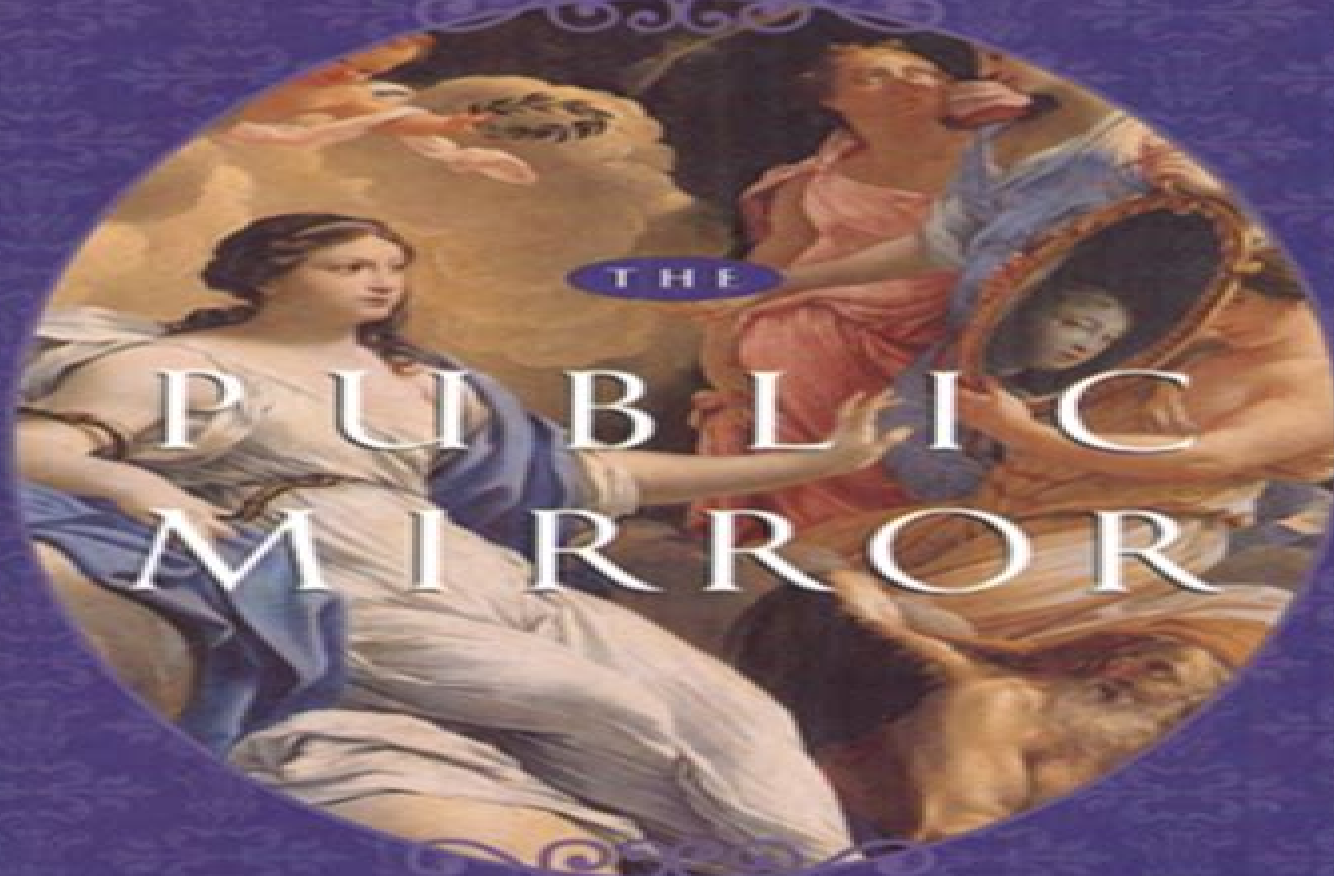


LARRY F. NORMAN



THE  
PUBLIC  
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MOLIÈRE AND THE  
SOCIAL COMMERCE OF  
DEPICTION

# Public Mirror Moliere And The Social Commerce Of Depiction

**Christopher Prendergast**



## **Public Mirror Moliere And The Social Commerce Of Depiction:**

The Public Mirror Larry F. Norman, 2010-08-15 Though much beloved and widely produced Moliere's satirical comedies pose a problem for those reading or staging his works today how can a genre associated with biting caricature and castigation deliver engaging theater Instead of simply dismissing social satire as a foundation for Moliere's theater as many have done Larry F Norman takes seriously Moliere's claim that his satires are first and foremost effective theater Pairing close readings of Moliere's comedies with insightful accounts of French social history and aesthetics Norman shows how Moliere conceived of satire as a public mirror provoking dynamic exchange and conflict with audience members obsessed with their own images Drawing on these tensions Moliere portrays characters satirizing one another on stage with their reactions providing dramatic conflict and propelling comic dialogue By laying bare his society's system of imagining itself Moliere's satires both enthralled and enraged his original audience and provide us with a crucial key to the classical culture of representation

Women and Irony in Molière's Comedies of Marriage John D. Lyons, 2024-02-16 This is a book about how Moliere France's most celebrated author of comedies made something strikingly new out of the traditional comedy plot of thwarted courtship Though justly celebrated for his mastery of physical comedy and farce one of Moliere's key moves was to pay attention to the way women could use language Seventeenth century France was a time when speaking well became exceptionally important and in this arena women were the trend setters Among the most important places to display taste and social skills were the salons gatherings presided over by women Yet women still enjoyed little in the way of rights particularly regarding a central decision in their lives the choice of a husband French regulations of marriage contracts became increasingly restrictive largely to the detriment of women To draw attention to their plight women novelists and essayists presented case studies in how men and women misunderstood one another how women were coerced to wed how marriages could become nightmares and how courtships could fail Against this fraught social background Moliere showed women using one of the few assets they had their mastery of words and in particular the rhetoric of irony to frustrate the plans of fathers guardians and other authority figures The comedies discussed here include very well known plays such as *The Misanthrope* *Tartuffe* *The Learned Ladies* *The School for Wives* and *Don Juan* and also less known but revealing and thought provoking works such as *The School for Husbands* *George Dandin* and *Monsieur de Pourceaugnac*

