



Shakespearian Comedy

William Shakespeare



Shakespearian Comedy:

Beyond a Common Joy Paul A. Olson, 2008-01-01 Soul of the age Ben Jonson eulogized Shakespeare and in the next breath He was not of an age but for all time That he was both of the age and for all time is this book suggests the key to Shakespeare's comic genius In this engaging introduction to the First Folio comedies Paul A Olson gives a persuasive and thoroughly engrossing account of the playwright's comic transcendence showing how Shakespeare by taking on the great themes of his time elevated comedy from a mere mid level literary form to its own form of greatness on par with epic and tragedy Like the best tragic or epic writers Shakespeare in his comedies goes beyond private and domestic matters in order to draw on the whole of the commonwealth He examines how a ruler's or a court's community at the household and local levels shapes the politics of empire existing or nascent empires such as England the Holy Roman Empire Spain Venice and the Ottoman Empire or part empires such as Rome and Athens where all their suffering and silliness play into how they govern In Olson's work we also see how Shakespeare's appropriation of his age's ideas about classical myth and biblical scriptures bring to his comic action a sort of sacral profundity in keeping with notions of poetry as inspired and comic endings as more than merely happy but as in fact uncommonly joyful

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

Shakespeare's Comedies Bart Van Es, 2016 In this Very Short Introduction Bart Van Es analyses Shakespeare's comedic plays picking out the family resemblances across these works He considers their shared themes such as confusion and cross dressing misguided love twins and substitutions and explores the bard's verbal artistry and wit

The Love Story in Shakespearean Comedy Anthony J. Lewis, 2021-10-21 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

Shakespearean Comedy H. B. Charlton, 2005 First published in 1938 This is a survey of Shakespeare's comedies which illustrates the playwright's increasing grasp on the art and idea of comedy Themes characters and plays covered include Romanticism in Shakespearean comedy Shakespeare's Jew Falstaff The Taming of the Shrew A Midsummer Night's Dream and The Dark Comedies

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 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

Shakespearean Comedy Thomas Marc Parrott, 1949 *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 **Gale**

Researcher Guide for: Shakespearean Comedy Ian Calvert, Gale Researcher Guide for Shakespearean Comedy 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 **The Metamorphoses of Shakespearean Comedy** William C. Carroll, 2014-07-14 This book argues that the idea of metamorphosis is central to both the theory and practice of Shakespearean comedy It offers a synthesis of several major themes of Shakespearean comedy identity change desire marriage and comic form under the master trope of transformation Originally published in 1985 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 **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 *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 Declasse 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

William Shakespeare's 'The Merchant of Venice' - Comedy, tragedy or problem play? Anni St., 2012-02-20 Seminar paper from the year 2010 in the subject Didactics for the subject English Literature Works grade 1 3 RWTH Aachen University Institut f r Anglistik course Hauptseminar Shakespeare s Comedies language English abstract The first question that Shakespeare s play The Merchant of Venice raises is What kind of play is this Is it a comedy a tragedy or a problem play The Merchant of Venice is believed to be written between 1596 and 1598 Already from the very beginning hardly any other play has experienced so many diverse receptions after its publication In his essay on The Merchant of Venice Walter Cohen comments that no other Shakespeare comedy before All s Well That Ends Well 1602 and Measure for Measure 1604 perhaps no other Shakespeare comedy at all has excited comparable controversy Although the title page of the first edition of the play The Most Excellent Historie of the Merchant of Venice first print in 1600 suggested it to be a history play it had initially been classified as a comedy In 1623 Heminges and Condell placed The Merchant of Venice among the comedies in the First Folio of Shakespeare s works However many readers actors directors and playgoers still argue about the genre of the play They have difficulties in defining The Merchant of Venice as a comedy as the following quotation shows Indeed seen from any angle The Merchant of Venice is not a very funny play and we might gain a lot if for the moment we ceased to be bullied by its inclusion in the comedies Today The Merchant of Venice is often read and played more like a problem play or even a tragedy The following term paper deals with the classification of the

literary genre of The Merchant of Venice Does the play belong to the category of comedies or shall it rather be identified as a tragedy or problem play To assign the play to a specific category it is necessary to shortly present the criteria of the genres comedy tragedy and problem play In chapter 3 the play will be analysed in terms of comic and tragic aspects The focus is put on the flesh bond and the courtship plot the first having its setting in Venice the second in Belmont The aim of this chapter is to illustrate that The Merchant of Venice contains both comic and tragic elements Chapter 4 deals with the complex character Shylock whose perception has changed through the centuries Is he still the comic villain of the Elizabethan time or can he rather be seen as a victim of extreme anti-Semitism By giving an insight into comic and tragic aspects in Shakespeare's The Merchant of Venice this term paper shall try to solve the problem of assigning the play to a specific literary genre

The Minor Elizabethan Drama ...: Pre-Shakespearean comedies: Ralph Roister Doister, by Nicholas Udall

Ashley Horace Thorndike,1920 **Shakespeare's Comedy of As You Like it** William Shakespeare,1898 *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 **Shakespearean Comedies** William Shakespeare,1900 **Shakespeare Survey** Stanley Wells,2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback [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 **Shakespeare's Comedy of as You Like It** William Shakespeare,2015-11-16 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work

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