

Madness, Masks and Laughter: Essay on Comedy

Glasgow, R.D.V.

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Madness Masks And Laughter An Essay On Comedy

Christopher J. Gilbert



Madness Masks And Laughter An Essay On Comedy:

Madness, Masks, and Laughter Rupert D. V. Glasgow, 1995 *Madness Masks and Laughter An Essay on Comedy* is an exploration of narrative and dramatic comedy as a laughter inducing phenomenon The theatrical metaphors of mask appearance and illusion are used as structural linchpins in an attempt to categorize the many and extremely varied manifestations of comedy and to find out what they may have in common with one another As this reliance on metaphor suggests the purpose is less to produce The Truth about comedy than to look at how it is related to our understanding of the world and to ways of understanding our understanding Previous theories of comedy or laughter such as those advanced by Hobbes Kant Hegel Schopenhauer Bergson Freud and Bakhtin as well as more general philosophical considerations are discussed insofar as they shed light on this approach The limitations of the metaphors themselves mean that sight is never lost of the deep seated ambiguity that has made laughter so notoriously difficult to pin down in the past The first half of the volume focuses in particular on traditional comic masks and the pleasures of repetition and recognition on the comedy of imposture disguise and deception on dramatic and verbal irony on social and theatrical role playing and the comic possibilities of plays within plays and metatheatre as well as on the cliches puns witticisms and torrents of gibberish which betray that language itself may be understood as a sort of mask The second half of the book moves to the other side of the footlights to show how the spectators themselves identifying with the comic spectacle may be induced to drop their own roles and postures laughter here operating as something akin to a ventilatory release from the pressures of social or cognitive performance Here the essay examines the subversive madness inherent in comedy its displaced anti authoritarianism as well as the violence sexuality and bodily grotesqueness it may bring to light The structural tensions in this broadly Hobbesian or Freudian model of a social mask concealing an anti social self are reflected in comedy s own ambivalences and emerge especially in the ambiguous concepts of madness and folly which may be either celebrated as festive fun or derided as sinfulness The study concludes by considering the ways in which nonsense and the grotesque may infringe our cognitive limitations here extending the distinction between appearance and reality to a metaphysical level which is nonetheless prey to unresolvable ambiguities The scope of the comic material ranges over time from Aristophanes to Martin Amis from Boccaccio Chaucer Rabelais and Shakespeare to Oscar Wilde Joe Orton John Barth and Philip Roth Alongside mainly Old Greek Italian French Irish English and American examples a number of relatively little known German plays by Grabbe Tieck Buchner and others are also taken into consideration

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When Comedy Goes Wrong Christopher J. Gilbert, 2025-04-01 While conventional wisdom has it that humor embodies a spirit of renewal and humility a dispirited form of comedy thrives in a media saturated and politically charged environment *When Comedy Goes Wrong* examines how beginning in the late twentieth and carrying into the early twenty first century a certain comic dispirit found various platforms for disheartening cultural politics From the

calculated follies on talk radio programs like the Rush Limbaugh Show through the charades of cancel culture and ultimately to so called Alt Right comedy the transgressions improprieties and ego trips endemic to a newfangled comic freedom produced entirely unfunny ways of being To understand these unfunny ways Christopher J Gilbert challenges the prevailing belief in humor s goodness analyzing radio personalities meme culture films civil unrest and even the language of ordinary individuals and everyday speech all to demonstrate what happens when humor becomes humorless As such Gilbert imagines a nuanced sense of humor for a tumultuous world Ultimately When Comedy Goes Wrong transcends partisanship to explore the uglier parts of American culture imagining the stakes of doing comedy and being comical as a means of survival **The**

Ingenious Simpleton Delia Méndez Montesinos,2013-12-05 This book analyzes the role of the theatrical simpleton in the pasos of the sixteenth century playwright Lupe de Rueda in Mario Moreno s character Cantinflas and in the esquirolo of the 1960s Actos of the Teatro Campesino Spanning multiple regions and time periods this book fills an important void in Spanish and theatrical studies *The Venetian Origins of the Commedia dell'Arte* Peter Jordan,2013-12-13 A significant and original new study of a key dramatic form Author is both an historian and practitioner of the craft There are few up to date case studies of Commedia available in English **The Idea of Comedy** Jan Hokenson,2006 Disengaging unstated premises to show how the theoretical discourse about comedy often enacts the intellectual disputes of its time The idea of comedy tracks the history of comic theories along two principal axes The first is historical showing how the Hellenistic ethical conception devolves into social superiority and then into populist assertions enidng on the question of whether contemporary comic theory is still populist today The second axis is conceptual sorting theories by types of agreement and dispute Whether comedy improves the citizens or threatens political instability whether it insults or enacts moral standards whether it serves God and the integrated superego or the devil and the anarchic id are some of the questions addressed by theroists such as Cicero Maggi Dryden Kant Schopenhauer Baudelaire Nietzsche Freud Lacan and Genette book jacket **Comedy Matters**

