

The Art Of Comedy Paul Ryan

The Art of Comedy Writing The Humor of Humor Zen and the Art of Stand-Up Comedy Hegel After Derrida A Vulgar Art The Art of Greek Comedy On the Brink Funny How? The Art, Humor, and Humanity of Mark Twain Lippincott's Monthly Magazine Comedy Acting for Theatre Be a Great Stand-up Laugh-Makers The Academy and Literature Fragments of the Feminine Sublime in Friedrich Schlegel and James Joyce The Art of Laughter: A Journey into Comedy The Immortal Comedy The Eclectic Magazine of Foreign Literature, Science, and Art Theatre Arts Monthly The Works of the British Dramatists Arthur Asa Berger Evan Esar Jay Sankey Stuart Barnett Ian Brodie Katherine Lever Werner Hamacher Alex Clayton Minnie M. Brashear Sidney Homan Logan Murray Robert A. Stebbins Ginette Verstraete Navneet Singh Agnes Heller Sir John Scott Keltie

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just as a distinctive literary voice or style is marked by the ease with which it can be parodied so too can specific aspects of humor be unique playwrights television writers novelists cartoonists and film scriptwriters use many special technical devices to create humor just as dramatic writers and novelists use specific devices to craft their work creators of humorous materials from the ancient greeks to today s stand up comics have continued to use certain techniques in order to generate humor in the art of comedy writing arthur asa berger argues that there are a relatively limited number of techniques forty five in all that humorists employ elaborating upon his prior in depth study of humor an anatomy of humor in which berger provides a content analysis of humor in all forms joke books plays comic books novels short

stories comic verse and essays the art of comedy writing goes further berger groups each technique into four basic categories humor involving identity such as burlesque caricature mimicry and stereotype humor involving logic such as analogy comparison and reversal humor involving language such as puns wordplay sarcasm and satire and finally chase slapstick and speed or humor involving action berger claims that if you want to know how writers or comedians create humor study and analysis of their humorous works can be immensely insightful this book is a unique analytical offering for those interested in humor it provides writers and critics with a sizable repertoire of techniques for use in their own future comic creations as such this book will be of interest to people inspired by humor and the creative process professionals in the comedy field and students of creative writing comedy literary humor communications broadcast media and the humanities

in this engaging and disarmingly frank book comic jay sankey spills the beans explaining not only how to write and perform stand up comedy but how to improve and perfect your work much more than a how to manual zen and the art of stand up comedy is the most detailed and comprehensive book on the subject to date

hegel after derrida provides a much needed insight not only into the importance of hegel and the importance of derrida s work on hegel but also the very foundations of postmodern and deconstructionist thought it will be essential reading for all those engaging with the work of derrida and hegel today and anyone seeking insight into some of the basic but neglected themes of deconstruction

in a vulgar art ian brodie uses a folkloristic approach to stand up comedy engaging the discipline s central method of studying interpersonal artistic communication and performance because stand up comedy is a rather broad category people who study it often begin by relating it to something they recognize literature or theatre editorial or morality and analyze it accordingly a vulgar art begins with a more fundamental observation someone is standing in front of a group of people talking to them directly and trying to make them laugh so this book takes the moment of performance as its focus that stand up comedy is a collaborative act between the comedian and the audience although the form of talk on the stage resembles talk among friends and intimates in social settings stand up comedy remains a profession as such it requires performance outside of the comedian s own community to gain larger and larger audiences how do comedians recreate that atmosphere of intimacy in a roomful of strangers this book regards everything from microphones to clothing and lps to twitter as strategies for bridging the spatial temporal and sociocultural distances between the performer and the audience

originally published in 1956 this is a critical analysis of the comedies of aristophanes and menander studied in the context of the history of comedy of the allied arts and of contemporary life aristophanes and menander are deservedly the most famous writers of greek comedy the extant comedies of aristophanes are notable for wit comical action beautiful poetry and the dramatization of such problems as health of mind and body sex money government law religion education and drama music and poetry menander portrays with delicate and sympathetic understanding a world in which the seeming evils of loss and discord eventually lead to the genuine goods of discovery and concord the art of aristophanes is critically examined in three chapters and that of menander in one for centuries dionysos had been worshipped in a spirit of ecstasy which manifested itself in song dance and the wearing of masks and costumes pantomime farce and satire the processes by which these diverse elements were developed and fused into the complex literary form of old comedy are the subject of the first three chapters aristophanes was not only pre eminent as a writer of old comedy he also participated in the transformation of old comedy into middle comedy a curious and interesting dramatic form which is fully treated in the seventh chapter in the last chapter the emergence of new comedy is traced and the art of menander criticized the book ends with a brief indication of the various forms in which the spirit of greek comedy had survived to the present day

this collection of essays by one of the foremost figures in contemporary theory takes as its theme the edge or limit between language time history and politics these are essays that are all on the brink the very extreme at which one can no longer define where one is located neither on the cliff say nor over the edge to be on the brink is to take up that extreme limit the point of contamination or indetermination where language time history and politics all converge upon one another on the brink begins with a consideration of kant s treatment of time as representation and of hegel s treatment of the writing of history and the end of art all while taking up other key figures in the history of philosophy the book then moves to an exploration of language in a variety of manifestations from translation to complaint and greeting it concludes by analyzing political and social questions that continue to haunt us today the conception of work not least in national socialism and our relationship to democracy taken together werner hamacher s essays offer trenchant historical political and rhetorical interventions into the history of philosophy literature and our contemporary political situation

