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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. "--

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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.

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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.

'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.

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.

First published in 1979, this book traces comedy of manners from the 1660s to the then present – a scope beyond the traditional focus on the Restoration and early twentieth century. It uncovers an underestimated subversive potential and socially critical force in this particularly English dramatic form, emphasising the distinctive subjects and style that distinguish it from more general forms of witty social satire. The author discusses the major comic dramatists of the post-Restoration period; reassesses the significance of Sheridan, Wilde and Coward; and examines the continuation of the tradition in modern writers. This book will be of interest to students of English literature and drama.

Satire & The State focuses on performance-based satire, most often seen in sketch comedy, from 1960 to the present, and explores how sketch comedy has shaped the way Americans view the president and themselves. Numerous sketch comedy portrayals of presidents that have seeped into the American consciousness – Chevy Chase’s Gerald Ford, Dana Carvey’s George H.W. Bush, and Will Ferrell’s George W. Bush all worked to shape the actual politician’s public persona. The book analyzes these sketches and many others, illustrating how comedy is at the heart of the health and function of American democracy. At its best, satire aimed at the presidency can work as a populist check on executive power, becoming one of the most important weapons for everyday Americans against tyranny and political corruption. At its worst, satire can reflect and promote racism, misogyny, and homophobia in America. Written for students of Theatre, Performance, Political Science, and Media Studies courses, as well as readers with an interest in political comedy, Satire & The State offers a deeper understanding of the relationship between comedy and the presidency, and the ways in which satire becomes a window into the culture, principles, and beliefs of a country.

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

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