W. Demastes,2008-05-12 Comedy Matters traces the long tradition of the expansive comic embrace of cultural difference and diversity that manages to survive even in some of mankind s darkest moments Demastes argues that comedy has a hard nosed pragmatic dimension that can be mobilized against belligerent cultural forces Drawing from the works of Shakespeare Stoppard and a number of other comic masters Comedy Matters demonstrates how comedy continues to work against cultural regimentation by striving to re calibrate our decision making processes and challenging the stultifying rigidity of human economy in the broadest sense of the term **Understanding Bergson, Understanding Modernism** S. E.

Gontarski,Paul Ardoin,Laci Mattison,2013-01-17 Henri Bergson is frequently cited amongst the holy trinity of major influences on Modernism literary and otherwise alongside Sigmund Freud and William James Gilles Deleuze s Bergsonism has re popularized Bergson for the 21st century so much so that perhaps our Bergson is Deleuze s Bergson Despite renewed interest in Bergson his influence remains understudied and consequently undervalued While books examining the impact of

Freud and James on Modernism abound Bergson's impact though widely acknowledged has been closely examined much more rarely Understanding Bergson Understanding Modernism remedies this deficiency in three ways First it offers close readings and critiques of six pivotal texts Second it reassesses Bergson's impact on Modernism while also tracing his continuing importance to literature media and philosophy throughout the twentieth and into the 21st century In its final section it provides an extended glossary of Bergsonian terms complete with extensive examples and citations of their use across his texts The glossary also maps the influence of Bergson's work by including entries on related writers all of whom Bergson either corresponded with or critiqued

Acting Comedy Christopher Olsen, 2015-08-27 Despite being roundly cited as much harder to perform than its dramatic counterpart comic acting is traditionally seen as a performance genre that can't be taught At best it is often described as a skill that can only be learned on the job through years of practice or given to a performer through natural talent Acting Comedy is an effort to examine this idea more rigorously by looking at different aspects of the comic actor's craft Each chapter is written by an expert in a particular form from actors and directors to teachers and standup comedians Topics covered include how performers work with audiences how comic texts can be enhanced through word and musical rhythm analysis how physical movements can generate comic moments and build character This book is an invaluable resource for any performer focusing on the minute details of comic acting even down to exactly how one delivers a joke on stage Christopher Olsen's unique collection of comic voices will prove essential reading for students and professionals alike

«*Remov'd from human eyes*»: *Madness and Poetry 1676-1774* Natali, Ilaria, 2016-08-30 The years 1676 and 1774 marked two turning points in the social and legal treatment of madness in England In 1676 London's Bethlehem Hospital expanded in grand new premises and in 1774 the Madhouses Act attempted to limit confinement of the insane This study explores almost a century of the English history of madness through the texts of five poets who were considered mentally troubled according to contemporary standards James Carkesse Anne Finch William Collins Christopher Smart and William Cowper were hospitalized sequestered or exiled from society Their works cope with representations of insanity medical definitions or practices imputed illness and the judging eye of the sane other shedding new light on the discontinuities in the notion of madness of this period

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

Comic Drunks, Crazy Cults, and Lovable Monsters David Scott Diffrient, 2022-12-01 Contradictory to its core the sitcom an ostensibly conservative tranquilizing genre has a long track record in the United States of tackling controversial subjects with a fearlessness not often found in other types of programming But the sitcom also conceals as much as it reveals masking the rationale for socially deviant or deleterious behavior behind figures of ridicule whose motives are rarely disclosed fully over the course of

a thirty minute episode Examining a broad range of network and cable TV shows across the history of the medium from classic working class comedies such as *The Honeymooners* *All in the Family* and *Roseanne* to several contemporary cult series animated programs and online hits that have yet to attract much scholarly attention this book explores the ways in which social imaginaries related to bad behavior have been humorously exploited over the years The repeated appearance of socially wayward figures on the small screen from raging alcoholics to brainwashed cult members to actual monsters who are merely exaggerated versions of our own inner demons has the dual effect of reducing complex individuals to recognizable types while neutralizing the presumed threats that they pose Such representations not only provide strangely comforting reminders that badness is a cultural construct but also prompt audiences to reflect on their own unspoken proclivities for antisocial behavior if only in passing

