

Myth and its Making in the French Theatre

Studies Presented to W. D. Howarth

E. Freeman, H. Mason,
M. O'Regan, S. W. Taylor

Myth And Its Making In The French Theatre

Thomas Griffiths



Myth And Its Making In The French Theatre:

French Theatre in the Neo-classical Era, 1550-1789 William D. Howarth, 1997-06-05 This 1997 book covers the period which saw the establishment in France of a centralized official theatre not only the Com die Fran aise the first national theatre but an Italian theatre and a state opera the often subversive independent theatres are also discussed Nearly 1 000 documents deal with censorship and other aspects of external control company management the acting profession dramatic theory and criticism theatre architecture settings and costumes audience composition and behaviour Over 120 pictorial documents architectural drawings technical engravings frontispieces portraits etc provide a visual dimension where relevant A full linking narrative and a copious bibliography help to make this an important reference work and a valuable research tool

The Limits of Performance in the French Romantic Theatre Susan McCready, 2007 This volume analyzes major French plays of the 1830s focusing on their theatricality and on the ways in which they expose the workings of the theater rather than conceal them Through an examination of performance within these plays the study posits that the stage is a privileged site of demonstration a literal proving ground that lends a physical reality to abstract values announced in the text and shared or questioned by the audience Negotiating between the literary study of drama and performance theory this work breaks new ground in nineteenth century theater scholarship while proposing a fresh direction in the study of text and performance The Limits of Performance challenges conventional wisdom offering a novel take on the mal du si cle that thematic hardy perennial of French Romanticism and the nineteenth century in general combined with eminently readable and therefore compelling analysis of plays a thought provoking addition to work in the field Glyn Hambrook *Modern and Contemporary France* November 2008

Myth and its Making in the French Theatre E. Freeman, H. Mason, M. O'Regan, S. W. Taylor, 1988-08-26 The authors of the fifteen essays that make up this volume were invited to interpret Myth and its Making in the widest possible sense They were encouraged to re examine not only the time honoured ancient themes exploited in the French theatre from the Renaissance onwards but other literary historical or legendary subjects that have undergone a similar process of mythic enhancement and stylisation Thus they explored the ways in which existing literary myths renewed themselves as well as the process of creating new myths for the modern age Originally published in 1988 the text contains essays in both French and English written from a broad range of perspectives It will be of value to anyone with an interest in French theatre and literary theory

The Theater of Michel Vinaver David Bradby, 1993 The first book length study in English of contemporary French playwright Michel Vinaver

Representing France and the French in Early Modern English Drama Jean-Christophe Mayer, 2008 This wide ranging collection of essays written by leading specialists furnishes previously unpublished evidence of France s role and importance in the early modern English literary and dramatic fields Its chapter length introduction offers an up to date critical presentation of the issues involved representation cultural identity the construction of otherness Frenchness and the social and cultural dynamics of theater The essays in the five

sections of the book continue the debate with a series of in depth studies touching on important critical themes such as intertextuality old and new historicisms language semiotics and nationhood imagined geographies and stereotypes and social satire The book will appeal to students and specialists of Renaissance literature to scholars working on the construction of national identity and will be required reading for anyone interested in cultural exchange or comparative literature Jean Christophe Mayer is a senior research fellow at the French National Center for Scientific Research

Myth and Its Making in the French Theatre ,1988 **Historical Dictionary of French Theater** Edward Forman,2010-04-27 The term French theater evokes most immediately the glories of the classical period and the peculiarities of the Theater of the Absurd It has given us the works of Corneille Racine and Moliere In the Romantic era there was Alexander Dumas and surrealist works of Alfred Jarry and then the Theater of the Absurd erupted in rationalistic France with Samuel Beckett Eugene Ionesco and Jean Paul Sartre The Historical Dictionary of French Theater relates the history of the French theater through a chronology introduction bibliography and over 400 cross referenced dictionary entries on authors trends genres concepts and literary and historical developments that played a central role in the evolution of French theater French Renaissance and Baroque Drama Michael Meere,2015-02-26 The fifteen articles in this volume highlight the richness diversity and experimental nature of French and Francophone drama before the advent of what would become known as neoclassical French theater of the seventeenth century In essays ranging from conventional stage plays tragedies comedies pastoral and mystery plays to court ballets royal entrances and meta and para theatrical writings of the period from 1485 to 1640 French Renaissance and Baroque Drama Text Performance Theory seeks to deepen and problematize our knowledge of texts co texts and performances of drama from literary historical artistic political social and religious perspectives Moreover many of the articles engage with contemporary theory and other disciplines to study this drama including but not limited to psychoanalysis gender studies anthropology and performance theory The diversity of the essays in their methodologies and objects of study none of which is privileged over any other bespeaks the various types of drama and the numerous ways we can study them

