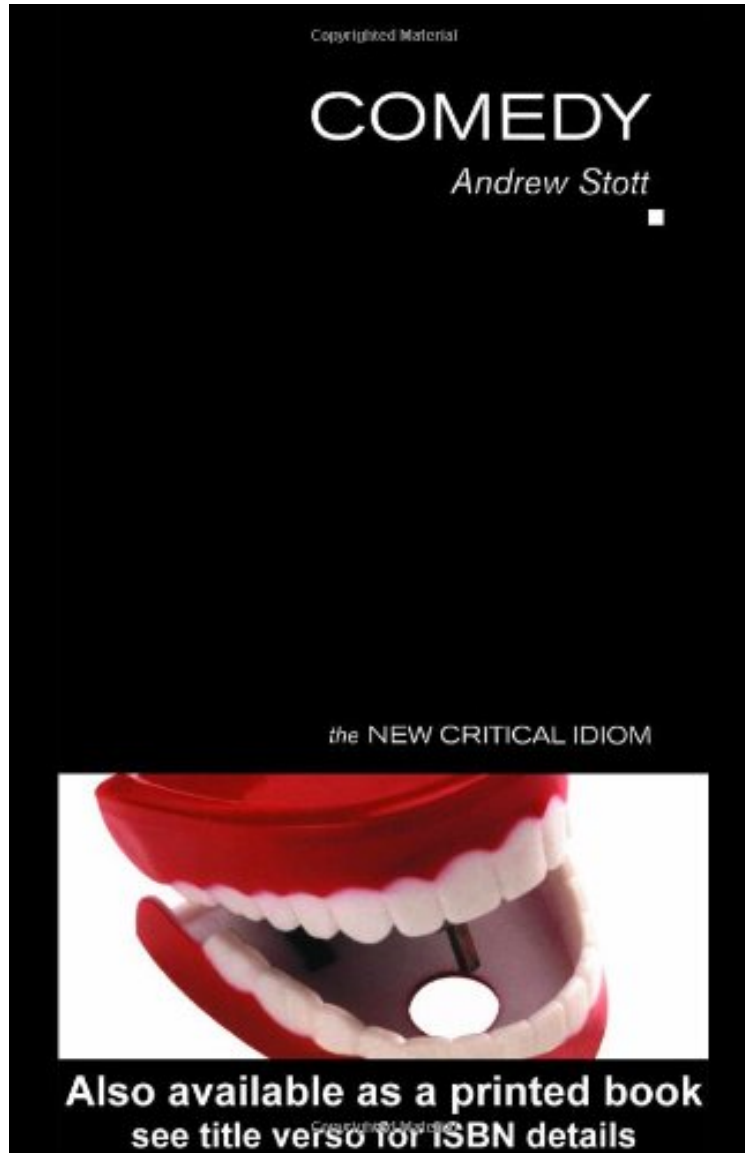


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Comedy (The New Critical Idiom)

Andrew Stott

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Andrew Stott : Comedy (The New Critical Idiom) before purchasing it in order to gage whether or not it would be worth my time, and all praised Comedy (The New Critical Idiom):

16 of 16 people found the following review helpful. great blend of critical reading and philosophyBy Jordan SmithFirst of all, I should mention that I have a very specific reason for loving this book: I teach a course in Comparative Literature called Comic Spirit at a public university in CA, and after trying many of the available

critical/theoretical/philosophical texts on the subject of comedy and humor, I've found this to be the best by far. Stott's essays blend interesting discussions of the work of major philosophers/theorists on comedy/humor (Bergson, Freud, Erasmus, etc.) with close readings of major comedic texts. I have two light critiques: 1.) the book lacks truly global perspective, and focuses largely on Anglo-Euro-American traditions. This reflects my interests and goals in teaching, so this is not a shortcoming so much as my personal desire to see a broader perspective (of course, it can be said that the book is limited in length and therefore scope). 2.) the film/media examples are limited to "classics" (think: Charlie Chaplin, Monty Python, Mel Brooks, Billy Wilder, Woody Allen, etc.), which are fantastic and give the book a feeling of authority, a mature distance from the baggy monstrosity and wild diversity of contemporary comedy film. That said, if you're looking for something to connect to contemporary film/media studies (and hence pique student interest by engaging their predispositions, if you're teaching), you would need to fill in some gaps. That said, after much trial-and-error, this is the book I return to for accessible writing style, broad coverage of what is becoming the critical canon of comedy thinkers, and clear exploration of challenging theories. Highly recommended too for writers of comedy who want to leverage a way of thinking about various approaches to comedy creation without all the lame rhetoric and packaging of "how to write comedy" guides. 11 of 14 people found the following review helpful. The best book on this topic by miles. By Jessica Fleischman It's really hard to find decent critical books on comedy as they're either too specific or subscribe to just one theory. This one, however, is wide-ranging, up-to-date and smart and full of examples from tv and movies. It's got historical background, explains a ton of stuff and uses modern theories really well.

What is comedy? Andrew Stott tackles this question through an investigation of comic forms, theories and techniques, tracing the historical definitions of comedy from Aristotle to Chris Morris's *Brass Eye* via Wilde and Hancock. 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, and provides case studies of a number of themes, ranging from the drag act to the simplicity of slipping on a banana skin.

About the Author Andrew Stott is Assistant Professor of English at the State University of New York, Buffalo, USA.