

Greek Tragedy Modern Essays In Criticism

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 Nisetich, Sarah Ruden, Rachel Kitzinger, Mary Lefkowitz, 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 illustrate 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 Lefkowitz and James Romm deftly have gathered strong new translations from Frank Nisetich, Sarah Ruden, Rachel Kitzinger, Emily Wilson, as well as from Mary Lefkowitz and James Romm themselves. There is a freshness and pungency in these new translations that should last a long time. I admire also 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

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 difference between the outdoor theatre of Athens and the artificial intrusions 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. 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 as 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 comedic 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 philosophy of history. 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 Alznauer is Associate Professor of Philosophy at Northwestern University and the author of Hegel’s Theory of Responsibility.

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.

Staging Ancient Greek Drama Today

Greek Tragedy

An Annotated Bibliography

Essays in Honor of Margalit Finkelberg

A Companion to Sophocles

Shakespeare, Performance, and Philosophy

Text and Intertext in Greek Epic and Drama

Euripides’ Medea is one of the most often read, studied and performed of all Greek tragedies. A searingly cruel story of a woman’s brutal revenge on a husband who has rejected her for a younger and richer bride, it is unusual among Greek dramas for its acute portrayal of female psychology. Medea can appear at once timeless and strikingly modern. Yet, the play is very much a product of the political and social world of fifth century Athens and an understanding of its original context, as well as a consideration of the responses of later ages, is crucial to appreciating this work and its legacy. This collection of essays by leading academics addresses these issues, exploring key themes such as revenge, character, mythology, the end of the play, the chorus and Medea’s role as a witch. Other essays look at the play’s context, religious connotations, stagecraft and reception. The essays are accompanied by David Stuttard’s English translation of the play, which is performer-friendly, accessible yet accurate and closely faithful to the original.

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 place 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.

Using classic Greek texts and modern theory, Telò forges a new model of tragic aesthetics.

More than a hundred years ago, Freud made a new mythology by revising an old one: Oedipus, in Sophocles’ tragedy the legendary perpetrator of shocking crimes, was an Everyman whose story of incest and parricide represented the fulfilment of universal and long forgotten childhood wishes. The Oedipus complex - child, mother, father - suited the nuclear families of the mid-twentieth century. But a century after the arrival of the psychoanalytic Oedipus, it might seem that modern lives are very much changed. Typical family formations and norms of sexual attachment are changing, while the conditions of sexual difference, both biologically and socially, have undergone far-reaching modifications. Today, it is possible to choose and live subjective stories that the first psychoanalytic patients could only dream of. Different troubles and enjoyments are speakable and unspeakable; different selves are rejected, discovered, or sought. Many kinds of hitherto unrepresented or unrepresentable identity have entered into the ordinary surrounding stories through which children and adults find their bearings in the world, while others have become obsolete. Biographical narratives that would previously have seemed unthinkable or incredible—a likely story!—have acquired the straightforward plausibility of a likely story. This book takes two Freudian routes to think about some of the present entanglements of identity. First, it follows Freud in returning to Greek tragedies - Oedipus and others - which may now appear strikingly different in the light of today’s issues of family and sexuality. And second, it re-examines Freud’s own theories from these newer perspectives, drawing out different strands of his stories of how children develop and how people change (or don’t). Both kinds of mythology, the classical and the theoretical, may now, in their difference, illuminate some of the forming stories of our contemporary world of serial families, multiple sexualities, and new reproductive technologies.

Myth, Ritual, Memory, and Exchange

Interpreting Greek Tragedy

Freudian Mythologies

Essays and a translation of Euripides’ tragedy

Tragedy: Modern Essays in Criticism

Revised Edition

A Companion to Greek Tragedy

The book moves in a nonreductive way between literary and theological criticism to show how drama and religious thought discern the experience of evil. & "Tragic method&" refers to how tragic art functions as inquiry; & "tragic theology&" refers to how drama and theology render in thematic or symbolic form certain irreducible dimensions of evil and negativity. Bouchard defines no single tragic method or any single view of evil but searches for the distinctive interplay of tragic method of theology in each dramatist. The work opens by scrutinizing certain important interpretations of Greek tragedy. Paul Ricoeur’s interpretation of & "the Wicked God and the Tragic Vision&" receives major focus, as does Sophocles, who as a tragedian dramatized the action of inquiry and interpretation. Bouchard then examines Augustine’s views of evil and sin, Reinhold Niebuhr’s critique of the ironies of history, and Tillich’s conceptions of the demonic. By interpreting tragedy in terms of sin or the effects of sin, each theologian resists implications in his own thought pointing to a less resolvable tragic theology. And yet these theologians also contribute very creative understandings of the irreducible character of evil and tragic experience. Substantive and original readings of three playwrights are offered: Rolf Hochhuth’s tragedy of vocation, The Deputy, Robert Lowell’s trilogy of American historical blindness, The Old Glory, and Peter Shaffer’s dreams of tragic awareness and accountability in Equus and Amadeus, revealing new permutations of the irreducibility of evil in contemporary Christian and Jewish religious thinkers who may be helpful in this task, and concludes with a description of the experience of perplexed thought, self-critical in view of tragedy’s witness to irreducibility of evil.

