

READING FREE THE TRAGEDY AND COMEDY OF RESISTANCE READING MODERNITY THROUGH BLACK WOMENS FICTION CONTEMPORARY AMERICAN FICTION FULL PDF

TRAGEDY AND COMEDY TRAGEDY AND COMEDY PARACOMEDY COMEDY AND TRAGEDY HEGEL ON TRAGEDY AND COMEDY THE NAME AND NATURE OF TRAGICOMEDY DITHYRAMB, TRAGEDY AND COMEDY COMEDY, TRAGEDY, AND RELIGION TRAGEDY AND COMEDY FROM DANTE TO PSEUDO-DANTE THE STORY OF DRAMA THE GREEK SENSE OF THEATRE CRISIS ON STAGE GREEK TRAGEDY AND COMEDY ARISTOPHANES AND HIS TRAGIC MUSE THE COMIC MATRIX OF SHAKESPEARE'S TRAGEDIES SHAKESPEARE'S "THE MERCHANT OF VENICE" - A TRAGIC COMEDY? SHORT STORIES OF THE TRAGEDY AND COMEDY OF LIFE THEATRE WORLD THE HYACINTH ROOM DITHYRAMB TRAGEDY AND COMEDY THE TRAGICAL COMEDY, OR COMICAL TRAGEDY, OF PUNCH AND JUDY THE DARK COMEDY WILLIAM SHAKESPEARE'S 'THE MERCHANT OF VENICE' - COMEDY, TRAGEDY OR PROBLEM PLAY? DITHYRAMB TRAGEDY AND COMEDY BEYOND "LIFE IS BEAUTIFUL" THE TRAGEDY AND COMEDY OF LIFE SHORT STORIES OF THE TRAGEDY AND COMEDY OF LIFE ARISTOPHANES AND THE DEFINITION OF COMEDY THE COMEDY AND TRAGEDY OF MACHIAVELLI FESTIVAL, COMEDY AND TRAGEDY NEW TRAGEDY AND COMEDY IN FRANCE, 1945-70 NEW TRAGEDY AND COMEDY IN FRANCE, 1945-1970 THE CATHARSIS OF COMEDY DITHYRAMB TRAGEDY AND COMEDY TRAGEDY PLUS TIME FUTURE FREEDOMS THE STORY OF DRAMA GENUINE MULTICULTURALISM TRAGEDY, COMEDY, AND THE POLIS COMEDY, TRAGEDY, AND RELIGION

TRAGEDY AND COMEDY 1967 A FORMER DRAMA CRITIC DISCUSSES THE DEVELOPMENT AND MEANING OF TWO DRAMATIC FORCES

TRAGEDY AND COMEDY 1998-01-01 THE FIRST EVALUATION AND CRITIQUE OF HEGEL S THEORY OF TRAGEDY AND COMEDY THIS BOOK ALSO DEVELOPS AN ORIGINAL THEORY OF BOTH GENRES

PARACOMEDY 2020 PARACOMEDY APPROPRIATIONS OF COMEDY IN GREEK DRAMA IS THE FIRST BOOK THAT EXAMINES HOW ANCIENT GREEK TRAGEDY ENGAGES WITH THE GENRE OF COMEDY WHILE SCHOLARS FREQUENTLY STUDY PARATRAGEDY HOW GREEK COMEDIANS SATIRIZE TRAGEDY THIS BOOK INVESTIGATES THE PREVIOUSLY OVERLOOKED PRACTICE OF PARACOMEDY HOW GREEK TRAGEDIANS REGULARLY APPROPRIATE ELEMENTS FROM COMEDY SUCH AS COSTUMES SCENES LANGUAGE CHARACTERS OR PLOTS DRAWING UPON A WIDE VARIETY OF COMPLETE AND FRAGMENTARY TRAGEDIES AND COMEDIES AESCHYLUS SOPHOCLES EURIPIDES ARISTOPHANES RHINTHON THIS MONOGRAPH DEMONSTRATES THAT PARACOMEDY WAS A PROMINENT FEATURE OF GREEK TRAGEDY BLENDING A VARIETY OF INTERDISCIPLINARY APPROACHES INCLUDING TRADITIONAL PHILOLOGY LITERARY CRITICISM GENRE THEORY AND PERFORMANCE STUDIES THIS BOOK OFFERS INNOVATIVE CLOSE READINGS AND INCISIVE INTERPRETATIONS OF INDIVIDUAL PLAYS JENDZA PRESENTS PARACOMEDY AS A MULTIVALENT AUTHORIAL STRATEGY SOME INSTANCES IMPART A SENSE OF UGLINESS OR DISCOMFORT OTHERS PROVIDE A SENSE OF LIGHT HEARTEDNESS OR HUMOR WHILE THIS WORK TRACES THE DEVELOPMENT OF PARACOMEDY OVER SEVERAL HUNDRED YEARS IT FOCUSES ON A HANDFUL OF EURIPIDEAN TRAGEDIES AT THE END OF THE FIFTH CENTURY BCE JENDZA ARGUES THAT EURIPIDES WAS PARTICIPATING IN A RIVALRY WITH THE COMEDIAN ARISTOPHANES AND OFTEN USED PARACOMEDY TO DEMONSTRATE THE POETIC SUPREMACY OF TRAGEDY INDEED SOME OF EURIPIDES MOST COMPLEX USES OF PARACOMEDY ATTEMPT TO RE APPROPRIATE ARISTOPHANES MOCKERY OF HIS THEATRICAL TECHNIQUES PARACOMEDY APPROPRIATIONS OF COMEDY IN GREEK TRAGEDY THEORIZES A NEW GROUND BREAKING RELATIONSHIP BETWEEN GREEK TRAGEDY AND COMEDY THAT NOT ONLY REDEFINES OUR UNDERSTANDING OF THE GENRE OF TRAGEDY BUT ALSO REVEALS A DYNAMIC THEATRICAL WORLD FILLED WITH MUTUAL CROSS GENERIC INFLUENCE