A Field of Honor Gregory S. Brown, 2005-01-22 Gregory S Brown's *A Field of Honor* *The Identities of Writers Court Culture and Public Theater in the French Intellectual Field from Racine to the Revolution* offers a multilevel study of the intellectual social and institutional contexts of dramatic authorship and the world of playwrights in 18th century Paris Brown deftly interweaves research in archival and printed materials case studies of individual authorial strategies the rich often contentious historiography on the French Enlightenment and contemporary cultural theory and criticism Drawing on a sophisticated array of recent studies Brown positions his work against and between the grain of alternative approaches and interpretations

He combines scholarship on the history of the book with analyses of political culture and cultural identity leaving the reader with a strong and revealing appreciation for the tensions and crosscurrents staged at the center of the 18th century republic of letters

*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

**Molière in Context** Jan Clarke, 2022-11-24 The definitive guide to Molière's world and his afterlife this is an accessible contextual guide for academics undergraduates and theatre professionals alike Interdisciplinary and diverse in scope each chapter offers a different perspective on the social cultural intellectual and theatrical environment within which Molière operated as well as demonstrating his subsequent impact both within France and across the world Offering fresh insight for those working in the fields of French Studies Theatre and Performance Studies and French History Molière in Context is an exceptional tribute to the premier French dramatist on the 400th anniversary of his birth

**Crowning Glories** Harriet Stone, 2019-04-08 *Crowning Glories* integrates Louis XIV's propaganda campaigns the transmission of Northern art into France and the rise of empiricism in the eighteenth century three historical touchstones to examine what it would have meant for France's elite to experience the arts in France simultaneously with Netherlandish realist painting In an expansive study of cultural life under the Sun King Harriet Stone considers the monarchy's elaborate palace decors the court's official records and the classical theatre alongside Northern images of daily life in private homes urban markets and country fields Stone argues that Netherlandish art assumes an unobtrusive yet for the history of ideas surprisingly dramatic role within the flourishing of the arts both visual and textual in France during Louis XIV's reign Netherlandish realist art represented thinking about knowledge that challenged the monarchy's hold on the French imagination and its efforts to impose the king's portrait as an ideal and proof of his authority As objects appreciated for their aesthetic and market value Northern realist paintings assumed an uncontroversial place in French royal and elite collections Flemish and Dutch still lifes genre paintings and cityscapes however were not merely accoutrements of power acquisitions made by those with influence and money *Crowning Glories* reveals how the empirical orientation of Netherlandish realism exposed French court society to a radically different mode of thought one that would gain full expression in the *Encyclopédie*

