



# Rivalry and the Disruption of Order in Molière's Theater

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Michael S. Koppisch

# Rivalry And The Disruption Of Order In Moliere's Theater

**Margaret Oliphant Oliphant, Francis  
Batten C. Tarver**



## **Rivalry And The Disruption Of Order 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      *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, Molière, 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

## **Mendacity and the Figure of the Liar in Seventeenth-Century French Comedy** Emilia

Wilton-Godberfforde, 2017-06-14 The first book length study devoted to this topic *Mendacity and the Figure of the Liar in Seventeenth Century French Comedy* offers an important contribution to scholarship on the theatre as well as on early modern attitudes in France specifically on the subject of lying and deception Unusually for a scholarly work on seventeenth century theatre it is particularly alert to plays as performed pieces and not simply printed texts The study also distinguishes itself by offering original readings of Molière alongside innovative analyses of other playwrights The chapters offer fresh insights on well known plays by Molière and Pierre Corneille but also invite readers to discover lesser known works of the time by writers such as Benserade, Thomas Corneille, Dufresny and Rotrou Through comparative and sustained close readings including a linguistic and speech act approach a historical survey of texts with an analysis of different versions and a study of irony the reader is shown the manifest ways in which different playwrights incorporate the comedic tropes of lying and scheming confusion and unmasking Drawing particular attention to the levels of communicative or miscommunicative exchanges on the character to character axis and the character to audience axis this work examines the process whereby characters in the comedies construct narratives designed to trick, misdirect, dazzle, confuse or exploit their interlocutors In

the different incarnations of seducer parasite cross dresser duplicitous narrator messenger and deluded mythomaniac the author underscores the way in which the figure of the liar both entertains and troubles making it a fascinating subject worthy of detailed investigation *The Art of Instruction* ,2008-01-01 The Art of Instruction Essays on Pedagogy and Literature in 17th Century France aims to add a new dimension to the scholarly discussion on how culture is inculcated by focusing on the interplay between aesthetic forms and pedagogical agendas The nine essays in the collection take into account the full range of meanings associated with the term art science method learning beautiful expression artistic creation In exploring the role art plays in shaping an instructional system the volume s contributors examine literary genres that are both established comedies tragedies sonnets and nascent novels manuals gazettes as well as the works of a diverse group of seventeenth century writers Chassignet Subligny Scarron Lafayette La Bruy re Maintenon de Vis Boursault Moli re and Racine What emerges from this diversity is an invaluable exploration of how educational imperatives no matter their focus rely as much on manipulating artistic forms as they do on articulating didactic principles Broad in its scope while remaining thematically coherent The Art of Instruction will be of interest to students and scholars of early modern French literature history culture and pedagogy **Tartuffe** Molière,2009 Widely hailed as the founder of the modern French comedy and known to be a gifted actor playwright and patron of fellow actors Moli re was a towering presence in seventeenth century France and the scourge of its political and religious Establishment **Literature Criticism from 1400 to 1800** ,2006 *American Book Publishing Record* ,2003 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 Moli re as well as appropriations of George Dandin in revolutionary iconography to discuss how Moli rean 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 reentombment as the tangible manifestation of his passage from Ancien R gime favorite to new national icon The great Moli re 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, by Mrs. Oliphant and F. Tarver** Margaret Oliphant  
 Oliphant, Francis Batten C. Tarver, 1879      **Quarterly Review**, 1875      Molière, His Life and His Works Brander  
 Matthews, 1910      **The House of Molière** William Edward Garrett Fisher, 1900      **Festive Revolutions** Claudia  
 Orenstein, 1998 Are traditions of popular theatre still alive in politically engaged theatre today In San Francisco they are The  
 San Francisco Mime Troupe is a modern link in the long history of public performances that have a merry air but have a  
 voice of political protest and social comment Every summer since 1962 the Troupe has taken free outdoor performances to  
 public parks in the Bay Area In a style that is festive and a spirit that is revolutionary the Mime Troupe has relied on popular  
 theatre forms to address timely political and social issues Their productions maintain a contemporary political edge while  
 showing their origins to be the popular traditions of the commedia dell'arte circus clowning vaudeville puppetry and minstrel  
 shows With *The Minstrel Show* or *Civil Rights in a Cracker Barrel* 1965 they expressed support of the civil rights movement  
 With *L'Amant Militaire* 1967 they voiced support of Vietnam War protests To discover what makes these apparently frivolous  
 theatrical traditions effective for contemporary political theatre *Festive Revolutions* explores the historical origins of the  
 popular forms the Mime Troupe draws on In old Europe where performance traditions began political turmoil blended with  
 festive celebration The lineage of the Mime Troupe's *Punch the Red* can be traced back to the Italian puppet figure *Pulcinella*  
 through its English and Russian counterparts *Punch* and *Petrushka* In the Mime Troupe the use of stereotypes and reliance  
 upon colorful festivity are diverse strategies for dodging censorship Productions like *Ripped Van Winkle* continue today to  
 rekindle the radicalism the Troupe inherited from the culture of the 1960s *Festive Revolutions* shows that such forms have  
 inspired political theatre for centuries      *Scribner's Monthly* Josiah Gilbert Holland, Richard Watson Gilder, 1878  
     *Scribner's Monthly*, 1878      **Century Illustrated Monthly Magazine ...**, 1878      *The Drama: French drama*, 1906  
     **The Drama: French drama** Alfred Bates, James Penny Boyd, John Porter Lamberton, 1903      **Drama and Opera:**  
**French drama** Alfred Bates, 1909      **An Introduction to the French Classical Drama** Eleanor Frances Jourdain, 1912

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