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

Greek Tragedy sets ancient tragedy into its original theatrical, political and ritual context and applies modern critical approaches to understanding why tragedy continues to interest modern audiences. An engaging introduction to Greek tragedy, its history, and its reception in the contemporary world with suggested readings for further study Examines tragedy’s relationship to democracy, religion, and myth Explores contemporary approaches to scholarship, including structuralist, psychoanalytic, and feminist theory Provides a thorough examination of contemporary performance practices Includes detailed readings of selected plays

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 widespread cultural phenomena. Readers will encounter Hittite precedents to the Homeric 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.

From Ancient Festival to Modern Experimentation

Entertaining the Idea

A Cultural History of Tragedy in the Modern Age

Ancient and Modern

Essays in Honour of Kevin Lee

Ancient Scripts and Modern Experience on the English Stage, 1500-1700

Psychoanalytic Studies from Aeschylus to Beckett

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, Euripedes' Medea, Shakespeare's King Lear and Macbeth, O'Neill's Long Day's Journey into Night, and Beckett's Endgame, six plays from ancient to modern times which involve a particular form of intrafamily warfare: the killing of children or of the possibility of children.

Greek Tragedy on Screen considers a wide range of films which engage openly with narrative and performative aspects of Greek tragedy. This volume situates these films within the context of on-going debates in film criticism and reception theory in relation to theoretical or critical readings of tragedy in contemporary culture. Michelakis argues that film adaptations of Greek tragedy need to be placed between the promises of cinema for a radical popular culture, and the divergent cultural practices and realities of commercial films, art-house films, silent cinema, and films for television, home video, and DVD. In an age where the boundaries between art and other forms of cultural production are constantly intersected and reconfigured, the appeal of Greek tragedy for the screen needs to be related to the longing it triggers for origins and authenticity, as well as to the many uncertainties, such as homelessness, violence, and loss of identity, with which it engages. The films discussed include not only critically recognized films by directors such Michael Cacoyannis, Jules Dassin, and Pier Paolo Pasolini, but also more recent films by Woody Allen, Tony Harrison, Werner Herzog, and Lars von Trier. Moreover, it also considers earlier and largely neglected films of cinematic traditions which lie outside Hollywood.

In this book leading scholars come together to provide a comprehensive, wide-ranging overview of tragedy in theatre and other media from 1920 to the present. The 20th century is often considered to have witnessed the death of tragedy as a theatrical genre, but it was marked by many tragic events and historical catastrophes, from two world wars and genocide to the proliferation of nuclear weapons and the anticipation and onset of climate change. The authors in this volume wrestle with this paradox and consider the degree to which the definitions, forms and media of tragedy were transformed in the modern period and how far the tragic tradition—updated in performance—still spoke to 20th- and 21st-century challenges. While theater remains the primary focus of investigation in this strikingly illustrated book, the essays also cover tragic representation—often re-mediated, fragmented and provocatively questioned—in film, art and installation, photography, fiction and creative non-fiction, documentary reporting, political theory and activism. Since 24/7 news cycles travel fast and modern crises cross borders and are reported across the globe more swiftly than in previous centuries, this volume includes intercultural encounters, various forms of hybridity, and postcolonial tragic representations. Each chapter takes a different theme as its focus: forms and media; sites of performance and circulation; communities of production and consumption; philosophy and social theory; religion, ritual and myth; politics of city and nation; society and family, and gender and sexuality.

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

Greek Tragedy and Modern Identities

Archive Feelings

Greek Tragic Vision

Ancient Greek and Contemporary Performance

8 Plays in Authoritative Modern Translations Accompanied by Critical Essays

A Theory of Greek Tragedy

Shakespeare, 1564-1964

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.

(Applause Books). 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.

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.

