

1. Record Nr.	UNINA9910965225803321
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Titolo	Truth and the comedic art / / Michael Gelven
Pubbl/distr/stampa	Albany, NY, : State University of New York Press, c2000
ISBN	9780791492147 0791492141 9780585418353 0585418357
Edizione	[1st ed.]
Descrizione fisica	1 online resource (183 p.)
Disciplina	809.2/523
Soggetti	Comedy - History and criticism European drama (Comedy) - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Nota di contenuto	Intro -- Truth and the Comedic Art -- CONTENTS -- ACKNOWLEDGMENTS -- 1. COMIC LAUGHTER -- 2. SILVIUS -- 3. CHERUBINO -- 4. LORD GORING -- 5. FOLLY -- 6. GRACE -- 7. PERFORMANCE -- 8. TRUTH IN ART -- 9. CELEBRATION -- 10. FUN -- EPILOGUE -- INDEX -- A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- Q -- R -- S -- T -- U -- V -- W -- Y.
Sommario/riassunto	Traditional philosophy places a singular emphasis on tragedy, acting under the assumption that tragedy is more profound than comedy. Gelven argues that comedy deserves equal if not greater attention from philosophy. Through the interpretative readings and concrete analysis of three classical works, Gelven shows that comedy provides an access to truth unavailable by any other means. Silvius in Shakespeare's <i>As You Like It</i> , Cherubino in Mozart's <i>The Marriage of Figaro</i> , and Lord Goring in Wilde's <i>An Ideal Husband</i> are examined in terms of why and how they are comic, along with how and why they are seen both as fools and yet as graced. Gelven finds that in revealing the spirit of graced folly, comedy teaches us about our own essence, the fundamental nature of our finitude. This will undoubtedly be of considerable importance not only to philosophical aestheticians or literary critics, but also for those seeking to understand the nature of

truth itself.