COMEDY AND TRAGEDY 1972 NO PHILOSOPHER HAS TREATED THE SUBJECT OF TRAGEDY AND COMEDY IN AS ORIGINAL AND SEARCHING A MANNER AS G W F HEGEL HIS CONCERN WITH THESE GENRES RUNS THROUGHOUT BOTH HIS EARLY AND LATE WORKS AND EXTENDS FROM AESTHETIC ISSUES TO QUESTIONS IN THE HISTORY OF SOCIETY AND RELIGION HEGEL ON TRAGEDY AND COMEDY IS THE FIRST BOOK TO EXPLORE THE FULL EXTENT OF HEGEL S INTEREST IN TRAGEDY AND COMEDY THE CONTRIBUTORS ANALYZE HIS TREATMENT OF BOTH ANCIENT AND MODERN DRAMA INCLUDING MAJOR ESSAYS ON SOPHOCLES ARISTOPHANES SHAKESPEARE GOETHE AND THE GERMAN COMEDIC TRADITION AND EXAMINE THE RELATION OF THESE GENRES TO POLITICAL RELIGIOUS AND PHILOSOPHICAL ISSUES IN ADDITION THE VOLUME INCLUDES SEVERAL ESSAYS ON THE ROLE TRAGEDY AND COMEDY PLAY IN HEGEL S PHILOSOPHY OF HISTORY THIS BOOK WILL NOT ONLY BE VALUABLE TO THOSE WHO WISH FOR A GENERAL OVERVIEW OF HEGEL S TREATMENT OF TRAGEDY AND COMEDY BUT ALSO TO THOSE WHO WANT TO UNDERSTAND HOW HIS TREATMENT OF THESE GENRES IS CONNECTED TO THE REST OF HIS THOUGHT

HEGEL ON TRAGEDY AND COMEDY 2021-05-01 FOCUSING ON EUROPEAN TRAGICOMEDY FROM THE EARLY MODERN PERIOD TO THE THEATRE OF THE ABSURD VERA 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

THE NAME AND NATURE OF TRAGICOMEDY 2017-03-02 EXPLICATES THE WORLDVIEWS OF COMEDY AND TRAGEDY AND ANALYZES WORLD RELIGIONS FINDING SOME TO BE MORE COMIC OTHERS MORE TRAGIC

DITHYRAMB, TRAGEDY AND COMEDY 1962 IN THIS STUDY PROFESSOR KELLY ANALYZES DANTE S UNDERSTANDING OF THE MEANINGS OF TRAGEDY AND COMEDY IN HIS UNDISPUTED WORKS ESPECIALLY THE DE VULGARI ELOQUENTIA AND THE COMEDIA HE FINDS THAT DANTE S CRITERIA CONCERNED SUBJECT MATTER AND STYLE NOT EMOTIONS LIKE HAPPINESS AND SORROW OR PLOT MOVEMENT FROM ONE MOOD TO ANOTHER OR HUMOR OR THE LACK OF IT HE CONSIDERED VERGIL S AENEID AND HIS OWN LYRIC POEMS TO BE TRAGEDIES BECAUSE OF THEIR SUBLIME SUBJECTS AND THEIR USE OF ELEVATED STYLE AND VOCABULARY HE CONSIDERED THE INFERNO ALONG WITH THE PURGATORIO AND THE PARADISO TO BE A COMEDY BECAUSE OF THE RANGE OF SUBJECTS AND STYLES DANTE S COMMENTATORS IN CONTRAST TENDED TO HAVE A PLOT BASED UNDERSTANDING OF THESE GENRES AND THEY ATTRIBUTED SIMILAR VIEWS TO DANTE HIMSELF ON THE BASIS OF BOTH CONTENT AND STYLE KELLY CONCLUDES THAT THE EPISTLE TO CANGRANDE IS NOT BY DANTE EXCEPT POSSIBLY FOR THE FIRST THREE PARAGRAPHS AND THEREFORE ASCRIBES IT TO PSEUDO DANTE IT WAS NOT COMPILED AS WE HAVE IT UNTIL THE LAST QUARTER OF THE FOURTEENTH CENTURY BUT IT INCORPORATED AN EARLIER ANONYMOUS ACCESSUS TO THE COMEDIA THIS ACCESSUS DREW HEAVILY ON GUIDO DA PISA S COMMENTARY AND IT IN TURN WAS USED BY BOCCACCIO

COMEDY, TRAGEDY, AND RELIGION 1999-01-01 TRACING THE HISTORY OF TRAGEDY AND COMEDY FROM THEIR EARLIEST BEGINNINGS TO THE PRESENT THIS BOOK OFFERS READERS AN EXCEPTIONAL STUDY OF THE DEVELOPMENT OF BOTH GENRES GROUNDED IN ANALYSIS OF LANDMARK PLAYS AND THEIR CONTEXT IT ARGUES THAT SACRIFICE IS CENTRAL TO BOTH GENRES AND DEMONSTRATES HOW IT PROVIDES A KEY TO UNDERSTANDING THE GRAND SWEEP OF WESTERN DRAMA FOR STUDENTS OF LITERATURE AND DRAMA THE VOLUME SERVES AS AN ACCESSIBLE COMPANION TO OVER TWO MILLENNIA OF DRAMA ORGANISED BY PERIOD AND REVEALS HOW SACRIFICE REPRESENTS A THROUGH LINE RUNNING FROM CLASSICAL DRAMA TO TODAY S REALITY TV AND BLOCKBUSTER MOVIES ACROSS THE CHAPTERS DEVOTED TO EACH PERIOD DAY EXPLORES HOW THE MEANINGS OF SACRIFICE CHANGE OVER TIME BUT NEVER QUITE DISAPPEAR HE CHARTS THE INFLUENCES OF RELIGION SOCIAL CHANGE AND POLITICS ON THE STATUS AND PURPOSES OF THEATRE IN EACH PERIOD AND ON THE DRAMA ITSELF BUT IT IS THROUGH A CLOSE STUDY OF KEY PLAYS THAT HE REVEALS THE CONTINUITIES CENTRED AROUND SACRIFICE THAT PERSIST AND WHICH ILLUMINATE ASPECTS OF HUMAN PSYCHOLOGY AND SOCIAL ORGANISATION AMONG THE MANY PLAYS AND EVENTS CONSIDERED ARE AESCHYLUS TRILOGY THE ORESTEIA ARISTOPHANES WOMEN AT THE THESMORPHIA MENANDER S THE BAD TEMPERED MAN THE SPECTACLES OF THE ROMAN GAMES SENECA S THE TROJAN WOMEN PLAUTUS S THE ROPE THE CYCLE PLAYS AND EVERYMAN FROM THE MIDDLE AGES SHAKESPEARE S KING LEAR AND A MIDSUMMER NIGHT S DREAM MIDDLETON S THE REVENGER S TRAGEDY JONSON S EVERY MAN IN HIS HUMOUR THOMAS OTWAY S THE ORPHAN WILLIAM WYCHERLEY S THE COUNTRY WIFE WILDE S A WOMAN OF NO IMPORTANCE BECKETT WAITING FOR GODOT TENNESSEE WILLIAMS S A STREETCAR NAMED DESIRE SUZAN LORI PARKS S TOPDOG UNDERDOG SARAH KANE S BLASTED AND CHARLOTTE JONES HUMBLE BOY A CONCLUSION EXAMINES THE PERSISTENCE OF IDEAS OF SACRIFICE IN TODAY S REALITY TV AND BLOCKBUSTER MOVIES

