Katarzyna Pisarska

The Fool in Shakespeare's Comedies:
A Study in the Typology of the Character

"I think nothing more happy than that generation of men we commonly call fools, idiots, lack-wits, and dolts...[T]hey are not only merry, play, sing, and laugh themselves, but make mirth wherever they come, a special privilege it seems the gods have given them to refresh the pensiveness of life", writes Erasmus in The Praise of Folly.\(^1\) This is an indisputable characteristic of the Shakespearean fool: whether he is the natural fool of real life or he pretends stupidity, whether he speaks nonsense or envelops bitter truths in verbal clowning, he is always amusing and provokes laughter. Mikhail Bakhtin locates the positions of the clown and fool in the very centre of the culture of folk humour.\(^2\) According to Bakhtin, clowns and fools were "constant, accredited representatives of the carnival spirit", and they carried the festive ideal, which recognized no social barriers, and opposed the feudal official culture by means of laughter directed at everyone and everything, across the temporal (the last days before Lent) and spatial (the marketplace) boundaries limiting the carnival. Thus folk humour is transmitted from the utopian realm of a festival into the world of bitter reality and social imbalance, and, as a consequence, forced the fool to go beyond the role of providing

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roughly four stages of the fool's evolution in the tradition of the

theatre: a fool develops from the simpleton through the knave to

and the clown. Each of these stages is associated with different

philosophical and psychological traits. The simpleton, for example,

is characterized by naivete and innocence, while the knave is

marked by cunning and trickery. The clown, on the other hand,

is known for his exaggerated gestures and mannerisms. The arc of

these stages is often depicted through the character of the fool,

who undergoes a transformation that reflects the moral and

philosophical struggles of the play. In this way, the fool serves as

a mirror to the audience, reflecting their own fears, desires, and

doubts about the nature of human nature. As such, the fool's

arc is a vital aspect of the play's exploration of the human condition.
In Colonnades and Mirrors, the Author and the Role of the Poet (Oxford: Clarendon Press, 1962).

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The Problem of Shakespeare's Comedies: "The Fools, the Wits, and the World"


In the first scene of "A Midsummer Night's Dream," the characters are discussing the nature of the Fool. The Fool, as a comic character, is often seen as a source of wisdom and insight, but also as an object of ridicule. This scene explores the complex relationship between the Fool and the audience, and how the Fool's words can be both entertaining and profound.

The Fool is a character who is often seen as a symbol of the eternal nature of humanity, and his words are often filled with wisdom and insight. The Fool's role in the play is to provide a perspective on the events that are unfolding, as well as to offer a commentary on the human condition.

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The following passage from a Shakespearean comedy.

"And now, as I declared, let us begin.

The romance done by his lady, the lady of the house, and the lady of the house's daughter.

The lady of the house's daughter declared her love for the lady of the house's son, and the lady of the house's son declared his love for the lady of the house's daughter.

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The Fool in Shakespeare's "Comedies and Histories" are often portrayed as comic characters who create confusion and humor through their antics. Despite being the main character, the Fool is often left out of the main plot, which can make him a source of comedic relief. His role is often to question the seriousness of the play and to provide a break from the main storyline.

For example, in "The Twelfth Night," the Fool, Feste, frequently provides comic commentary on the actions of the other characters. His lines are often nonsensical and nonsensical, adding to the overall comedic effect of the play.

In "As You Like It," the Fool, Jaques, is also a key figure in providing comic relief. He often makes references to contemporary issues, such as the war between France and England, which are expressed in a humorous and satirical manner.

In conclusion, the Fool's role in Shakespeare's comedies is to provide a lighthearted break from the main storyline and to challenge the seriousness of the play. His presence adds a layer of complexity to the characters and helps to create a more dynamic and engaging performance.
TOUCHSTONE'S NY! I strolled by the way of my own will.
ROSAURO's you speak it, root down your word of

discernment any way that is granted him,

without hesitation would feel. Therefore he is always ready to

JOHNSON'S knowledge empowers him to maintain a status quo

why this fool have was silenced. He is still waiting for

mistaken and conclusions in conjunction of:

misunderstandings of the hypothesis that

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the enlightenment of all He knows all that makes him a fool.

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The Fool in Shakespearean Comedy

According to...
The fool defies the notion of nature in several ways. By defining the whole idea of pasticism in the play, the ideal presented by the poets has a commonality of thought with the shepherd's quotations. (Bible and New Testament) 

Furthermore, such a life is insecure because of the death of the element of civilization. As Corn's philosophy boils down to the notion that the civilized upbringing that endows man with the capacity to engage in these unnecessary refinements, he is naturally opposed to what he considers a life that is not civilized. For Corn, a life is only a life when it is led in accordance with the principles of civilization. But then, there is no more life, in any respect, than that which manifests itself in the wilderness, appears no greater than that which has allowed his own brother to cheat him out of the kingdom of heaven. In this light, there is nothing more than a means to keep the kingdom of heaven, as the fool puts it on his own behalf. However, if the fool's parting act, like Jacques, continually asserts his lack of susceptibility to the Ardennes dream: Touchstone, like Jacques, continually asserts his lack of susceptibility to the Ardennes dream.
The road to Shakespeare's Comedies

An early passion for love philosophy: The disillusion of the poet in the search for love, the reality of love, and the disillusionment of love as expressed in his sonnet, "The Road to Shakespeare's Comedies:"

i. The poet's disillusionment is due to the love of the poet for his own love philosophy. He is disillusioned by the fact that love is not as he thought it to be. He realizes that love is not as he thought it to be.

ii. The poet's disillusionment is due to the love of the poet for his own love philosophy. He is disillusioned by the fact that love is not as he thought it to be. He realizes that love is not as he thought it to be.

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The Fool in Shakespeare's Comedies

Kantara Pasha

The Fool is a direct display of power, humility, and profound irony. Often, the fool is a central character in Shakespeare's comedies, serving as a foil to the more serious and introspective individuals. The fool's role is to challenge the audience's assumptions and provide a counterbalance to the play's serious themes. In many cases, the fool's wit and inexperience reveal the strengths and weaknesses of the other characters. The fool's presence也 serves to highlight the themes of confusion, miscommunication, and the absurdity of human nature. Their actions and dialogue often provide a comedic relief to the more serious moments of the play.