what makes something funny this book shows how humor can be analyzed without killing the joke alex clayton argues that the brevity of a sketch or skit and its typical rejection of narrative development make it comedy concentrate providing a rich field

for exploring how humor works focusing on a dozen or so skits and scenes clayton shows precisely how sketch comedy appeals to the funny bone and engages our philosophical imagination he suggests that since humor is about persuading an audience to laugh it can be understood as a form of rhetoric through vivid highly readable analyses of individual sketches clayton illustrates that aristotle s three forms of appeal logos the appeal to reason ethos the appeal to communal and pathos the appeal to emotion can form the basis for illuminating the inner workings of humor drawing on both popular and lesser known examples from the united states united kingdom and elsewhere monty python s flying circus key and peeple saturday night live airplane and smack the pony clayton reveals the techniques and resonances of humor

mark twain is revealed here in an entirely new autobiographical light from his own writings as they reflect his career his thinking and his humor this volume captures the grandeur that distinguishes mark twain as in the words of george bernard shaw by far the greatest american writer made up of short stories and excerpts from twain s principal works this collection demonstrates twain s artistry in handling anecdotes tales description and characterization the fervency of his ethical convictions his effective use of irony satire burlesque and caricature and his essential humanity by arranging the materials in chronological order and weaving them together with critical commentary the editors present the many facets of mark twain s experience and his dynamic personality with greater continuity than in previous collections of twain s writings here is the optimism of the young mark twain responding to the rough and rugged vitality of the mid nineteenth century american scene and the skepticism and pessimism of the older mark twain reacting to the american democratic experiment of the late nineteenth century

rooted in performance and performance criticism comedy acting for theatre is a textbook which offers a detailed examination of how comedy works along with advice for the actor sending a comic message allowing them to better understand the communication of comedy from the point of view of both the performer and the audience applying the twin perspectives of theory and performance the authors analyse a variety of plays both modern and classic from writers including harold pinter tom stoppard christopher durang michael frayn among others as well as an extensive exploration of acting in shakespeare s comedies analysing why we laugh and what we laugh at and describing how performers can elicit this response from their audience comedy acting for theatre the art and craft of performing in comedies is a detailed and essential handbook for actors seeking to put in memorable and hilarious performances

logan murray has successfully taught the techniques of stand up comedy to thousands and in this book he distills his years of experience into the essential skills for a great and enjoyable performance he will help you find your own creative streak and your funny side build the confidence to deliver and explain the finer details of stagecraft from dealing with hecklers to coping with props there is a full guide to the practicalities from finding gigs to securing an agent with plenty of valuable hints tips and advice drawing on logan s years of teaching and his own successful stand up career with top tips from some of the most well known people in the business it is guaranteed to bring a smile to both your face and that of your future audience not got much time one five and ten minute introductions to key principles to get you started author insights lots of instant help with common problems and quick tips for success based on the author s many years of experience test yourself tests in the book and online to keep track of your progress extend your knowledge extra online articles at teachyourself com to give you a richer understanding of stand up comedy five things to remember quick refreshers to help you remember the key facts try this innovative exercises illustrate what you ve learnt and how to use it

the laugh makers is an intensive sociological field study of the drive to become a successful stand up comic in canada robert stebbins interviewed fifty seven practising stand up comedians and fifteen booking agents show organizers personal managers and club managers and owners he also observed the performances of approximately 140 amateurs and professionals from vancouver to halifax televised comedy especially important in french canada and informal discussions with some twenty additional comics were also a valuable component of his research

this is the first book to extensively study joyce s work in the context of germanic romantic literary theory it illustrates how joyce s modern and postmodern innovation of the novel finds its theoretical roots in friedrich schlegel s conception of the romantic fragmentary novel verstraete discusses the relevance of schlegel s early romanticism to the young joyce s essays on symbolic realistic drama and argues that what has traditionally been described as joyce s personal appropriation of hegel s dialectics can better be understood in terms of schlegel s ironic approach to philosophy she relates schlegel s concepts of irony and of the fragment to his feminist critique of nineteenth century bourgeois art and of kant s categories of the beautiful and the sublime she argues that schlegel s ironization of the sublime yields a rhetorical subversion of the opposition between male artist and female model art and reality as well as between the sublime and the beautiful verstraete illustrates this critical and political force of what she calls the feminine sublime at work in schlegel s essays on greek comedy and in his novel lucinde the book demonstrates how the

romantic feminine sublime as the site where autonomous art generates its own critique offers us the tools with which to interpret joyce s postmodern innovations of romantic art

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impact of laughter comedy as a way of coping understanding and connecting

immortal comedy is the first book to think philosophically about the comic phenomenon in general although author agnes heller had written a book that is both deeply scholarly and meditative on the subject of the comic form in film literature and life her writing is eminently approachable in both its subject and style immortal comedy is a seminal book in it heller takes us on a journey through theories of comedy beginning with classical thought she then detours through foundational political thinkers who refer to for instance laughter and power we are also introduced to modern systematic approaches to thinking comedy psychological approaches and existential approaches the discerning combination of heller s individual taste for the pantheon of comedic work and also what critics may consider less significant work gives this book a character apart from all others it is the detail with which heller makes her discussion how and where she locates the comic and probably most significantly her discussion of comedy and our own lives that makes immortal comedy a principal book for the entire range of humanities scholars and enthusiasts

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