

The Name and Nature of Tragicomedy

VERNA A. FOSTER



European
Cultural
Transition

The Name And Nature Of Tragicomedy

Cristina Paravano



The Name And Nature Of Tragicomedy:

The Name and Nature of Tragicomedy Verna A. Foster, 2017-03-02 Focusing on European tragicomedy from the early modern period to the theatre of the absurd Verna Foster here argues for the independence of tragicomedy as a genre that perceives and communicates human experience differently from the various forms of tragedy comedy and the drame serious drama that is neither comic nor tragic Foster posits that in the sense of the dramaturgical and emotional fusion of tragic and comic elements to create a distinguishable new genre tragicomedy has emerged only twice in the history of drama She argues that tragicomedy first emerged and was controversial in the Renaissance and that it has in modern times replaced tragedy itself as the most serious and moving of all dramatic genres In the first section of the book the author analyzes the name tragicomedy and the genre's problems of identity then goes on to explore early modern tragicomedies by Shakespeare Beaumont and Fletcher and Massinger A transitional chapter addresses cognate genres The final section of the book focuses on modern tragicomedies by Ibsen Chekhov Synge O'Casey Williams Ionesco Beckett and Pinter By exploring dramaturgical similarities between early modern and modern tragicomedies Foster demonstrates the persistence of tragicomedy's generic markers and provides a more precise conceptual framework for the genre than has so far been available **Early Modern**

Tragicomedy Subha Mukherji, Raphael Lyne, 2007 Fresh explorations of the tragicomic drama setting the familiar plays of Shakespeare and his contemporaries alongside Irish and European drama Tragicomedy is one of the most important dramatic genres in Renaissance literature and the essays collected here offer stimulating new perspectives and insights as well as providing broad introductions to arguably lesser known European texts Alongside the chapters on Classical Italian Spanish and French material there are striking and fresh approaches to Shakespeare and his contemporaries to the origins of mixed genre in English to the development of Shakespearean and Fletcherian drama to periodization in Shakespeare's career to the language of tragicomedy and to the theological structure of genre The collection concludes with two essays on Irish theatre and its interactions with the London stage further evidence of the persistent and changing energy of tragicomedy in the period Contributors SARAH DEWAR WATSON MATTHEW TREHERNE ROBERT HENKE GERAINT EVANS NICHOLAS HAMMOND ROSKING SUZANNE GOSSETT GORDAN MCMULLAN MICHAEL WINMORE JONATHAN HOPE MICHAEL NEILL LUCY MUNRO DEANA RANKIN

The Princeton Encyclopedia of Poetry and Poetics Roland Greene, Stephen Cushman, Clare Cavanagh, Jahan Ramazani, Paul Rouzer, Harris Feinsod, David Marno, Alexandra Slessarev, 2012-08-26 Rev ed of The Princeton encyclopedia of poetry and poetics Alex Preminger and T V F Brogan co editors Frank J Warnke O B Hardison Jr and Earl Miner associate editors 1993 **The Disguised Ruler in Shakespeare and his Contemporaries** Kevin A.

Quarmby, 2016-04-01 In the early seventeenth century the London stage often portrayed a ruler covertly spying on his subjects Traditionally deemed Jacobean disguised ruler plays these works include Shakespeare's Measure for Measure Marston's The Malcontent and The Fawn Middleton's The Phoenix and Sharpham's The Fleer Commonly dated to the arrival

of James I these plays are typically viewed as synchronic commentaries on the Jacobean regime Kevin A Quarmby demonstrates that the disguised ruler motif actually evolved in the 1580s It emerged from medieval folklore and balladry Tudor Chronicle history and European tragicomedy Familiar on the Elizabethan stage these incognito rulers initially offered light hearted romantic entertainment only to suffer a sinister transformation as England awaited its ageing queen s demise The disguised royal had become a dangerously voyeuristic political entity by the time James assumed the throne Traditional critical perspectives also disregard contemporary theatrical competition Market demands shaped the repertories Rivalry among playing companies guaranteed the motif s ongoing vitality The disguised ruler s presence in a play reassured audiences it also facilitated a subversive exploration of contemporary social and political issues Gradually the disguised ruler s dramatic currency faded but the figure remained vibrant as an object of parody until the playhouses closed in the 1640s

A Companion to Plautus Dorota Dutsch, George Fredric Franko, 2020-02-25 An important addition to contemporary scholarship on Plautus and Plautine comedy provides new essays and fresh insights from leading scholars A Companion to Plautus is a collection of original essays on the celebrated Old Latin period playwright A brilliant comic poet Plautus moved beyond writing Latin versions of Greek plays to create a uniquely Roman cultural experience worthy of contemporary scholarship Contributions by a team of international scholars explore the theatrical background of Roman comedy the theory and practice of Plautus dramatic composition the relation of Plautus works to Roman social history and his influence on later dramatists through the centuries Responding to renewed modern interest in Plautine studies the Companion reassesses Plautus works plays that are meant to be viewed and experienced to reveal new meaning and contemporary relevance Chapters organized thematically offer multiple perspectives on individual plays and enable readers to gain a deeper understanding of Plautus reflection of and influence on Roman society Topics include metatheater and improvisation in Plautus the textual tradition of Plautus trends in Plautus Translation and modern reception in theater and movies Exploring the place of Plautus and Plautine comedy in the Western comic tradition the Companion Addresses the most recent trends in the study of Roman comedy Features discussions on religion imperialism slavery war class gender and sexuality in Plautus work Highlights recent scholarship on representation of socially vulnerable characters Discusses Plautus work in relation to Roman stages actors audience and culture Examines the plot construction characterization and comic techniques in Plautus scripts Part of the acclaimed Blackwell Companions to the Ancient World series A Companion to Plautus is an important resource for scholars instructors and students of both ancient and modern drama comparative literature classics and history particularly Roman history

A New Companion to Renaissance Drama Arthur F. Kinney, Thomas Warren Hopper, 2017-04-20 A New Companion to Renaissance Drama provides an invaluable summary of past and present scholarship surrounding the most popular and influential literary form of its time Original interpretations from leading scholars set the scene for important paths of future inquiry A colorful comprehensive and interdisciplinary overview of the

material conditions of Renaissance plays England's most important dramatic period Contributors are both established and emerging scholars with many leading international figures in the discipline Offers a unique approach by organizing the chapters by cultural context theatre history genre studies theoretical applications and material studies Chapters address newest departures and future directions for Renaissance drama scholarship Arthur Kinney is a world renowned figure in the field

Massinger's Italy Cristina Paravano, 2023-08-04 Massinger's Italy Re Imagining Italian Culture in the Plays of Philip Massinger offers the first book length account of the pervasive influence of Italian culture on the canon of Philip Massinger one of the most successful playwrights of the post Shakespearean period This volume explores the relationships between Massinger and Italian literary dramatic and intellectual culture in the larger context of Anglo Italian cultural exchanges The book investigates the influence of Italian culture considering Massinger's engagement and appropriation of Italian texts dramatic and political theories and ideas related to the country and his use of Italy as a setting Massinger's Italy offers a fresh and unexpected perspective on the development of Anglo Italian discourse on the early modern English stage showing to what extent Massinger contributed to the myth of Italy and to the circulation of Italian culture and shedding light on the complex system of Anglo Italian interconnections within the corpus of Massinger's plays as well as with the works of Shakespeare and his contemporaries

The Oxford Handbook of Shakespeare Arthur F. Kinney, 2012 Contains forty original essays

Ambivalent Literary Farewells to the German Democratic Republic John David Pizer, 2021-08-02 This study reverses the question implicit in title of Christa Wolf's now canonical 1990 novella *Was bleibt* What remains looking instead at what was lost during the process of German reunification It argues that in their work during and after the Wende most literary authors from both East and West Germany responded ambivalently to the reunification Many felt on the one hand a keen sense of loss as the GDR dissolved and an expanded Federal Republic summarily absorbed former Eastern Germany They mourned the ideals of democratic socialism tolerance and internationalism that the GDR had held dear as well as the country's rich cultural life On the other hand however they recognized that the GDR was a fundamentally corrupt surveillance state whose industry weighed heavily on the environment while failing to buoy the country's economy By looking at works by some of the most important authors from either side of the border this study shows that those who unequivocally embraced the reunification were clearly in the minority

Twins in Early Modern English Drama and Shakespeare Daisy Murray, 2017-01-06 This volume investigates the early modern understanding of twinship through new readings of plays informed by discussions of twins appearing in such literature as anatomy tracts midwifery manuals monstrous birth broadsides and chapbooks The book contextualizes such dramatic representations of twinship investigating contemporary discussions about twins in medical and popular literature and how such dialogues resonate with the twin characters appearing on the early modern stage Garofalo demonstrates that in this period twin births were viewed as biologically aberrant and because of this classification authors frequently attempt to explain the phenomenon in ways which call into

question the moral and constitutional standing of both the parents and the twins themselves In line with current critical studies on pregnancy and the female body discussions of twin births reveal a distrust of the mother and the processes surrounding twin conception however a corresponding suspicion of twins also emerges which monstrous birth pamphlets exemplify This book analyzes the representation of twins in early modern drama in light of this information moving from tragedies through to comedies This progression demonstrates how the dramatic potential inherent in the early modern understanding of twinship is capitalized on by playwrights as negative ideas about twins can be seen transitioning into tragic and tragicomic depictions of twinship However by building toward a positive comic representation of twins the work additionally suggests an alternate interpretation of twinship in this period which appreciates and celebrates twins because of their difference The volume will be of interest to those studying Shakespeare and Renaissance Literature in relation to the History of Emotions the Body and the Medical Humanities

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