A collection of essays by many distinguished contributors, focused on the portrayal of rebel women in ancient Greek drama Ancient Greek drama provides the modern stage with a host of powerful female characters who stand in opposition to the patriarchal structures that seek to limit and define them. For contemporary theatre directors their representation serves as a vehicle for examining and illuminating issues of gender, power, family and morality, as germane today as when the plays were first written. Rebel Women brings together essays by leading writers from across different disciplines examining the representation of ancient Greek heroines in their original contexts and on today's stage. Divided into three sections, it considers in turn international productions, Irish versions, and studies of the original texts. The articles explore how such characters as Iphigenia, Medea, Antigone and Clytemnestra have been portrayed in recent times and the challenges and provocation they offer to both contemporary audiences and dramatists alike. 'Seamus Heaney and Athol Fugard are brought together as contributors by the inspiration that ancient Greek tragedy has offered to them both. There are offerings here on Iphigenia, Medea, Antigone, Clytemnestra, film, drama, Greece, Russia ... and especially Ireland. Amidst all this variety, the level of interest and of scholarship are consistently high.' Oliver Taplin, Professor of Classical Languages and Literature, Oxford University

The Facts on File Companion to Classical Drama

Critical Perspectives on Greek Tragedy and Comedy. Studies in Honour of Georgia Xanthakis-Karamanos

Oxford Readings in Greek Tragedy

A Collection of Modern Essays by Various Hands

Classical Tragedy, Greek and Roman

Ancient Drama in Music for the Modern Stage

Classical Greek and Roman Drama

This book deals with the historical context of ancient Greek tragic performances, with the plays themselves, and with later adaptation and re-performance, down to modern times.

Opera was invented at the end of the sixteenth century in imitation of the supposed style of delivery of ancient Greek tragedy, and, since then, 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 Andrea Gabrieli in 1585 to Harrison Birtwistle and Judith Weir in the late twentieth and early twenty-first centuries.

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

At the heart of this book lies a concern with the interaction between the cultural assumptions and world-view of ancient (and often of modern) Greeks and their literature. John Gould examines the myths, rituals, memory, and exchange of ancient Greeks with an overriding interest inanthropological field-work which helps to shape his argument.The book contains the most significant essays (some now regarded as classics) written by one of the world's foremost experts in Greek mythology and culture over the last thirty years, including several previously unpublished papers. Newly revised, with reference both to corroborative material and tosubsequent treatments and discussion of significantly different approaches to the same topics, these papers offer a marked coherence of focus and argument which informs the whole volume. Most of the essays arise out of the experience of teaching and address problems, puzzles, and misunderstandingsencountered by students.

Rebel Women

Mask and Performance in Greek Tragedy

Essays in Greek Literature and Culture

Theatre World

Collected Essays

Tragic Method and Tragic Theology

Greek Tragic Women on Shakespearean Stages

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 overviews 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 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' 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 revised versions of a selection 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-Gossard, Jennifer Clarke Kosak, Ruth Scodel, 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 Rosenbloom, Haijo Jan Westra and Betine van Zyl Smit.

A Companion to Sophocles presents the first comprehensive collection of essays in decades to address all aspects of the life, works, and critical reception of Sophocles. First collection of its kind to provide introductory essays to the fragments of his lost plays and to the remaining fragments of one satyr-play, the Ichneutae, in addition to each of his extant tragedies Features new essays on Sophoclean drama that go well beyond the current state of scholarship on Sophocles Presents readings that historicize Sophocles in relation to the social, cultural, and intellectual world of fifth century Athens Seeks to place later interpretations and adaptations of Sophocles in their historical context Includes essays dedicated to issues of gender and sexuality; significant moments in the history of interpreting Sophocles; and reception of Sophocles by both ancient and modern playwrights

Greek Tragic Women on Shakespearean Stages argues that ancient Greek plays exerted a powerful and uncharted influence on early modern England's dramatic landscape. Drawing on original research to challenge longstanding assumptions about Greek texts' invisibility, the book shows not only that the plays were more prominent than we have believed, but that early modern readers and audiences responded powerfully to specific plays and themes. The Greek plays most popular in the period were not male-centered dramas such as Sophocles' Oedipus, but tragedies by Euripides that focused on raging bereaved mothers and sacrificial virgin daughters, especially Hecuba and Iphigenia. Because tragedy was firmly linked with its Greek origin in the period's writings, these iconic female figures acquired a privileged status as synecdoches for the tragic theater and its ability to conjure sympathetic emotions in audiences. When Hamlet reflects on the moving power of tragic performance, he turns to the most prominent of these figures: 'What's Hecuba to him, or he to Hecuba/ That he should weep for her?' Through readings of plays by Shakespeare and his contemporary dramatists, this book argues that newly visible Greek plays, identified with the origins of theatrical performance and represented by passionate female figures, challenged early modern writers to reimagine the affective possibilities of tragedy, comedy, and the emerging genre of tragicomedy.

