

CONTEMPORARY THEATRE REVIEW  
an international journal

# MOLIÈRE TODAY

ISSUE EDITOR: MICHAEL SPINGLER

— 2 —



# Moliere Today 2 Contemporary Theatre Review

**Laurence Senelick**



## **Moliere Today 2 Contemporary Theatre Review:**

*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 Today 2* Michael Spingler, 1998-03 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

**Engaging with Brecht** Bill Gelber, 2023-02-14 This book makes the case for Bertolt Brecht's continued importance at a time when events of the 21st century cry out for a studied means of producing theatre for social change Here is a unique step by step process for realizing Brecht's ways of working onstage using the 2015 Texas Tech University production of Brecht's *Mother Courage and Her Children* as a model for exploration Particular Brecht concepts the epic *Verfremdung* the Fabel gestus historicization literarization the Not but Arrangement and the Separation of the Elements are explained and applied to scenes and plays Brecht's complicated relationship with Konstantin Stanislavsky is also explored in relation to their separate views on acting For theatrical practitioners and educators this volume is a record of pedagogical engagement an empirical study of Brecht's work in performance at a higher institution of learning using graduate and undergraduate students

**Bertolt Brecht's Adaptations and Anti-capitalist Aesthetics Today** Anthony Squiers, 2025-02-13 This book examines Brecht's theory and method of adaptation It first reconstructs it into a single framework using four key Brechtian concepts Fabel gestus estrangement effects and historicizing It then uses that framework to analyse four Brechtian adaptations *The Tutor* *Don Juan* *Socrates Wounded* and *Kriegsfibel* It argues that adaptation occupies a previously unrealised central place in Brecht's thought demonstrating that he provides us with a unique way to think about adaptation as material transformation It concludes by describing how Brecht is useful for anti capitalist aesthetics today because through him one can foster a new consciousness which enables better social conditions to be created This book is practical for both theatre practitioners and artists as well as theorists

**Moliere Today 1** Michael Spingler, 1998-04-29 This collection focuses on Moliere's theatre as works to be performed as well as read The essays deal in their various ways with limits which are imposed and respected or violated and broken The question of transgression both as a subject within Moliere's plays and as a dilemma confronting Moliere's critics and interpreters is addressed The book aims to enlarge the scope of academic scholarship and include the thinking and insights of actors

**Contemporary Bulgarian Theatre** Kalina Stefanova, 2014-01-02 First Published in 1998 This is Volume 8 Part 2 of *Contemporary Theatre Review* which is an international journal concerned with all aspects of theatre from text based drama and current developments worldwide to work of an interdisciplinary or cross cultural nature

This edition features the second part of a collection of articles on contemporary Bulgarian Theatre with the plays Stanislav Stratiev and Stefan Tsanev      *The Revisionist Stage* Amy S. Green,1994-09-30 Examines adaptations of classic dramatic works by controversial American directors      **The New York Times Theatre Reviews 1999-2000** New York Times Theater Reviews,2001-12 This volume is a comprehensive collection of critical essays on *The Taming of the Shrew* and includes extensive discussions of the play's various printed versions and its theatrical productions Aspinall has included only those essays that offer the most influential and controversial arguments surrounding the play The issues discussed include gender authority female autonomy and unruliness courtship and marriage language and speech and performance and theatricality      British Asian Theatre Dominic Hingorani,2010-10-06 This highly accessible and original introduction to British Asian theatre explores the creativity innovation and diversity of major British Asian theatre companies Including coverage of Tara Arts Tamasha and Kali theatre companies as well as important writers such as Hanif Kureishi and Gurpreet Kaur Bhatti the book analyses the dramaturgy cultural and political contexts and critical receptions that have informed major productions Complete with plot summaries and illustrated throughout the text explores the extraordinary contribution that British Asian theatre has made to the British stage over the past thirty years      Translating Molière for the English-speaking Stage Cédric Ploix,2020-05-01 This book critically analyzes the body of English language translations Molière's work for the stage demonstrating the importance of rhyme and verse forms the creative work of the translator and the changing relationship with source texts in these translations and their reception The volume questions prevailing notions about Molière's legacy on the stage and the prevalence of comedy in his works pointing to the high volume of English language translations for the stage of his work that have emerged since the 1950s Adopting a computer aided method of analysis Ploix illustrates the role prosody plays in verse translation for the stage more broadly highlighting the implementation of self consciously comic rhyme and conspicuous verse forms in translations of Molière's work by way of example The book also addresses the question of the interplay between translation and source text in these works and the influence of the stage in overcoming formal infelicities in verse systems that may arise from the process of translation In so doing Ploix considers translations as texts in and of themselves in these works and the translator as a more visible creative agent in shaping the voice of these texts independent of the source material paving the way for similar methods of analysis to be applied to other canonical playwrights work The book will be of particular interest to students and scholars in translation studies adaptation studies and theatre studies      Celebrity Translation in British Theatre Robert Stock,2020-07-23 This book explores the impact that high profile and well known translators have on audience reception of translated theatre Using Relevance Theory as a framework the book demonstrates how prior knowledge of a celebrity translator's contextual background can affect the spectator's cognitive state and influence their interpretation of the play Three canonical plays adapted for the British stage are analysed Mark Ravenhill's translation of *Life of Galileo* by Bertolt Brecht Roger McGough's translation of *Tartuffe* by Moli