of Diderot and d'Alembert      **Molière** Michael Hawcroft, 2007-09-27 Molière 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 Molière'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 Molière himself played. The book takes into account what is known of the performance styles of Molière's troupe of actors as well as engaging closely with the text of the plays and the critical debate to date. Some of Molière'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.

**Molière** Harold Bloom, 2009 Provides reviews of six works by the poet Molière along with criticism and thematic analysis of other works and a short biography of the poet      **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.      *Women in Molière's Comedies* Diana Koloini, 2024-10-08 This book offers a new approach to the work of

the great classical author Molière is obviously a patriarchal world in which women are most often treated as objects of patriarchal autocracy which expects their submission Yet in a number of his plays women display ample resourcefulness in countering the patriarchal rule often managing to outwit it To explore this topic the book scrutinizes Molière's most important comedies *The School for Wives* *Tartuffe* *The Misanthrope* and *Don Juan* all of which feature complex female characters who play important roles They show that Molière acknowledged a fully valid space for women and recognized their right to their own lives As a prelude the book analyzes two comedies from the margins of Molière's oeuvre *The Ridiculous Précieuses* and *The Learned Ladies* which provoked controversy and indignant feminist criticism since they appear to deride the emancipatory efforts of the time

**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 trange 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

[A History of Modern French Literature](#) Christopher Prendergast, 2025-06-17 An accessible and authoritative new history of French literature written by a highly distinguished transatlantic group of scholars This book provides an engaging accessible and exciting new history of French literature from the Renaissance through the twentieth century from Rabelais and Marguerite de Navarre to Samuel Beckett and Assia Djebar Christopher Prendergast one of today's most distinguished authorities on French literature has gathered a transatlantic group of more than thirty leading scholars who provide original essays on carefully selected writers' works and topics that open a window onto key chapters of French literary history The book begins in the sixteenth century with the formation of a modern national literary consciousness and ends in the late twentieth century with the idea of the national coming increasingly into question as inherited meanings of French and Frenchness expand beyond the geographical limits of mainland France Provides an exciting new account of French literary history from the Renaissance to the end of the

twentieth century Features more than thirty original essays on key writers works and topics written by a distinguished transatlantic group of scholars Includes an introduction and index The contributors include Etienne Beaulieu Christopher Braider Peter Brooks Mary Ann Caws David Coward Nicholas Cronk Edwin M Duval Mary Gallagher Raymond Geuss Timothy Hampton Nicholas Harrison Katherine Ibbett Michael Lucey Susan Maslan Eric M choulan Hassan Melehy Larry F Norman Nicholas Paige Roger Pearson Christopher Prendergast Jean Michel Rabat Timothy J Reiss Sarah Rocheville Pierre Saint Amand Clive Scott Catriona Seth Judith Sribnai Joanna Stalnaker Aleksandar Stevi Kate E Tunstall Steven Ungar and Wes Williams

*The Written World* Jeffrey N. Peters, 2018-05-15 In *The Written World* Space Literature and the Chorological Imagination in Early Modern France Jeffrey N Peters argues that geographic space may be understood as a foundational originating principle of literary creation By way of an innovative reading of chora a concept developed by Plato in the *Timaeus* and often construed by philosophical tradition as space Peters shows that canonical literary works of the French seventeenth century are guided by what he calls a chorological approach to artistic invention The chorological imagination describes the poetic as a cosmological event that gives location to or more accurately in Plato's terms receives the world as an object of thought In analyses of well known authors such as Corneille Molière Racine and Madame de Lafayette Peters demonstrates that the apparent absence of physical space in seventeenth century literary depiction indicates a subtle engagement with rather than a rejection of evolving principles of cosmological understanding Space is not absent in these works so much as transformed in keeping with contemporaneous developments in early modern natural philosophy *The Written World* will appeal to philosophers of literature and literary theorists as well as scholars of early modern Europe and historians of science and geography

