

Aristotles Theory Of Comedy

Comic novelist and critic Paul McDonald explores the philosophy of humour in a book that will appeal to philosophers and creative writers alike. One aim of this book is to assess theories of humour and laughter. It concentrates mainly on philosophical approaches to humour- including those of Plato, Aristotle, Cicero, Descartes, Hobbes, Bergson, Kant, Schopenhauer, Kierkegaard, Freud and Bakhtin, but also explores such fields as cultural studies, literary theory, religion, psychoanalysis, and psychology; this broad focus makes for a richer account of humour, its relationship with philosophical thought, and its bearing on the human condition. Readers are invited to engage in creative writing exercises designed to exploit this crucial facet of humour, and to help them explore relevant issues imaginatively. In this way they will deepen their understanding of those issues, whilst at the same time cultivating their own creative skills. REVIEW COMMENT "The philosophical study of humour has a complex and fitful history: few people have been brave enough to write about humour seriously, and those who have tend to disagree with one another. For those seeking an entry point, Paul McDonald's *The Philosophy of Humour* (2012) gives a useful overview of the major theories. There are those who believe that laughter derives from a sense of superiority (Hobbes and Bergson) or from a sense of relief, or release of energy (Freud's "economy of psychic expenditure"). But the earliest, most primal examples of humour all seem to have some sort of incongruity at their heart. McDonald gives the example of "the Lion Man figure found in 1939 in the Swabian Alps", which is thought to be about 35,000 years old. Having the body of a lion and the legs of a man, it is thought to be one of the earliest examples of represented incongruity, dating from the time when human beings first developed "an ability to juxtapose disparate concepts". Jonathan Coe, *The Guardian*.

Jonson, Shakespeare, and Aristotle on Comedy relates new understandings of Aristotle's dramatic theory to the comedy of Ben Jonson and William Shakespeare. Typically, scholars of Renaissance drama have treated Aristotle's theory only as a possible historical influence on Jonson's and Shakespeare's drama, focusing primarily on their tragedies. Yet recent classical scholarship has undone important misconceptions about Aristotle's *Poetics* held by early modern commentators and fleshed out the theory of comedy latent within it. By first synthesizing these developments and then treating them as an interpretive theory, rather than simply an historical influence, this book demonstrates a remarkable consonance between Aristotelian principles of plot and its emotional effect, on the one hand, and the comedy of Shakespeare and Jonson, on the other. In doing so, it also reveals surprising similarities between these seemingly divergent dramatists.

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In this, the fullest, sustained interpretation of Aristotle's *Poetics* available in English, Stephen Halliwell demonstrates that the *Poetics*, despite its laconic brevity, is a coherent statement of a challenging theory of poetic art, and it hints towards a theory of mimetic art in general. Assessing this theory against the background of earlier Greek views on poetry and art, particularly Plato's, Halliwell goes further than any previous author in setting Aristotle's ideas in the wider context of his philosophical system. The core of the book is a fresh appraisal of Aristotle's view of tragic drama, in which Halliwell contends that at the heart of the *Poetics* lies a philosophical urge to instill a secularized understanding of Greek tragedy. "Essential reading not only for all serious students of the *Poetics* . . . but also for those—the great majority—who have prudently fought shy of it altogether."—B. R. Rees, *Classical Review* "A splendid work of scholarship and analysis . . . a brilliant interpretation."—Alexander Nehamas, *Times Literary Supplement*

