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Titolo	All Too Human [[electronic resource]] : Laughter, Humor, and Comedy in Nineteenth-Century Philosophy // edited by Lydia L. Moland
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Nota di contenuto	Chapter 1. Introduction (Lydia Moland) -- Chapter 2. The Ends of Art: Hegel on Comedy and Humor from Aristophanes to Jean Paul (Lydia Moland) -- Chapter 3. Schlegel on Humor and Comedy (Katia Hay) -- Chapter 4. Jean Paul on Humor (William Coker) -- Chapter 5. Caricature, Philosophy and the Aesthetics of the Ugly: Some Questions for Rosenkranz (Allen Speight) -- Chapter 6. Humor as Redemption in the Pessimistic Philosophy of Julius Bahnsen (Frederick Beiser) -- Chapter 7. Schopenhauer's Incongruity Theory of Humor (Robert Wicks) -- Chapter 8. 'What Time Is It?....Eternity': Kierkegaard's Socratic Use of Hegel's Insights on Romantic Humor (Marcia Robinson) -- Chapter 9. Jest as Humility: Kierkegaard and the Possibility of Virtue (John Lippitt) -- Chapter 10. The Divine Hanswurst: Nietzsche on Laughter and Comedy (Matthew Meyer) -- Chapter 11. Bergson's On Laughter (Keith Ansell-Pearson).
Sommario/riassunto	This book offers an analysis of humor, comedy, and laughter as philosophical topics in the 19th Century. It traces the introduction of humor as a new aesthetic category inspired by Laurence Sterne's "Tristram Shandy" and shows Sterne's deep influence on German

aesthetic theorists of this period. Through differentiating humor from comedy, the book suggests important distinctions within the aesthetic philosophies of G.W.F. Hegel, Karl Solger, and Jean Paul Richter. The book links Kant's underdeveloped incongruity theory of laughter to Schopenhauer's more complete account and identifies humor's place in the pessimistic philosophy of Julius Bahnsen. It considers how caricature functioned at the intersection of politics, aesthetics, and ethics in Karl Rosenkranz's work, and how Kierkegaard and Nietzsche made humor central not only to their philosophical content but also to its style. The book concludes with an explication of French philosopher Henri Bergson's claim that laughter is a response to mechanical inelasticity.
