



# More about Shakespeare's comedy

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- Shakespearean comedies also contain a wide variety of characters
- He often introduces a character and then discards him, never to be seen again in the balance of the play
- Shakespeare's female leads are usually described as petite, and often they assume male disguises
- Often, foul weather parallels the emotional state of the characters
- The audience is often informed of events before the characters, and when a future meeting is to take place it usually doesn't happen immediately
- Character names are often clues to their roles and personalities, such as Malvolio from *Twelfth Night*, and Bottom in *A Midsummer Night's Dream*

# Shakespeare At The Moment Playing The Comedies As They Happen

**Michael Mangan**



## **Shakespeare At The Moment Playing The Comedies As They Happen:**

*An Introduction to Shakespeare's Comedies* Patrick Swinden, 1976-06-01      *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: 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 theatregoers. 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.      *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 Comedy of As You Like it** William Shakespeare, 1903 *Shakespeare's Late Plays* Nicholas Potter, 2009-07-28 Shakespeare's late plays are a mixed bag with a common theme from the fiendishly jealous Leontes to the saintly Pericles from the ineffectual Cymbeline to the omnipotent Prospero from the sprites and goblins of The Tempest to the famous bear of The Winter's Tale the characters have excited wonder and contempt while the range of incident is almost irresponsibly extravagant Was Shakespeare losing his grip or his interest or both Was he striking out in some bold new theatrical direction This Guide provides a critical survey of the major debates and issues surrounding the late plays from the earliest published accounts to the present day Nicholas Potter offers a clear guiding narrative and an exploration of literary history focusing on how criticism of these remarkable works and attempts to make sense of them have developed over the years

Shakespeare's Festive Comedy Cesar Lombardi Barber, 2012 In this classic work acclaimed Shakespeare critic C L Barber argues that Elizabethan seasonal festivals such as May Day and Twelfth Night are the key to understanding Shakespeare's comedies Brilliantly interweaving anthropology social history and literary criticism Barber traces the inward journey psychological bodily spiritual of the comedies from confusion raucous laughter aching desire and aggression to harmony Revealing the interplay between social custom and dramatic form the book shows how the Elizabethan antithesis between everyday and holiday comes to life in the comedies combination of seriousness and levity I have been led into an exploration of the way the social form of Elizabethan holidays contributed to the dramatic form of festive comedy To relate this drama to holiday has proved to be the most effective way to describe its character And this historical interplay between social and artistic form has an interest of its own we can see here with more clarity of outline and detail than is usually possible how art develops underlying configurations in the social life of a culture C L Barber in the Introduction This new edition includes a foreword by Stephen Greenblatt who discusses Barber's influence on later scholars and the recent critical disagreements that Barber has inspired showing that Shakespeare's Festive Comedy is as vital today as when it was originally published

*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

**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 Survey** Kenneth Muir, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback

**Shakespeare Unlearned** Adam Zucker, 2025-05-28 Shakespeare Unlearned dances along the borderline of sense and nonsense in early modern texts revealing overlooked opportunities for understanding and shared community in words and ideas that might in the past have been considered too silly to matter much for serious scholarship Each chapter pursues a self knowing gently ironic study of the lexicon and scripting of words and acts related to what has been called stupidity in work by Shakespeare and other authors Each centers significant often comic situations that emerge on stage in print and in the critical and editorial tradition pertaining to the period when rigorous scholars and teachers meet language characters or plotlines that exceed and at times entirely undermine the goals and premises of scholarly rigor Each suggests that a framing of putative stupidity pursued through lexicography editorial glossing literary criticism and pedagogical practice can help us put Shakespeare and semantically obscure historical literature more generally to new communal ends Words such as baffle in Twelfth Night or twangling and jingling in The Tempest and characters such as Sir Andrew Aguecheek and Holofernes the pedant might in the past have been considered unworthy of critical attention too light or obvious to matter much for our understanding of Shakespeare and his contemporaries Adam Zucker's meditation on the limits of learnedness and the opportunities presented by a philology of stupidity argues otherwise

**The Definitive Shakespeare Companion** Joseph Rosenblum, 2017-06-22 This expansive four volume work gives students detailed explanations of Shakespeare's plays and poems and also covers his age life theater texts and language Numerous excerpts from primary source historical documents contextualize his works

while reviews of productions chronicle his performance history and reception Shakespeare's works often served to convey simple truths but they are also complex multilayered masterpieces Shakespeare drew on varied sources to create his plays and while the plays are sometimes set in worlds before the Elizabethan age they nonetheless parallel and comment on situations in his own era Written with the needs of students in mind this four volume set demystifies Shakespeare for today's readers and provides the necessary perspective and analysis students need to better appreciate the genius of his work This indispensable ready reference examines Shakespeare's plots language and themes his use of sources and exploration of issues important to his age the interpretation of his works through productions from the Renaissance to the present and the critical reaction to key questions concerning his writings The book provides coverage of each key play and poems in discrete sections with each section presenting summaries discussions of themes characters language and imagery and clear explications of key passages Readers will be able to inspect historical documents related to the topics explored in the work being discussed and view excerpts from Shakespeare's sources as well as reviews of major productions The work also provides a comprehensive list of print and electronic resources suitable for student research