TRAGEDY AND COMEDY FROM DANTE TO PSEUDO-DANTE 2004-01-30 IN THE GREEK SENSE OF THEATRE J MICHAEL WALTON PROPOSES THAT WE CONSIDER GREEK TRAGEDY OF THE FIFTH CENTURY BC AS PERFORMANCE BASED WITH A VISUAL EMPHASIS OVERLOOKED IN MUCH CLASSICAL SCHOLARSHIP GREEK PLAYS HAVE SURVIVED AS WRITTEN TEXTS VIRTUALLY WITHOUT STAGE DIRECTION AND BECAUSE THE CONDITIONS OF THE FIRST PERFORMANCE WERE NEVER RECORDED IT TENDS TO BE ASSUMED THAT LANGUAGE WAS THE MOST IMPORTANT FEATURE OF THE GREEK DRAMA PROFESSOR WALTON SEEKS TO DISPROVE THIS IDEA EXPANDING THIS NEW EDITION TO INCLUDE THE COMEDIES OF ARISTOPHENES AND MENANDER AS WELL AS THE TRAGEDIES OF AESCHYLUS SOPHOCLES AND EURIPIDES

THE STORY OF DRAMA 2016-08-25 THIS VOLUME EXPLORES THE RELATIONSHIPS BETWEEN MASTERWORKS OF SOPHOCLES EURIPIDES AND ARISTOPHANES AND CRITICAL EVENTS OF ATHENIAN HISTORY BY BRINGING TOGETHER INTERNATIONALLY DISTINGUISHED SCHOLARS WITH EXPERTISE ON DIFFERENT ASPECTS OF ANCIENT THEATRE THESE SPECIALISTS STUDY HOW TRAGIC AND COMIC PLAYS COMPOSED IN LATE FIFTH CENTURY BCE MIRROR THE ACUTE POLITICAL AND SOCIAL CRISIS UNFOLDING IN ATHENS IN THE WAKE OF THE MILITARY CATASTROPHE IN 413 BCE AND THE OLIGARCHIC REVOLUTION IN 411 BCE WITH EVENTS OF SUCH MAGNITUDE THE LATE FIFTH CENTURY HELD THE POTENTIAL FOR VAST AND FAST CULTURAL AND INTELLECTUAL CHANGE IN TIMES OF SEVERE EMERGENCY HUMANS GAIN A MORE CONSCIOUS UNDERSTANDING OF THEIR HISTORICALLY SHAPED PRESENCE THIS REALIZATION OFTEN HAS A WELCOME EFFECT OF OFFERING NEW PERSPECTIVES TO TACKLE FUTURE CHALLENGES OVER TWENTY ACADEMIC EXPERTS BELIEVE THAT THE ATTIC THEATRE SHOWED INCREASED RESPONSIVENESS TO THE PRESSING SOCIAL AND POLITICAL ISSUES OF THE DAY TO THE BENEFIT OF THE POLIS BY REGULARLY PROMOTING EXAMPLES OF PUBLIC SPIRITED AND CAPABLE FIGURES OF AUTHORITY GREEK DRAMA PROVIDED THE PEOPLE OF ATHENS WITH A CIVIC UNDERSTANDING OF THEIR OWN GOOD

THE GREEK SENSE OF THEATRE 2015 ARISTOPHANES AND HIS TRAGIC MUSE CONSIDERS THE OPPOSITION OF COMEDY AND TRAGEDY IN 5TH CENTURY ATHENS AND

ITS EFFECT ON THE DRAMA OF ARISTOPHANES THE STUDY EXAMINES TRAGEDY'S FOCUS ON NECESSITY AND A QUEST FOR MEANING AS A COMPLEMENT TO A NEGLECTED BUT CRITICAL ELEMENT IN ATHENIAN COMEDY A CONCERN WITH FREEDOM AND AN UNDERLYING AMBIVALENT VISION OF REALITY

