

William Shakespeare Comedies



Shakespeare Of The Comedies A Multiple

Wieland Schwanebeck



Shakespeare Of The Comedies A Multiple:

The Shakespeare of the Comedies John K. Hale, 1997 In his first ten comedies Shakespeare is at his most myriad minded and companionable He concentrates on giving wide deep serious pleasure We ll strive to please you every day So these plays suit a multiple approach which in turn centres on pleasure The connected approaches begin with sources and their construction into multiple plot whose firmness and pleasure Shakespeare well understood His transforming of sources is also the surest evidence we have of genesis Next moving from structure to texture the study examines the moment to moment excitements of the text Their pleasure principle is then theorised But pleasure impinges both in the completed effect of each play and in its succession of intense pleasures the diversity of relations between whole and parts is examined and theorised Finally a theory of comedy and of multiple approach to it is adumbrated and briefly tested on Shakespeare s comic work beyond the ten comedies Throughout the reader is offered a method by which to teach as well as research these inimitable plays The method moves from probabilities then probes pleasure seriously as indeed Shakespeare himself did

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

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: All That Matters Michael Scott, 2014-08-29 In Shakespeare's Comedies All That Matters Mike Scott explores and explains the secrets that have made Shakespeare's comedies so enduring that they continue to be performed watched and studied by millions of people every year Professor Scott focuses in turn on *The Comedy of Errors* *A Midsummer Night's Dream* *Twelfth Night* *As You Like It* and *The Merchant of Venice* and builds an argument based around Shakespeare's use of language to prompt the audience's imagination and thought This original little book and its companion volume *Shakespeare's Tragedies* fills a major gap in the market for a book which will enable readers to understand a Shakespearean play in the context of its oeuvre This accessible and readable book will appeal both to students and general readers giving a fascinating introduction to Shakespeare's comedies and what matters most about them Comedy is a serious business says Michael Scott it is and his splendid short book takes it very seriously as it should but remains lively and wonderfully readable with all Dr Drummond Bone Master of Balliol College Oxford An authoritative and expert overview of the entire fields of Shakespearean Comedy and Tragedy combined with persuasive and eminently accessible close readings of particular plays Michael Scott brings to the task and infectious enthusiasm and deep knowledge of their theatrical literary and cultural significance and he provides a clear and compelling endorsement of their continued relevance These books provide an exemplary introduction to the complex world of Shakespearean drama full of insights observations and ideas all of which are brought firmly to bear on the abiding question of what these plays mean for us today John Drakakis Professor of English at the University of Stirling Everything is so clear no academic jargon for instance With *Shakespeare's Comedies* even the most critical scholars can learn something as well as students at the start of their encounter with Shakespeare and the same for regular theatre goers To address all three at once has to be an accomplishment from the Introduction to the Conclusion to the last sentence the reader will readily grasp why this series of books is called *All That Matters* Professor M L Wine Evanston USA

Shakespeare, Aphra Behn and the Canon Lizbeth Goodman, W.R. Owens, 2013-08-21 A clear introduction to the idea of the canon exploring the process by which certain works and not others receive high cultural status The work of Shakespeare and Aphra Behn is used to illustrate and challenge this process

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 Comedies* Kiernan Ryan, 2020-04-21 In this groundbreaking book one of the most original and compelling voices in contemporary Shakespeare criticism undertakes a detailed study of the ten extraordinary comedies Shakespeare wrote during his first decade as a dramatist *The Comedy of Errors* *The Taming of the Shrew* *The Two Gentlemen of Verona* *Love's Labour's Lost* *A Midsummer Night's Dream* *The Merchant of Venice* *The Merry Wives of Windsor* *Much Ado About Nothing* *As You Like It* and *Twelfth Night* Through close readings of these plays Kiernan Ryan reveals Shakespeare's deepening disenchantment with his world and his dream of that world transfigured Ryan engages with each comedy as a unique work of dramatic and poetic art with its own distinctive concerns and critical challenges paying special attention to its language and form As the haunting vision shared by the plays emerges from Ryan's acute analysis of each of them the book transforms our understanding and appreciation of Shakespearean comedy Written in a lively accessible style *Shakespeare's Comedies* is essential reading not only for students and teachers but also for anyone keen to consider these plays from a fresh perspective *William Shakespeare* J. Brown, 1996-05-01 Written for performance Shakespeare's plays are very different texts from any intended for a reader with book in hand and they require a different kind of attention John Russell Brown's latest book attempts a description of Shakespeare's distinctive practice as a writer for the stage and in doing so suggests ways of responding to the plays which bring them alive in the mind as if in performance It is a book for use to quicken both eye and ear while reading the texts and to enliven almost any critical debate

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 Oxford Companion to Shakespeare*, *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

