



Social Structures In Moliere's Theater

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Social Structures In Moliere's Theater:

Rivalry and the Disruption of Order in Molière's Theater Michael S. Koppisch, 2004 In critical readings of ten of Molière's most important plays this book argues that a rivalry that endangers order by collapsing differences structures the works and provides a key to their understanding Molière's great comic characters all want desperately something that they cannot have The objects of their desire may vary but the presence of desire itself remains a constant In *L'Ecole des femmes* Amolphe wants above all to avoid cuckoldry The title character in *Dom Juan* covets women The bourgeois Monsieur Jourdain does all in his power to become a gentleman in *Le Bourgeois gentilhomme* and the eponymous character in *George Dandin* views his woes as the price of an ill fated marriage that he had hoped would elevate him to noble rank *Le malade imaginaire* Argan has a seemingly crazy desire to be sick The list could go on *Social Structures in Molière's Theater* James F. Gaines, 1984

Relations & Relationships in Seventeenth-century French Literature Jennifer Robin Perlmutter, North American Society for Seventeenth-Century French Literature. Conference, 2006 This volume is devoted to the variety of relationships that defined France and its citizens Man's connection with God is explored the travel relation and the particular hierarchy that exists between a director and a dramatist respectively These themes are further addressed in the articles that follow on relationships of authority Catholics and Protestants books and illustrations literary genres travel relations aesthetics and ethics and family relationships *Theatrum Mundi* Claire L. Carlin, Kathleen Wine, 2003 Paperback edition of homage volume published in hardcover May 2003 **The Molière Encyclopedia** James F. Gaines, 2002-11-30 Born Jean Baptiste Poquelin in 1622 the French playwright Molière became one of the most influential dramatists of the 17th century His comedies shaped the development of theater in Europe inspired his contemporaries in England and left a lasting dramatic legacy after his death in 1673 Molière has also inspired a vast body of scholarship and recent work has dispelled many of the myths surrounding his career This reference provides English speaking readers with a current and comprehensive guide to his life and works Hundreds of A-Z entries cover topics related to his life works and theatrical career including Plays Individual characters Historical persons Allusions Influences Cultural institutions And much more This scrupulously researched volume relies on verifiable facts giving scant attention to the romantic fiction surrounding the playwright Many of the entries list works for further reading A chronology outlines the chief events of Molière's life and his contributions to the stage The volume concludes with a bibliography **Representing Avarice in Late Renaissance France** Jonathan Patterson, 2015-01-22 Why did people talk so much about avarice in late Renaissance France nearly a century before Molière's famous comedy *L'Avare* As wars and economic crises ravaged France on the threshold of modernity avarice was said to be flourishing as never before Yet by the late sixteenth century a number of French writers would argue that in some contexts avaricious behaviour was not straightforwardly sinful or harmful Considerations of social rank gender object pursued time and circumstance led some to question age old beliefs Traditionally reviled groups rapacious usurers greedy lawyers miserly

fathers covetous women might still exhibit unmistakable signs of avarice but perhaps not invariably in an age of shifting social economic and intellectual values Across a large diverse corpus of French texts Jonathan Patterson shows how a range of flexible genres nourished by humanism tended to offset traditional condemnation of avarice and avarices with innovative mitigating perspectives arising from subjective experience In such writings an avaricious disposition could be re described as something less vicious excusable or even expedient In this word history of avarice close readings of well known authors Marguerite de Navarre Ronsard Montaigne and of their lesser known contemporaries are connected to broader socio economic developments of the late French Renaissance c 1540 1615 The final chapter situates key themes in relation to Molière's *L'Avare* As such *Representing Avarice in Late Renaissance France* newly illuminates debates about avarice within broader cultural preoccupations surrounding gender enrichment and status in early modern France Molière and Modernity Larry W. Riggs, 2005 Describing the theater of Molière as a systematic attack on Cartesian modernism this book is richly theoretical with incisive and specific treatment of such plays as *The Miser* and *The Misanthrope* *The Histrionic Sensibility* Ziad Elmarsafy, 2001 □ *Appelle-moi Pierrot* □ Jo Ann Marie Recker, 1986-01-01 The application of Molière's critical theory to the Correspondance of Mme de Sévigné can contribute to a renewed appreciation of the highly intellectual quality of the comic genius of a spirituelle marquise a mother who desperately wanted to entice a distanced daughter to regularity in an epistolary exchange a woman of wit and irony **Adulterous Alliances** Richard Helgerson, 2000 The result is an unexpected prehistory of the nineteenth and twentieth century cult of domesticity **BOOK JACKET** *Forms and Meanings* Roger Chartier, 2010-08-03 In this provocative work Roger Chartier continues his extraordinarily influential consideration of the forms of production dissemination and interpretation of discourse in Early Modern Europe Chartier here examines the relationship between patronage and the market and explores how the form in which a text is transmitted not only constrains the production of meaning but defines and constructs its audience Comic Theaters William E. Gruber, 2011-05-01 In *Comic Theaters* William E. Gruber draws dramatic criticism beyond its traditional emphasis on the play's text toward a theory of theater that more fully incorporates performance The bare text is clothed in the cultural norms and conceptions of both actor and audience in performance in the conversion of words into action in the actor's creation of his role and in the audience's involvement with the scenes on stage Reinterpreting six comedies taken from classical Greek Renaissance and modern repertoires Gruber shows how dramatic meaning is derived not from traditional criteria archetypal motifs or unchanging affective responses but from changing concepts of theater and changing configurations of actor and role **The Literature of Satire** Charles A. Knight, 2004-02-12 The Literature of Satire is an accessible but sophisticated and wide ranging study of satire from the classics to the present in plays novels and the press as well as in verse In it Charles Knight analyses the rhetorical problems created by satire's complex relations to its community and examines how it exploits the genres it borrows He argues that satire derives from an awareness of the differences between appearance ideas and

