

# Jean Giraudoux

## *Electre*



# Electre Jean Giraudoux

**Piero Boitani**



## **Electre Jean Giraudoux:**

*Electre* Jean Giraudoux, 1937      **Jean Giraudoux's Electre** Nancy Schwan Kibler, 1971      *Electre* Jean Giraudoux, 1987

**Euripides: Electra** Rush Rehm, 2020-12-10 This new introduction to Euripides fascinating interpretation of the story of Electra and her brother Orestes emphasizes its theatricality showing how captivating the play remains to this day Electra poses many challenges for those drawn to Greek tragedy students scholars actors directors stage designers readers and audiences Rush Rehm addresses the most important questions about the play its shift in tone between tragedy and humour why Euripides arranged the plot as he did issues of class and gender the credibility of the gods and heroes and the power of the myths that keep their stories alive A series of concise and engaging chapters explore the functions of the characters and chorus and how their roles change over the course of the play the language and imagery that affects the audience's response to the events on stage the themes at work in the tragedy and how Euripides forges them into a coherent theatrical experience the later reception of the play and how an array of writers directors and filmmakers have interpreted the original Euripides Electra has much to say to us in our contemporary world This thorough richly informed introduction challenges our understanding of what Greek tragedy was and what it can offer modern theatre perhaps its most valuable legacy      Jean Giraudoux, "Électre" Hervé Duchêne, 1997      Guilt and Extenuation in Tragedy Edward Forman, 2020-11-04 This comparative literary study re-evaluates the reciprocal relationship between tragic drama and current approaches to guilt and extenuation Focussing on Racine but ranging widely it sheds original light on tragic archetypes Phaedra Oedipus Clytemnestra Medea and others through the lenses of performance theory and modern attitudes towards blame Tragic drama and legal systems both aim to evaluate the merits of excuses provided on behalf of perpetrators of catastrophic acts Edward Forman wittily and provocatively explores modern judicial concepts diminished responsibility provocation trauma ignorance scapegoating through the responses of characters in tragedy Attention is paid to the way in which classical plays ancient Greek and seventeenth century French have been re-interpreted in performance in the light of modern perceptions of human responsibility and helplessness      *Women's Scenes and Monologues* Joyce Devlin, 1989      Electre Marie-Anne Sabiani, 2001

*Sophocles* Jacques Jouanna, 2022-01-11 Here for the first time in English is celebrated French classicist Jacques Jouanna's magisterial account of the life and work of Sophocles Exhaustive and authoritative this acclaimed book combines biography and detailed studies of Sophocles plays all set in the rich context of classical Greek tragedy and the political social religious and cultural world of Athens's greatest age the fifth century Sophocles was the commanding figure of his day The author of Oedipus Rex and Antigone he was not only the leading dramatist but also a distinguished politician military commander and religious figure And yet the evidence about his life has until now been fragmentary Reconstructing a lost literary world Jouanna has finally assembled all the available information culled from inscriptions archaeological evidence and later sources He also offers a huge range of new interpretations from his emphasis on the significance of Sophocles political and military