The Cambridge Introduction to Comedy Eric Weitz, 2009-04-16 Laughter says Eric Weitz may be considered one of the most extravagant physical effects one person can have on another without touching them But how do we identify something which is meant to be comic what defines something as comedy and what does this mean for the way we enter the world of a comic text Addressing these issues and many more this is a how to guide to reading comedy from the pages of a dramatic text with relevance to anything from novels and newspaper columns to billboards and emails The book enables you to enhance your grasp of the comic through familiarity with characteristic structures and patterns referring to comedy in literature film and television throughout Perfect for drama and literature students this Introduction explores a genre which affects the everyday lives of us all and will therefore also capture the interest of anyone who loves to laugh

The Language of Comic Narratives Isabel Ermida, 2008-12-10 The book offers a comprehensive account of how humor works in short stories by presenting a model of narrative comedy that is pragmatically as well as semantically grammatically and stylistically informed It is the first study to combine a sequential analysis of the comic short story with a hierarchical one merging together horizontal and vertical narratological perspectives in a systematic way The book covers the main areas of linguistic analysis and is deliberately interdisciplinary using input from philosophy sociology and psychology so as to touch upon the nature motivations and functions of humor as a cognitive phenomenon in a social context Crucially *The Language of Comic Narratives* combines a scholarly approach with a careful explanation of key terms and concepts making it accessible to researchers and students as well as non specialists Moreover it reviews a broad range of historical critical data by examining the source texts and it provides many humorous examples from jokes to extracts from comic narratives Thus it seeks to anchor theory in specific texts and also to show that many linguistic mechanisms of humor are common to jokes and longer literary comic narratives The book tests the model of humorous narratives on a set of comic short stories by British and American writers ranging from Evelyn Waugh and Dorothy Parker through Graham Greene and Corey Ford to David Lodge and Woody Allen The validity of the model is confirmed through a subsequent discussion of apparent counter examples

Genre Transgressions Ramona Mosse, Anna Street, 2023-12-01 This collection gathers a set of

provocative essays that sketch innovative and interdisciplinary approaches to Genre Theory in the 21st century Focusing on the interaction between tragedy and comedy both renowned and emerging scholarly and creative voices from philosophy theater literature and cultural studies come together to engage in dialogues that reconfigure genre as social communal and affective In revisiting the challenges to aesthetic categorization over the course of the 20th century this volume proposes a shift away from the prescriptive and hierarchical reading of genre to its crucial function in shaping thought and enabling shared experience and communication In doing so the various essays acknowledge the diverse contexts within which genre needs to be thought afresh media studies rhetoric politics performance and philosophy

Reading Roman Comedy Alison Sharrock, 2009-09-24 For many years the domain of specialists in early Latin in complex metres and in the reconstruction of texts Roman comedy is now established in the mainstream of Classical literary criticism Where most books stress the original performance as the primary location for the encountering of the plays this book finds the locus of meaning and appreciation in the activity of a reader albeit one whose manner of reading necessarily involves the imaginative reconstruction of performance The texts are treated and celebrated as literary devices with programmatic beginnings middles ends and intertexts All the extant plays of Plautus and Terence have at least a bit part in this book which seeks to expose the authors fabulous artificiality and artifice while playing along with their differing but interrelated poses of generic humility

Aristophanic Humour Peter Swallow, Edith Hall, 2020-06-11 This volume sets out to discuss a crucial question for ancient comedy what makes Aristophanes funny Too often Aristophanes humour is taken for granted as merely a tool for the delivery of political and social commentary But Greek Old Comedy was above all else designed to amuse people to win the dramatic competition by making the audience laugh the hardest Any discussion of Aristophanes therefore needs to take into account the ways in which his humour actually works This question is addressed in two ways The first half of the volume offers an in depth discussion of humour theory a field heretofore largely overlooked by classicists and Aristophanists examining various theoretical models within the specific context of Aristophanes eleven extant plays In the second half contributors explore Aristophanic humour more practically examining how specific linguistic techniques and performative choices affect the reception of humour and exploring the range of subjects Aristophanes tackles as vectors for his comedy A focus on performance shapes the narrative since humour lives or dies on the stage it is never wholly comprehensible on the page alone

