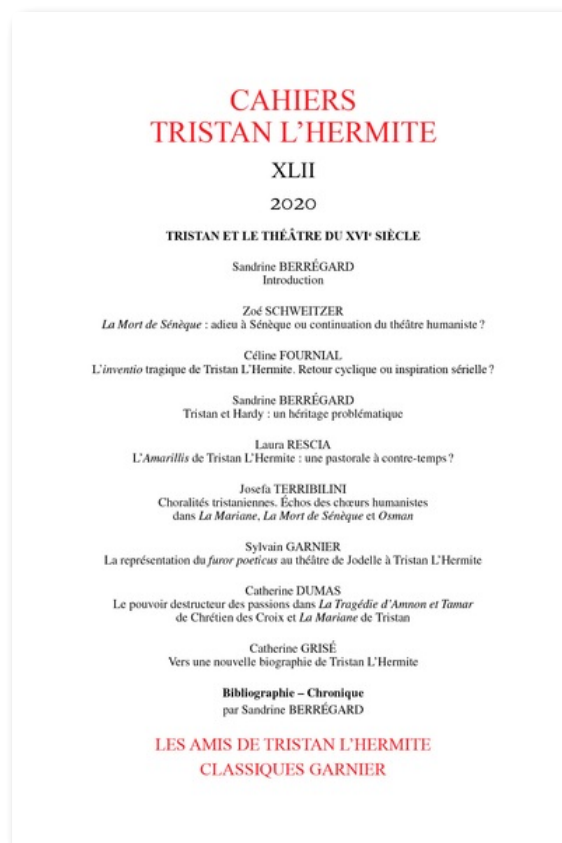




Tristanian choralities

Echoes of humanistic choruses in *La Mariane*, *La Mort de Sénèque*, and *Osman*

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Author: Terribilini (Josefa)

Abstract: Tristan shows a real attachment to the collective dimension of the tragic chorus in the sixteenth century. It is expressed in his work by the presence, variable but nevertheless recurrent, of a character endowed with the choral function that his forebear was responsible for. From *La Mariane* to *Osman*, via *La Mort de Sénèque*, the playwright thus manages to stage the opposition between the norm and its opposite, and to produce pathos conducive to moving the audience.

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