



Anthony Caputi

BUFFO

The Genius of Vulgar Comedy

Buffo The Genius Of Vulgar Comedy

Claudia Orenstein



Buffo The Genius Of Vulgar Comedy:

Buffo Anthony F. Caputi, **Buffo** Anthony Caputi, 1978 **Festive Revolutions** Claudia Orenstein, 1998 Are traditions of popular theatre still alive in politically engaged theatre today In San Francisco they are The San Francisco Mime Troupe is a modern link in the long history of public performances that have a merry air but have a voice of political protest and social comment Every summer since 1962 the Troupe has taken free outdoor performances to public parks in the Bay Area In a style that is festive and a spirit that is revolutionary the Mime Troupe has relied on popular theatre forms to address timely political and social issues Their productions maintain a contemporary political edge while showing their origins to be the popular traditions of the commedia dell arte circus clowning vaudeville puppetry and minstrel shows With The Minstrel Show or Civil Rights in a Cracker Barrel 1965 they expressed support of the civil rights movement With L Amant Militaire 1967 they voiced support of Vietnam War protests To discover what makes these apparently frivolous theatrical traditions effective for contemporary political theatre Festive Revolutions explores the historical origins of the popular forms the Mime Troupe draws on In old Europe where performance traditions began political turmoil blended with festive celebration The lineage of the Mime Troupe s Punch the Red can be traced back to the Italian puppet figure Pulcinella through its English and Russian counterparts Punch and Petrushka In the Mime Troupe the use of stereotypes and reliance upon colorful festivity are diverse strategies for dodging censorship Productions like Ripped Van Winkle continue today to rekindle the radicalism the Troupe inherited from the culture of the 1960s Festive Revolutions shows that such forms have inspired political theatre for centuries **The Politics of Farce in Contemporary Spanish American Theatre** Priscilla Meléndez, 2006 The Politics of Farce in Contemporary Spanish American Theatre is the first book length study of the role of farce in Spanish American theatre Spanish American playwrights have realized that farce s lack of power and marginality can become a res

Comparative Criticism: Volume 10, Comedy, Irony, Parody E. S. Shaffer, 1989-11-09 Volume 10 dedicated to Comedy Irony Parody celebrates the first decade of Comparative Criticism in a light hearted vein Michael Silk opens with a wide ranging essay asserting the primacy of comedy and declaring its independence of tragedy T L S Sprigge explores philosophers who dared to write on laughter Schopenhauer and Bergson Bernard Harrison looks at the twentieth century s favourite comic novel Tristram Shandy in the light of Locke s views on the particular Peter Brand pursues the theatrical arts of disguises masking and gender swapping through Renaissance Europe from Ariosto to Shakespeare Jane H M Taylor traces the danse macabre in modern black humour Christine Brooke Rose distinguished novelist and critic reads from and comments on her own witty fictions Michael Wood describes how Lolita outwitted her seducer **Pierrots on the Stage of Desire** Robert F. Storey, 2014-07-14 This book a companion to the author s Pierrot A Critical History of a Mask Princeton 1978 provides a detailed history of nineteenth century French pantomime from the feeries of Jean Gaspard Debureau at the Theatre des Funambules to the cabaret entertainments of Georges Wague at the height of la Belle Epoque Originally

published in 1985 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 **Old Comedy in the French Renaissance, 1576-1620** Donald Perret,1992 **Theatre Symposium, Vol. 16** Jay Malarcher,2008-09-14 Comedy Tonight in Volume 16 of the annual journal Theatre Symposium illustrate well the range of material that falls under the heading comedy as it is played on stage

Shakespeare's Agonistic Comedy G. Beiner,1993 As the poetics is based on the texts not derived by deduction or theoretical extension from some principle of poetics so it is applied as a tool of analysis to the texts and used in conjunction with evaluation The underlying assumption is that the task of poetics is instrumental and that its usefulness has to be demonstrated and verified in practice Hence the division of the book into two parts As Part I formulates a poetics on the basis of the texts so Part II applies the poetics to the major texts always within the dynamics of the multiple plot and multi layered perspective on a play Part II focuses in detail on The Merry Wives of Windsor The Merchant of Venice and Twelfth Night analyzing the agons and placing them in relation to the comedy of love and the perspective of folly Jacket

Aristophanes' Old-and-New Comedy Kenneth J. Reckford,2017-10-06 This startling and original study emerged from Kenneth Rockford s wish to vindicate Aristophanes Clouds against detractors As a result of years of rereading and teaching Aristophanes he realized that the Clouds could not be defended in an analysis of that play in isolation A better approach he decided would be to define a comic perspective within which Aristophanes comedies in general as well as the Clouds in particular could be appreciated This first volume of Reckford s defense examines the comedies as a whole in a series of defining essays each with its own dominant concern and method of approach The author begins by exploring not the usual questions of Aristophanes political attitudes and his place in the development of comedy but rather the festive celebratory and Dionysian nature of Old Comedy Here and throughout the book Reckford illustrates Aristophanes form of comedy with analogies to Rabelais Shakespeare Charlie Chaplin Alice in Wonderland and The Wonderful Wizard of Oz In the remaining essays Reckford goes beyond the usual Freudian approaches reinterpreting the comic catharsis as a clarification of wishing and hoping He also explores the growth of plays from comic idea to comic performance in ways reflected in Tom Stoppard s plays today Only then are Aristophanes basic political loyalties described as well as the place of his old and new comedy within the history of the genre In a book that is as much about comedy generally as it is about Aristophanes specifically some plays are treated more fully than others Reckford discusses the Wasps at length comparing the symbolic transformations and comic recognitions in the play with dream experience and dream interpretation He also analyzes the Peace the Acharians the Birds and the Frogs Reckford s vindication of the Clouds will appear in the second volume of his defense Clouds of Glory

