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R5UIL2 - ANTONIO MARISSA

A celebration of the tenacious life of the enduring Irish classics, this book by one of Irish writing's most eloquent readers offers a brilliant and accessible survey of the greatest works since 1600 in Gaelic and English, which together have shaped one of the world's most original literary cultures. In the course of his discussion of the great seventeenth- and eighteenth-century Gaelic poems of dispossession, and of later work in that language that refuses to die, Declan Kiberd provides vivid and idiomatic translations that bring the Irish texts alive for the English-speaking reader. Extending from the Irish poets who confronted modernity as a cataclysm, and who responded by using traditional forms in novel and radical ways, to the great modern practitioners of such paradoxically conservative and revolutionary writing, Kiberd's work embraces three sorts of Irish classics: those of awesome beauty and internal rigor, such as works by the Gaelic bards, Yeats, Synge, Beckett, and Joyce; those that generate a myth so powerful as to obscure the individual writer and unleash an almost superhuman force, such as the Cuchulain story, the lament for Art O'Laoghaire, and even Dracula; and those whose power exerts a palpable influence on the course of human action, such as Swift's *Drapier's Letters*, the speeches of Edmund Burke, or the autobiography of Wolfe Tone. The book closes with a moving and daring coda on the Anglo-Irish agreement, claiming that the seeds of such a settlement were sown in the works of Irish literature. A delight to read throughout, *Irish Classics* is a fitting tribute to the works it reads so well and inspires us to read, and read again.

The long period from the Renaissance to the nineteenth century supplied numerous sources for Kierkegaard's thought in any number of different fields. The present, rather heterogeneous volume covers the long period from the birth of Savonarola in 1452 through the beginning of the nineteenth century and into Kierkegaard's own time. The Danish thinker read authors rep-

resenting vastly different traditions and time periods. Moreover, he also read a diverse range of genres. His interests concerned not just philosophy, theology and literature but also drama and music. The present volume consists of three tomes that are intended to cover Kierkegaard's sources in these different fields of thought. Tome III covers the sources that are relevant for literature, drama and music. Kierkegaard was well read in the European literature of the seventeenth and eighteenth century. He was captivated by the figure of Cervantes' Don Quixote, who is used as a model for humor and irony. He also enjoyed French literature, represented here by articles on Chateaubriand, Lamartine, and Mérimée. French dramatists were popular on the Danish stage, and Kierkegaard demonstrated an interest in, among others, Molière and Scribe. Although he never possessed strong English skills, this did not prevent him from familiarizing himself with English literature, primarily with the help of German translations. While there is an established body of secondary material on Kierkegaard's relation to Shakespeare, little has been said about his use of the Irish dramatist Sheridan. It is obvious from, among other things, *The Concept of Irony* that Kierkegaard knew in detail the works of some of the main writers of the German Romantic movement. However, his use of the leading figures of the British Romantic movement, Byron and Shelley, remains largely unexplored terrain. The classic Danish authors of the eighteenth century, Holberg, Wessel and Ewald, were influential figures who prepared the way for the Golden Age of Danish poetry. Kierkegaard constantly refers to their dramatic characters, whom he often employs to illustrate a philosophical idea with a pregnant example or turn of phrase. Finally, while Kierkegaard is not an obvious name in musicology, his analysis of Mozart's *Don Giovanni* shows that he had a keen interest in music on many different levels.

This book introduces readers to the genre

of comedy, both on the stage and on the screen. It chronicles the history of comedy, starting with Ancient Greece, before summarising key chapters in Anglophone literary history, such as Shakespearean comedy, Restoration comedy, and Theatre of the Absurd. The book features an overview of key comic techniques (including slapstick, puns, and wit), as well as concise summaries of major theoretical debates (including the superiority theory and the Freudian account of laughter). The book works with many examples from the history of Anglophone comedy, including Oscar Wilde, Monty Python, and classic sitcoms. It addresses current research into cringe humour and the controversial topic of diversity in the field of comedy, and it connects classical tropes of comedy (like the fool or the marriage plot) to present-day examples. The book thus serves as an up-to-date study guide for everyone interested in comedy and its various subgenres.

