

1. Record Nr.	UNINA9910821334803321
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Titolo	The public mirror : Moliere and the social commerce of depiction / / Larry F. Norman
Pubbl/distr/stampa	Chicago, : University of Chicago Press, 1999
ISBN	1-282-73848-8 9786612738487 0-226-59153-0
Edizione	[1st ed.]
Descrizione fisica	1 online resource (235 p.)
Disciplina	842/.4
Soggetti	Authors, French
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. 211-221) and index.
Nota di contenuto	Frontmatter -- Contents -- Acknowledgments -- Introduction -- Part One. Creation -- Part Two. Recognition -- Part Three. Dramaturgy -- Conclusion -- Selected Bibliography -- Index
Sommario/riassunto	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.