offices previously often seen as honorary to his analysis of Sophocles plays in the mythic and literary context of fifth century drama. Written for scholars, students and general readers, this book will interest anyone who wants to know more about Greek drama in general and Sophocles in particular. With an extensive bibliography and useful summaries not only of Sophocles' extant plays but also uniquely of the fragments of plays that have been partially lost, it will be a standard reference in classical studies for years to come. Electre Jean-Pierre Giraudoux, 2014-04-01. Avec un ciseau brutal d'apocryphe Jean-Pierre Giraudoux construit des personnages humains et surhumains, repense la légende. Et le tourbillon recommence sous les yeux d'un chœur populaire et quotidien dont le langage réaliste commente les passions, les sentiments raffinés des rois. Georges Wilson, directeur du Théâtre national populaire. *Le théâtre complet de Jean Giraudoux: Electre* Jean Giraudoux, 1945. The Rhetoric of Topics and Forms Gianna Zocco, 2021-01-18. The fourth volume of the collected papers of the ICLA congress 'The Many Languages of Comparative Literature' includes articles that study thematic and formal elements of literary texts. Although the question of prioritizing either the level of content or that of form has often provoked controversies, most contributions here treat them as internally connected. While theoretical considerations inform many of the readings, the main interest of most articles can be described as rhetorical in the widest sense, given that the ancient discipline of rhetoric did not only include the study of rhetorical figures and tropes such as metaphor, irony or satire, but also that of *topoi*, which were originally viewed as the places where certain arguments could be found but later came to represent the arguments or intellectual themes themselves. Another feature shared by most of the articles is the tendency of undeclared thematology, which not only reflects the persistence of the charge of positivism but also shows that most scholars prefer to locate themselves within more specific, often interdisciplinary fields of literary study. In this sense, this volume does not only prove the ongoing relevance of traditional fields such as rhetoric and thematology but provides contributions to currently flourishing research areas among them: literary multilingualism, literature and emotions, and ecocriticism. *Simone Weil's Apologetic Use of Literature* Marie Cabaud Meaney, 2007-12-06. Marie Cabaud Meaney looks at Simone Weil's Christological interpretations of the Sophoclean *Antigone* and *Electra*, the *Iliad* and Aeschylus' *Prometheus Bound*. Apart from her article on the *Iliad*, Weil's interpretations are not widely known, probably because they are fragmentary and boldly twist the classics, sometimes even contradicting their literal meaning. Meaney argues that Weil had an apologetic purpose in mind to the spiritual ills of ideology and fanaticism in World War II; she wanted to give a spiritual answer, namely the re-Christianization of Europe, to which she, though not baptized herself, wished to contribute in some way. To the intellectual agnostics of her day, she intended to show through her interpretations that the texts they cherished so much could only be fully understood in light of Christ. To the Catholics, she sought to reveal that Catholicism was much more universal than generally believed, since Greek culture already embodied the Christian spirit, perhaps to a greater extent than the Catholic Church ever had. Despite or perhaps because of this apologetic slant, Weil's readings uncover new layers of these familiar texts. *Antigone* is a

Christological figure combating Creon's ideology of the State by a folly of love that leads her to a Passion in which she experiences an abandonment similar to that of Christ on the Cross. The Iliad depicts a world as yet unredeemed but which traces objectively the reign of force to which both oppressors and oppressed are subject. Prometheus Bound becomes the vehicle of her theodicy in which she shows that suffering only makes sense in light of the Cross. But the pinnacle of the spiritual life is described in Electra which she believes reflects a mystical experience something Weil herself had experienced unexpectedly when Christ himself came down and took her in November 1938. In order to do justice to Weil's readings Meaney not only traces her apologetic intentions and explains the manner in which she recasts familiar Christian concepts thereby letting them come alive something every good apologist should be able to do but also situates them among standard approaches used by classicists today thereby showing that her interpretations truly contribute something new.

**A Companion to Sophocles** Kirk Ormand, 2015-06-02. A Companion to Sophocles presents the first comprehensive collection of essays in decades to address all aspects of the life works and critical reception of Sophocles. First collection of its kind to provide introductory essays to the fragments of his lost plays and to the remaining fragments of one satyr play the Ichneutae in addition to each of his extant tragedies. Features new essays on Sophoclean drama that go well beyond the current state of scholarship on Sophocles. Presents readings that historicize Sophocles in relation to the social cultural and intellectual world of fifth century Athens. Seeks to place later interpretations and adaptations of Sophocles in their historical context. Includes essays dedicated to issues of gender and sexuality significant moments in the history of interpreting Sophocles and reception of Sophocles by both ancient and modern playwrights.

