Greek Tragedy Modern Essays In Criticism | e25ec4a2eb24ea115df538f6b53e7a4

The Blackwell Companion to Greek tragedy provides readers with a fundamental grounding in Greek tragedy, and also introduces them to the many methodologies and the lively critical dialogue that characterize the study of Greek tragedy today. Comprises 31 original essays by an international cast of contributors, including up-and-coming as well as distinguished senior scholars. Pays attention to socio-political, textual, and performance aspects of Greek tragedy. All ancient Greek is translated, and technical terms are explained as they appear. Includes suggestions for further reading at the end of each chapter, and a generous and informative combined bibliography.

A 2007 study of the mask in Greek tragedy, covering both ancient and modern performances.

Why should Greek tragedy matter now? This book opens a dialogue between the tragic theatre in ancient Athens and the multiple performances of the modern world. In five interconnected essays, Rush Rehm engages tragedy on its own terms, using our oldest theatre as inspiration for how we might shape the theatre of the future. ‘Theatre, Artifice, Environment’ explores the differences between the outdoor theatre of Athens and the artificial interiors of modern performance. ‘Theatre and Fear’ compares the terrors confronted in Greek tragedy with our own, seemingly distant fears (environmental destruction, dehumanising technology, corporate control of livelihood and culture). ‘The Fate of Agency, the Agency of Fate’ applies the paradox of human freedom in Greek tragedy to our own paradoxes of powerlessness and mastery. ‘Tragedy and Ideology’ treats Greek tragedy as an act of resistance, and ‘Tragedy and Time’ relates Greek tragedy’s survival to its moment-to-moment realisation in performance. Part analysis, part polemic, Radical Theatre engages the aesthetic, political and ethical challenges of Greek tragedy as a means of confronting what tomorrow’s theatre can do.

Greek tragedy, the fountainhead of all western drama, is widely read by students in a variety of disciplines. Segal here presents twenty-nine of the finest modern essays on the plays of Aeschylus, Sophocles, and Euripides. All Greek has been translated, but the original footnotes have been retained. Contributors include Anne Burnett, E.R. Dodds, Bernard M.W. Knox, Hugh Lloyd-Jones, Karl Reinhardt, Jacqueline de Romilly, Bruno Snell, Jean-Pierre Vernant and Cedric Whitman.

The Soul of Tragedy brings together scholars to offer perspectives on the Greek tragedy. The collection pays homage to this genre by offering an exploration into the oldest form of dramatic expression.

This generous selection of published essays by the distinguished classicist Charles Segal represents over twenty years of critical inquiry into the questions of what Greek tragedy is and what it means for modern-day readers. Taken together, the essays reflect profound changes in the study of Greek tragedy in the United States during this period—in particular, the increasing emphasis on myth, psychoanalytic interpretation, structuralism, and semiotics.

Unlike the contrast between the sacred and the taboo, the opposition of “comic” and “tragic” is not a way of categorizing experience that we find in cultures all over the world or even at different periods in Western civilization. Though medieval writers and readers distinguished stories with happy endings from stories with unhappy endings, it was not until the sixteenth and seventeenth centuries—fifteen hundred years after Sophocles, Euripides, Plautus, and Terence had last been performed in the theaters of the Roman Empire—that tragedy and comedy regained their ancient importance as ways of giving dramatic coherence to human events. Ancient Scripts and Modern Experience on the English Stage charts that rediscovery, not in the pages of scholars’ books, but on the stages of England’s schools, colleges, inns of court, and royal court, and finally in the public theaters of sixteenth-and seventeenth-century London. In bringing to imaginative life the scripts, eyewitness accounts, and financial records of these productions, Bruce Smith turns to the structuralist models that anthropologists have used to explain how human beings as social creatures organize and systematize experience. He sets in the critical, physical, and social structures in which sixteenth-and seventeenth-century Englishmen watched productions of classical comedy and classical tragedy. Seen in these three contexts, these productions play out a conflict between classical and medieval ways of understanding and experiencing comedy’s interplay between satiric and romantic impulses and tragedy’s clash between individuals and society. Originally published in 1988. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

This title is part of UC Press’s Voices Revived program, which commemorates University of California Press’s mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1997.

In its long history of performance and reception, Greek drama has been interpreted and adapted in ever-changing ways to share in the preoccupations and tensions of particular historical moments. Diversifying Greek Tragedy on the Contemporary US Stage explores this tradition by investigating a cross section of theatrical productions that have reimagined Greek tragedy in order to address social and political concerns in the US. Studying performance and its role in creating social, historical, and cultural identities, this volume draws on
cutting-edge research to move discussion away from the interpretation of dramatic texts in isolation from their performance contexts and towards an analysis of the dynamic experience of live theatre. The study focuses particularly on the ability of engaged performances to pose critical challenges to the long-standing stereotypical and political policies that have contributed to the misrepresentation and marginalization of underrepresented communities. However, in the process it also uncovers the ways in which such performances can inadvertently reinforce the very stereotypes they aim to challenge, demonstrating that ancient drama can be a powerful, yet dangerous tool in the search for justice.