Reckford's playful translations preserve the puns and anachronisms of Aristophanes maintaining the playwright's comic feeling and tone. Combining traditional classical scholarship with a variety of literary psychological and anthropological approaches he has written a study that will appeal to both the academic audience and the general reader who cares about comedy. Originally published in 1987. A UNC Press Enduring Edition. UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value.

The Linguistics of Humor Salvatore Attardo, 2020. This book is the first comprehensive and systematic introduction to the linguistics of humor exploring not only theoretical linguistic analyses but also topics from applied linguistics. It will be a valuable resource for students from advanced undergraduate level upwards particularly those coming to linguistics from related disciplines.

Comic Practice/comic Response Robert I. Williams, 1993. This study focuses on response to comedy. The author maintains we respond rather mindlessly to comic effect. Comedy itself in the philosophical sense is seen as play. The play impulse is manifest in numerous forms from theater to painting the novel to sculpting poetry to cartooning and each medium has its own semiotic language.

Film Comedy Geoff King, 2002. Comedy is one of the most popular forms in film. But what exactly is film comedy and what might be the basis of its widespread appeal. This book takes a multi perspective approach to answering these questions.

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 ending 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 theorists such as Cicero, Maggii, Dryden, Kant, Schopenhauer, Baudelaire, Nietzsche, Freud, Lacan and Genette. book jacket.

Clowns, Fools and Pícaros, 2007-01-01. By its very nature the clown as represented in art is an interdisciplinary phenomenon. In whichever artform it appears fiction drama film photography or fine art it carries the symbolic association of its usage in popular culture be it ritual festivities street theatre or circus. The clown like its extended family of fools jesters pícaros and tricksters has a variety of functions all focussed around its status and image of being other. Frequently a marginalized figure it provides the foil for the shortcomings of dominant discourse or the absurdities of human behaviour. *Clowns Fools and Pícaros* represents the latest research on the clown bringing together for the first time studies from four continents Europe America Africa and Asia. It attempts to ascertain commonalities overlaps and differences between artistic expressions of the clownesque from these various continents and genres and above all to examine the role of

the clown in our cultures today This volume is of interest for scholars of political and comic drama film and visual art as well as scholars of comparative literature and anthropology The Life of the Party Christopher Ames,2010-08-01 Critics have long recognized the links between community festivals and literary art The comedies and tragedies of the ancient Greeks grew out of their festivals Anglo Saxon poetry was often read at festival occasions and the structural patterns of renaissance drama are inseparable from their festive origins In The Life of the Party Christopher Ames argues that the private party has become the festival of modern culture and has served as a shaping force in the fiction of many important twentieth century writers Drawing upon and extending theories of Mikhail Bakhtin and others Ames contends that parties have inherited much of the spirit and social function of festivals and carnivals In these controlled transgressions ordinary rules of behavior are set aside for a short time permitting excess and including usually in veiled form a ritual encounter with death as well as a cathartic return to the normal social order when the party ends In the experimental fiction of James Joyce and Virginia Woolf the mingling of many voices at the party challenges both social and narrative decorum For F Scott Fitzgerald Evelyn Waugh and Henry Green the party becomes a microcosm of a decadent society and informs a festive vision characteristic of the literature that emerged between the wars And in postmodern works by Thomas Pynchon and Robert Coover the novelists celebrate the disruptive and liberating force of parties even as they illustrate the dangers of chaos through scenes of the party gone wild With its creative application of literary theory and ethnographic studies of festival The Life of the Party demonstrates the persistence of the festive vision and its significance in the evolution of modern fiction Mel Brooks--Seriously! Sue Matheson,2025-09-30 A National Medal of Arts winner Mel Brooks has kept us in stitches for 70 years laughing at the human condition Brooks is well known for his New York Jewish humor but as Roger Ebert says the engines that drive his comedy have rarely been noticed This work offers new insights into Brooks creative genius Fifteen scholars discuss the social satire and genre parody that fuel well known films like *The Producers* *Blazing Saddles* *Young Frankenstein* *High Anxiety* and *History of the World Part I* along with deep dives into overlooked films like *Twelve Chairs* *Silent Movie* and *Life Stinks* The essays herein cover how Brooks comedy developed his standup roots *Get Smart* and his work as a producer for *The Elephant Man* and *The Fly* and more together presenting a detailed look at one of comedy's most influential voices

Comedy, an Annotated Bibliography of Theory and Criticism James E. Evans,1987 No descriptive material is available for this title **Pirandello and the Crisis of Modern Consciousness** Anthony Caputi,1988 **The Masks of Menander** David Wiles,2004-06-03 An examination of the conventions and techniques of the Greek theatre of Menander and subsequent Roman theatre

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