CRISIS ON STAGE 2011-11-30 COMIC ELEMENTS IN SHAKESPEARE'S TRAGEDIES HAVE OFTEN BEEN NOTED BUT WHILE MOST CRITICS HAVE TENDED TO CONCENTRATE ON HUMOROUS INTERLUDES OR ON A SINGLE PLAY SUSAN SNYDER SEEKS A MORE COMPREHENSIVE UNDERSTANDING OF HOW SHAKESPEARE USED THE CONVENTIONS STRUCTURES AND ASSUMPTIONS OF COMEDY IN HIS TRAGIC WRITING SHE ARGUES THAT SHAKESPEARE'S EARLY MASTERY OF ROMANTIC COMEDY DEEPLY INFLUENCED HIS TRAGEDIES BOTH IN DRAMATURGY AND IN THE EXPRESSION AND DEVELOPMENT OF HIS TRAGIC VISION FROM THIS PERSPECTIVE SHE SHEDS NEW LIGHT ON ROMEO AND JULIET HAMLET OTHELLO AND KING LEAR THE AUTHOR SHOWS SHAKESPEARE'S TRAGIC VISION EVOLVING AS HE MOVES THROUGH THREE POSSIBILITIES COMEDY AND TRAGEDY FUNCTIONING FIRST AS POLAR OPPOSITES LATER AS TWO SIDES OF THE SAME COIN AND FINALLY AS TWO ELEMENTS IN A SINGLE COMPOUND IN THE FOUR PLAYS EXAMINED HERE PROFESSOR SNYDER FINDS THAT TRADITIONAL COMIC STRUCTURES AND ASSUMPTIONS OPERATE IN SEVERAL WAYS TO SHAPE THE TRAGEDY THEY SET UP EXPECTATIONS WHICH WHEN PROVEN FALSE REINFORCE THE MOVEMENT INTO TRAGIC INEVITABILITY THEY UNDERLINE TRAGIC AWARENESS BY A POINTED IRRELEVANCE THEY ESTABLISH A POINT OF DEPARTURE FOR TRAGEDY WHEN COMEDY'S HAPPY ASSUMPTIONS REVEAL THEIR PARADOXICAL SHADOW SIDE AND THEY BECOME PART OF THE TRAGEDY ITSELF WHEN THE COMIC ELEMENTS THREATEN THE TRAGIC HERO WITH INSIGNIFICANCE AND ABSURDITY SUSAN SNYDER IS PROFESSOR OF ENGLISH AT SWARTHMORE COLLEGE ORIGINALLY PUBLISHED IN 1979 THE PRINCETON LEGACY LIBRARY USES THE LATEST PRINT ON DEMAND TECHNOLOGY TO AGAIN MAKE AVAILABLE PREVIOUSLY OUT OF PRINT BOOKS FROM THE DISTINGUISHED BACKLIST OF PRINCETON UNIVERSITY PRESS THESE EDITIONS PRESERVE THE ORIGINAL TEXTS OF THESE IMPORTANT BOOKS WHILE PRESENTING THEM IN DURABLE PAPERBACK AND HARDCOVER EDITIONS THE GOAL OF THE PRINCETON LEGACY LIBRARY IS TO VASTLY INCREASE ACCESS TO THE RICH SCHOLARLY HERITAGE FOUND IN THE THOUSANDS OF BOOKS PUBLISHED BY PRINCETON UNIVERSITY PRESS SINCE ITS FOUNDING IN 1905

GREEK TRAGEDY AND COMEDY 1968 SEMINAR PAPER FROM THE YEAR 2005 IN THE SUBJECT ENGLISH LANGUAGE AND LITERATURE STUDIES LITERATURE GRADE 2 3 UNIVERSITY OF TRIER COURSE SHAKESPEARE'S THE TAMING OF THE SHREW AND THE MERCHANT OF VENICE LANGUAGE ENGLISH ABSTRACT IT HAS OFTEN BEEN SAID THAT ONE CAN MEASURE THE QUALITY OF A DRAMATIC PIECE BY THE FEEDBACK IT EVOKES THE MORE THE REACTIONS AND OPINIONS DIVERGE THE BETTER THE PLAY THIS DEFINITELY HOLDS TRUE FOR THE MERCHANT OF VENICE HARDLY ANY OTHER DRAMATIC PIECE HAS EXPERIENCED SO MANY DIVERSE RECEPTIONS DURING FOUR HUNDRED YEARS AFTER ITS PUBLICATION AS THE FOLLOWING COMMENTS OF TWO DIFFERENT AUTHORS SHOW INDEED SEEN FROM ANY ANGLE THE MERCHANT OF VENICE IS NOT A VERY FUNNY PLAY AND WE MIGHT GAIN A LOT IF FOR THE MOMENT WE CEASED TO BE BULLIED BY ITS INCLUSION IN THE COMEDIES GRAHAM MIDGELY QTD IN HOLDERNESS 23 NO OTHER SHAKESPEAREAN COMEDY BEFORE ALL'S WELL THAT ENDS WELL 1602 AND MEASURE FOR MEASURE 1604 PERHAPS NO OTHER SHAKESPEAREAN COMEDY AT ALL HAS EXCITED COMPARABLE CONTROVERSY WALTER COHEN 47 ALTHOUGH THE ORIGINAL TITLE OF THE PLAY THE MOST EXCELLENT HISTORIE OF THE MERCHANT OF VENICE FIRST PRINT 1600 SUGGESTED IT TO BE A HISTORY PLAY IT HAD BEEN LABELLED A COMEDY UNTIL THE 18TH CENTURY DUE TO ITS HAPPY ENDING AND STILL TODAY THE DRAMA CAN BE FOUND IN SEVERAL REFERENCE WORKS UNDER THE ENTRY OF COMEDY IN THE 19TH CENTURY THEN IT WAS RE-INTERPRETED AS TRAGEDY WHEREAS A PARALLEL TRADITION PUT THE MAIN STRESS ON THE FAIRY TALE ELEMENTS IN THE PIECE THE PERCEPTION OF THE PLAY IN THE SECOND HALF OF THE 20TH CENTURY LED FOR OBVIOUS REASONS FROM WORLD WAR II TO THE CLASSIFICATION AS PROBLEM PLAY SCHLITTING 135 THIS PAPER SHALL TRY TO SOLVE THE PROBLEM OF ASSIGNING TMOV TO A SPECIFIC DRAMATIC CATEGORY BY FIRSTLY GIVING AN INSIGHT AS TO WHAT CRITERIA CONSTITUTE DIFFERENT GENRES IN A SECOND PART THE PLOT STRUCTURE WILL BE ANALYSED IN ORDER TO ILLUSTRATE THAT TMOV CAN INDEED BE SEEN AS A MIXTURE OF DIFFERENT GENRES BUT ALSO TO SHOW THE WEAKNESSES OF SOME ARGUMENTS THAT ARE PROVIDED WITH THE INTENTION OF FORCING TMOV INTO CERTAIN SCHEMES THE AIM OF A THIRD SECTION IS TO INVESTIGATE THE POSITION OF THE JEW AND SHYLOCK BECAUSE HE SEEMS TO BE THE KEY CHARACTER IN THE READING OF TMOV AS THE MULTITUDE OF INTERPRETATIONS OF HIS ROLE IN THE PLAY DEMONSTRATE