This volume vividly demonstrates the richness and wide scope of contemporary engagement with Greek drama in scholarship and performance. Key studies of the interaction between performance, politics and society range from the detection of Sophocles’s infiltration of the culture through different kinds of evidence B not a linear narrative but a ‘mosaic’ B to modern performance in South Africa. Gender issues explored include Euripides’ interest in female experience, especially the subjection of young women to male violence, and a study of representations in tragedy of homosexuality and pederasty. The role of drama, both tragedy and comedy, in the creation of Athenian identity includes a review of the way that dramatists used the Trojan War to comment on current events and how drama could be used to interrogate both pre- and anti-democratic forms of authority. Aspects of tragic language and of comic performance are explored. The papers in this collection are the result of a comprehensive conference of papers delivered at the Greek Drama III conference held at the University of Sydney in 2002. The conference was the third in a series the first being held in Sydney in 1982 and the second in Christchurch in 1992. The papers are dedicated to the memory of Kevin Lee. The volume has contributions from P. E. Easterling, Margalit Finkelberg, J. H. Kim On Chong-Gosaard, Jennifer Clarke Kosak, Ruth Sodel, Barbara Kowalzig, Sheila Murnaghan, Justina Gregory, Seth L. Schein, J. R. Green, Neil O’Sullivan, Ian C. Storey, Peter Wilson, C. W. Marshall, Thomas K. Hubbard, David Rosenboom, Hao Jan Westra and Betine van Zyl Smit.

A Handbook to the Reception of Greek Drama offers a series of original essays that represent a comprehensive overview of the global reception of ancient Greek tragedies and comedies from antiquity to the present day. Represents the first volume to offer a complete overview of the reception of ancient drama from antiquity to the present. Covers the translation, transmission, performance, production, and adaptation of Greek tragedy from the time the plays were first created in ancient Athens through the 21st century. Features a historical overview of the history of the reception of Greek drama in most countries of the world. Includes chapters covering the reception of Greek drama in modern opera and film.

This handbook provides students and scholars with a highly readable yet detailed analysis of all surviving Greek tragedies and satyr plays. John Ferguson places each play in its historical, political, and social context—important for both Athenian and modern audiences—and he displays a keen, discriminating critical competence in dealing with the plays as literature. Ferguson is sensitive to the meter and sound of Greek tragedy, and, with remarkable success, he manages to involve even the Greekless reader in an actual encounter with the Greek as poetry. He examines language and metrics in relation to each tragedian’s dramatic purpose, thus elucidating the crucial dimension of technique that other handbooks, mostly the work of philologists, renounce in order to concentrate on structure and plot. The result is a perceptive criticism in which the quality of Ferguson’s scholarship vouches for what he sees in the plays. The book is prefaced with a general introduction to ancient Greek theatrical production, and there is a brief biographical sketch of each tragedian. Footnotes are avoided: the object of this handbook is to introduce readers to the plays as dramatic poetry, not to detail what said about them. There is an extensive bibliography for scholars and a glossary of Greek words to assist the student with the operant moral and stylistic terms of Greek tragedy.

Sheds new light on the topic of women in tragedy by focusing on neglected evidence from the fragments.

Surveys important Greek and Roman authors, plays, characters, genres, historical figures and more.

An essential companion for the student of literature. Works selected include the best-known works of the classical Greek and Roman theatre.

(Applaus Book.) A collection of eight plays along with accompanying critical essays. Includes: ’The Oresteia’/ Aeschylus; ’Prometheus Bound’/ Aeschylus; ’Oedipus the King’/ Sophocles; ’Antigone’/ Sophocles; ’Medea’/ Euripides; ’The Bakkhai’/ Euripides; ’Oedipus’/ Seneca; ’Medea’/ Seneca.

Contemporary Adaptations of Greek Tragedy: Auteurship and Directorial Visions provides a wide-ranging analysis of all surviving Greek tragedies and satyr plays. John Ferguson places each play in its historical, political, and social context—important for both Athenian and modern audiences—and he displays a keen, discriminating critical competence in dealing with the plays as literature. Ferguson is sensitive to the meter and sound of Greek tragedy, and, with remarkable success, he manages to involve even the Greekless reader in an actual encounter with the Greek as poetry. He examines language and metrics in relation to each tragedian’s dramatic purpose, thus elucidating the crucial dimension of technique that other handbooks, mostly the work of philologists, renounce in order to concentrate on structure and plot. The result is a perceptive criticism in which the quality of Ferguson’s scholarship vouches for what he sees in the plays. The book is prefaced with a general introduction to ancient Greek theatrical production, and there is a brief biographical sketch of each tragedian. Footnotes are avoided: the object of this handbook is to introduce readers to the plays as dramatic poetry, not to detail what said about them. There is an extensive bibliography for scholars and a glossary of Greek words to assist the student with the operant moral and stylistic terms of Greek tragedy.

