

The Happy End of Comedy

Jonson, Molière, and Shakespeare



Zvi Jagendorf

The Happy End Of Comedy Shakespeare Jonson Moliere

Nicholas Grene



The Happy End Of Comedy Shakespeare Jonson Moliere:

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 **Shakespeare on Love and Lust** Maurice Charney, 2002-07-22 The complex and sometimes contradictory expressions of love in Shakespeare's works ranging from the serious to the absurd and back again arise primarily from his dramatic and theatrical flair rather than from a unified philosophy of love Untangling his witty bawdy and ambiguous treatment of love sex and desire requires a sharp eye and a steady hand In Shakespeare on Love and Lust noted scholar Maurice Charney delves deeply into Shakespeare's rhetorical and thematic development of this largest of subjects to reveal what makes his plays and poems resonate with contemporary audiences The paradigmatic star crossed lovers of Romeo and Juliet the comic confusions of couples wandering through the wood in A Midsummer Night's Dream Othello's tragic jealousy the homoerotic ways Shakespeare played with cross dressing on the Elizabethan stage Charney explores the world in which Shakespeare lived and how it is reflected and transformed in the one he created While focusing primarily on desire between young lovers Charney also explores themes of love in marriage Brutus and Portia and in same sex pairings Antonio and Sebastian Against the conventions of Renaissance literature Shakespeare qualified the Platonic view that true love transcends the physical Instead as Charney demonstrates love in Shakespeare's work is almost always sexual as well as spiritual and the full range of desire's dramatic possibilities is displayed Shakespeare on Love and Lust begins by considering the ways in which Shakespeare drew upon and satirized the conventions of Petrarchan Renaissance love poetry in plays like Romeo and Juliet then explores how courtship is woven into the basic plot formula of the comedies Next Charney examines love in the tragedies and the enemies of love Iago for example Later chapters cover the gender complications in such plays as Macbeth and The Taming of the Shrew as well as the homoerotic themes woven into many of the poems and plays Charney concludes with a lively discussion of paradoxes and ambivalences about love expressed by Shakespeare's word play and sexual innuendoes [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

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

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

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

English Stage Comedy 1490-1990 Alexander

Leggatt, 2002-01-31 First published in 2004 English stage comedy has weathered centuries of social and theatrical change How did it survive English Stage Comedy 1490 1990 is a unique and beautifully written study of the comedy of the English stage from the Tudor period to the late twentieth century Organized thematically it shows how this remarkably enduring genre has dealt with the tensions of social life using its conventions as tools for social inquiry Through an examination of comedy Alexander Leggatt demonstrates that an approach through genre neglected in recent criticism can have much to say about our current concerns with the relations between literature and society English Stage Comedy 1490 1990 surveys five centuries of classic comic drama focusing on major playwrights such as Shakespeare Jonson Etherege Wycherley Congreve Vanbrugh Goldsmith Sheridan Wilde Shaw Coward Orton Ayckbourn and many lesser known figures *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 the Classical Tradition** Lewis Walker, 2019-05-24 This bibliography will give comprehensive coverage to published commentary in English on Shakespeare and the Classical Tradition during the period from 1961 1985 Doctoral dissertations will also be included Each entry will provide a clear and detailed summary of an item s contents For poems and plays based directly on classical sources like *Antony and Cleopatra* and *The Rape of Lucrece* virtually all significant scholarly work during the period covered will be annotated For other works such as *Hamlet* any scholarship that deals with classical connotations will be annotated Any other bibliographies used in the compiling of this volume will be described with emphasis on their value to a student of Shakespeare and the Classics 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 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 *Absurda Comica* Hans Wagener, 1988 *Reading the Renaissance (Routledge Revivals)* Jonathan Hart, 2014-10-14 *Reading the Renaissance* first published in 1996 is a collection of essays discussing the literature drama poetics and culture of the Renaissance period The Renaissance which extends from about 1300 to 1700 depending on the country was originally a rebirth of the arts but has also come to apply to the wider cultural change in the face of modernization The essays represent a plural Renaissance and explore the boundaries between genre and gender languages and literatures reading and criticism the Renaissance and the medieval the early modern and the postmodern world and theatre There is also a plurality of methods that is fitting for the variety of topics and the richness of the Renaissance This book is ideal for students of literature and theatre studies

Current Trends in Narratology Greta Olson, 2011-03-29 *Current Trends in Narratology* offers an overview of cutting edge approaches to theories of storytelling The introduction details how new emphases on cognitive processing non prose and multimedia narratives and interdisciplinary approaches to narratology have altered how narration narrative and narrativity are understood The volume also introduces a third post classical direction of research comparative narratology and describes how developments in Germany Israel and France may be compared with Anglophone research Leading international scholars including Monika Fludernik Richard Gerrig Ansgar N nning John Pier Brian Richardson Alan Palmer and Werner Wolf describe not only their newest research but also how this work dovetails with larger narratological developments

Lotman and Cultural Studies Andreas Schonle, 2007-01-01 One of the most widely read and translated theorists of the former Soviet Union Yurii Lotman was a daring and imaginative thinker A cofounder of the Tartu Moscow school of semiotics he analyzed a broad range of cultural phenomena from the opposition between Russia and the West to the symbolic construction of space from cinema to card playing from the impact of theater on painting to the impact of landscape design on poetry His insights have been particularly important in conceptualizing the creation of meaning and understanding the function of art and literature in society and they have enriched the work of such diverse figures as Paul Ricoeur Stephen Greenblatt Umberto Eco Wolfgang Iser Julia Kristeva and Frederic Jameson In this volume edited by Andreas Sch nle contributors extend Lotman's theories to a number of fields Focusing on his less frequently studied later period Lotman and Cultural Studies engages with such ideas as the semiosphere the fluid dynamic semiotic environment out of which meaning emerges auto communication the way in which people create narratives about themselves that in turn shape their self identity change as both gradual evolution and an abrupt unpredictable explosion power law and mercy Russia and the West center and periphery As William Mills Todd observes in his afterword the contributors to this volume test Lotman's legacy in

a new context Their research agendas Iranian and American politics contemporary Russian and Czech politics sexuality and the body are distant from Lotman s own but his concepts and awareness yield invariably illuminating results

Metamorphosen Hugo Keiper, Maria Löschnigg, Doris Mader, 2006 *Comedy* Andrew Stott, 2004-11-26 Rather than attempting to produce a totalising definition of the comic this volume focuses on the significance of comic events through study of various theoretical methodologies including deconstruction psychoanalysis and gender theory Comedy, an Annotated Bibliography of Theory and Criticism James E. Evans, 1987 No descriptive material is available for this title

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