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# Shakespeare and the Traditions of Comedy



# Shakespeare And The Traditions Of Comedy

**John Pendergast**



## **Shakespeare And The Traditions Of Comedy:**

**Shakespeare and the Traditions of Comedy** Leo Salingar, 1974 For students of English and European literature renaissance studies comparative literature drama and classics      **Shakespeare and the Traditions of Comedy. (1. Publ.)** Leo Salingar, 1974      *SHAKESPEARE AND THE TRADITIONS OF COMEDY.* LEO. SALINGER, 1992      *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      **From the Comic to the Comedic** Sudha Gopalakrishnan, 1993 A comparative study of classical Indian and Western drama with special reference to comedy reveals interesting similarities and differences between the two in respect of aesthetic theory theatric practice and elements of dramatic composition The common ground between Western and Sanskrit theatre relates to the use of stage devices like pantomime off stage voices soliloquy and play within the play as well as histrionic elements like dance and music and the exaggerated costume and make up of the characters But apart from these Indian drama as outlined in *Natya Sastra* and maintained by stage performances through the centuries is markedly different from the Western because while the latter mostly depends on realistic devices the former is basically a stylized mode of theatre which caters to an idealized audience In Western drama the interest of the audience in watching a play lies in the effective rendering of the dialogue so that the verbal text is of primary value But in traditional Sanskrit dramatic practice the actor is encouraged to resort to an elaborate method of improvisation using vocal and or gestural expression supplemented by the appropriate movements of the face and other parts of the body as well as by

musical accompaniment The written text has therefore only a minimal importance here The method of dramatic composition of the comedies in both Western and Sanskrit traditions also bears striking similarities and divergences These may be seen in the methods of employing plot situation and themes as well as in the creation of character and the use of language In the present study the comedies of Shakespeare and Bhasa have been selected for closer analysis because they seem to encompass within their respective spheres a wide variety of levels and interpretations of Western and Indian comedy The two dramatists also seem to share a common underlying philosophy of comedy namely a joyous involvement in the process of living

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

*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

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's World: The Comedies John Pendergast, 2019-12-02 With summaries discussions and excerpts from primary source documents this book examines Shakespeare s world through careful consideration of the historical background of four of his comedies Comedy was popular during the Renaissance and it was also one of Shakespeare s specialties The four plays discussed in this book *A Midsummer Night s Dream* *The Merchant of Venice* *Twelfth Night* and *The Tempest* span Shakespeare s career and remind us that Shakespeare more than any of his contemporaries explored the possibilities of comedy consistently developing new approaches to the genre Shakespeare was a fairly traditional playwright well aware of the long tradition of comedy which dates back to the Greeks and Romans This book places Shakespeare s comedies in their historical context It includes dedicated chapters on each of the four comedies with each chapter providing a plot summary a discussion of the play s historical background and significance and excerpts from primary source documents related to the play An introduction surveys the historical background of the plays while a timeline chronicles key events that influenced them Suggestions for further reading direct readers to additional sources of information Shakespeare's comic theory

Thomas Allen Nelson, 2019-03-18 No detailed description available for Shakespeare s comic theory **Shakespeare's**

**Comedies of Awareness** John Albert Stenzel, 1990 *Unconformities in Shakespeare's Early Comedies* K.

Smidt, 2015-12-22 **Shakespeare's Comedies** Robert Ornstein, 1986 *Shakespeare's Early Comedies* Gunnar

Sorelius, 1993 Shakespeare's English Comedy Jeanne Addison Roberts, 1979 *Shakespearean Comedy* Maurice

Charney, 1980 JEGP, Journal of English and Germanic Philology Gustaf E. Karsten, 1997 Shakespeare , 1978

**Jonson and Elizabethan Comedy** Lester A. Beaurline, 1978 **Reader's Guide to Literature in English** Mark

Hawkins-Dady, 1996 First Published in 1996 Routledge is an imprint of Taylor Francis an informa company

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