



Moliere Homme De Theatre

Germaine Mason



Moliere Homme De Theatre:

Molière: A Playwright and His Audience W. D. Howarth, 1982-07 This study explores the evolution of Molière's comedy as a careful amalgamation of comedy and philosophical satire **Moliere : Homme de Theatre** René Bray, 1954

The Theatres of Moliere Gerry McCarthy, Gerry McCarthy, 2005-06-29 In this detailed and fascinating volume Gerry McCarthy examines the practice and method of possibly the greatest actor dramatist shedding new light on the dramatic intelligence and theatrical understanding of Molière's writing , **The Cambridge Companion to Moliere** David Bradby, Andrew Calder, 2006-09-14 A detailed introduction to Molière and his plays this Companion evokes his own theatrical career his theatres patrons the performers and theatre staff with whom he worked and the various publics he and his troupes entertained with such success It looks at his particular brands of comedy and satire *L'cole des femmes* *Le Tartuffe* *Dom Juan* *Le Misanthrope* *L'Avare* and *Les Femmes savantes* are examined from a variety of different viewpoints and through the eyes of different ages and cultures The comedies ballets a genre invented by Molière and his collaborators are reinstated to the central position which they held in his œuvre in Molière's own lifetime his two masterpieces in this genre *Le Bourgeois gentilhomme* and *Le Malade imaginaire* have chapters to themselves Finally the Companion looks at modern directors theatre exploring the central role played by productions of his work in successive revolutions in the dramatic arts in France

Les représentations théâtrales au temps de Molière Georges Roth, 1922 **Concise Survey of French Literature** Germaine Mason, 1959-01-01 In this introductory survey Professor Mason offers a bird's eye view of French literature in six chapters each dealing with approximately a century She adopts the views which seemed to have the assent of the best critics in 1958 **The Would-be Author** Michael Call, 2015 This book is the first full length study to examine Molière's evolving and at times contradictory authorial strategies as evidenced both by his portrayal of authors and publication within the plays and by his own interactions with the seventeenth century Parisian publishing industry Historians of the book have described the time period that coincides with Molière's theatrical activity as centrally important to the development of authors' rights and to the professionalization of the literary field A seventeenth century author however was not so much born as negotiated through often acrimonious relations in a world of new and dizzying possibilities The learning curve was at times steep and unpleasant as Molière discovered when his first Parisian play was stolen by a rogue publisher Nevertheless the dramatist proved to be a quick learner from his first published play in 1660 until his death in 1673 Molière changed from a reluctant and victimized author to an innovator or according to his enemies even a swindler who aggressively secured the rights to his plays stealing them back when necessary Through such shrewdness he acquired for himself publication privileges and conditions relatively unknown in an era before copyright As Molière himself wrote making people laugh was *une étrange entreprise* *La Critique de L'cole des femmes* 1663 To an even greater degree comedic authorship for the playwright was a constant work in progress and in this sense Molière the stage name that became a pen name represents the most carefully

elaborated of Jean Baptiste Poquelin's invented characters *Moliere & the Comedy of Intellect* J.D. Hubert, Moliere and the Comedy of Intellect J. D. Hubert, 2023-11-15 *Moliere* Andrew Calder, 2000-12-01 The history of ideas provides an important means of understanding and reinterpreting the literature of the past and in this study Dr Calder demonstrates the illumination that this informed approach brings to the comedies of Moliere In the course of this study the author outlines a fresh theory of classical comedy which applies to the works of other French writers of the 17th century and the historical reinterpretations of Moliere's two most difficult plays *Le Tartuffe* and *Dom Juan* break entirely new ground Although this is a work which specialists will admire it is also intended to serve as an introduction to Moliere and French classical comedy at large and will be of considerable value to younger students and readers of Moliere in general Shakespeare as Literary Dramatist Lukas Erne, 2003-03-13 In this 2003 study Lukas Erne argues that Shakespeare apart from being a playwright who wrote theatrical texts for the stage was also a literary dramatist who produced reading texts for the page The usual distinction that has been set up between Ben Jonson on the one hand carefully preparing his manuscripts for publication and Shakespeare the man of the theatre writing for his actors and audience indifferent to his plays as literature is questioned in this book Examining the evidence from early published playbooks Erne argues that Shakespeare wrote many of his plays with a readership in mind and that these literary texts would have been abridged for the stage because they were too long for performance The variant early texts of *Romeo and Juliet*, *Henry V* and *Hamlet* are shown to reveal important insights into the different media for which Shakespeare designed his plays *Moliere Today 2* Michael Spingler, 2005-08-08 The refusal on the part of academic critics to recognize the primacy of farce in Moliere's theatre is contradicted by wide spread theatrical practice These essays develop the argument that Moliere needs to be rescued from the pantheon of classical literature and put back on the Pont Neuf with the strolling players low life rogues cut purses and clowns with whom he filled his theatre