**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's *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

**Dreams, Sleep, and Shakespeare's Genres** Claude Fretz, 2020-02-05 This book explores how Shakespeare uses images of dreams and sleep to define his dramatic worlds Surveying Shakespeare's comedies tragedies histories and late plays it argues that Shakespeare systematically exploits early modern physiological religious and political understandings of dreams and sleep in order to reshape conventions of dramatic genre and to

experiment with dream inspired plots The book discusses the significance of dreams and sleep in early modern culture and explores the dramatic opportunities that this offered to Shakespeare and his contemporaries It also offers new insights into how Shakespeare adapted earlier literary models of dreams and sleep including those found in classical drama in medieval dream visions and in native English dramatic traditions The book appeals to academics students teachers and practitioners in the fields of literature drama and cultural history as well as to general readers interested in Shakespeare s works and their cultural context

*This Is Shakespeare* Emma Smith, 2019-05-02 A THE TIMES BOOK OF THE YEAR 2019 The best introduction to the plays I ve read perhaps the best book on Shakespeare full stop Alex Preston Observer It makes you impatient to see or re read the plays at once Hilary Mantel A genius and prophet whose timeless works encapsulate the human condition like no others A writer who surpassed his contemporaries in vision originality and literary mastery Who wrote like an angel putting it all so much better than anyone else Is this Shakespeare Well sort of But it doesn t really tell us the whole truth So much of what we say about Shakespeare is either not true or just not relevant deflecting us from investigating the challenges of his inconsistencies and flaws This electrifying new book thrives on revealing not resolving the ambiguities of Shakespeare s plays and their changing topicality It introduces an intellectually theatrically and ethically exciting writer who engages with intersectionality as much as with Ovid with economics as much as poetry who writes in strikingly modern ways about individual agency privacy politics celebrity and sex It takes us into a world of politicking and copy catting as we watch him emulating the blockbusters of Christopher Marlowe and Thomas Kyd the Spielberg and Tarantino of their day flirting with and skirting round the cut throat issues of succession politics religious upheaval and technological change The Shakespeare in this book poses awkward questions rather than offering bland answers always implicating us in working out what it might mean This is Shakespeare And he needs your attention

Deep Wisdom from Shakespeare's Dramas Arjan Plaisier, 2012-06-25 Arjan Plaisier believes audiences who view Shakespeare performances and readers who study the plays deserve better than some of the recent interpretations of the Bard s work In their attempt to be modern these interpreters commit historical amnesia by slighting the Christian ethos of the early Renaissance period in which Shakespeare wrote and by riding roughshod over the religious underpinnings of his plays This neglect skews the playwright s intentions confuses the audience and diminishes the full effect of the play Plaisier too is modern and in a more profound sense He sets forth how Shakespeare shapes his plots to conform at an ultimate level to timeless biblical narrative patterns like Northrop Frye he regards the Bible as a code book so that there is a right ending to the work And in an Appendix Plaisier provides some kindly advice to his fellow pastors You do well he says to them to enrich your noble calling with attention to literature To do this he says you will find Shakespeare most helpful Yes and Plaisier s perceptive essays point to the deep wisdom in Shakespeare by which we can all live

**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      **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's 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.

**Shakespeare and the Drama of His Time** Martin Wiggins, 2000 Oxford Shakespeare Topics provides students, teachers, and interested readers with short books on important aspects of Shakespeare criticism and scholarship. Each book is written by an authority in its field and combines accessible style with original discussion of its subject. Notes and a critical guide to further reading equip the interested reader with the means to broaden research. William Shakespeare lived and worked during an extraordinary quarter century in the history of English drama, which saw the development of new kinds of tragedy and comedy and the birth of the entirely new genre of tragicomedy. Beginning with the institutional foundations that were laid with the emergence of the commercial theatre business in the 1570s, London, Shakespeare and the Drama of His Time describes the principal audience fashions, artistic conventions, and professional circumstances which defined and enabled his plays and those of his colleagues. Plays of a range and sophistication undreamed of by earlier generations and rarely equalled since. Throughout Shakespeare's plays are shown to be intimately associated with those of his contemporaries, notably Christopher Marlowe, Thomas Kyd, George Chapman, Ben Jonson, John Marston, and John Fletcher.      **Shakespeare's Comic Rites** Edward Berry, 1984-10-18 Professor Berry combines social history, anthropology, and literary criticism to Shakespeare's romantic comedies.



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