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Explores the full extent of Hegel's interest in tragedy and comedy throughout his works and extends from more literary and dramatic issues to questions about the role these genres play in the history of society and religion. No philosopher has treated the subject of tragedy and comedy in its original and searching a manner as G. W. F. Hegel. His concern with these genres runs throughout both his early and late works and extends from aesthetic issues to questions in the history of society and religion. Hegel on Tragedy and Comedy is the first book to explore the full extent of Hegel's interest in tragedy and comedy. The contributors analyze his treatment of both ancient and modern drama, including major essays on Sophocles, Aristophanes, Shakespeare, Goethe, and the German comic tradition, and examine the relation of these genres to political, religious, and philosophical issues. In addition, the volume includes several essays on the role tragedy and comedy play in Hegel's philosophical history of life. This book will not only be valuable to those who wish for a general overview of Hegel's treatment of tragedy and comedy but also to those who want to understand how his treatment of these genres is connected to the rest of his thought. Mark Alzmauer is Associate Professor of Philosophy at Northwestern University and the author of Hegel's Theory of Responsibility.

Opera was invented at the end of the sixteenth century in imitation of the supposed style of delivery of ancient Greek tragedy, and then, since operas based on Greek drama have been among the most important in the repertoire. This collection of essays by leading authorities in the fields of Classics, Musicology, Dance Studies, English Literature, Modern Languages, and Theatre Studies provides an exceptionally wide-ranging and detailed overview of the relationship between the two genres. Since tragedies have played a much larger part than comedies in this branch of operatic history, the volume mostly concentrates on the tragic repertoire, but a chapter on musical versions of Aristophanes' Lysistrata is included, as well as discussions of incidental music, a very important part of the musical reception of ancient drama. From Adriana Gabrieli in 1585 to Harrison Birtwistle and Judith Weir in the late twentieth and early twenty-first centuries.

William Storm delivers a wide-ranging investigation of character in drama from ancient beginnings to the present day. Popular culture often champions freedom as the fundamentally American way of life and celebrates the virtues of independence and self-reliance. But film and television have also explored the tension between freedom and other core values, such as order and political stability. What may look like healthy, productive, and creative freedom from one point of view may look like chaos, anarchy, and a source of destructive conflict from another. Film and television continually pose the question: Can Americans deal with their problems on their own, or must they rely on political elites to manage for them? In this groundbreaking work, Paul A. Cantor explores the ways in which television shows such as Star Trek, The X-Files, South Park, and Deadwood and films such as The Aviator and Mars Attacks! have portrayed both top-down and bottom-up models of order. Drawing on the works of John Locke, Adam Smith, Alexis de Tocqueville, and other proponents of freedom, Cantor contrasts the classical liberal vision of America—particularly its emphasis on the virtues of spontaneous order—with the Marxist understanding of the "cultural industry" and the Hobbesian model of absolute state control. The Invisible Hand in Popular Culture concludes with a discussion of the impact of 9/11 on film and television, and the new anxieties emerging in contemporary alien-invasion narratives: the fear of a global technocracy that seeks to destroy the nuclear family, religious faith, local government, and other traditional bulwarks against the absolute state.

One of the most important characteristics of tragic drama—as of psychoanalysis—is the focus on the family. Dr. Bennett Simon here provides a psychoanalytic reading of Aeschylus' Oresteia, Euripides' Medea, Shakespeare's King Lear and Macbeth, O'Neill's Long Day's Journey into Night, and Beckett's Endgame, six plays from ancient times which involve a particular form of intrafamilial warfare: the killing of children or of the possibility of children.

In The Eating of the Gods the distinguished Polish critic Jan Kott reexamines Greek tragedy from the modern perspective. As in his earlier acclaimed Shakespeare Our Contemporary, Kott provides startling insights and intuitive leaps which link our world to that of the ancient Greeks. The title refers to the Bacchae of Euripides, that tragedy of last, revenge, murder, and "the joy of eating raw flesh" which Kott finds paradigmatic in its violence and bloodshed. Rachel Bowby suggests that, with the multiplication of sexual roles, family forms, and reproductive technologies, Freud's Oedipus complex has lost its relevance. This book takes two Freudian routes to think about some of the entanglements of identity.

