

1. Record Nr.	UNINA9910483501503321
Titolo	The Object of Comedy : Philosophies and Performances // edited by Jamila M. H. Mascat, Gregor Moder
Pubbl/distr/stampa	Cham : , : Springer International Publishing : , : Imprint : Palgrave Macmillan, , 2019
ISBN	9783030277420 3030277429
Edizione	[1st ed. 2019.]
Descrizione fisica	1 online resource (300 pages) : illustrations
Collana	Performance Philosophy, , 2057-7176
Disciplina	809.2523 809.917
Soggetti	Theater - History Performing arts Theater Philosophy Contemporary Theatre and Performance Theatre and Performance Arts
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Section 1 - Comic Philosophy -- Chapter 1. The uncanny and the comic. Freud avec Lubitsch - Mladen Dolar -- Chapter 2. How They Fought - Sandra Laugier -- Chapter 3. Hegel and the Misadventures of Consciousness. On Comedy and Revolutionary Partisanship - Jamila M. H. Mascat -- Chapter 4. The Aborted Object of Comedy & the Birth of the Subject. Socrates and Aristophanes' Alliance - Rachel Aumiller -- Section 2 - Comic Psychoanalysis -- Chapter 5. The Three Moments of Comedy - Robert Pfaller -- Chapter 6. From Objects of Desire to Objects of Comedy in Chaplin's Modern Times - Alfie Bown -- Chapter 7. Where Does Dirt Come From? - Alenka Zupani -- Section 3 - Screening Comedy -- Chapter 8. Seriously Funny: Comedy and Authority in The Boss of it All - Benjamin Noys -- Chapter 9. Stoicism, Causality, Divine Providence and Comedy in Buster Keaton's The General - Lisa Trahair -- Chapter 10. Bad Cops - Todd McGowan -- Section 4 - Performing Comedy -- Chapter 11. Richard Pryor, the

Comedian - Alexi Kukuljevic -- Chapter 12. Comedy as Performance - Gregor Moder -- Chapter 13. After Death Comes Humour. On the Poetics of Alexander Vvedensky - Keti Chukhrov -- Chapter 14. Asking for It. An exchange - Cassandra Seltman and Vanessa Place -- Chapter 15. Of Organic Comedies. Interview with Romeo Castellucci - Jamila M. H. Mascot.

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Sommario/riassunto

What is the object of comedy? What makes us laugh and why? Is comedy subversive, restorative or reparative? What is at stake politically, socially and metaphysically when it comes to comedic performances? This book investigates not only the object of comedy but also its objectives - both its deliberate goals and its unintended side effects. In researching the object of comedy, the contributions gathered here encounter comedy as a philosophical object: instead of approaching comedy as a genre, the book engages with it as a language, a medium, an artifice, a weapon, a puzzle or a trouble, a vocation and a repetition. Thus philosophy meets comedy at the intersection of various fields (e.g. psychoanalysis, film studies, cultural studies, and performance studies) - regions that comical practices and theories in fact already traverse.

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