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Shakespeare and the Traditions of Comedy



Shakespeare And The Traditions Of Comedy

Sudha Gopalakrishnan



Shakespeare And The Traditions Of Comedy:

Shakespeare and the Traditions of Comedy Leo Salingar, 1974 For students of English and European literature renaissance studies comparative literature drama and classics *Shakespeare and the traditions of comedy* Leo Salingar, 1976 **Shakespeare and the Traditions of Comedy. (1. Publ.)** Leo Salingar, 1974 **SHAKESPEARE AND THE TRADITIONS OF COMEDY.** LEO. SALINGER, 1992 **Shakespeare and the Classical Tradition** Lewis Walker, 2019-05-24 This bibliography will give comprehensive coverage to published commentary in English on Shakespeare and the Classical Tradition during the period from 1961 1985 Doctoral dissertations will also be included Each entry will provide a clear and detailed summary of an item s contents For pomes and plays based directly on classical sources like Antony and Cleopatra and The Rape of Lucrece virtually all significant scholarly work during the period covered will be annotated For other works such as Hamlet any scholarship that deals with classical connotations will be annotated Any other bibliographies used in the compiling of this volume will be described with emphasis on their value to a student of Shakespeare and the Classics **From the Comic to the Comedic** Sudha Gopalakrishnan, 1993 A comparative study of classical Indian and Western drama with special reference to comedy reveals interesting similarities and differences between the two in respect of aesthetic theory theatric practice and elements of dramatic composition The common ground between Western and Sanskrit theatre relates to the use of stage devices like pantomime off stage voices soliloquy and play within the play as well as histrionic elements like dance and music and the exaggerated costume and make up of the characters But apart from these Indian drama as outlined in Natya Sastra and maintained by stage performances through the centuries is markedly different from the Western because while the latter mostly depends on realistic devices the former is basically a stylized mode of theatre which caters to an idealized audience In Western drama the interest of the audience in watching a play lies in the effective rendering of the dialogue so that the verbal text is of primary value But in traditional Sanskrit dramatic practice the actor is encouraged to resort to an elaborate method of improvisation using vocal and or gestural expression supplemented by the appropriate movements of the face and other parts of the body as well as by musical accompaniment The written text has therefore only a minimal importance here The method of dramatic composition of the comedies in both Western and Sanskrit traditions also bears striking similarities and divergences These may be seen in the methods of employing plot situation and themes as well as in the creation of character and the use of language In the present study the comedies of Shakespeare and Bhasa have been selected for closer analysis because they seem to encompass within their respective spheres a wide variety of levels and interpretations of Western and Indian comedy The two dramatists also seem to share a common underlying philosophy of comedy namely a joyous involvement in the process of living **Shakespeare Survey** Kenneth Muir, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback **Shakespeare and the Literary Tradition** Stephen Orgel, Sean Keilen, 1999-01-01 Shakespeare

has never been more ubiquitous not only on the stage and in academic writing but in film video and the popular press On television he advertises everything from cars to fast food His birthplace the tiny Warwickshire village of Stratford Upon Avon has been transformed into a theme park of staggering commercialism and the New Globe in its second season is already a far bigger business than the old Globe could ever have hoped to be If popular culture cannot do without Shakespeare continually reinventing him and reimagining his drama and his life neither can the critical and scholarly world for which Shakespeare has for more than two centuries served as the central text for analysis and explication the foundation of the western literary canon and the measure of literary excellence The Shakespeare the essays collected in these volumes reveal is fully as multifarious as the Shakespeare of theme parks movies and television Indeed it is part of the continuing reinvention of Shakespeare The essays are drawn for the most part from work done in the past three decades though a few essential enabling essays from an earlier period have been included They not only chart the directions taken by Shakespeare studies in the recent past but they serve to indicate the enormous and continuing vitality of the enterprise and the extent to which Shakespeare has become a metonym for literary and artistic endeavor generally

Shakespeare and the Mannerist Tradition Jean-Pierre Maquerlot, 1995 This 1996 book offers an original approach to Shakespeare's so called problem plays by contending that they can be viewed as experiments in the Mannerist style The plays reappraised here are Julius Caesar Hamlet Troilus and Cressida All's Well That Ends Well and Measure for Measure How can a term used to define a movement in art history be made relevant to theatrical analysis Maquerlot shows how famous painters of sixteenth century Italy cultivated structural ambiguity or dissonance in reaction to the classical canons of the High Renaissance Close readings of Shakespeare's plays from the period 1599 to 1604 reveal intriguing analogies with Mannerist art and the dramatist's response to Elizabethan formalism Maquerlot concludes by examining Othello which marks the end of Shakespeare's Mannerist experiments and the less equivocal use of artifice in his late romances

