

C.L. Barber



## Shakespeare's Festive Comedy

*A Study of Dramatic Form and its Relation to Social Custom*

*A Midsummer Night's Dream*

*Love's Labour's Lost*

*As You Like It*

*The Merchant of Venice*

*Twelfth Night*

*Henry IV*

# Shakespeares Festive Comedy

**Xiang Xie**



## **Shakespeare's Festive Comedy:**

**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 Shakespeare's Festive Comedy Cesar Lombardi Barber, 1973 **Shakespeare's Festive Comedy** Cesar Lombardi Barber, 1973 **Shakespeare's Festive Comedy** C. L. Barber, 2011-10-03 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 Shakespeare's Festive Comedy Charles Laurence Barber, 1972 Shakespeare's Festive World Frangois Laroque, 1993-09-09 This book offers an exciting new perspective on Shakespeare's relation to popular culture 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 *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 and the Traditions of Comedy** Leo Salinger, 1974 For students of English and European literature renaissance studies comparative literature drama and classics **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 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 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

*Religion and Revelry in Shakespeare's Festive World* Phebe Jensen, 2015-12-17 Religion and Revelry in Shakespeare's Festive World examines the relationship between traditional festive pastimes such as Midsummer pageants and morris dancing and Shakespeare's plays Beginning with C L Barber's Shakespeare's Festive Comedy work on this topic has stressed the political and social meanings of early modern festivity in contrast this study seeks to restore a sense of the devotional issues surrounding festivity to our understanding of early modern cultural representations After establishing the continued religious controversies surrounding festivity expressed in a range of early modern literature the book argues that Shakespeare is a festive traditionalist who not only acknowledges the relationship between traditional pastimes stage plays and religious controversy but who also aligns his own work with festive energies identified with the old religion Religion and Revelry therefore intervenes in recent controversies over the role of religion in Shakespeare's theater as well as the particular place of Catholicism in Shakespeare's work and world

**An Introduction to Shakespeare's Comedies** Patrick Swinden, 1976-06-01

**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 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 and the Comedy of Enchantment Kent Cartwright, 2021-11-11 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 **Dramatic Form in Shakespeare and the Jacobean** Leo Salinger, 1986-03-20 A collection of essays concerned with aspects of dramatic form in works by Shakespeare and his contemporaries Voices and Books in the English Renaissance Jennifer Richards, 2019-10-24 Voices and Books in the English Renaissance offers a new history of reading that focuses on the oral reader and the voice or performance aware silent reader rather than the historical reader who is invariably male silent and alone It recovers the vocality of education for boys and girls in Renaissance England and the importance of training in pronuntiatio delivery for oral aural literary culture It

offers the first attempt to recover the voice and tones of voice especially from textual sources It explores what happens when we bring voice to text how vocal tone realizes or changes textual meaning and how the literary writers of the past tried to represent their own and others voices as well as manage and exploit their readers voices The volume offers fresh readings of key Tudor authors who anticipated oral readers including Anne Askew William Baldwin and Thomas Nashe It rethinks what a printed book can be by searching the printed page for vocal cues and exploring the neglected role of the voice in the printing process Renaissance printed books have often been misheard and a preoccupation with their materiality has led to a focus on them as objects However Renaissance printed books are alive with possible voices but we will not understand this while we focus on the silent reader

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