This collection presents 19 interconnected studies on the language, history, exegesis, and cultural setting of Greek epic and dramatic poetic texts ("Text") and their afterlives ("Intertext") in Antiquity. Spanning texts from Hittite archives to Homer to Greek tragedy and comedy to Vergil to Celsus, the studies here were all written by friends and colleagues of Margalit Finkelberg who are experts in their particular fields, and who have all been influenced by her work. The papers offer close readings of individual lines and discussion of widescale cultural phenomena. Readers will encounter Hittite poems, characters in ancient epic analysed by modern cognitive theory, the use of Homer in Christian polemic, tragic themes of love and murder, a history of the Sphinx, and more. Text and Intertext in Greek Epic and Drama offers a selection of fascinating essays exploring Greek epic, drama, and their reception and adaption by other ancient authors, and will be of interest to anyone working on Greek literature.

A landmark anthology of the masterpieces of Greek drama, featuring all-new, highly accessible translations of some of the world's most beloved plays, including Agamemnon, Prometheus Bound, Bacchae, Electra, Medea, Antigone, and Oedipus the King Featuring translations by Emily Wilson, Frank Nisieich, Sarah Ruden, Rachel Kittsinger, Mary LeFkovitz, and James Romm The great plays of ancient Greece are among the most enduring and important legacies of the Western world. Not only is the influence of Greek drama palpable in everything from Shakespeare to modern television, the insights contained in Greek tragedy have shaped our perceptions of the nature of human life, Poets, philosophers, and politicians have long borrowed and adapted the ideas and language of Greek drama to help them make sense of their own times. This exciting curated anthology features a cross section of the most popular—and most widely taught—plays in the Greek canon. Fresh translations into contemporary English breathe new life into the texts while capturing, as faithfully as possible, their original meaning. This outstanding collection also offers short biographies of the playwrights, enlightening and clarifying introductions to the plays, and helpful annotations at the bottom of each page. Appendices by prominent classicists on such topics as "Greek Drama and Politics," "The Theater of Dionysus," and "Plato and Aristotle on Tragedy" give the reader a rich contextual background. A detailed time line of the dramas, as well as a list of adaptations of Greek drama to literature, stage, and film from the time of Seneca to the present, helps chart the history of Greek tragedy and its influence on our culture from the Roman Empire to the present day. With a veritable who's who of today's most renowned and distinguished classical translators, The Greek Plays is certain to be the definitive text for years to come. Praise for The Greek Plays "Mary LeFkovitz and James Romm deftly have gathered strong new translations from Frank Nisieich, Sarah Ruden, Rachel Kittsinger, Emily Wilson, as well as from Mary LeFkovitz and James Romm themselves. There is a freshness and pungency in these new translations that should last a long time. I admire the introductions to the plays and the biographies and annotations provided. Closing essays by five distinguished classicists—the brilliant Daniel Mendelsohn and the equally skilled David Rosenbloom, Joshua Billings, Mary-Kay Gamel, and Gregory Hays—all enlightened me. This seems to me a helpful light into our gathering darkness."—Harold Bloom.
This collection of published and unpublished essays connects antiquity with the present by debating the current prohibiting conceptions of performance theory and the insistence on a limited version of 'the contemporary'. The theatre is attractive for its history and also for its lively present. These essays explore aspects of historical performance in ancient Greece, and link thoughts on its significance to wider reflections on cultural theory from around the world and performance in the contemporary postmodern era, concluding with ideas on the new theatre of the diaspora. Each section of the book includes a short introduction; the essays and shorter interventions take various forms, but all are concerned with theatre, with practical aspects of theatre and theoretical dimensions of its study. The subjects range from ancient Greece to the present day, and include speculations on the origin of ancient tragic acting, the kinds of festival performance in ancient Athens, how performance is reflected in the tragic scripts, the significance of the presence of the chorus, technology and the ancient theatre, comparative thinking on Greek, Indian and Japanese theory, a critique of the rhetoric of performance theory and of postmodernism, reflections on modernism and theatre, and on the importance of adaptation to theatre, studies of the theatre and diaspora in Britain.

Norman Austin brings both keen insight and a life-long engagement with his subject to this study of Sophocles' late tragedy Philoctetes, a fifth-century BCE play adapted from an infamous incident during the Trojan War. In Sophocles' "Philoctetes" and the Great Soul Robbery, Austin examines the rich layers of text as well as context, situating the play within the historical and political milieu of the eclipse of Athenian power. He presents a study at once of interest to the classical scholar and accessible to the general reader. Though the play, written near the end of Sophocles' career, is not as familiar to modern audiences as his Theban plays, Philoctetes grapples with issues—social, psychological, and spiritual—that remain as much a part of our lives today as they were for their original Athenian audience.

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