Seminar paper from the year 2007 in the subject English - Literature, Works, grade: 3,0, <http://www.uni-jena.de/> (Anglistisch/Amerikanistisches Institut), course: Proseminar: Shakespearean plays and their literary reception in the Restoration Period, language: English, abstract: John Dryden was one of the most famous writers of the 17th century and one of the most brilliant drama theorists. Therefore this paper wants to show the concepts of drama by John Dryden and Aristotle on the examples of Dryden's *All for Love* and Shakespeare's play *Antony and Cleopatra* as the adaptation original. The theory of the drama concept is based mainly on Aristotle, which is the fundament of all tragedy and comedy and especially for John Dryden's concept. Dryden used the theory of Aristotle very strictly and therefore shaped the tragedy writing of his time and after it will be the thesis of this paper. To prove this thesis the classical drama concept of Aristotle, which is the fundament of Shakespeare's and Dryden's theory, must be explained. Secondly Dryden's theory will be demonstrated as well as the concept of theatre in his time. Dryden lived in the Restoration era, so his thinking and his works are shaped by this time. Therefore Dryden's theory and concept of drama will be analyzed in its historical context. After this discussion there will be an analyses of Dryden's way to adapt Shakespeare and his purpose by writing *All for Love*, which is the mostly read adaptation of Shakespeare. There will be a discussion of the character conception, the language of Dryden and the Restoration period and the so called three unities based on Aristotle's theory. The story of this play will be explained and the characters within this story. There will also be an analyses of the very special and typical scene of *All for Love* when Cleopatra and Octavia, the two rivals, speak to each other, and of other scenes as well. Afterwards follows a discussion of the themes love and duty, which are very typi

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Excerpt from *The Religious Function of Comedy: A Phase of the Problem of Evil, Treated From the Point of View of Aristotle's Poetics and Metaphysics and of Spiritual Monism; An Essay Based on a Lecture Delivered Before the Philosophical Society of the University of Toronto, 1907* (Ooopsirspov) than history, but is also arrow-innit; and, in explanation,

appeals not to tragedy but to comedy.' In this case he cites not the old raucous political comedy or the lyrical burlesques of Aristophanes, which dealt in invective and attack, but the Middle Comedy, which aimed to represent generalised types of humanity - faults and foibles. To be sure, but still types. Students of the Poetics should constantly keep in mind in their reading. That whenever Aristotle disparages comedy, as he does in the case of the old iambos, he is criticising the manner and structure of the art which is only a caricature of particularities; and that whenever he approves comedy, as he does in the case of Middle Comedy, he does so because it envisages the universal. Now, let us note that the Middle Comedy. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

Love Song for the Life of the Mind develops the view of comedy that, the author argues, would have been set out in Aristotle's missing second book of Poetics. As such it is both a philosophical and a historical argument about Aristotle; and the theory of comedy it elucidates is meant to be trans-historically and trans-culturally accurate.

This bibliography registers all editions, translations and studies bearing on Aristotle's "Poetics" and the "Tractatus Coislinianus," a treatise partly based on "Poetics II." Among the indices, those on passages and subjects should be particularly useful. Most Greek has been transliterated.

"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, Maggi, Dryden, Kant, Schopenhauer, Baudelaire, Nietzsche, Freud, Lacan, and Genette." -book jacket.

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An Aristotelian Theory of Comedy With an Adaptation of the Poetics, and a Translation of the 'Tractatus Coislinianus,' An Aristotelian Theory of Comedy... - Primary Source Edition Nabu Press

Of all the writings on theory and aesthetics—ancient, medieval, or modern—the most important is indisputably Aristotle's Poetics, the first philosophical treatise to propound a theory of literature. In the Poetics, Aristotle writes that he will speak of comedy—but there is no further mention of comedy. Aristotle writes also that he will address catharsis and an analysis of what is funny. But he does not actually address any of those ideas. The surviving Poetics is incomplete. Until today. Here, Walter Watson offers a new interpretation of the lost second book of Aristotle's Poetics. Based on Richard Janko's philological reconstruction of the epitome, a summary first recovered in 1839 and hotly contested thereafter, Watson mounts a compelling philosophical argument that places the statements of this summary of the Aristotelian text in their true context. Watson renders lucid and complete explanations of Aristotle's ideas about catharsis, comedy, and a summary account of the different types of poetry, ideas that influenced not only Cicero's theory of the ridiculous, but also Freud's theory of jokes, humor, and the comic. Finally, more than two millennia after it was first written, and after five hundred years of scrutiny, Aristotle's Poetics is more complete than ever before. Here, at last, Aristotle's lost second book is found again.

This collection of essays locates Aristotle's analysis of tragedy in its larger philosophical context. Philosophers, classicists, and literary critics connect the Poetics to Aristotle's psychology and history, ethics and politics. There are discussions of plot and the unity of action, character and fictional necessity, catharsis, pity and fear, and aesthetic pleasure.

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