

The Happy End of Comedy

Jonson, Molière, and Shakespeare



Zvi Jagendorf

The Happy End Of Comedy Shakespeare Jonson Moliere

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The Happy End of Comedy Zvi Jagendorf, 1984 *The Happy End of Comedy* is an analysis of the most necessary of all comic conventions the happy ending The book begins by assuming that the study of the ways three major playwrights brought their works to a close will reveal much about their conception of the artifice of theater and comedy and about their sense of human experience which informs this artifice Happy End is thus both a study of the uses and variations on a convention and a definition of each playwright's comic ethos from book jacket *The Happy End of Comedy* Zvi Jagendorf, 1984 *The Happy End of Comedy* is an analysis of the most necessary of all comic conventions the happy ending The book begins by assuming that the study of the ways three major playwrights brought their works to a close will reveal much about their conception of the artifice of theater and comedy and about their sense of human experience which informs this artifice Happy End is thus both a study of the uses and variations on a convention and a definition of each playwright's comic ethos from book jacket Shakespeare, Jonson, Molière Nicholas Grene, 1985-06-18 A Kind of Wild Justice Linda Anderson, 1987 This study demonstrates not only that the devices of revenge are structurally useful in comedy but also that there is a consistent conception of revenge as an ethical social instrument in the comedies of Shakespeare The Culture of Opera Buffa in Mozart's Vienna Mary Hunter, 1999-04-12 Mozart's comic operas are among the masterworks of Western civilization and yet the musical environment in which Mozart and his librettist Lorenzo da Ponte wrote these now popular operas has received little critical attention In this richly detailed book Mary Hunter offers a sweeping synthetic view of opera buffa in the lively theatrical world of late eighteenth century Vienna Opera buffa Italian language comic opera persistently entertained audiences at a time when Joseph was striving for a German national theater Hunter attributes opera buffa's success to its ability to provide sheer pleasure and hence explores how the genre functioned as entertainment She argues that opera buffa like mainstream film today projects a social world both recognizable and distinct from reality It raises important issues while containing them in the merely entertaining frame of the occasion as well as presenting them as a series of easily identifiable dramatic and musical conventions Exploring nearly eighty comic operas Hunter shows how the arias and ensembles convey a multifaceted picture of the repertory's social values and habits In a concluding chapter she discusses *Cos fan tutte* as a work profoundly concerned with the conventions of its repertory and with the larger idea of convention itself and reveals the ways Mozart and da Ponte pointedly converse with their immediate contemporaries

Comparative Criticism: Volume 10, Comedy, Irony, Parody E. S. Shaffer, 1989-11-09 Volume 10 dedicated to Comedy Irony Parody celebrates the first decade of Comparative Criticism in a light hearted vein Michael Silk opens with a wide ranging essay asserting the primacy of comedy and declaring its independence of tragedy T L S Sprigge explores philosophers who dared to write on laughter Schopenhauer and Bergson Bernard Harrison looks at the twentieth century's favourite comic novel *Tristram Shandy* in the light of Locke's views on the particular Peter Brand pursues the theatrical arts

of disguises masking and gender swapping through Renaissance Europe from Ariosto to Shakespeare Jane H M Taylor traces the danse macabre in modern black humour Christine Brooke Rose distinguished novelist and critic reads from and comments on her own witty fictions Michael Wood describes how Lolita outwitted her seducer **The Ben Jonson**

Encyclopedia D. Heyward Brock, Maria Palacas, 2016-05-12 Friend and rival of Shakespeare Ben Jonson was one of the most learned and interesting men of his age Throughout his fascinating life he served not only as a bricklayer but also a soldier an adventurer an actor a poet and a playwright The breadth of his experiences acquaintances friends and enemies was legendary and his literary canon is equally as diverse The Ben Jonson Encyclopedia covers in detail the works life and times of this seminal figure of the English Renaissance The cross referenced entries include summaries of all Jonson s plays masques and entertainments as well as sketches of Jonson s friends enemies patrons disciples actors and fellow writers In addition the book identifies historical figures mythological characters and classical authors as well as Jonson s contemporaries and London place names mentioned in the works Individuals who danced or participated in the masques and entertainments or tournaments for which Jonson wrote speeches are noted as are the main actors known to have acted in the plays All major scholars from Jonson s own day until the twenty first century who have commented on Jonson or his works are also included An extensive bibliography completes this invaluable scholarly reference tool Because of Jonson s centrality to and influence in and beyond his age this encyclopedia provides a dynamic unparalleled vision of the English Renaissance literary scene Capturing the depth and breadth of Jonson s understanding of early Modern England The Ben Jonson Encyclopedia will be especially useful for students librarians and academics interested in the literary and cultural scene from 1500 to 1650 **Lovers, Clowns, and Fairies** Stuart M. Tave, 1993-06-15 Through dreams and shadows and strangeness

through blinding charms and eye opening counter charms through moments of mortification and laughter thus Stuart M Tave traces the journey of the lovers clowns and fairies who populate comedies from A Midsummer Night s Dream to Waiting for Godot Tave avoids the pitfalls of theory taking instead a close look at particular works to give us a sense of the relations between certain dramas and novels that are called comedies The result is a wonderfully readable book that renews our delight in the enchanting possibilities of literature A Midsummer Night s Dream in its perfection is Tave s point of departure Its characters fall neatly into the three groups of Tave s title and fulfill to perfection their functions of desire foolishness and power From the magical concord of Shakespeare s resolution Tave moves to works whose character face ever greater difficulties in reaching a happy conclusion From Jonson and Austen to Chekhov and Beckett he meets comedies on their own terms illuminating the complex and individual genius of each A masterpiece of practical criticism Lovers Clowns and Fairies rediscovers the pleasure of reading comedies Shakespeare and the Ends of Comedy Ejner J. Jensen, 1991 Discusses The Merchant of Venice Much ado about nothing As you like it Twelfth night and Measure for measure Shakespeare and His Contemporaries J. Hart, 2011-03-28 This book is concerned with language genre drama and literary and historical narrative

and examines the comedy of Shakespeare in the context of comedies from Italy Spain and France in the sixteenth and seventeenth centuries

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