

Barabbas Escorial

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This series of bibliographical references is one of the most important tools for research in modern and contemporary French literature. No other bibliography represents the scholarly activities and publications of these fields as completely.

An annotated world theatre bibliography documenting significant theatre materials published world wide since 1945, plus an index to key names throughout the six volumes of the series.

The successor to modern drama scholarship and criticism 1966-1980, the present volume is a classified, selective list of publications for the period 1981-1990, with many additions and corrections to the previous volume. It refines and supplements the series of annual bibliographies that Charles Carpenter compiled for the journal Modern Drama from 1982 to 1993. The work is designed both as a convenient checklist of significant scholarship on all aspects of world drama since Ibsen and as a bibliographical prTcis of the discipline as it has evolved since 1980. The great majority of its 25,200 entries concern literary currents in drama since the last third of the nineteenth century and the associated playwrights, although theatre history is also well represented. Because of the heightened interest in semiotic, anthropological, feminist, and other theoretical approaches to drama during the decade of the 1980s, the 'Contemporary Theory' section has been greatly expanded. The primary organization is geographic/linguistic; the main divisions are World Drama, then American, British and Irish, Canadian, Hispanic, French, Italian, Germanic, Scandinavian, Eastern European, African and West Indian, Australasian, and Asian drama. A name index is included. Although the bibliography is limited to material in Roman-alphabet languages, its scope, orientation, and format are designed to make the project internationally useful and intelligible.

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Barabbas ne renie rien de ses méfaits, qui sont l'expression de la révolte la plus haute. Mais sa confrontation avec Jésus donne à sa violence une autre dimension. Il prend la tête d'une émeute populaire, au nom de celui qu'on a crucifié à sa place et qui voulait tout chambarder. Le roi d'Escorial ne supporte pas d'entendre ses chiens hurler à la mort, tandis que sa femme agonise. Il demande à son fou de le faire rire, mais Foliat ne peut que pleurer la reine, qu'il aime. Dans la grande tradition carnavalesque, roi et fou vont échanger leurs rôles, le temps d'un jeu cruel où le dévoilement de la vérité préludera à l'exécution du plus faible.

Description and evaluation of the most important biographical, autobiographical, and critical sources for 146 dramatics worldwide.

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