*Entre Hommes* Todd W. Reeser, Lewis Carl Seifert, 2008 Despite its debt to French thought for theoretical constructs masculinity studies have been dominated by work on English language texts and contexts *Entre Hommes* lays the foundation for French and Francophone masculinity studies in both a cultural and theoretical sense This ground breaking volume considers what is meant by French or Francophone masculinities per se and how these identities have or have not changed over time with essays spanning periods from the Middle Ages to the present An introduction situates the study of masculinity within the work of recent French thinkers and essays examine both key writers and recurring cultural images

**The Misanthrope and Other Plays** Jean-Baptiste Molière, 2015-07-07 *The Misanthrope* The Doctor in Spite of Himself The Miser The Would Be Gentleman The Mischievous Machinations of Scapin The Learned Women The Imaginary Invalid The comedy Molière once quipped is excellent and they who deride it deserve to be derided Written during the triumphant final years of Molière's career these seven works represent the mature flowering of his artistry and the most profound development of his vision of humanity They are essential to appreciating the full genius of this greatest and best loved French comic author With an Introduction by Donald M Frame and an Afterword by Lewis C Seifert

*The Misanthrope and Other Plays* Molière, 2005 Translates seven plays of Molière and comments upon the background of

each dramatization     How Do I Know Thee? Richard E. Goodkin, 2015-06-22 The classical period in France presents a particularly lively battleground for the transition between oral visual culture on the one hand and print culture on the other. The former depended on learning from sources of knowledge directly in their presence in a manner analogous to theatrical experience. The latter became characterized by the distance and abstraction of reading. *How Do I Know Thee* explores the ways in which literature, philosophy and psychology approach social cognition or how we come to know others. Richard E. Goodkin describes a central opposition between what he calls theatrical cognition and narrative cognition, drawing both on scholarship on literary genre and mode and also on the work of a number of philosophers and psychologists in particular. Descartes's theory of cognition, Freudian psychoanalysis, mid twentieth century behaviorism and the field of cognitive science. The result is a study that will be of interest not only to students of the classical period but also to those in the corresponding disciplines.     *Misanthropy in the Age of Reason* Joseph Harris, 2023-02-16 Bringing together a range of material from various genres, periods and countries, this comparative study explores the developing status of misanthropy in the European literary and intellectual imagination from the late Renaissance to the dawn of Romanticism.

**Renaissance Drama 40** Jeffrey Masten, William N. West, 2012-11-30 Rather than assemble a retrospective, the editors of *Renaissance Drama* use the release of their fortieth volume to survey the present and to attempt a view into the future. Scholars working on different kinds of Renaissance drama contributed brief essays addressing the state of their field, field being convenient shorthand for the practical but productive lack of a firm definition under which they and their colleagues study, do research and write.

**Four French Plays** Jean Racine, 2013-07-04 The greatest hits of French classical theatre in vivid and acclaimed new Penguin translations by John Edmunds and with editorial apparatus by Joseph Harris. The plays in this volume: *Cinna*, *The Misanthrope*, *Andromache* and *Phaedra* span only thirty seven years but make up the defining period of French theatre. In Corneille's *Cinna* 1640 absolute power is explored in ancient Rome while Molière's *The Misanthrope* 1666 the only comedy in this collection sees its anti-hero outcast for his refusal to conform to social conventions. Here also are two key plays by Racine: *Andromache* 1667 recounting the tragedy of Hector's widow after the Trojan War and *Phaedre* 1677 showing a mother crossing the bounds of love with her son. This translation of *Phaedra* was originally broadcast on Radio Three with a cast including Prunella Scales and Timothy West and was praised by playwright Harold Pinter. This is the first time it has been published. The edition also includes an introduction by Joseph Harris, genealogical tables, pronunciation guides, critiques and prefaces as well as a chronology and suggested further reading. After a varied career as an actor, teacher and BBC TV national newsreader, John Edmunds became the founder director of Aberystwyth University's department of Theatre, Film and Television Studies. Joseph Harris is Senior Lecturer at Royal Holloway University of London and author of *Hidden Agendas: Cross Dressing in Seventeenth Century France* 2005.



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