

Contents

Acknowledgements		p.iii
Declaration		p.iv
Introduction		p.1
Chapter 1	Shakespeare and the Law of Genre	19
	Laying Down the Law	23
	Mongrel Tragi-comedy	25
	Generic Progress	28
	Binary Objectives	31
	Genre Knowledge	34
	Historical Symbiosis	36
	Generic Materialisation	40
	Didacticism and the Defence of Comedy	44
	‘Very tragical mirth’	46
	Infectious Humour	49
	Derision Medicinable	54
	Conclusion	62
Chapter 2	Shakespeare Before the Law	68
	Making a Case for Comedy	71
	Representing Civic Instability	76
	In Defence of the Imitation of the Law	80
	Measure for Measure, Point for Counterpoint	82
	Reinstating Differance	91
	Accidental Absolutes	94
	The Inner Courts of the Soul	100
	At the Entrance to the Hall of Mirrors	103
	Living On (happily ever after) in the Comic U-topia	111
	Repetition and Reproduction	116
	Conclusion	119
Chapter 3	Hymeneal Comedy	126
	Hymen and Limen	129
	Equality and Equilibrium	132
	The Medicine of Marriage	135

Transformations	140
Purity and Danger	147
Courtesans and Courtship: Learning the Difference between Love and Lust	150
Transvestism and Androgyny	156
Conclusion	164
Chapter 4 The Pharmakos	171
Tracing the Pharmakos	172
The Sacral Parasite	175
Prophylaxis and Purgation	178
Mightier than the Sword: Satirical Scalpels and Comic Scythes	181
Theatrical Ritual (Theatre as Pharmakon)	186
Dissecting Deviance	191
Dis-membering the Past	195
The Scapegoat's Agony	199
The <i>Pharmakeus</i>	203
Princes and Pariahs	207
Expelling the Anomaly	210
Conclusion	214
Chapter 5 Breaching the Symbolic Order	221
Ludic Play	225
The Non-Place of the Comic <i>U-topia</i>	228
Dreaming Patriarchy, Dreaming <i>U-topia</i>	230
Reining in Daughters	233
Taming Tongues	238
Towards a Therapeutic Dialectic	245
Laughter as 'Breaching'	255
Laughter and the Aesthetic	258
Comedy's Privie Parts	262
Civilisation and its <i>Malcontents</i>	268
Conclusion	275
Conclusion: The Bawdy Politik	279
Bibliography	287

Acknowledgements

An enormous debt of gratitude is owed to Professor John Drakakis, for his inestimable patience and steadfast conviction in my ability to complete this thesis. His unwavering support of my decision to continue, in the company of a new baby daughter, has been an invaluable source of encouragement.

I would also like to acknowledge the financial assistance received from both the Student Award Scheme for Scotland in my first year and the Arts and Humanities Research Board thereafter.

Declaration

I declare that this thesis is my own work and that all critical and other sources (literary and electronic) have been specifically and properly acknowledged, as and when they occur in the body of my text.

Signed:

Date: