

1: Observer review: Obedience, Struggle and Revolt by David Hare | From the Observer | The Guardian

Obedience, Struggle and Revolt By David Hare Faber and Faber Â£ pages Dateline: 15th December, According to the New York Times quote on the back cover of this fascinating collection of lectures and essays, David Hare is "the foremost theatrical chronicler of contemporary British life".

Crime and Fiction For Aristotle [1], the difference between a historian and a poet is not that one writes prose and the other verse. The real difference, in his view, is that the former tells what happened, while the latter what might happen. For this reason poetry, and for that matter, fiction, are more scientific and serious than history, as they tend to give general truths, whereas history only gives particular facts. By general truth, Aristotle meant the sort of thing that certain types of people will do or say, either probably or necessarily. Giambattista Vico [2] echoes this view, when he equates fiction to the verisimile, namely an ideal truth that conforms to the common sense of all citizens. Fiction is not a mere product of the imagination. The beings of fiction do exist and impose themselves on us. Don Juan exists in as much as we discuss his exploits with the same passion with which we permeate our judgment of concrete events [3]. Of course, interpretations may diverge, but if this is so, it is because the work we interpret possesses many folds and engenders a variety of subjective reactions. They have this peculiarity, then: In brief, we complement with our creative work that performed by their creator [4]. Fiction, therefore, is a communicative event bringing people together and eliciting in them the need to weigh, discuss and compare values. Ruthlessness Balzac draws circles around social groups: He then condenses such groups into one character, so that a hundred different bankers form the Baron de Nucingen and an infinity of usurers form Gobseck. We are right at the core of what criminologists describe as the crimes of the powerful, namely offences that are not the result of social disadvantage and exclusion, but of their exact opposite. Following the appreciation of Engels, we can learn from Balzac more than from any historian about the birth of the bourgeoisie in France, this new emerging elite, this aristocracy devoid of nobility, in a country disillusioned by a failed revolution and a fallen empire. In his characters, we also see distinct expressions of universal truths: Intrigue spreads from the Court of Versailles in a process of dissemination affecting ascending social groups, all eager to follow in the footsteps of the elite in the pursuit of money, hence of power. His fortune follows the breaking up of the aristocratic estates and the expropriation of land after the Revolution. His subsequent business prospers when he starts selling wine to the Republican army and when he learns that money breeds money and financial investments are not penalized, like crops, by the vagaries of the weather. Grandet shares this physical love for money, but as a man of the new age, is capable of moving it around productively. Houses such as this, Balzac warns, have made the history of France, making the environment gloomy and humans joyless: The worthy Grandet then becomes mayor, carries out his public duties soberly and discreetly and fills his wallet more discreetly still. In matters of finance, Monsieur Grandet combines the characteristics of the tiger and the boa constrictor. Like a tiger, he waits for his prey, lurking concealed until the moment comes to attack and hold the victim at his mercy. Additionally, he spends very little indeed, as his tenant farmers pay their rent partly in kind, bringing him bread, meat, eggs, butter, corn, flour and wood, and in return, receive his thanks. At home, he counts the lumps of sugar his guests melt in their tea, in case the precious substance is recklessly wasted. A bankrupt, he muses, is a thief that the law takes under its protection: Liquidation is not the same thing as bankruptcy, and the liquidator, normally a neutral agent, will be instead a reliable person, a close business or political partner. As for the creditors, they will be promised that he will pay in instalments: In brief, Grandet shows himself to be an excellent brother, and the whole town talks admiringly about him, while in fact, his generosity does not cost him anything. He sells all the remaining properties owned by his brother, pays a portion of his debts and makes some profit, while the liquidators establish that a derisory amount of money is due to the creditors. Petty and Grand Figures It is true that Balzac does not find petty thieves interesting, namely the hungry and fearful figures who sneak a loaf of bread from the bakery. On the contrary, his grand figures are thieves on a large scale, professional miscreants, who steal, not because they are needy, but because they are filled with the desire to grapple everything to themselves [5]. On the other hand, a large-scale thief, as we have seen, elicits

respect, mobilizes cooperation and enjoys unsolicited complicity, as those surrounding him hope to reap some material advantage from his dishonesty. The whole town, we are told, is led to admire Grandet, a powerful individual, who, irrespective of the means utilized, is in the potential position to benefit others, thus turning his own advantages into general wellbeing. Similar arguments, put into sociological terms, emerge in some of the specialistic literature on the crimes of the powerful [8]. In this sense, the encouragement of Vautrin, whom we will encounter later, incorporates a sinister truth: Power and crime, in Balzac, are linked in a theory of energetics, a mechanics of passions, whereby individuals follow their illusions and dissipate their inner force, no matter the objective they pursue. Power and crime are condensed in monomaniacs focused on intense appetites, who cling to their life illusion with every nerve and muscle, concentrating all their thoughts upon it: Speculators and dishonest journalists are among his characters, all immersed in a volatile economic system, seen as a vast, institutionalized gaming table, guided mainly by the principle of risk [9]. For this reason, reproach is constantly hurled at Balzac, with critics arguing that novelists cannot limit themselves to dissecting worldly hypocrisies and ignominies: In the summer of , he is lying low, in a city full of creditors hunting him. Now, when he sees them pass in the streets of Paris, he hates them because he is in debt: She already sees herself living in the suburbs of Paris, strutting about in a country house, where she will finish her days served as a queen [13]. While helping Monsieur Pons in his house, she pretends to get injured and goes straight to a doctor who fraudulently certifies to the severity of her wound. How could she benefit from the advantages she has brought to him? In *Lost illusions*, misers return as do complex legal and commercial undertakings [11]. We see Old Sechard swindling his own son and witness the moral worthlessness of journalists. In the novel *Le Notaire*, young lawyers see how every fortune is brought about by the proverbial oily wheels and face the horrible wrangling of heirs while the bodies of their relatives are not yet cold [11]. What is important to note in all of these novels is how greed and illicit commercial and financial practices involve all classes, in a new participatory enthusiasm stemming from the decline of the old order. In the new order, money is the source of division and conflict in an individualistic society, a force circulating throughout the social organism, providing the points of contact between its otherwise divided parts. Buying and selling, exploitation and theft are seen to implicate everyone from top to bottom of the social structure, making the very distinction between top and bottom meaningless. A lady sells herself in order to receive diamonds, which then she sells to a usurer, who sells illusions to the poor, who have nothing to sell, but, again, themselves. Petty and grand figures participate with solemn religiosity in the same sordid rituals. However, his very business success is far from epitomizing the shift from hereditary privilege to privilege acquired through merit. The origin of his own wealth is dubious, and his existence is, in a sense, hidden from sight. While he guarantees his offspring the luxury of exclusive parlours and the display of social brilliance, he is relegated to a mediocre guesthouse run by Madame Vauquer. Victorine Taillefer is another boarder of the guesthouse, whose sickly pallor makes her appear as an anaemic girl, although her unvarying expression of sadness is just consistent with the general wretchedness of the place. However, her face is young, her movements elastic, and something in her light-brown hair and dark grey eyes makes her pretty. She lacks two things that create women a second time: In his figure, manner and his whole bearing, it is easy to see that he either comes from a noble family or that, from his earliest childhood, he has been gently bred. A bit of care for his wardrobe would make him a young stylish man. However, his carelessness shows in his shabby coat and waistcoat, an untidily knotted black cravat and boots that have been resoled. Forty years old, with dyed whiskers, he has broad shoulders, a well-developed chest, muscular arms and strong square-fisted hands. His face is marked by premature wrinkles, and his gentle manners do not hide a perceptible harshness in his character: He knows all about ships, the sea, France, foreign countries, men, business, law, great houses and prisons. He lends money to Madame Vauquer or to the boarders and leads a very regular life, going out after breakfast, returning in time for dinner and disappearing for the rest of the evening, letting himself in about midnight with a latch key, a privilege that Madame Vauquer accords to no other boarder. Those surrounding him teach him that if he is determined to succeed, he has to make cold-blooded calculations, that he has to strike ruthlessly and he will be feared. If he has a heart, he has to carefully lock it away like a treasure: Additionally, after one of them becomes his lover, his dark thoughts gather and his ideas widen, while his conscience grows more elastic. He

finally sees the world as it is: This is when Vautrin attempts to buy the soul, and probably also the body, of Rastignac. Vautrin tells him that he has to stop to peep through holes in curtains, that he must go behind and watch the whole show. He then starts expounding his philosophy. Vautrin depicts himself as someone who does just what pleases him, someone who is good-natured to those who are good to him and those whose hearts speak to his. However, people who annoy him had better expect the ire of an ugly devil, as he does not scare away from murder if necessary. He shows Rastignac his scars and claims that, after studying the world very closely, he only sees two alternatives: Ambition produces scars, of course, but on the other hand, one cannot live in a small room without dreaming about a mansion. There is no fun in that: How about marrying a rich woman? Corruption is a great power in the world, and honesty is the common enemy. An honest man, after all, is just someone who plunders without sharing the booty. And everyone who comes back from the chase with his game-bag well filled meets with a warm welcome in good society. Mademoiselle Victorine is his prey, but her brother is designated as the only heir of the family wealth. And if it should please God to take that youth away, the banker her father, Monsieur Taillefer, would have only the girl left: For a while, he hesitates, but intends to act nobly and owe his fortune to nothing but his own exertions. It may be the slowest of all roads to success, but he shall lay his head on the pillow at night untroubled by evil thoughts. He then chooses not to think, but be guided by his heart. The world of Paris, nevertheless, appears to him to be like an ocean of mud: He is lost in the disorienting maze of Parisian corruption, greed and power worship [14]. The window has no curtains; the walls are damp; the wall-paper is peeling; the wretched bed is covered by a blanket made out of large pieces of Mme. I shall never feel cold so long as they are warm; I shall never feel dull if they are laughing. He even loves his daughters for the pain they cause him. On the other hand, the crimes of Parisian high society seem to him paltry, while Vautrin, he starts thinking, is great. He does not reproach Delphine for her selfishness, but tries to convince himself that Goriot is not so seriously ill after all; in brief, he ends up collecting a quantity of duplicitous justifications for her conduct. She does not know how ill her father is; the kind old man himself would make her go to the ball rather than have her beside his bed. Later, Vautrin is arrested: Additionally, when Goriot dies, after having comfortably finished his dinner, he goes to find a priest and prepares for the wake beside the bed of the poor man.

2: Obedience, Struggle and Revolt - ePub - David Hare - Achat ebook | fnac

The title of the book, also of the opening lecture, is not exactly revelatory of its content. Balzac said that a young man or woman may choose only one of three paths: Obedience, Struggle, or Revolt.

But imagine if the place to let off steam was not the pub but the theatre. Imagine what the high street would look like if instead of hitting the bottle or each other at the end of a day at the grindstone, we trod the boards. In such a country, David Hare would be given a special job as dramatist laureate. Hare has spent a lifetime trying to create a popular culture of political theatre. To judge by *Obedience, Struggle and Revolt*, a collection of his lectures over the years, the battle has been bloody and its outcome uncertain. Hare is too realistic to expect the playwright ever to usurp the brewer, the pop star or the TV soap in the affections of the nation. He also delights in pointing out that dramaturgy is one of few careers where drinking heavily is no impediment to success. But he has fought tirelessly to present people with spectacles that might move them with cruel honesty about the world and thereby fight injustice. Better outrage than complacency. Better John Osborne than Noel Coward. The title of the volume comes from a Balzac quotation, listing the three paths in life available to the young. Obedience, he said, is dull, revolt is impossible and struggle is hazardous. Of those outcomes, it is clear that Hare fears dullness the most. Nothing is more dangerous in his eyes than the ease with which our society slips back to a default position of supine deference to the establishment. But Hare distinguishes himself from a lot of left-wing antiwar voices in a number of ways. First, he is not doctrinaire. Acerbic realism about the capacity of human beings of all classes to behave atrociously prevents it. Second, he accords respect to American politics and culture. George W Bush and his coterie, he insists, are not cowboys and ignorant rednecks. On the contrary, they are fiercely intelligent people. That is how they have mastered the globe. Bush chose a war path and pursued it tirelessly. Hare does not begrudge the American leader success, but he scorns the cowardice of his British counterpart. There is not a shred of fashionable anti-Americanism in *Obedience, Struggle and Revolt*. In fact, by deliberate design, there is not much that is fashionable at all. And to have been right all along. Many of the battles chronicled here have been lost. There is no reversing the privatisations of the 80s; the BBC has abandoned commissioning serious, disturbing, unignorable plays for TV; there are today more effete cadavers on the London stage than angry young men. But to have lost does not make you wrong. Or, put another way, what is successful is not automatically good. Hare is scrupulous in making the distinction. We should not be duped by the politicians who use them to describe effectiveness. It is, perhaps, an appreciation of the lost cause that has fostered in Hare an affection for the Church of England. In the final lecture in the book, first delivered in Westminster Abbey in 1997, he dismantles the apparatus of Christianity while paying tribute to the downright niceness of many Christians. The problem with religion, he says, is that by holding out the prospect of redemption in a future life, it diminishes the drive for change in this one. Surely the meek should not have to wait until death to inherit the earth. Hare is a polemical master stylist. He packs moral rigour into smart bombs of prose and launches them on angular trajectories around political, literary and historical themes before bringing them in to land on their targets, which are promptly annihilated, not in a mushroom cloud of rhetorical thunder but in a puff of bathos. He defends himself with an arsenal of quotation both eclectic and erudite. Hare may be of the left, but he builds his barricades centre stage. These essays make you angry, in a good way.

3: Obedience, Struggle and Revolt - Drama Online

David Hare's collection of essays, Obedience, Struggle and Revolt, is a masterclass in polemic, says Rafael Behr.

At the end of the novel, he is undoubtedly not the same person he was at the beginning, and through his disillusionment his sense of his role in Parisian society has strengthened. The other characters in the book go through various levels of transformation, and many of these changes correlate with a change in wealth or status; but depending on the character they are manifested in different ways. When Balzac introduces us to one of these characters, Madame Vauquer, we instantly associate her with her property. Already, Balzac is defining a character through their material possessions. On page 10, the narrator tells us: Everything about [Madame Vauquer]â€™her plump, withered old face, from the middle of which a parrot-beak nose juts out; her fat little dimpled hands; her body, as chubby as a church rat; her heavy, undulating breastsâ€™matches [the dining room] where misery fairly oozes out of the wallsâ€™ in short, everything about her seems to embody her pension, just as her pension invokes her image. Madame Vauquer and her boardinghouse are almost fused together, they both define each other, and thus they achieve a level of symbiosis. Without the pension, Madame Vauquer is purposeless, and vice versa. Balzac literally creates a dependent relationship between a human and an inanimate object. Even though the tenants are not objects or pensions, they are engaged in a similar give-and-take relationship with Madame Vauquerâ€™the more money they give her, the more she respects them; they depend on each other. When Madame Vauquer loses all her tenants at the end of the novel, she is devastated. Although she still owns her boardinghouse, she reacts as if it were the end of days. In her sorrow she ends up comparing her ex-tenants to pieces of furnitureâ€™after they have all moved out, she exclaims: Again, we see how Madame Vauquer is a character defined by her possessions, whether they are literal objects or objectified people. As a man who defines himself primarily around his daughters and material possessions, their fading ends up stripping Goriot of any tangible means of identifying himself. Without his daughters or his silver, he has nothing left to live for; thus, he dies in the last section of the book. When he finally gets to hold it to his heart, he exhibits a very physical reaction to it: His entire relationship with Delphine de Nucingen is founded on their interaction at the opera, which was sparked by quick glances and intense eye contactâ€™assessments of physical appearance and wealth. Relishing the material advantages conferred by fortune, as he had for so long enjoyed the moral advantages conferred by his birth, he had sloughed off his provincial skin, taking up his stance, comfortably, in a position from which the future looked very good indeed. The last sentence reads: Throughout the novel, Balzac draws connections between possessions and their ownersâ€™he creates a world where what a character owns and who they know are the two main factors in determining their success.

4: Essay on Balzacâ€™s â€œPère Goriotâ€• | naguãre

Obedience, Struggle and Revolt has 16 ratings and 2 reviews. Jeff said: David Hare is this country's preeminent 'State of the Nation' playwright. For him.

5: - Obedience, Struggle and Revolt by David Hare

What is a political playwright? Does theatre have any direct effect on society? Why choose to work in a medium which speaks to so few? Is theatre itself facing oblivion?

6: Societies | Free Full-Text | Balzac and the Crimes of the Powerful | HTML

Obedience, Struggle and Revolt by Hare, David, , Faber and Faber edition, in English.

7: German addresses are blocked - www.enganchecubano.com

OBEDIENCE, STRUGGLE REVOLT pdf

Read "Obedience, Struggle and Revolt" by David Hare with Rakuten Kobo. What is a political playwright? Does theatre have any direct effect on society? Why choose to work in a medium which spe.

8: Father Goriot by Honore de Balzac: Chapter 1 (continued) - The Literature Page

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

9: Obedience, struggle & revolt (edition) | Open Library

Get this from a library! Obedience, struggle & revolt: lectures on theatre. [David Hare] -- Bringing to the lectern the same wit, insight and gift for the essential for which his plays are known, Hare presents the distilled result of a lifetime's sustained thinking about art and politics.

9 *Touching upon the Soul: Square-wave voltammetry* *The high-performing teacher* *The meaning of Yiddish* *The academical ass : Apuleius and the northern Renaissance* *Second impressions : visceral marks of presence* *Isothermal titration calorimetry tutorial* *Mr. Chesterton revealed.* 15. *Boy-Friendly Territory* *Its a small world after all* *Community planning project* *I Want to be a Ballet Dancer (I Want to Be)* *Water in Nebraska* *Housing Estates in the Berlin Modern Style* *Topics in the homological theory of modules over commutative rings* *Certainteed shingle technology manual* *Maximus body* *On making low people interesting.* *On the Japanese railways (Nagoya, 1890 A. Cherevkova* *Autumns fall* *ashley lynn willis* *The finding of the Court.* *Third grade math worksheets show your work* *High tech product launch* *Cup of Never Mind* *Aptitude books in format* *The early history of Cogan House Township, Lycoming County, Pennsylvania* *Buying selling a house in England and Wales* *The National Road and the difficult path to sustainable national investment* *The nation and its fargments* *The person of Christ : historical views and preincarnate state* *Guru Padmasambava* *My Best Bible Stories* *The Death and resurrection of a sauropod dinosaur : bones from 140 million years found on BLM land* *My Middle Name is Israel* *Love Beyond the Stars* *Professional music-making in London* *Rough road to glory.* *Labour market and economic activity trends in Rwanda* *Dandelions* *Christmas (Dandelion) V. 3a (Missing Appendix B: Annex I: Listing of geological and geophysical variables*