Authoring War Kate McLoughlin, 2011-01-20 Kate McLoughlin's *Authoring War* is an ambitious and pioneering study of war writing across all literary genres from earliest times to the present day Examining a range of cultures she brings wide reading and close rhetorical analysis to illuminate how writers have met the challenge of representing violence chaos and loss War gives rise to problems of epistemology scale space time language and logic She emphasises the importance of form to an understanding of war literature and establishes connections across periods and cultures from Homer to the War on Terror Exciting new critical groupings arise in consequence as Byron's *Don Juan* is read alongside Heller's *Catch 22* and

English Civil War poetry alongside Second World War letters Innovative in its approach and inventive in its encyclopedic range Authoring War will be indispensable to any discussion of war representation **God Mocks** Terry Lindvall, 2015-11-13 Winner of the 2016 Religious Communication Association Book of the Year Award In *God Mocks* Terry Lindvall ventures into the muddy and dangerous realm of religious satire chronicling its evolution from the biblical wit and humor of the Hebrew prophets through the Roman Era and the Middle Ages all the way up to the present He takes the reader on a journey through the work of Chaucer and his *Canterbury Tales* Cervantes Jonathan Swift and Mark Twain and ending with the mediated entertainment of modern wags like Stephen Colbert Lindvall finds that there is a method to the madness of these mockers true satire he argues is at its heart moral outrage expressed in laughter But there are remarkable differences in how these religious satirists express their outrage The changing costumes of religious satirists fit their times The earthy coarse language of Martin Luther and Sir Thomas More during the carnival spirit of the late medieval period was refined with the enlightened wit of Alexander Pope The sacrilege of Monty Python does not translate well to the ironic voices of Søren Kierkegaard The religious satirist does not even need to be part of the community of faith All he needs is an eye and ear for the folly and chicanery of religious poseurs To follow the paths of the satirist writes Lindvall is to encounter the odd and peculiar treasures who are God's mouthpieces In *God Mocks* he offers an engaging look at their religious use of humor toward moral ends

Humour in the Arts Vivienne Westbrook, Shun-liang Chao, 2018-07-27 This collection demonstrates the usefulness of approaching texts verbal visual and aural through a framework of humour Contributors offer in depth discussions of humour in the West within a wider cultural historical context to achieve a coherent chronological sense of how humour proceeds from antiquity to modernity Reading humorously reveals the complexity of certain aspects of texts that other reading approaches have so far failed to reveal *Humour in the Arts* explores humour as a source of cultural formation that engages with ethical political and religious controversies whilst acquainting readers with a wide range of humorous structures and strategies used across Western cultures

Encyclopedia of Humor Studies Salvatore Attardo, 2014-02-25 The *Encyclopedia of Humor: A Social History* explores the concept of humor in history and modern society in the United States and internationally This work's scope encompasses the humor of children adults and even nonhuman primates throughout the ages from crude jokes and simple slapstick to sophisticated word play and ironic parody and satire As an academic social history it includes the perspectives of a wide range of disciplines including sociology child development social psychology life style history communication and entertainment media Readers will develop an understanding of the importance of humor as it has developed globally throughout history and appreciate its effects on child and adult development especially in the areas of health creativity social development and imagination This two volume set is available in both print and electronic formats Features Benefits The General Editor also serves as Editor in Chief of *HUMOR International Journal of Humor Research* for The International Society for Humor Studies The book's 335 articles are

organized in A to Z fashion in two volumes approximately 1 000 pages This work is enhanced by an introduction by the General Editor a Foreword a list of the articles and contributors and a Reader s Guide that groups related entries thematically A Chronology of Humor a Resource Guide and a detailed Index are included Each entry concludes with References Further Readings and cross references to related entries The Index Reader s Guide themes and cross references between and among related entries combine to provide robust search and browse features in the electronic version This two volume A to Z set provides a general non technical resource for students and researchers in such diverse fields as communication and media studies sociology and anthropology social and cognitive psychology history literature and linguistics and popular culture and folklore

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