The Imagined Empire Mi Gyung Kim,2016-12-23 The hot air balloon invented by the Montgolfier brothers in 1783 launched for the second time just days before the Treaty of Paris would end the American Revolutionary War The ascent in Paris a technological marvel witnessed by a diverse crowd that included Benjamin Franklin highlighted celebrations of French military victory against Britain and ignited a balloon mania that swept across Europe at the end of the Enlightenment This popular frenzy for balloon experiments which attracted hundreds of thousands of spectators fundamentally altered the once elite audience for science by bringing aristocrats and commoners together The Imagined Empire explores how this material artifact the flying machine not only expanded the public for science and spectacle but inspired utopian dreams of a republican monarchy that would obliterate social boundaries The balloon Mi Gyung Kim argues was a people machine a cultural performance that unified and mobilized the people of France who imagined an aerial empire

that would bring glory to the French nation This critical history of ballooning considers how a relatively simple mechanical gadget became an explosive cultural and political phenomenon on the eve of the French Revolution *Holocaust Drama* Gene A. Plunka, 2009-04-02 The Holocaust the systematic attempted destruction of European Jewry and other threats to the Third Reich from 1933 to 1945 has been portrayed in fiction film memoirs and poetry Gene Plunka's study will add to this chronicle with an examination of the theatre of the Holocaust Including thorough critical analyses of more than thirty plays this book explores the seminal twentieth century Holocaust dramas from the United States Europe and Israel Biographical information about the playwrights production histories of the plays and pertinent historical information are provided placing the plays in their historical and cultural contexts *Comparative Criticism: Volume 13, Literature and Science* E. S. Shaffer, 1992-02-13 Topics covered in this volume include literary Chinese as a language for science the history and principles of scientific translation in Europe the theatrical panorama in the 19th century and its roots in optical theory and experiment and an alternative perspective on Gerard Manley Hopkins **Questioning Racine's Tragedy** John Campbell, 2005 Noting significant differences between the individual tragedies of Racine and the many current notions of what Racine's tragedy is deemed to imply John Campbell explores the identity and meaning of the modern Racine He asks if any one critical paradigm *Translation, Transformation and Transubstantiation in the Late Middle Ages* Carol Poster, Richard J. Utz, 1998 This is the third volume in a series of studies on the late Middle Ages covering the period from around 1300 to 1550 Each volume aims to provide exhaustive and diverse treatments of one significant example of late medieval culture Volume three explores transformation and translation **The Vision of Rome in Late Renaissance France** Margaret M. McGowan, 2000-01-01 The French vision of Rome was initially determined by travel journals guide books and a rapidly developing trade in antiquities Against this background Margaret McGowan examines work by writers such as Du Bellay Grevin Montaigne and Garnier and by architects and artists such as Philibert de L'Orme and Jean Cousin showing how they drew upon classical ruins and reconstructions not only to re-enact past meanings and achievements but also more dynamically to interpret the present She explains how Renaissance Rome enhanced by the presence of so many signs of ancient grandeur provided a fertile source of artistic creativity Study of the fragments of the past tempted writers to an imaginative reconstruction of whole forms while the new structures they created in France revealed the artistic potency of the incomplete and the fragmentary Modern Drama Scholarship and Criticism 1981-1990 Charles A. Carpenter, 1997 A selective list of publications for the period offering some 25 200 entries no annotations arranged by nationality and linguistic groups Most entries concern literary currents in drama since the last third of the 19th century playwrights who lived at least part of their lives in the 20th century noted directors and performance theory For students and scholars of modern dramatic literature While annual supplements of recent publications appear in the journal *Modern Drama* new compilers took a publication date of 1991 as their starting point for listings leaving some 2 000 items collected after 1992 appearing only in

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The Secular City T. D. Hemming, 1994 Central to the Enlightenment is the ideal of the Secular City in militant reply to the Civitas Dei of St Augustine The essays in this volume illustrate the elaboration of that vision both in the planning and depiction of actual cities and in the speculation on social justice to which Voltaire in particular devoted himself