ARISTOPHANES AND HIS TRAGIC MUSE 2016-02-15 THIS COLLECTION OF ESSAYS PUBLISHED IN HONOUR OF PROFESSOR GEORGIA XANTHAKIS KARAMANOS ADDRESSES TOPICS WHICH LIE AT THE FOREFRONT OF CURRENT RESEARCH ON THE FIELDS OF GREEK DRAMA AND CLASSICAL RECEPTION STUDIES IT BRINGS TOGETHER INTERNATIONALLY DISTINGUISHED SCHOLARS WHO PROVIDE FRESH INSIGHTS INTO ISSUES PERTAINING TO THE ORIGINS OF GREEK TRAGEDY AND COMEDY THEIR GENERIC IDENTITY THE STRUCTURE THE MORALITY OR THE DIVINE AND HUMAN CHARACTERS EMERGING FROM INDIVIDUAL PLAYS THE PRESENCE OF GREEK DRAMA

OUTSIDE ATHENS IN POST CLASSICAL TIMES THE ASSOCIATIONS BETWEEN DRAMA AND GENRES SUCH AS EPIC AND ORATORY OR EVEN THE RECEPTION OF GREEK DRAMA IN OPERATIC WORKS SUCH AS WAGNER S TRISTAN UND ISOLDE RELATED ART FORMS SUCH AS MUSIC RECEIVE PARTICULAR ATTENTION FOCUSING ON EITHER BROADER TOPICS OR SPECIFIC TEXTS THE ESSAYS OF THIS VOLUME PROVIDE A WIDE RANGE OF THEORETICAL PERSPECTIVES OFTEN COMBINING MODERN CRITICAL TRENDS SUCH AS RECEPTION STUDIES NARRATOLOGY OR CULTURAL STUDIES WITH CLOSE AND ACUTE READINGS OF INDIVIDUAL PASSAGES THE VOLUME IS OF PARTICULAR INTEREST TO SCHOLARS AND STUDENTS OF GREEK DRAMA AND ITS RECEPTION AS WELL AS TO ANYONE INTERESTED IN GREEK CULTURE AND ITS VARIOUS MANIFESTATIONS

THE COMIC MATRIX OF SHAKESPEARE'S TRAGEDIES 2019-01-29 THE TRAGICAL COMEDY OR COMICAL TRAGEDY OF PUNCH AND JUDY BY JOHN PAYNE COLLIER IS A WHIMSICAL AND SATIRICAL PLAY THAT DELVES INTO THE ABSURDITIES OF HUMAN NATURE THROUGH THE LENS OF THE CLASSIC PUPPET SHOW DRAWING INSPIRATION FROM THE TRADITIONAL PUNCH AND JUDY PUPPET PERFORMANCES COLLIER S WORK OFFERS A PLAYFUL YET INCISIVE COMMENTARY ON THE FOLLIES AND FOIBLES OF SOCIETY SET IN A WORLD POPULATED BY LARGER THAN LIFE CHARACTERS INCLUDING THE IRREPRESSIBLE PUPPET PUNCH AND HIS LONG SUFFERING WIFE JUDY THE PLAY UNFOLDS AS A SERIES OF COMEDIC VIGNETTES THAT EXPLORE THEMES OF POWER VIOLENCE AND MORAL AMBIGUITY AS PUNCH WREAKS HAVOC WITH HIS SLAPSTICK ANTICS AND RECKLESS BEHAVIOR HE INADVERTENTLY EXPOSES THE DARKER ASPECTS OF HUMAN NATURE FROM GREED AND CRUELTY TO HUBRIS AND FOLLY

SHAKESPEARE'S "THE MERCHANT OF VENICE" - A TRAGIC COMEDY? 2005-07-21 SEMINAR PAPER FROM THE YEAR 2010 IN THE SUBJECT ENGLISH LITERATURE WORKS GRADE 13 RWTH AACHEN UNIVERSITY INSTITUT FÜR ANGLISTIK COURSE HAUPTSEMINAR SHAKESPEARE S COMEDIES LANGUAGE ENGLISH ABSTRACT THE FIRST QUESTION THAT SHAKESPEARE S PLAY THE MERCHANT OF VENICE RAISES IS WHAT KIND OF PLAY IS THIS IS IT A COMEDY A TRAGEDY OR A PROBLEM PLAY THE MERCHANT OF VENICE IS BELIEVED TO BE WRITTEN BETWEEN 1596 AND 1598 ALREADY FROM THE VERY BEGINNING HARDLY ANY OTHER PLAY HAS EXPERIENCED SO MANY DIVERSE RECEPTIONS AFTER ITS PUBLICATION IN HIS ESSAY ON THE MERCHANT OF VENICE WALTER COHEN COMMENTS THAT NO OTHER SHAKESPEARE COMEDY BEFORE ALL S WELL THAT ENDS WELL 1602 AND MEASURE FOR MEASURE 1604 PERHAPS NO OTHER SHAKESPEARE COMEDY AT ALL HAS EXCITED COMPARABLE CONTROVERSY ALTHOUGH THE TITLE PAGE OF THE FIRST EDITION OF THE PLAY THE MOST EXCELLENT HISTORIE OF THE MERCHANT OF VENICE FIRST PRINT IN 1600 SUGGESTED IT TO BE A HISTORY PLAY IT HAD INITIALLY BEEN CLASSIFIED AS A COMEDY IN 1623 HEMINGES AND CONDELL PLACED THE MERCHANT OF VENICE AMONG THE COMEDIES IN THE FIRST FOLIO OF SHAKESPEARE S WORKS HOWEVER MANY READERS ACTORS DIRECTORS AND PLAYGOERS STILL ARGUE ABOUT THE GENRE OF THE PLAY THEY HAVE DIFFICULTIES IN DEFINING THE MERCHANT OF VENICE AS A COMEDY AS THE FOLLOWING QUOTATION SHOWS INDEED SEEN FROM ANY ANGLE THE MERCHANT OF VENICE IS NOT A VERY FUNNY PLAY AND WE MIGHT GAIN A LOT IF FOR THE MOMENT WE CEASED TO BE BULLIED BY ITS INCLUSION IN THE COMEDIES TODAY THE MERCHANT OF VENICE IS OFTEN READ AND PLAYED MORE LIKE A PROBLEM PLAY OR EVEN A TRAGEDY THE FOLLOWING TERM PAPER DEALS WITH THE CLASSIFICATION OF THE LITERARY GENRE OF THE MERCHANT OF VENICE DOES THE PLAY BELONG TO THE CATEGORY OF COMEDIES OR SHALL IT RATHER BE IDENTIFIED AS A TRAGEDY OR PROBLEM PLAY TO ASSIGN THE PLAY TO A SPECIFIC CATEGORY IT IS NECESSARY TO SHORTLY PRESENT THE CRITERIA OF THE GENRES COMEDY TRAGEDY AND PROBLEM PLAY IN CHAPTER 3 THE PL