**The Dictionary of Classical Mythology** John Edward Zimmerman, 1983-06-01. Over 2 000 entries with simple complete explanations of classical myths heroes authors works place names and symbols. And a bibliography of recommended translations of Greek and Latin prose and poetry. A knowledge of classical mythology is indispensable in understanding and appreciating much of the great literature sculpture and painting of both the ancients and the moderns. Unless we know the marvelous stories of the deities and heroes of the ancients their great literature and art as much later work down to the present day will remain unintelligible. Through the centuries from Chaucer Spencer Shakespeare and Milton on not only the major writers but also hundreds of lesser writers have retold the old tales or used them as a point of departure for new interpretations in terms of contemporary problems and psychology. From author's Introduction.

**Shakespeare Goes to Paris** John Pemble, 2005-02-01. It has sometimes been assumed that the difficulty of translating Shakespeare into French has meant that he has had little influence in France. Shakespeare Goes to Paris proves the opposite. Virtually unknown in France in his lifetime and for well over a hundred years after his death Shakespeare was discovered in the first half of the eighteenth century as part of a growing French interest in England. Since then Shakespeare's impact in France has been enormous. Writers from Voltaire to Gide found themselves baffled frustrated mesmerised but overawed by a playwright who broke all the rules of French classical theatre and challenged the primacy of French culture.

Attempts to tame and translate him alternated with uncritical idolisation such as that of Berlioz and Hugo Changing attitudes to Shakespeare have also been an index of French self esteem as John Pemble shows in his sparkingly written book **The Living Art of Greek Tragedy** Marianne McDonald,2003-07-18 Marianne McDonald brings together her training as a scholar of classical Greek with her vast experience in theatre and drama to help students of the classics and of theatre learn about the living performance tradition of Greek tragedy The Living Art of Greek Tragedy is indispensable for anyone interested in performing Greek drama and McDonald s engaging descriptions offer the necessary background to all those who desire to know more about the ancient world With a chapter on each of the three major Greek tragedians Aeschylus Sophocles and Euripides McDonald provides a balance of textual analysis practical knowledge of the theatre and an experienced look at the difficulties and accomplishments of theatrical performances She shows how ancient Greek tragedy long a part of the standard repertoire of theatre companies throughout the world remains fresh and alive for contemporary audiences The Drama of Fallen France Kenneth Krauss,2012-02-01 The Drama of Fallen France examines various dramatic works written and or produced in Paris during the four years of Nazi occupation and explains what they may have meant to their original audiences Because of widespread financial support from the new French government at Vichy the former French capital underwent a renaissance of theatre during this period and both the public playhouses and the private theatres provided an amazing array of new productions and revivals Some of the plays considered here are well known Anouilh s Antigone Sartre s The Flies Claudel s The Satin Slipper Others have remained obscure such as Cocteau s The Typewriter Giraudoux s The Apollo of Marsac and Montherlant s Nobody s Son and two Andr Obey s Eight Hundred Meters and Simone Jollivet s The Princess of Ursins have remained virtually unread since the early 1940s In examining French culture under the Vichy regime and the Nazis Kenneth Krauss links the politics of gender and sexuality with the more traditional political concepts of collaboration and resistance A final chapter on Truffaut s 1980 film The Last Metro demonstrates how the present manages to rewrite and revision the complex and seemingly contradictory reality of the past Anagnorisis: Scenes and Themes of Recognition and Revelation in Western Literature Piero Boitani,2021-03-22 Anagnorisis has been called one of the great works of comparative literary criticism of our time It is a book that spans the millennia the adventures of Ulysses in Homer and God s mysterious appearance to Abraham in Genesis down not only to Joyce s Ulysses and Thomas Mann s Joseph and his Brothers but also to Dumas Count of Montecristo Borges s The Immortal and Walcott s Omeros Anagnorisis means recognition Aristotle defined it simply as the passage from ignorance to knowledge But the knowledge one gains in anagnorisis is neither scientific nor abstract it is living knowledge in the flesh as Euripides Helen understood when seeing her husband again after many years she exclaimed to recognize those we love is a god **Becoming a Heroine** Lois Mary Cech,1984

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