



L'auteur et son public dans les prologues métathéâtraux des années 1680-1690

Ressorts comiques, enjeux critiques

Publication type: Article from a collective work

Collective work: [Le Dramaturge sur un plateau. Quand l'auteur dramatique devient personnage](#)

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Abstract: In metadramatic prologues on the French stage after 1680, dramatists are presented as caricatures lacking all authority, in opposition to their traditional presentation as pedants. This article seeks to show that the comic force of these characters relies upon the parodic treatment of a pervasive type of critical discourse in this period, which denies all value to author's judgment of his work and gives excessive weight to the judgment of the omnipotent audience.

Pages: 81 to 93

Collection: [Encounters](#), n° 337

Series: General and comparative literature, n° 25

CLIL theme: 4028 -- SCIENCES HUMAINES ET SOCIALES, LETTRES -- Lettres et Sciences du langage -- Lettres -- Etudes de littérature comparée

EAN: 9782406077862

ISBN: 978-2-406-07786-2

ISSN: 2261-1851

DOI: 10.15122/isbn.978-2-406-07786-2.p.0081

Publisher: Classiques Garnier

Online publication: 04-13-2018

Language: French

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