Enduringly popular less for its plots than for its verbal brilliance and wit, *The School for Scandal* (1777) was the most frequently performed play of its time. Sir Peter Teazle has made the perennial mistake of elderly bachelors in English comedy and married a much younger wife in the hope that she will be too innocent to cross him. In fact, Lady Teazle spends her time with Lady Sneerwell and the worst set of scandalmongers in town, who have a beady eye on Charles Surface, the reckless young libertine, in expectation of seeing him ruined. Charles, however, turns out to possess the sterling virtues of generosity and loyalty to friends and family; and it is his hypocritical brother Joseph who ends up the villain of the piece. This edition discusses Sheridan's earlier drafts for the play and sets it into its theatrical context of anti-sentimentalism and its social context of the London High Society in which Sheridan had begun to move.

This book examines the history and literary representation of one of the most idiosyncratic aspects of English socio-eco-

conomic history, namely primogeniture as a rule governing the succession to landed estates. This double approach roughly covers the 17th, 18th and 19th centuries. Although this inheritance custom usually made the elder son sole heir to the whole paternal estate, to the exclusion and sometimes the utter impoverishment of the other children, and was therefore denounced as unjust and against nature, it also had its unflinching supporters. Indeed there was enough weight in the socio-political arguments of the latter to explain why this custom continued to dominate English social life for so long. This fundamental contradiction was at the heart of an ideological debate in which the plight of younger sons and the relationship between the individual, the nuclear and patrilineal family were among the issues permanently discussed. Neither were these issues the only hotly debated primogeniture-related questions. Indeed there was not one major economic, social and political development throughout the period examined to which primogeniture and entail did not directly or indirectly relate. The survey of the ideological debate on primogeniture and entail undertaken here is, to our knowledge, unprecedented. Moreover, primogeniture and entail were perceived by playwrights and novelists as a major cultural phenomenon and treated as such. The overview of their literary representation attempted here is, we believe, also unprecedented. As may be expected, emphasis throughout this book is laid on the interaction between history and literature.

Offers five plays that feature witty banter, farcical situations, and flamboyant characters, including "The School for Scandal," in which the rumor mill goes into overdrive after a man marries a woman who may be involved in an extramarital affair.

A world list of books in the English language.

It attests to Farquhar's stature as a man that he composed this warm-hearted and vibrant play while he was dying. Like *The Recruiting Officer*, the play is set in a provincial town and its plot is slight: Aimwell and Archer, two impecunious London gentlemen, arrive in Lichfield looking for an heiress to marry. Aimwell, posing as his elder brother, falls in love with his 'prey' Dorinda and confesses his imposture to her; his 'man-servant' Archer arouses the wistful interest of the unhappily married Mrs Sullen. The introduction to this edition discusses the play for its theatrical merits and argues that it dramatises the ills of marriage in early modern England, shown by Farquhar to be more injurious to the wife than to the husband, and calls for

a reform of the divorce laws.

Both Sheridan and Goldsmith lamented the popularity of sentimental comedy in the later eighteenth century and wrote their witty and satirical plays (though never lascivious in the manner of Restoration comedies) to counteract the sentimental mode. *The Rivals* (1775) was a qualified success: the suave young officer who is 'forced' by his father to marry the very girl to whom he is secretly engaged must always please; but first audiences were as uncertain as later critics about how to evaluate his neurotic friend Faulkland, who invents a series of caveats for his marriage to the earnest Julia. A country squire who becomes alarmingly foppish in town, an impetuous Irishman and the linguistically challenged Mrs Malaprop complete the cast. This edition includes the original preface and several prologues; in an appendix it lists all the fashionable books and songs to which the characters allude.

Publisher description

General Editor's Preface.- Introduction.- PART 1 EARLY MODERN VIEWPOINTS: CRITICAL BACKGROUND TO CONTEMPORARY DEBATES.- PART 2 THE MAJOR ISSUES IN CONTEMPORARY DEBATES.- Is Theory Necessary? (Empiricism vs Theoreticism).- What Does the Literary Work Represent?.- Is Literature Language? (The Claims of Stylistics).- What is Deconstruction?.- What is the Reader's Place?.- PART 3 THE NEW THEORIES IN PRACTICE.- Fiction Poetry Drama.- Select Bibliography.- Notes on Contributors.- Acknowledgements.- Index.

Reader's Guide Literature in English provides expert guidance to, and critical analysis of, the vast number of books available within the subject of English literature, from Anglo-Saxon times to the current American, British and Commonwealth scene. It is designed to help students, teachers and librarians choose the most appropriate books for research and study.

