

FROM GESTURE TO IDEA:
ESTHETICS AND ETHICS
IN MOLIÈRE'S COMEDY

NATHAN GROSS



From Gesture To Idea Esthetics And Ethics In Moliere's Comedy

Michael Hawcroft



From Gesture To Idea Esthetics And Ethics In Moliere's Comedy:

From Gesture to Idea--esthetics and Ethics in Molière's Comedy Nathan Gross, 1982 *Comedy, an Annotated Bibliography of Theory and Criticism* James E. Evans, 1987 No descriptive material is available for this title Molière 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 Molière 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 Molière'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 Molière and French classical comedy at large and will be of considerable value to younger students and readers of Molière in general *Molière's Theatrical Bounty* Albert Bermel, 1990 Exploring each of Molière's 33 plays including the *divertissements* for its theatrical possibilities Bermel deals with dramatic structures settings roles and their interactions original productions and outstanding recent stage performances in France Britain and the United States His emphasis is theatrical rather than literary philosophical or biographical although he necessarily brings these considerations to bear when discussing certain plays Bermel introduces a new methodology one featuring the type of scrutiny directors actors and designers apply to any play before and during rehearsal Thus he studies the dramatic implications of each scene or part of a scene by noting which characters are present which ones are absent and why He analyzes each role explores interactions among characters traces the significance of structure considers how much information is provided and who provides it and examines such notable background factors as setting season and scenic arrangement Using this methodology Bermel provides new interpretations of Molière's most celebrated plays and demonstrates that many of the less famous plays also deserve attention Previous Molière critics have been conservative especially in that they favor traditional stagings Bermel however encourages new explorations of the plays His main intention is to keep Molière alive and vital for present and future readers and audiences Nowhere is this more apparent than in his attention to and sympathy for female characters and their points of view The Cambridge Companion to Molière 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

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

Molière on Stage Robert W. Goldsby, 2012-04 Moli re on Stage takes the reader onstage backstage and into the audience of Moli re s plays analyzing the performance of his works in both his own time and in ours Written by a professional stage director with over fifty years experience directing and translating Moli re this text explores how the playwright strove to create a communal experience of shared laughter and investigates four key topics relating to this achievement Moli re s early experiences that lead to his later theater experiences his central great plays of love and lust his comedic genius and his passion for the stage and the final words and performances of his life

Molière and Modernity Larry W. Riggs, 2005 Describing the theater of Moliere 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*

Brigitte Jaques and Louis Juvet's 'Elvira' and Moliere'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 Moliere s most performed and most studied work in France and in continental Europe generally In English speaking countries however it is still relatively unknown

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

Moliere Michael Hawcroft, 2007-09-27 Moli re 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 engagewith some of Moli re 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 thedramaturgical 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 Molière's Comedy-ballets Stephen Harlan Fleck, 1993 **Dance as Text** Mark Franko, 1993-04-30 Franko's analysis blends archival research with critical and cultural theory in order to resituate the burlesque tradition in its politically volatile context Dance as Text thus provides a picture of the complex theoretical underpinnings of composite spectacle the ideological tensions underlying experiments with autonomous dance and finally the subversiveness of Molière's use of court ballet traditions **The Public Mirror** Larry F. Norman, 2010-08-15 Though much beloved and widely produced Molière'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 Molière's theater as many have done Larry F Norman takes seriously Molière's claim that his satires are first and foremost effective theater Pairing close readings of Molière's comedies with insightful accounts of French social history and aesthetics Norman shows how Molière conceived of satire as a public mirror provoking dynamic exchange and conflict with audience members obsessed with their own images Drawing on these tensions Molière 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 Molière's satires both enthralled and enraged his original audience and provide us with a crucial key to the classical culture of representation **Borderwork** Margaret R. Higonnet, 2018-03-15 The first book to assess the impact of feminist criticism on comparative literature Borderwork recharts the intellectual and institutional boundaries on that discipline and calls for the contextualization of the study of comparative literature within the areas of discourse culture ideology race and gender The Serious Game Egil Törnqvist, 2025-10-01 Though Ingmar Bergman became famous as a filmmaker his roots and to some extent his heart were in the theater He directed more than one hundred plays in his career and *The Serious Game* takes a close look at fourteen productions he staged at the Royal Dramatic Theatre in Stockholm Looking closely at the relationship between the verbal and the visual this book gives even longtime Bergman fans a new understanding of his sensitivity to nuance his versatility and his dedication to craftsmanship *Pistoles/paroles* Helen L. Harrison, 1996 **Australian Journal of French Studies** , 1997 **The Longman Anthology of World Literature** David Damrosch, David Lawrence Pike, 2009 The Longman Anthology is designed to open up the horizons of world literature placing major works within their cultural contexts and fostering connections and conversations between eras as

well as regions

Unveiling the Energy of Verbal Art: An Mental Sojourn through **From Gesture To Idea Esthetics And Ethics In Moliere's Comedy**

In a global inundated with screens and the cacophony of quick interaction, the profound energy and emotional resonance of verbal artistry frequently diminish in to obscurity, eclipsed by the continuous barrage of noise and distractions. Yet, situated within the musical pages of **From Gesture To Idea Esthetics And Ethics In Moliere's Comedy**, a fascinating work of fictional elegance that impulses with natural emotions, lies an memorable journey waiting to be embarked upon. Penned by way of a virtuoso wordsmith, this interesting opus courses readers on an emotional odyssey, delicately exposing the latent possible and profound influence stuck within the delicate internet of language. Within the heart-wrenching expanse of the evocative analysis, we can embark upon an introspective exploration of the book is central themes, dissect its fascinating publishing model, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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