SHORT STORIES OF THE TRAGEDY AND COMEDY OF LIFE 1925 RUSSO BULLARO S COLLECTION FOCUSES ON BENIGNI S OSCAR WINNING LA VITA E BELLA LIFE IS BEAUTIFUL A FILM WHICH HAS SET OFF CONTINUOUS AND OFTEN BITTER DEBATE ABOUT HOLOCAUST REPRESENTATION AND HISTORICAL CONSCIOUSNESS THE TOPICS COVERED IN RUSSO BULLARO S COLLECTION OFFER INSIGHTS FROM CRITICS AROUND THE WORLD IN A FORUM FOR THE CONSIDERATION OF THE WIDER ISSUES THAT BENIGNI S FILMS PROVOKE

THEATRE WORLD 2017-10-10 WITH THE TRAGEDY AND COMEDY OF LIFE SETH BERNARDETE COMPLETES HIS EXAMINATION OF PLATO S UNDERSTANDING OF THE BEAUTIFUL THE JUST AND THE GOOD BERNARDETE FIRST TREATED THE BEAUTIFUL IN THE BEING OF THE BEAUTIFUL 1984 WHICH DEALT WITH THE THEAETETUS SOPHIST AND STATESMAN AND HE TREATED THE JUST IN SOCRATES SECOND SAILING 1989 WHICH DEALT WITH THE REPUBLIC AND SOUGHT TO DETERMINE THE JUST IN ITS RELATION TO THE BEAUTIFUL AND THE GOOD BERNARDETE FOCUSES IN THIS VOLUME ON THE GOOD AS DISCUSSED IN THE PHILEBUS WHICH IS WIDELY REGARDED AS ONE OF PLATO S MOST COMPLEX DIALOGUES TRADITIONALLY THE PHILEBUS IS INTERPRETED AS AFFIRMING THE SUPPOSEDLY PLATONIC DOCTRINE THAT THE GOOD RESIDES IN THOUGHT AND MIND RATHER THAN IN PLEASURE OR THE BODY BERNARDETE CHALLENGES THIS VIEW ARGUING THAT SOCRATES VINDICATES THE LIFE

OF THE MIND OVER AGAINST THE LIFE OF PLEASURE NOT BY SEPARATING THE TWO AND ADVOCATING A STRICT ASCETICISM BUT BY MIXING PLEASURE AND PAIN WITH MIND IN SUCH A WAY THAT THE PHILOSOPHIC LIFE EMERGES AS THE ONLY POSSIBLE HUMAN LIFE SOCRATES ACCOMPLISHES THIS BY MAKING USE OF TWO PRINCIPLES THE LIMITED AND THE UNLIMITED AND SHOWS THAT THE VERY POSSIBILITY OF PHILOSOPHY REQUIRES NOT JUST THE LIMITED BUT ALSO THE UNLIMITED FOR THE UNLIMITED PERMEATES THE ENTIRETY OF LIFE AS WELL AS THE ENDLESS PERPLEXITY OF THINKING ITSELF BERNARDETE COMBINES A PROBING AND CHALLENGING COMMENTARY THAT SUBTLY MIRRORS AND ILLUMINES THE COMPLEXITIES OF THIS EXTRAORDINARILY DIFFICULT DIALOGUE WITH THE FINEST ENGLISH TRANSLATION OF THE PHILEBUS YET AVAILABLE THE RESULT IS A WORK THAT WILL BE OF GREAT VALUE TO CLASSICISTS PHILOSOPHERS AND POLITICAL THEORISTS ALIKE

The Hyacinth Room 1964 IN THIS COLLECTION OF SHORT STORIES THE GREAT FRENCH AUTHOR EXPLORES THE MANY FACETS OF HUMAN EXPERIENCE FROM JOY TO SORROW HOPE TO DESPAIR WITH A KEEN EYE FOR DETAIL AND A DEEP UNDERSTANDING OF THE COMPLEXITIES OF THE HUMAN HEART DE MAUPASSANT PORTRAYS A WIDE ARRAY OF CHARACTERS AND SITUATIONS REVEALING THE BEAUTY AND TRAGEDY OF LIFE IN EQUAL MEASURE FANS OF CLASSIC LITERATURE WILL NOT WANT TO MISS THIS HAUNTING AND MASTERFUL COLLECTION THIS WORK HAS BEEN SELECTED BY SCHOLARS AS BEING CULTURALLY IMPORTANT AND IS PART OF THE KNOWLEDGE BASE OF CIVILIZATION AS WE KNOW IT THIS WORK IS IN THE PUBLIC DOMAIN IN THE UNITED STATES OF AMERICA AND POSSIBLY OTHER NATIONS WITHIN THE UNITED STATES YOU MAY FREELY COPY AND DISTRIBUTE THIS WORK AS NO ENTITY INDIVIDUAL OR CORPORATE HAS A COPYRIGHT ON THE BODY OF THE WORK SCHOLARS BELIEVE AND WE CONCUR THAT THIS WORK IS IMPORTANT ENOUGH TO BE PRESERVED REPRODUCED AND MADE GENERALLY AVAILABLE TO THE PUBLIC WE APPRECIATE YOUR SUPPORT OF THE PRESERVATION PROCESS AND THANK YOU FOR BEING AN IMPORTANT PART OF KEEPING THIS KNOWLEDGE ALIVE AND RELEVANT

DITHYRAMB TRAGEDY AND COMEDY 1966 ALL GREEK IN THE TEXT IS TRANSLATED THE VERSIONS OFFERED SEEK TO CONVEY THE DISTINCTIVE CHARACTER OF THE ORIGINAL BOOK JACKET

THE TRAGICAL COMEDY, OR COMICAL TRAGEDY, OF PUNCH AND JUDY 2024-04-01 THE ITALIAN STATESMAN AND POLITICAL THEORIST NICCOLO MACHIAVELLI WROTE NOT ONLY POLITICAL TRACTS BUT ALSO COMEDIES POEMS FABLES AND LETTERS THAT ARE SEEMINGLY LIGHTEARTED THE CONTRIBUTORS TO THIS VOLUME EXPLORE THE MEANINGS OF HIS WORKS

THE DARK COMEDY 1962 THIS IS A STUDY ABOUT THE RESHAPING OF TRAGEDY AND COMEDY IN SERIOUS FRENCH DRAMA IN THE QUARTER CENTURY FOLLOWING WORLD WAR II IT OFFERS AN INTRODUCTION TO THE MOST IMPORTANT PLAYS OF THE PERIOD WHICH INCLUDE THOSE OF SARTRE ARRABAL BECKETT IONESCO CAMUS MONTERLANT ADAMOV AND GENET

WILLIAM SHAKESPEARE'S 'THE MERCHANT OF VENICE' - COMEDY, TRAGEDY OR PROBLEM PLAY? 2012-02 CONTENTS INTRODUCTION NEW TRAGEDY AND COMEDY THE BACKGROUND FROM R LA MACHINE INFERNALE TO HUIS CLOS MORE SARTRE AND CAMUS DRAMA TRAGEDY AND PHILOSOPHY HENRY DE MONTERLANT TRAGEDY AND MORALITY SAMUEL BECKETT NEW TRAGEDY EUGENE IONESCO NEW COMEDY ARTHUR ADAMOV BLACK SATIRE DREAMS AND POLITICS JEAN GENET TRAGIC MASQUERADES FERNANDO ARRABAL TRAGIC FARCE CONCLUSION THE DEATH OF COMEDY SELECT BIBLIOGRAPHY INDEX

DITHYRAMB TRAGEDY AND COMEDY 1927 COMEDY CRITICISM HAS LACKED A THEORETICAL UNDERPINNING BOTH TO FACILITATE THE WORK OF INTERPRETATION AND TO GENERATE A SATISFACTORY MODE OF DISCOURSE IN THE CATHARSIS OF COMEDY DANA F SUTTON TAKES THE INITIAL STEPS TOWARD THE CREATION OF A COMPREHENSIVE THEORY THAT EMBRACES A NUMBER OF THEORETICAL CONSTRUCTS AND ANALYTICAL TECHNIQUES SUTTON BEGINS WITH AN EXAMINATION OF THE IDEAS OF SUCH THINKERS AS ARISTOTLE HERBERT SPENCER SIGMUND FREUD AND KRISHNA MENON ONCE THE WORKINGS OF COMIC CATHARSIS ARE DESCRIBED SUTTON RELATES HIS NEW THEORY TO OTHER THEORIES OF COMEDY AND HUMOR INCLUDING THE IDEAS OF FESTIVAL COMEDY SET FORTH BY BARBER AND BAKHTIN LIONEL ABEL'S METATHEATER AND KONRAD LORENZ'S SUGGESTION THAT HUMOR ORIGINATED IN PRIMATE EXPRESSIONS OF HOSTILITY THE RESULT IS A THEORY OF ENORMOUS POTENTIAL FOR THE ANALYSIS OF SPECIFIC COMEDIES COUPLED WITH THE CREATION OF A VOCABULARY WITH WHICH ANALYTICAL DISCOVERIES CAN BE DISCUSSED

BEYOND "LIFE IS BEAUTIFUL" 2005-01-01 FOLLOWING THE MOST SOLEMN MOMENTS IN RECENT AMERICAN HISTORY COMEDIANS HAVE TESTED THE LIMITS OF HOW SOON IS TOO SOON TO JOKE ABOUT TRAGEDY COMICS CONFRONT THE HORRIFYING EVENTS AND SHOCKING MOMENTS THAT CAPTURE NATIONAL ATTENTION AND PROBE THE ACCEPTABLE OR SAYABLE BOUNDARIES OF EXPRESSION THAT SHAPE OUR CULTURAL MEMORY IN TRAGEDY PLUS TIME PHILIP SCEPANSKI EXAMINES

THE ROLE OF HUMOR PARTICULARLY TELEVISED COMEDY IN CONSTRUCTING AND POLICING GROUP IDENTITY AND MEMORY IN THE WAKE OF LARGE SCALE EVENTS TRAGEDY PLUS TIME IS THE FIRST COMPREHENSIVE WORK TO INVESTIGATE TRAGEDY DRIVEN COMEDY IN THE AFTERMATHS OF SUCH TRAUMAS AS THE JFK ASSASSINATION AND 9 11 AS WELL AS DURING THE ADMINISTRATION OF DONALD TRUMP FOCUSING ON THE MASS PUBLICIZATION OF TELEVISION COMEDY SCEPANSKI CONSIDERS ISSUES OF CENSORSHIP AND MEMORY CONSTRUCTION IN THE WAYS COMEDIANS NEGOTIATE EMOTIONS POLITICS WAR RACE AND ISLAMOPHOBIA AMID THE MEDIA FRENZY AND CONFLICTING EXPRESSIONS OF GRIEF FOLLOWING A PUBLIC TRAGEDY COMEDIANS PROVOKE OR RISK CONTROVERSY TO GRAPPLE PUBLICLY WITH NATIONAL TRAUMAS THAT ALL AMERICANS ARE TRYING TO UNDERSTAND FOR THEMSELVES

THE TRAGEDY AND COMEDY OF LIFE 1993-09-15 WHAT DO PRESENT GENERATIONS OWE THE FUTURE IN FUTURE FREEDOMS ELIZABETH MARKOVITS ASKS READERS TO CONSIDER THE FACT THAT WHILE DEMOCRACY HOLDS OUT THE PROMISE OF FREEDOM AND AUTONOMY CITIZENS ARE ALWAYS BOUND BY THE DECISIONS MADE BY PREVIOUS GENERATIONS MOTIVATED BY THE CONTEMPORARY POLITICAL AND THEORETICAL LANDSCAPE MARKOVITS EXAMINES THE RELATIONSHIP BETWEEN DEMOCRATIC CITIZENSHIP AND TIME BY ENGAGING ANCIENT GREEK TRAGEDY AND COMEDY SHE REVEALS THE WAYS IN WHICH DEMOCRATIC THOUGHT IN THE WEST HAS OFTEN HINGED ON IGNORING INTERGENERATIONAL RELATIONSHIPS AND THE OBLIGATIONS THEY CREATE IN FAVOR OF AN EMPHASIS ON FREEDOM AS SOVEREIGNTY SHE CLAIMS THAT DEMOCRATIC CITIZENS MUST DEVELOP A SET OF SELF DIRECTED PRACTICES THAT BETTER ACKNOWLEDGE CITIZENS CONNECTIONS ACROSS TIME CULTIVATING A PARTICULAR ORIENTATION TOWARD THEMSELVES AS PART OF MUCH LARGER TRANSGENERATIONAL ASSEMBLAGES AS CELEBRATIONS AND CRITIQUES OF ATHENIAN POLITICAL IDENTITY THE ANCIENT PLAYS AT THE CORE OF FUTURE FREEDOMS REMIND READERS THAT INTERGENERATIONAL QUESTIONS STRIKE AT THE HEART OF THE DEMOCRATIC SENSIBILITY THIS INVALUABLE BOOK WILL BE OF INTEREST TO STUDENTS RESEARCHERS AND SCHOLARS OF POLITICAL THEORY THE HISTORY OF POLITICAL THOUGHT CLASSICS AND SOCIAL AND POLITICAL PHILOSOPHY