Performance, Poetry and Politics on the Queen's Day Virginia Scott, Sara Sturm-Maddox, 2017-03-02 This collaborative interdisciplinary study explores a variety of issues in theatrical and literary history that converge in two performances given at the palace of Fontainebleau on 13 February 1564 Part of the fabled F tes de Fontainebleau this carnival Sunday entertainment was produced at the behest of Catherine de M dicis and created by courtiers and artists including Pierre de Ronsard the greatest lyric poet of the French sixteenth century While focused on the text and production of Ronsard s *Bergerie* and the choice and production of the tale of Ginevra from Ariosto s *Orlando furioso* the study also examines the urgent circumstances of the festival the moment shortly after the end of the First War of Religion was critical and highly charged as well as its political program and the rhetorical strategies employed by Catherine and Ronsard to promote harmony among the opposing factions of nobles The authors exploration of the Queen s Day also leads them to consider a range of questions pertaining to Renaissance and early modern court performance practices and literary cultural traditions The book is distinctive in that it crosses disciplinary and national boundaries and in that a number of the issues it addresses have received little or no previous scholarly attention

The Methuen Drama Handbook of Interculturalism and Performance Daphne Lei, Charlotte McIvor, 2020-04-02 The Methuen Drama Handbook of Interculturalism and Performance explores ground breaking new directions and critical discourse in the field of intercultural theatre and performance while surveying key debates concerning interculturalism as an aesthetic and ethical series of encounters in theatre and performance from the 1960s onwards The handbook s global coverage challenges understandings of intercultural theatre and performance that continue to prioritise case studies emerging primarily from the West and executed by elite artists By building on a growing field of scholarship on intercultural theatre and performance that examines minoritarian and grassroots work the volume offers an alternative and multi vocal view of what interculturalism might offer as a theoretical keyword to the future of theatre and performance studies while also contributing an energized reassessment of the vociferous debates that have long accompanied its critical and practical usage in a performance context By exploring anew what happens when interculturalism and performance intersect as embodied practice The Methuen Drama Handbook of Interculturalism and Performance offers new perspectives on a seminal theoretical concept still as useful as it is controversial Featuring a series of indispensable research tools including a fully annotated bibliography this is the essential scholarly handbook for anyone working in intercultural theatre and performance and performance studies

Ruling Women, Volume 2 Derval Conroy, 2016-01-26 *Ruling Women* is a two volume study devoted to an analysis of the conflicting discourses concerning government by women in seventeenth century France In this second volume *Configuring*

the Female Prince in Seventeenth Century French Drama Conroy analyzes over 30 plays published between 1637 and 1691 examining the range of constructions of queenship that are thrown into relief The analysis focuses on the ways in which certain texts strive to manage the cultural anxiety produced by female rule and facilitate the diminution of the uneasy cultural reality it represents while others dramatize the exercise of political virtue by women explode the myth of gender differentiated sexual ethics and suggest alternative constructions of gender relations to those upheld by the normative discourses of sexual difference The approach is underpinned by an understanding of theatre as fundamentally political a cultural institution implicated in the maintenance of and challenge to societal power relations Innovative and stimulating Conroy s work will appeal to scholars of seventeenth century drama and history of ideas in addition to those interested in the history of women in political thought and the history of feminism

Fusion of Cultures? ,2022-02-28 The intention of this second volume of ASNEL Papers is to counter orthodox post colonial emphases on alterity subversion and counter discourse with another set of concepts fusion syncretism hybridity creolisation cross fertilisation cross cultural identity diaspora Topics covered include gender and identity syncretic aesthetics in Nigerian and South African performing arts hyphenated identities in diasporic fiction reversals of colonial mimicry in Ugandan fiction cultural reflexivity in the Victorian juvenile novel the persistence of colonial traits in Zimbabwean war fiction syncretic strategies of resistance in African prison memoirs indigene life histories and intercultural authorship neo essentialism in post colonial critiques of the Rushdie Affair US multiculturalism and political praxis creolisation in Surinam cultural complexities in the Caribbean epic literary representations of the Haitian Revolution Authors treated within broader frameworks include Margaret Atwood R M Ballantyne Marie Claire Blais Alejo Carpentier Roch Carrier Aim C saire Michelle Cliff Tsitsi Dangarembga Edouard Glissant Andrew Hacker Eddy L Harris Wilson Harris Bessie Head C L R James Maxine Hong Kingston Jayanta Mahapatra Paule Marshall A K Mehrotra Timothy Mo Bharati Mukherjee Ngugi wa Thiong o Akiki Nyabongo Eugene O Neill Molefe Pheto Salman Rushdie Wole Soyinka Ted Trindell and Derek Walcott There are also poems by David Woods and Afua Cooper

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