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"This new edition of *Comedy* builds on themes presented in the first edition such as focusing on the significance of comic events through study of various theoretical methodologies, including deconstruction, psychoanalysis and gender theory, and provides case studies of a number of themes, ranging from the drag act to the simplicity of slipping on a banana skin. This new edition features: updates to reflect new research in the field, new chapters on Women in Comedy and Race and Ethnicity, a broader range of literary and cultural examples. Written in a clear and accessible style, this book is an ideal introduction to comedy for students studying literature and culture. "--

This new edition of Andrew Stott's *Comedy* builds on themes presented in the first edition such as focusing on the significance of comic 'events' through study of various theoretical methodologies, including deconstruction, psychoanalysis and gender theory, and provides case studies of a number of themes, ranging from the drag act to the simplicity of slipping on a banana skin. This new edition features: updates to reflect new research the field new chapters on Women in Comedy and Race and Ethnicity a broader range of literary and cultural examples. Written in a clear and accessible style, this book is ideal introduction to comedy for students studying literature and culture.

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.

First published in 1972, this work pursues the question 'what is comedy?' In its quest for an answer it explores critical theory, psychology, sociology and metaphysics. It also examines the classical origins of comedy, different kinds of comedy, the rituals of comedy, its relationship

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with other idioms such as 'satire', irony' and 'farce', and compares two major traditions: 'Aristophanic' and 'Shakespearean' comedy. In doing so, the book demonstrates the indefinable and flexible nature of comedy. This work will be a valuable resource to those studying drama, and in particular, those focusing on classical and Shakespearean plays.

Parody is part of all our lives. It occurs not only in literature, but also in everyday speech, in theatre and television, architecture and films. Drawing on examples from Aristophanes to The Simpsons, Simon Dentith explores: \* the place of parody in the history of literature \* parody as a subversive or conservative mode of writing \* parody's pivotal role in debates about postmodernism \* parody in the culture wars from ancient times to the present This lively introduction situates parody at the heart of literary and cultural studies and offers a remarkably clear guide to this sometimes complex topic. Parody will serve as an essential resource, to be read and re-read by students of all levels.

'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.

What is satire? How can we define it? Is it a weapon for radical change or fundamentally conservative? Is satire funny or cruel? Does it always need a target or victim? Combining thematic, theoretical and historical approaches, John T. Gilmore introduces and investigates the tradition of satire from classical models through to the present day. In a lucid and engaging style, Gilmore explores: the moral politics of satire whether satire is universal, historically or geographically limited how satire translates across genres and media the boundaries of free speech and legitimacy. Using examples from ancient Egypt to Charlie Hebdo, from European traditions of formal verse satire to imaginary voyages and alternative universes, newspaper cartoons and YouTube clips, from the Caribbean to China, this comprehensive volume should be of interest to students and scholars of literature, media and cultural studies as well as politics and philosophy.

The concept of 'memory' has given rise to some of the most exciting new directions in contemporary theory. In this much-needed guide to a burgeoning field of a study, Anne Whitehead: presents a history of the concept of 'memory' and its uses, encompassing both memory as activity and the nature of memory examines debates around the term in their historical and cultural contexts introduces the reader to key thinkers in the field, from ancient Greece to the present day traces the links between theorisations and literary representations of memory. Offering a clear and succinct guide to one of the most important terms in contemporary theory, this volume is essential reading for anyone entering the field of Memory Studies, or seeking to understand current developments in Cultural and Literary Studies.

First volume to reflect on both the comedy within critical theory and the role of comedians as practitioners of critique.

From the winner of the Nobel Prize in Literature, here is the universally acclaimed novel—winner of the Booker Prize and the basis for an award-winning film. This is Kazuo Ishiguro's profoundly compelling portrait of Stevens, the perfect butler, and of his fading, insular world in post-World War II England. Stevens, at the end of three decades of service at Darlington Hall, spending a day on a country drive, embarks as well on a journey through the past in an effort to reassure himself that he has served humanity by serving the "great gentleman," Lord Darlington. But lurking in his memory are doubts about the true nature of Lord Darlington's "greatness," and much graver doubts about the nature of his own life.

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