order But Inside The Large England Which Still Retained The Remnants Of Monarchy And Or Aristocracy Society Was Afflicted By Many Discordant Elements Which Shakespeare Never Failed To Notice And Record As An Assiduous Comic Playwright He Infused In His Saturnalia The Hints Of Many Social Injustices The Oppressive Patriarchy Egeon And His Diktats Against His Daughter For Daring To Choose Her Own Husband In A Midsummer Night's Dream The Crisis Of Aristocracy Sir Toby And His Likes The Degeneration Of Moral Values Leading To An Erosion Of Social Values In A Mercantile Society And The Historical Retrospection Of The Turbulent Past The Infusion Though Pronounced In His Early Comedies Is Not Entirely Absent In The Middle Comedies Which Contain Elements Of Social Realism Behind A Romantic Exterior The Audience Would Naturally Realize That Both The Early And The Middle Comedies Of Shakespeare Were Interlinked In The Context Of The Social Realism Of The Elizabethan Period The Delicate Relationship Of Oberon And Titania In A Midsummer Night's Dream For Instance Represent A Different Version Of Matrimony Throughout Causing The Reader To Question The Validity Of The Institution Likewise In The Taming Of The Shrew One Is At A Loss At The End Of The Play When Kate Appears To Be More Subservient Than Either Her Sister Or The Widow Has Marriage Actually Tamed Her Or Has She Relinquished Her Past Misdemeanours Willingly Because She Has Fallen In Love With Petruchio The World In Twelfth Night Is Also Clearly Demarcated Into Two Classes The Landowning Wealthy Aristocrats And The Titular Aristocrats Whom Lawrence Classifies As The Declassed Aristocrats The Historical Retrospection Of The Past Is Made Clearer At This Apparently Incongruent Point Than In All Other Romantic Comedies The Book Would Definitely Prove Valuable To Students And Teachers Concerned With Shakespearean Works **Love and Society in Shakespearean Comedy** Richard A. Levin, 1985 This book is about three of Shakespeare's comedies The Merchant of Venice Much Ado About Nothing and Twelfth Night The author discusses them as expressions of a single theory of comedy that is that every element of these plays

contributes to an anti romantic interpretation and he interprets them only in light of this anti romantic theory **Making a Match** Ann Jennalie Cook,2014-07-14 Making a Match examines the various options posed at every stage of English wooing together with the presentation of these protocols in the plays of Shakespeare Across the canon wooing may command either a casual reference or a central position in the action but no play escapes a connection of some kind Instead of taking a fixed position on an institution intended to stabilize the commonwealth Shakespeare constantly shifts position in a kaleidoscope of caricature criticism acceptance subversion or indifference For general readers and specialists alike this work supplies a rich understanding of the codes so familiar to the playwright and his audience an understanding essential for an appreciation of the subtleties of his art Delving into primary sources social history demography and literary criticism the author offers the widest possible range of both Renaissance and modern views on the most crucial experience of Elizabethan culture Besides correcting or illuminating the interpretations of Shakespeareans this book offers valuable material for any area of research on the English Renaissance that touches on courtship Originally published in 1991 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 An Introduction to Drama Jay B. Hubbell Ph.D., John O. Beaty Ph.D.,1929 Comedy, an Annotated Bibliography of Theory and Criticism James E. Evans,1987 No descriptive material is available for this title **Shakespeare's comic theory** Thomas Allen Nelson,2019-03-18 No detailed description available for Shakespeare s comic theory Northrop Frye's Writings on Shakespeare and the Renaissance Northrop Frye,2018-08-08 This collection of Northrop Frye s writings on Shakespeare and the Renaissance spans forty years of his career as a university teacher public critic and major theorist of literature and its cultural functions Extensive annotations and an in depth critical introduction demonstrate Frye s wide ranging knowledge of Renaissance culture the pivotal place of the Renaissance in his oeuvre his impact on Renaissance criticism and on the Stratford Festival and his continuing importance as a literary theorist This volume brings together Frye s extensive writings on Shakespeare and other Renaissance writers excluding Milton who is featured in other volumes and includes major articles introductions public lectures and four previously published books on Shakespeare Frye s insightful analyses offer not just a formidable knowledge of Renaissance culture but also a transformative experience moving the reader imaginatively towards an experience of created reality *O'Neill's Shakespeare* Normand Berlin,1994 Reveals unexplored links between Shakespeare s plays and the work of Eugene O'Neill **The Comedy of Errors** Robert S. Miola,2013-07-04 This collection of essays and reviews represents the most significant and comprehensive writing on Shakespeare s AComedy of Errors Miola s edited work also features a comprehensive critical history coupled with a full bibliography and photographs of major

productions of the play from around the world In the collection there are five previously unpublished essays The topics covered in these new essays are women in the play the play s debt to contemporary theater its critical and performance histories in Germany and Japan the metrical variety of the play and the distinctly modern perspective on the play as containing dark and disturbing elements To compliment these new essays the collection features significant scholarship and commentary on The Comedy of Errors that is published in obscure and difficult accessible journals newspapers and other sources This collection brings together these essays for the first time *Shakespeare: King Henry IV-Part I. Twelfth night. Tragedy of King Lear. The tempest* William Shakespeare,1929 *The Theory and Analysis of Drama* Manfred Pfister,1988 Manfred Pfister s book is the first to provide a coherent comprehensive framework for the analysis of plays in all their dramatic and theatrical dimensions The material on which his analysis is based covers all genres and periods His approach is systematic rather than historical combining more abstract categorisations with detailed interpretations of sample texts

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