

Five Comedies From The Italian Renaissance

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Shakespearean Comedies
The Comedy of Errors
Style, Computers, and Early Modern Drama
Romantic Comedy
Comedy Quotes from the Movies
A Cultural History of Comedy in the Age of Enlightenment
Ancient Comedy and Reception
The Life of Comedy after the Death of Plautus and Terence
Tragedy and Comedy from Dante to Pseudo-Dante
Tragedy and Comedy
A History of Greece from the Earliest Period to the Close of the Generation Contemporary with Alexander the Great
Shakespeare and the Comedy of Enchantment
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Comedies
A Chronological Discussion of the Comedies Presented at Paris from the Year 1600 to 1658
Reader in Comedy
Comedies ... the Trinummus, Menæchmi, Aulularia, and Captivi, literally tr. with arguments and notes, by H.T. Riley
Laura Giannetti Sarbani Putatunda Harold Bloom Hugh Craig Tamar Jeffers McDonald Larry Langman Elizabeth Kraft S. Douglas Olson Mathias Hanses H.A. Kelly Mark William Roche George Grote Kent Cartwright Kathrina Glitre Titus Maccius Plautus Geoff King Titus Maccius Plautus Robert Darius Guinn Magda Romanska Titus Maccius Plautus
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humor sex and satirized or upturned gender roles and social stereotypes characterize the latin comedies updated and translated into italian that became popular in italy at the turn of the 16th century the translations are by and for scholars of literature and history rather than for production or performance there are explanatory notes but no bibliography or index annotation c 2003 book news inc portland or booknews com

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

presents a collection of essays discussing aspects of william shakespeare s historical play plus a summary of the play key passages characters and biographical information

this book uses computational methods and statistical analysis to challenge traditional assumptions about the plays of shakespeare and his contemporaries

romantic comedy offers an introduction to the analysis of one of the most popular but generally overlooked film genres the book provides an overview of hollywood s romantic comedy conventions examining the iconography narrative patterns and ideology which inform such films

clever repartee double entendres punch lines and many other variations of humor have been a staple of movie dialogue since the advent of talkies collected here are over 4 000 of the best comedic lines from the movies the compilers of this book have tried to bring together some of the funniest wittiest and most outrageous snatches of dialogue on film over a sixty year time period for each entry the authors set the quotation in context provide the name of the actor or actress the name of the movie and the year of release

the quotations are arranged by a broad range of categories such as politics food and eating gambling and many others a title index and a name index follow the body of the book

this volume highlights the variety of forms comedy took in england with reference to developments in europe particularly france during the european enlightenment it argues that comedy in this period is characterized by wit satire and humor provoking both laughter and sympathetic tears comic expression in the enlightenment reflects continuities and engagements with the comedy of previous eras it is also noted for new forms and preoccupations engendered by the cultural philosophical and political concerns of the time including democratizing revolutions increasing secularization and growing emphasis on individualism discussions emphasize the period s stage comedy and acknowledge comic expression in various forms of print media including the emerging literary form we now know as the novel contributions from scholars reflect a wide variety of interests in the field of 18th century studies and the inclusion of a generous number of illustrations throughout demonstrates that the period s visual culture was also an important part of the enlightenment comic landscape each chapter takes a different theme as its focus form theory praxis identities the body politics and power laughter and ethics these eight different approaches to enlightenment comedy add up to an extensive synoptic coverage of the subject

this wide ranging collection consisting of 50 essays by leading international scholars in a variety of fields provides an overview of the reception history of a major literary genre from greco roman antiquity to the present day section i considers how the 5th and 4th century athenian comic poets defined themselves and their plays especially in relation to other major literary forms it then moves on to the roman world and to the reception of greek comedy there in art and literature section ii deals with the european reception of greek and roman comedy in the medieval renaissance and early modern periods and with the european stage tradition of comic theater more generally section iii treats the handling of greco roman comedy in the modern world with attention not just to literary translations and stage productions but to more modern media such as radio and film the collection will be of interest to students of ancient comedy as well as to all those concerned with how literary and theatrical traditions are passed on from one time and place to another and adapted to meet local conditions and concerns

the life of comedy after the death of plautus and terence documents the ongoing popularity of roman comedies and shows that they continued to be performed in the late republic and early imperial periods of rome playwrights plautus and terence impressed audiences with stock characters as the young man in love the trickster slave the greedy pimp the prostitute and many others a wide range of spectators visited roman theaters including even the most privileged members of roman society orators like cicero satirists like horace and juvenal and love poets like catullus and ovid they all put comedy s varied characters to new and creative uses in their own works as they tried to make sense of their own lives and those of the people around them by suggesting comparisons to the standard personality types of roman comedy scholars have commonly believed that the plays fell out of favor with theatrical audiences by the

end of the first century bce but the life of comedy demonstrates that performances of these comedies continued at least until the turn of the second century ce mathias hanes traces the plays reception in latin literature from the late first century bce to the early second century ce and shines a bright light on the relationships between comic texts and the works of contemporary and later latin writers

in this study professor kelly analyzes dante s understanding of the meanings of tragedy and comedy in his undisputed works especially the *de vulgari eloquentia* and the *comedia* he finds that dante s criteria concerned subject matter and style not emotions like happiness and sorrow or plot movement from one mood to another or humor or the lack of it he considered vergil s *aeneid* and his own lyric poems to be tragedies because of their sublime subjects and their use of elevated style and vocabulary he considered the *inferno* along with the *purgatorio* and the *paradiso* to be a comedy because of the range of subjects and styles dante s commentators in contrast tended to have a plot based understanding of these genres and they attributed similar views to dante himself on the basis of both content and style kelly concludes that the *epistle to cangrande* is not by dante except possibly for the first three paragraphs and therefore ascribes it to pseudo dante it was not compiled as we have it until the last quarter of the fourteenth century but it incorporated an earlier anonymous *accessus* to the *comedia* this *accessus* drew heavily on guido da pisa s commentary and it in turn was used by boccaccio

the first evaluation and critique of hegel s theory of tragedy and comedy this book also develops an original theory of both genres

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

topics include films starring myrna loy and william powell katharine hepburn and spencer tracy doris day and rock hudson

comedy is one of the most popular forms in film but what exactly is film comedy and what might be the basis of its widespread appeal this book takes a multi perspective approach to answering these questions

this unique anthology presents a selection of over seventy of the most important historical essays on comedy ranging from antiquity to the present divided into historical periods and arranged chronologically across its span it traces the development of comic theory highlighting the relationships between comedy politics economics philosophy religion and other arts and genres students of literature and theatre will find this collection an invaluable and accessible guide to writing from plato and aristotle through to the twenty first century in which special attention has been paid to writings since the start of the twentieth century reader in comedy is arranged in five sections each featuring an introduction providing concise and informed historical and theoretical frameworks for the texts from the period antiquity and the middle ages the renaissance restoration to romanticism the industrial age the twentieth and early twenty first centuries among the many authors included are plato aristotle horace donatus dante alighieri erasmus trissino sir thomas elyot thomas wilson sir philip sidney ben jonson battista guarini molière william congreve john dryden henry fielding samuel johnson oliver goldsmith jean paul richter william hazlitt charles lamb søren kierkegaard charles baudelaire bernard shaw mark twain henri bergson constance rourke northrop frye jacques derrida mikhaïl bakhtin georges bataille simon critchley and michael north as the selection demonstrates from plato and aristotle to henri bergson and sigmund freud comedy has attracted the attention of serious thinkers bringing together diverse theories of comedy from across the ages the reader reveals that far from being peripheral comedy speaks to the most pragmatic aspects of human life

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