Italian Culture in the Drama of Shakespeare and His Contemporaries Michele Marrapodi, 2016-12-05 Applying recent developments in new historicism and cultural materialism along with the new perspectives opened up by the current debate on intertextuality and the construction of the theatrical text the essays collected here reconsider the pervasive influence of Italian culture literature and traditions on early modern English drama The volume focuses strongly on Shakespeare but also includes contributions on Marston Middleton Ford Brome Aretino and other early modern dramatists The pervasive influence of Italian culture literature and traditions on the European Renaissance it is argued here offers a valuable opportunity to study the intertextual dynamics that contributed to the construction of the Elizabethan and Jacobean theatrical canon In the specific area of theatrical discourse the drama of the early modern period is characterized by the systematic appropriation of a complex Italian iconology exploited both as the origin of poetry and art and as the site of intrigue vice and political corruption Focusing on the construction and the political implications of the dramatic text this collection analyses early modern English

drama within the context of three categories of cultural and ideological appropriation the rewriting remaking and refashioning of the English theatrical tradition in its iconic thematic historical and literary aspects *The Shakespeare Handbook* Andrew Hiscock, Stephen Longstaffe, 2009-05-28 Literature and Culture Handbooks are an innovative series of guides to major periods topics and authors in British and American literature and culture Designed to provide a comprehensive one stop resource for literature students each handbook provides the essential information and guidance needed from the beginning of a course through to developing more advanced knowledge and skills Written in clear language by leading academics they provide an indispensable introduction to key topics including Introduction to authors texts historical and cultural contexts Guides to key critics concepts and topics An overview of major critical approaches changes in the canon and directions of current and future research Case studies in reading literary and critical texts Annotated bibliography including websites timeline glossary of critical terms The Shakespeare Handbook is an accessible and comprehensive introduction to Shakespeare and early modern literature *Shakespeare and His Comedies* John Russell Brown, 2005 First published in 1957 This edition reprints the second edition of 1962 The second edition of this book contains an extensive new chapter on Pericles Cymbeline The Winter's Tale and The Tempest *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 Night's 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'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 *Literature and Culture in Early Modern London* Lawrence Manley, 1995-05-11 The literature of early modern London and its contribution to the development of metropolitan culture *Comic Transformations in Shakespeare* Ruth Nevo, 2013-10-11 First published in 1980 In this study of Shakespeare's ten early comedies from The Comedy of Errors to Twelfth Night the concept of a dynamic of comic form is developed the Falstaff plays are seen as a watershed and the emergence of new comic protagonists the resourceful anti-romantic romantic heroine and the Fool as the summit of the

achievement The plays are explored from three complementary perspectives theoretical developmental and interpretative which lead to a further understanding of the powerful relation between the plays formal complexity and their naturalistic verisimilitude

Measure for Measure William Shakespeare, 2006-07-06 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 this second edition of Measure for Measure Angela Stock has written a new introductory section that takes account of recent scholarly criticism and important contemporary productions on stage and film The edition retains the text prepared by Brian Gibbons together with his comprehensive introduction in which he shows how the play s critical reception and stage history varies from one period to the next according to the prevailing social moral and religious issues of the day Gibbons explores the thrilling experience of watching the play in performance with its shocking reversals and surprises great tragic poetry and exuberant comic prose An updated reading list completes the edition

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 Robert S. Knapp, 2014-07-14 This book explores the reasons for the lasting freshness and modernity of Shakespeare s plays while revising the standard history of English medieval and Renaissance drama Robert Knapp argues that changes in the authority of English monarchs in the differentiation and integration of English society in the realization of human figures on stage and in the understanding of signs helped produce scripts that still compel us to the act of interpretation Originally published in 1989 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

The Shakespearean comic and tragicomic Richard Hillman, 2020-01-20 In exploring links between the early modern English theatre and France Richard Hillman focuses on Shakespeare's deployment of genres whose dominant Italian models and affinities might seem to leave little scope for French ones The author draws on specific and unsuspected points of contact whilst also pointing out a broad tendency by the dramatist to draw on French material both dramatic and non dramatic to inflect comic forms in potentially tragic directions The resulting internal tensions are evident from the earliest comedies to the latest tragicomedies or romances While its many original readings will interest specialists and students of Shakespeare this book will have broader appeal it contributes significantly from an unfamiliar angle to the contemporary discourse concerned with early modern English culture within the European context At the same time it is accessible to a wide range of readers with translations provided for all non English citations

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