The Literature Workbook is a practical introductory textbook for literary studies, which can be used either for independent study or as part of a taught class. Laying the ground for further study, The Literature Workbook introduces the beginning student to the essential analytic and interpretative skills that are needed for literary appreciation and evaluation. It also equips the teacher with practical tools and materials for use in seminars or when setting written assessments and projects. Arranged according to genre and chronology, the chapters acquaint the reader with a range of key figures in English literature and encourage the reader to think about them in their historical and cultural contexts. Adopting a user-friendly case-study

approach, each chapter contains * exercises and activities * discussion hints * project work * suggestions for further reading The Workbook also includes: * a glossary * a subject and name index.

Surveys the rise and development of the Gothick tale of mystery and horror, from the mid-18th Century to the eve of the Victorian period. Particular attention is given to Walpole's *Castle of Otranto*, Beckford's *Vathek*, Lewis's *The Monk*, Ann Radcliffe's *Mysteries of Udolpho* and Mary Shelley's *Frankenstein*.

Each generation needs to be introduced to the culture and great works of the past and to reinterpret them in its own ways. This series re-examines the important English dramatists of earlier centuries in the light of new information, new interests and new attitudes. The books will be relevant to those interested in literature, theatre and cultural history, and to theatre-goers and general readers who want an up-to-date view of these dramatists and their plays, with the emphasis on performance and relevant culture history. This book explores the reasons for the deep and lasting appeal of Sheridan's and Goldsmith's comedies, showing how they operate at the profound imaginative level and draw on their author's experience as Irish wits in an English scene. Their subtle dramatic techniques are examined in relation to physical features of the eighteenth-century stage. A chapter on sentimental comedy relates to plays such as Hugh Kelly's *False Delicacy* to the balance of irony and sentiment in Goldsmith's *The Good Natured Man* and Sheridan's *A Trip to Scarborough*. The continuing freshness of the comedy of mistakes, masks and Harlequin-like role playing which the two playwrights draw from the operatic and theatrical conventions of their day is illustrated from modern productions. These have helped to illuminate the psychological truth and social awareness underlying the sparkling surfaces of Sheridan's and Goldsmith's classic comedies.

This book is a systematic attempt to establish Sheridan as a major figure in the history of English comedy. Leading scholars address Sheridan's role not only as an outstanding playwright, but also as the manager of Drury Lane Theatre, and his subsequent career as a Member of Parliament. The essays examine the theatrical world in which Sheridan worked, discuss his major plays, and include a modern director's observations on the production of his work today. This is combined with an important re-evaluation of Sheridan's achievements as a master of rhetoric in the political arena, to provide a much needed contempo-

rary assessment of this multifaceted man and his work.

A selection of critical commentary, from the casebook series, on three major plays in the early to middle period of Stoppard's career as a dramatist, including his own comments on his aims and methods.

This play-analysis textbook contains 50 short essays on geographically diverse, historically significant dramas -- among them Major Barbara, Our Town, Hamlet, A Streetcar Named Desire, Romeo and Juliet, Miss Julie, Electra, Death of a Salesman, The Balcony, The Cherry Orchard, Mother Courage, The Merry Wives of Windsor, and Old Times. The essays are supported by a Step-by-Step Approach to Play Analysis, a

Glossary of Dramatic Terms, Study Guides, Topics for Writing and Discussion, Bibliographical Resources, and a comprehensive Index. Written for university and advanced high school students, these critical essays provide practical models to aid and promote writing and analytical skills. The author is a close reader committed to a detailed yet objective examination of the structure, style, imagery, and language of a play. He is concerned with dramatic analysis that can be of benefit to directors, designers, and even actors. Analysis of character, action, dialogue, and setting can thus be translated into concepts for theatrical production. The three key benefits of ANALYZING DRAMA are: 1. Most so-called

play analysis texts are books about the methods and techniques of play analysis but contain few (if any) actual play analyses. The book describes the methods and techniques of play analysis while at the same time providing numerous examples of such analysis. 2. The Topics for Writing and Discussion and Study Guides provide a wide range of set tasks for students. 3. Readings are not biased by any particular social or political doctrine. Aimed at students, teachers, educated readers, and drama aficionados with an interest in world drama in particular and drama studies in general, as well as at theatregoers with an interest in the practice of play analysis and criticism.