re and Simon Stephens translation of *A Doll's House* by Henrik Ibsen Drawing on interviews audience feedback reviews blogs and social media posts Stock examines the extent to which audiences infer the celebrity translator's own voice from their translations In doing so he adds new perspectives to the long standing debate on the visibility of the translator in both the process of translating and the reception of the translation *Celebrity Translation in British Theatre* offers an original approach to theatre translation that sheds light on the culture of celebrity and its capacity to attract new audiences to plays in translation

*The Paris Jigsaw* David Bradby, Maria M. Delgado, 2002 This book examines the creation and development of communities of actors directors designers and playwrights in Paris over the past thirty years It shows how the willingness of the city to welcome international influences has enriched its creative life and that many of the most important trends and new developments have been the direct result of the creative combination of influences from all over the world

*The Dramatic Index for ...* Frederick Winthrop Faxon, Mary Estella Bates, Anne C. Sutherland, 1916 Issues for 1912-16 1919 accompanied by an appendix The Dramatic books and plays in English title varies slightly This bibliography was incorporated into the main list in 1917-18

**Annual Magazine Subject-index** Frederick Winthrop Faxon, Anne C. Sutherland, 1916

**Historical Dictionary of Russian Theater** Laurence Senelick, 2007-03-16 Despite constant hindrance from government interference and control the Russian theater has produced many memorable playwrights schools of thought and plays whose influence can be seen throughout the world Nikolai Gogol's *The Inspector Maksim Gor'kii*'s *The Lower Depths* and Anton Chekhov's *The Cherry Orchard* remain staples of repertoires in every language The ideas of Konstantin Stanislavskii Vsevolod Meierkhold and Mikhail Chekhov continue to inspire actors and directors and designers still draw on the graphics of the World of Art group and the Constructivists The *Historical Dictionary of Russian Theater* is the only reference work in English devoted exclusively to Russian theater and drama It provides information on the popular plays and playwrights while also offering information on many persons works and phenomena omitted from standard encyclopedias Through the use of a chronology an introductory essay a bibliography an appendix and hundreds of cross referenced dictionary entries on directors stage designers actors plays playwrights concepts theater buildings and troupes this reference provides an unrivaled account of Russian theater

**Arts & Humanities Citation Index**, 1996

**The Oxford Handbook of Dance and Theater** Nadine George-Graves, 2015-06-15 The *Oxford Handbook of Dance and Theater* collects a critical mass of border crossing scholarship on the intersections of dance and theatre Taking corporeality as an idea that unites the work of dance and theater scholars and artists and embodiment as a negotiation of power dynamics with important stakes these essays focus on the politics and poetics of the moving body in performance both on and off stage Contemporary stage performances have sparked global interest in new experiments between dance and theater and this volume situates this interest in its historical context by extensively investigating other such moments from pagan mimes of late antiquity to early modern archives to Bolshevik Russia to post Sandinista Nicaragua to Chinese opera on the international stage to

contemporary flash mobs and television dance contests Ideologically the essays investigate critical race theory affect theory cognitive science historiography dance dramaturgy spatiality gender somatics ritual and biopolitics among other modes of inquiry In terms of aesthetics they examine many genres such as musical theater contemporary dance improvisation experimental theater television African total theater modern dance new Indian dance theater aesthetics philanthroproductions Butoh carnival equestrian performance tanztheater Korean Talchum Nazi Movement Choirs Lindy Hop Bomba Caroline Masques political demonstrations and Hip Hop The volume includes innovative essays from both young and seasoned scholars and scholar practitioners who are working at the cutting edges of their fields The handbook brings together essays that offer new insight into well studied areas challenge current knowledge attend to neglected practices or moments in time and that identify emergent themes The overall result is a better understanding of the roles of dance and theater in the performative production of meaning

**The Magazine Subject-index** ,1933 Contains the cumulation of the subject index issued in the quarterly numbers of the Bulletin of bibliography and magazine subject index

**Theatre Through the Camera Eye** Sava Laura Sava,2019-06-24 How do we experience theatre through film Laura Sava critically engages with the filmic representation of theatre focusing on a selection of art house and independent films which provide a sophisticated commentary on the interaction between the two media Through an in depth analysis of films such as Jacques Rivette s *L'Amour fou* Pedro Almodovar s *All About My Mother* and Charlie Kaufman s *Synecdoche New York* this book analyses the embedment of theatre in film and the notion of spectatorial address Using textual analysis in conjunction with concepts derived from narratology performance philosophy and film and theatre phenomenology it explores the mechanisms of representation involved in the intermedial diegetisation of theatre in film

**Women and Irony in Molière's Comedies of Marriage** John D. Lyons,2024-02-16 This is a book about how Moli re 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 Moli re 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 Moli re 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*

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