Moliere Michael Hawcroft, 2007-09-27 Moliere wrote, directed and starred in comedies for public and court audiences in seventeenth century France He is perennially successful but perennially subject to critical controversy do his plays aim to do more than make audiences laugh This book focuses on a group of characters in the plays the interpretation of whose role lies at the heart of any answer to this question For over a century critics have baptised them *raisonneurs* They are characters who engage with some of Moliere's most foolish protagonists but they have been variously interpreted as exponents of wisdom or as ridiculous bores This book argues that new light can be shed on the words and actions of these characters and so on the tenor of the plays as a whole by detailed contextual analysis of the dramaturgical and comic structures in which they operate They have never before been treated so exhaustively They emerge neither as the mouthpieces of common sense nor as pompous fools but as thoughtful witty and resourceful friends of the foolish protagonists whom Moliere himself played The book takes into account what is known of the performance styles of Moliere's troupe of actors as well as engaging closely with the text of the plays and the critical debate to date Some of Moliere's most teasingly problematic plays are held up to fresh

scrutiny including *L'Ecole des femmes*, *Le Tartuffe*, *Le Misanthrope* and *Le Malade imaginaire*. The book is written with scholars, students, and interested theatre goers in mind. This is the first book-length treatment of the topic. Aspects of Seventeenth-Century French Drama and Thought Robert McBride, 1979-06-17 *Theatre Under Louis XIV* J. Prest, 2006-09-04. This book explores the fascinating phenomenon of cross casting and related gender issues in different theatrical genres and different performance contexts during the heyday of French theatre. Although professional acting troupes under Louis XIV were mixed, cross casting remained an important feature of French court ballet in which the King himself performed a number of women's roles and an occasional feature of spoken comedy and tragic opera. Cross casting also persisted out of necessity in the school drama of the period. This book fills an important gap in the history of French theatre and provides new insight into wider theoretical questions of gender and theatricality. The inclusion of chapters on ballet and opera as well as spoken drama opens up the richness of French theatre under Louis XIV in a way that has not been achieved before. 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 Molière'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 *Molière, 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 Molière'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 Molière'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 and the Comic Spirit* Peter H. Nurse, 1991 *Encyclopedia of Humor Studies* Salvatore Attardo, 2014-02-25. The *Encyclopedia of Humor: A Social History* explores the concept of humor in history and modern society in the United States and internationally. This work's scope encompasses the humor of children, adults, and even nonhuman primates throughout the ages, from crude jokes and simple slapstick to sophisticated word play.

and ironic parody and satire As an academic social history it includes the perspectives of a wide range of disciplines including sociology child development social psychology life style history communication and entertainment media Readers will develop an understanding of the importance of humor as it has developed globally throughout history and appreciate its effects on child and adult development especially in the areas of health creativity social development and imagination This two volume set is available in both print and electronic formats Features Benefits The General Editor also serves as Editor in Chief of HUMOR International Journal of Humor Research for The International Society for Humor Studies The book s 335 articles are organized in A to Z fashion in two volumes approximately 1 000 pages This work is enhanced by an introduction by the General Editor a Foreword a list of the articles and contributors and a Reader s Guide that groups related entries thematically A Chronology of Humor a Resource Guide and a detailed Index are included Each entry concludes with References Further Readings and cross references to related entries The Index Reader s Guide themes and cross references between and among related entries combine to provide robust search and browse features in the electronic version This two volume A to Z set provides a general non technical resource for students and researchers in such diverse fields as communication and media studies sociology and anthropology social and cognitive psychology history literature and linguistics and popular culture and folklore **Molière and the Italian Theatrical Tradition** Philip A. Wadsworth, 1987

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