discourse Knight provides illuminating readings of such satirists familiar and unfamiliar as Horace Lucian Jonson Moli re Swift Pope Byron Flaubert Ostrovsky Kundera and Rushdie This broad ranging examination sheds light on the nature and functions of satire as a mode of writing as well as on theoretical approaches to it It will be of interest to scholars interested in literary theory as well as those specifically interested in satire

Psychosomatic Disorders in Seventeenth-Century French Literature Bernadette Höfer, 2016-04-15 Bernadette Höfer's innovative and ambitious monograph argues that the epistemology of the Cartesian mind body dualism and its insistence on the primacy of analytic thought over bodily function has surprisingly little purchase in texts by prominent classical writers In this study Höfer explores how Surin Moli re Lafayette and Racine represent interconnections of body and mind that influence behaviour both voluntary and involuntary and that thus disprove the classical notion of the mind as distinct from and superior to the body The author's interdisciplinary perspective utilizes early modern medical and philosophical treatises as well as contemporary medical compilations in the disciplines of psychosomatic medicine neurobiology and psychoanalysis to demonstrate that these seventeenth century French writers established a view of human existence that fully anticipates current thought regarding psychosomatic illness

Social Structure in Moliere's Theater James F. Gaines, 1985 [History of European Drama and Theatre](#) Erika Fischer-Lichte, 2002-09-11 This major study reconstructs the vast history of European drama from Greek tragedy through to twentieth century theatre focusing on the subject of identity Throughout history drama has performed and represented political religious national ethnic class related gendered and individual concepts of identity Erika Fischer-Lichte's topics include ancient Greek theatre Shakespeare and Elizabethan theatre by Corneilli Racine Moli re the Italian commedia dell arte and its transformations into eighteenth century drama the German Enlightenment Lessing Schiller Goethe and Lenz romanticism by Kleist Byron Shelley Hugo de Vigny Musset Büchner and Nestroy the turn of the century Ibsen Strindberg Chekhov Stanislavski the twentieth century Craig Meyerhold Artaud O'Neill Pirandello Brecht Beckett Miller Anyone interested in theatre throughout history and today will find this an invaluable source of information

The Misanthrope, Tartuffe, and Other Plays Molière, 2008-05-08 First published as an Oxford World's Classics paperback 2001

Molière, the French Revolution, and the Theatrical Afterlife Mechele Leon, 2009-10 From 1680 until the French Revolution when legislation abolished restrictions on theatrical enterprise a single theatre held sole proprietorship of Moli re's works After 1791 his plays were performed in new theatres all over Paris by new actors before audiences new to his works Both his plays and his image took on new dimensions In Moli re the French Revolution and the Theatrical Afterlife Mechele Leon convincingly demonstrates how revolutionaries challenged the ties that bound this preeminent seventeenth century comic playwright to the Old Regime and provided him with a place of honor in the nation's new cultural memory Leon begins by analyzing the performance of Moli re's plays during the Revolution showing how his privileged position as royal servant was disrupted by the practical conditions of the revolutionary theatre Next she explores Moli re's relationship to Louis XIV

Tartuffe and the social function of his comedy using Rousseau's famous critique of Molière as well as appropriations of George Dandin in revolutionary iconography to discuss how Molièrean laughter was retooled to serve republican interests. After examining the profusion of plays dealing with his life in the latter years of the Revolution she looks at the exhumation of his remains and their reinterment as the tangible manifestation of his passage from Ancien Régime favorite to new national icon. The great Molière is appreciated by theatre artists and audiences worldwide but for the French people it is no exaggeration to say that the Father of French Comedy is part of their national soul. By showing how he was represented reborn and reburied in the new France how the revolutionaries asserted his relevance for their tumultuous time in ways that were audacious irreverent imaginative and extreme Leon clarifies the important role of theatrical figures in preserving and portraying a nation's history. *Molière's Le Bourgeois Gentilhomme* H. Gaston Hall, 1990 **Brigitte Jacques and Louis Juvet's 'Elvira' and Molière's 'Don Juan'** Brigitte Jaques, Louis Juvet, 2003 Banned after its creation in 1665 because of the threat that it posed to conventional beliefs and ways Don Juan was not appreciated until the middle of the twentieth century. Since then its extraordinary theatricality and its daring and very modern discussion of philosophical and social matters has made it Molière's most performed and most studied work in France and in continental Europe generally. In English speaking countries however it is still relatively unknown.

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