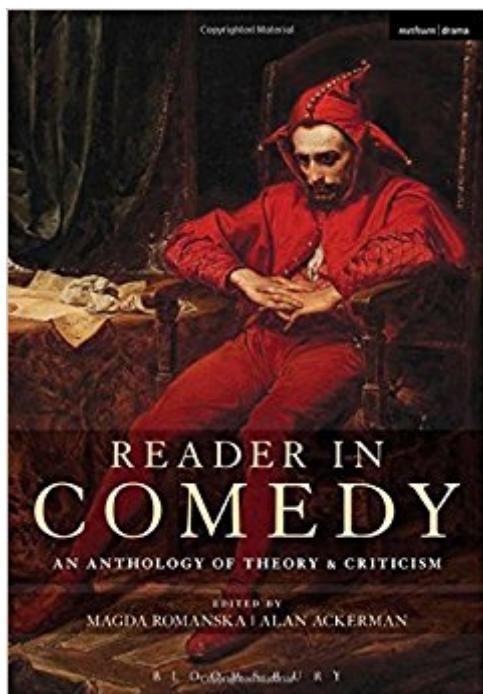


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Reader In Comedy: An Anthology Of Theory And Criticism



Synopsis

This unique anthology presents a selection of over seventy of the most important historical essays on comedy, ranging from antiquity to the present, divided into historical periods and arranged chronologically. Across its span it traces the development of comic theory, highlighting the relationships between comedy, politics, economics, philosophy, religion, and other arts and genres. Students of literature and theatre will find this collection an invaluable and accessible guide to writing from Plato and Aristotle through to the twenty-first century, in which special attention has been paid to writings since the start of the twentieth century. Reader in Comedy is arranged in five sections, each featuring an introduction providing concise and informed historical and theoretical frameworks for the texts from the period:^{*} Antiquity and the Middle Ages^{*} The Renaissance^{*} Restoration to Romanticism^{*} The Industrial Age^{*} The Twentieth and Early Twenty-First Centuries Among the many authors included are: Plato, Aristotle, Horace, Donatus, Dante Alighieri, Erasmus, Trissino, Sir Thomas Elyot, Thomas Wilson, Sir Philip Sidney, Ben Jonson, Battista Guarini, Molière, William Congreve, John Dryden, Henry Fielding, Samuel Johnson, Oliver Goldsmith, Jean Paul Richter, William Hazlitt, Charles Lamb, Søren Kierkegaard, Charles Baudelaire, Bernard Shaw, Mark Twain, Henri Bergson, Constance Rourke, Northrop Frye, Jacques Derrida, Mikhail Bakhtin, Georges Bataille, Simon Critchley and Michael North. As the selection demonstrates, from Plato and Aristotle to Henri Bergson and Sigmund Freud, comedy has attracted the attention of serious thinkers. Bringing together diverse theories of comedy from across the ages, the Reader reveals that, far from being peripheral, comedy speaks to the most pragmatic aspects of human life.

Book Information

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A much-needed compendium on comedy tracking the narrative arc of the funny bone from Plato to the present day. * Michael Rodgers, University of Strathclyde, UK * This is a comprehensive and thoughtful selection of texts. All of the key theorists are represented and the book's chronological structure is clear. There are useful introductions to each section, as well as a general introduction which offers a worthwhile overview. It is a perfect selection for courses on humour theory and literary humour. [...] In short, it is the best on the market, and the editors are to be congratulated. * Paul McDonald, University of Wolverhampton, UK * Reader in Comedy is a full, rich and highly informative anthology that can be dipped into time and time again ... For the scholar of comic theory and criticism, this is an extremely valuable reference tool. * Comedy Studies *

Magda Romanska is Associate Professor of Theatre Studies and Dramaturgy at Emerson College, USA, and Visiting Associate Professor of Dramaturgy and Dramatic Criticism at Yale School of Drama. Alan Ackerman is Professor of English at the University of Toronto, Canada, where he also holds a joint-appointment in the Centre for Drama, Theatre, and Performance Studies. He is the editor of Arthur Miller's *Broken Glass* (Bloomsbury Methuen Drama, 2011) and since 2005 has served as Editor of the journal *Modern Drama*.

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