SHORT STORIES OF THE TRAGEDY AND COMEDY OF LIFE 2023-07-18 TRACING THE HISTORY OF TRAGEDY AND COMEDY FROM THEIR EARLIEST BEGINNINGS TO THE PRESENT THIS BOOK OFFERS READERS AN EXCEPTIONAL STUDY OF THE DEVELOPMENT OF BOTH GENRES GROUNDED IN ANALYSIS OF LANDMARK PLAYS AND THEIR CONTEXT IT ARGUES THAT SACRIFICE IS CENTRAL TO BOTH GENRES AND DEMONSTRATES HOW IT PROVIDES A KEY TO UNDERSTANDING THE GRAND SWEEP OF WESTERN DRAMA

ARISTOPHANES AND THE DEFINITION OF COMEDY 2002 WHILE MANY MODERN SOCIETIES ARE NOTED FOR THEIR DIVERSITY THE RESULTING CHALLENGE IS TO DETERMINE HOW CITIZENS FROM DIFFERENT BACKGROUNDS AND CULTURES CAN SEE THEMSELVES AND EACH OTHER AS EQUALS AND BE TREATED EQUALLY IN GENUINE MULTICULTURALISM CECIL FOSTER SHOWS THAT A SOCIETY S FAILURE TO BRIDGE THESE DIFFERENCES IS THE TRAGEDY OF MODERN LIVING AND THAT PRETENDING IT IS POSSIBLE TO MECHANICALLY DEVELOP FRATERNITY AND SOLIDARITY AMONG DIVERSE GROUPS IS AKIN TO SEEKING OUT COMEDY ARGUING THAT GENUINE MULTICULTURALISM IS THE SEARCH FOR SOCIAL JUSTICE BY INDIVIDUALS WHO HAVE BEEN TRAPPED BY ASCRIBED IDENTITIES OR NEWCOMERS WHO HAVE BEEN SHUT OUT OF PERCEIVED ETHNIC HOMELANDS FOSTER DETAILS HOW THIS PROCESS IN ESSENCE IS THE STORY OF THE AMERICAS RECONCEPTUALIZING THE TERMS OF MULTICULTURALISM HE OFFERS AN INTERVENTION INTO CANADA S CLAIM THAT ITS DEFINITION AND PRACTICE ARE BASED ON RECOGNIZING EQUALITY OF CITIZENSHIP IDENTIFYING GENUINE MULTICULTURALISM AS AN ONGOING WORK IN PROGRESS RATHER THAN A TIGHTLY DEFINED POLICY POSITION FOSTER CHALLENGES READERS TO IMAGINE A GREATER AND MORE HARMONIOUS IDEAL A NECESSARY THEORETICAL RECONSIDERATION OF DIVERSITY WITHIN SOCIETY GENUINE MULTICULTURALISM REFOCUSSES THE DEBATE ABOUT IDEALS AND PRACTICES IN MODERN SOCIETIES

THE COMEDY AND TRAGEDY OF MACHIAVELLI 2000-01-01 CHOICE2000 OUTSTANDING ACADEMIC TITLE COMEDY TRAGEDY AND RELIGION HAVE BEEN INTERTWINED SINCE ANCIENT GREECE WHERE COMEDY AND TRAGEDY AROSE AS RELIGIOUS RITUALS THIS GROUNDBREAKING BOOK ANALYZES THE WORLDVIEWS OF TRAGEDY AND COMEDY AND COMPARES EACH WITH THE WORLD S MAJOR RELIGIONS MORREALL CONTRASTS THE TRAGIC AND COMIC ALONG TWENTY PSYCHOLOGICAL AND SOCIAL DIMENSIONS AND USES THESE TO ANALYZE BOTH EASTERN AND WESTERN TRADITIONS ALTHOUGH NO RELIGION EMBODIES A PURELY TRAGIC OR COMIC VISION OF LIFE SOME ARE MOSTLY TRAGIC AND OTHERS MOSTLY COMIC IN EASTERN RELIGIONS MORREALL FINDS NO ROBUST TRAGIC VISION BUT DOES FIND SIGNIFICANT COMIC FEATURES ESPECIALLY IN TAOISM AND ZEN BUDDHISM IN THE WESTERN MONOTHEISTIC TRADITION THERE ARE SOME COMIC FEATURES IN THE EARLY BIBLE BUT BY THE LATE HEBREW BIBLE THE TRAGIC VISION DOMINATES TWO MILLENNIA HAVE DONE LITTLE TO REVERSE THAT TRAGIC VISION IN JUDAISM CHRISTIANITY ON THE OTHER HAND HAS SHOWN BOTH TRAGIC AND COMIC FEATURES MORREALL WRITES OF THE CALVINIST VISION AND THE FRANCISCAN VISION BUT

IN THE CONTEMPORARY ERA COMIC FEATURES HAVE COME TO DOMINATE THE AUTHOR ALSO EXPLORES ISLAM AND FINDS IT HAS NEITHER A COMIC NOR A TRAGIC VISION AND AMONG NEW RELIGIONS THOSE WHICH EMPHASIZE THE PERSONAL SELF COME CLOSE TO HAVING AN EXCLUSIVELY COMIC VISION OF LIFE

FESTIVAL, COMEDY AND TRAGEDY 1975-01-01

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