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

Introducing Shakespeare's Comedies, Histories, and Romances Victor Cahn, 2017-08-14 This stimulating and accessible book is intended for instructors at the junior high school high school and undergraduate levels who present some of Shakespeare's most familiar works to students who are largely unfamiliar with them Acclaimed teacher of drama Victor L Cahn begins with a general introduction then examines seven of Shakespeare's plays THE TAMING OF THE SHREW A MIDSUMMER NIGHT'S DREAM THE MERCHANT OF VENICE TWELFTH NIGHT RICHARD II HENRY IV PART 1 and THE TEMPEST With attention always directed towards inspiring student interest and response Professor Cahn provides an overview or spine for each work then proceeds scene by scene focusing on salient characters details of language and major themes The volume not only is entertaining and clear but also raises provocative points of interpretation as well as numerous questions for discussion Underlying the project is the conviction that although the plays are most effective in performance they can nonetheless prove compelling in the classroom where students can appreciate that although these works are set in a distant time and place their issues and implications remain universal

Screening Gender in Shakespeare's Comedies Magdalena Cieslak, 2019-04-19 When adapting Shakespeare's comedies cinema and television have to address the differences and incompatibilities between early modern

gender constructs and contemporary cultural social and political contexts Screening Gender in Shakespeare's Comedies Film and Television Adaptations in the Twenty First Century analyzes methods employed by cinema and television in approaching those aspects of Shakespeare's comedies indicating a range of ways in which adaptations made in the twenty first century approach the problems of cultural and social normativity gender politics stereotypes of femininity and masculinity the dynamic of power relations between men and women and social roles of men and women This book discusses both mainstream cinematic productions such as Michael Radford's *The Merchant of Venice* or Julie Taymor's *The Tempest* and more low key adaptations such as Kenneth Branagh's *As You Like It* and Joss Whedon's *Much Ado About Nothing* as well as the three comedies of BBC ShakespeaRe Told miniseries *Much Ado About Nothing* *The Taming of the Shrew* and *A Midsummer Night's Dream* This book examines how the analyzed films deal with elements of Shakespeare's comedies that appear subversive challenging or offensive to today's culture and how they interpret or update gender issues to reconcile Shakespeare with contemporary cultural norms By exploring tensions and negotiations between early modern and present day gender politics the book defines the prevailing attitudes of recent adaptations in relation to those issues and identifies the most popular strategies of accommodating early modern constructs for contemporary audiences Shakespeare's Tragedies Dieter Mehl, 1986 Twelve plays are examined individually regarding their origins stage and critical histories and the problems associated with their categorization as tragedy *Encyclopedia of Humor Studies* Salvatore Attardo, 2014-02-25 The *Encyclopedia of Humor: A Social History* explores the concept of humor in history and modern society in the United States and internationally This work's scope encompasses the humor of children adults and even nonhuman primates throughout the ages from crude jokes and simple slapstick to sophisticated word play and ironic parody and satire As an academic social history it includes the perspectives of a wide range of disciplines including sociology child development social psychology life style history communication and entertainment media Readers will develop an understanding of the importance of humor as it has developed globally throughout history and appreciate its effects on child and adult development especially in the areas of health creativity social development and imagination This two volume set is available in both print and electronic formats Features Benefits The General Editor also serves as Editor in Chief of *HUMOR International Journal of Humor Research* for The International Society for Humor Studies The book's 335 articles are organized in A to Z fashion in two volumes approximately 1 000 pages This work is enhanced by an introduction by the General Editor a Foreword a list of the articles and contributors and a Reader's Guide that groups related entries thematically A Chronology of Humor a Resource Guide and a detailed Index are included Each entry concludes with References Further Readings and cross references to related entries The Index Reader's Guide themes and cross references between and among related entries combine to provide robust search and browse features in the electronic version This two volume A to Z set provides a general non technical resource for students and researchers in such diverse fields as

communication and media studies sociology and anthropology social and cognitive psychology history literature and linguistics and popular culture and folklore **REAL. Vol. 3** Herbert Grabes,H. J. Diller,Hans Bungert,2020-05-18 No detailed description available for REAL YEARBOOK VOL 3 REAL E BOOK **Comedy, an Annotated Bibliography of Theory and Criticism** James E. Evans,1987 No descriptive material is available for this title **Courts, Patrons and Poets** David Mateer,2000-01-01 This sequence of three course texts and two anthologies published in association with the Open University explores the Renaissance from the interdisciplinary perspective of history literature drama religion the history of art philosophy music and political thought *Comedy on Stage and Screen* Wieland Schwanebeck,2022-09-26 This book introduces readers to the genre of comedy both on the stage and on the screen It chronicles the history of comedy starting with Ancient Greece before summarising key chapters in Anglophone literary history such as Shakespearean comedy Restoration comedy and Theatre of the Absurd The book features an overview of key comic techniques including slapstick puns and wit as well as concise summaries of major theoretical debates including the superiority theory and the Freudian account of laughter The book works with many examples from the history of Anglophone comedy including Oscar Wilde Monty Python and classic sitcoms It addresses current research into cringe humour and the controversial topic of diversity in the field of comedy and it connects classical tropes of comedy like the fool or the marriage plot to present day examples The book thus serves as an up to date study guide for everyone interested in comedy and its various subgenres

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