Myth, Poetry, Text

Evil in Contemporary Drama and Religious Thought

A Handbook to the Reception of Greek Drama

Sophocles' Philoctetes and the Great Soul Robbery

A Short Introduction to the Ancient Greek Theater

Hegel on Tragedy and Comedy

Acting Greek Tragedy explores the dynamics of physical interaction and the dramaturgical construction of scenes in ancient Greek tragedy. Ley argues that spatial distinctions between ancient and modern theatres are not significant, as core dramatic energy can be placed successfully in either context. Guiding commentary on selected passages from Aeschylus, Sophocles and Euripides illuminate performing monologue, dialogue, scenes requiring three actors, and scenes with properties. A companion website - actinggreektragedy.com - offers recorded illustrations of scenes from the Workshops. What the book offers is a practical approach to the preparation of Greek scripts for performance. The translations used have all been tested in workshops, with those of Euripides newly composed. The website can be found here: www.actinggreektragedy.com

This collection of essays, published in honour of Professor Georgia Xanthakis-Karamanos, addresses topics which lie at the forefront of current research on the fields of Greek drama and classical reception studies. It brings together internationally distinguished scholars who provide fresh insights into issues pertaining to the origins of Greek tragedy and comedy, their generic identity, the structure of human characters emerging from individual plays, the presence of Greek drama outside Athens in post-classical times, the associations between drama and genres such as epic and oratory or even the reception of Greek drama in operatic works such as Wagner's Tristan und Isolde. Related art forms, such as music, receive particular attention. Focusing on either broader topics or specific texts, the volume offers a wide range of theoretical perspectives often combining modern critical trends such as reception studies, narratology or cultural studies with close and acute readings of individual passages. The volume is of particular interest to scholars and students of Greek drama and its reception as well as to anyone interested in Greek culture and its various manifestations.

To entertain an idea is to take it in, pay attention to it, give it breathing room, dwell with it for a time. The practice of entertaining ideas suggests rumination and meditation, inviting us to think of philosophy as a form of hospitality and a kind of mental theatre. In this collection, organized around key words shared by philosophy and performance, the editors suggest that Shakespeare's plays support a way of performing with equipment for living. In plays ranging from A Midsummer Night's Dream to King Lear and The Winter's Tale, Shakespeare invites readers and audiences to be more responsive to the texture and meaning of daily encounters, whether in the intimacies of love, the demands of social and political life, or moments of ethical decision. Entertaining the Idea features established and emerging writers on performance, and contemporary philosophers of language and drama. The volume includes contemporary words such as role play, acknowledgment, judgment, and entertainment as well as curse and care. The volume also includes longer essays on Shakespeare, Kant, Husserl, and Hegel as well as an afterword by theatre critic Charles McNulty on the philosophy and performance history of King Lear.

Contemporary productions on stage and film, and the development of theater studies, continue to draw new audiences to ancient Greek drama. With observations on all aspects of performance, this volume fills their need for a clear, concise account of what is known about the original conditions of such productions in the age of Pericles. Reexamining the surviving plays of Aeschylus, Sophocles, and Euripides, Graham Ley here discusses acting technique, scenery, the power and range of the chorus, the use of theatrical space, and parody in their plays. In addition to photos of scenes from Greek vases that document theatrical performance, this new edition includes notes on ancient mime and puppetry and how to read Greek playtexts as scripts, as well as an updated bibliography. An ideal companion to the book, it is also published by the University of Chicago Press. Ley's work is a concise and informative introduction to one of the great periods of world drama. "Anyone faced with Athenian tragedy or comedy for the first time, in or out of the classroom, would do well to start with A Short Introduction to Ancient Greek Theater."—Didaskalia

Greek Drama III

Modern Essays in Criticism

Sixteen Plays by Aeschylus, Sophocles, and Euripides

Looking at Medea

Tragic Drama and the Family

New Essays

Greek Tragedy in the Modern World

Greek TragedyModern Essays in CriticismHarpercollins

Essays discuss the major plays of Aeschylus, Sophocles, and Euripides, and examine the meaning of Greek theater

The Blackwell Companion to Greek Tragedy provides readers with a fundamental grounding in Greek tragedy, and also introduces them to the various 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 transliterated and 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

Western literature has become more influential in Africa since the independence of many of that continent's countries in the early 1960s. In particular, Greek tragedy has grown as model and inspiration for African theatre artists. This work begins with a discussion of the affinity that modern-day African playwrights have for ancient Greek tragedy and the factors that determine their choice of classical texts and topics. The study concentrates on how African playwrights transplant the dramatic action and narrative of the Greek texts by rewriting both the performance codes and the cultural context. The methods by which African playwrights have adapted Greek tragedy and the ways in which the plays satisfy the prevailing principles of both cultures are examined. The plays are The Bacchae of Euripides by Wole Soyinka, Song of a Goat by J.P. Clark, The Gods Are Not to Blame by Ola Rotimi, Guy Butler's Demea, Efua Sutherland's Edufa, Orestes by Athol Fugard, The Song of Jacob Zulu by Tug Yourgrau, Femi Osofisan's Tegonni, Edward Kamau Brathwaite's Odale's Choice, The Island by Fugard, John Kani, and Winston Ntshona, and Sylvain Bemba's Black Wedding Candles for Blessed Antigone.

Essays in Honor of Gerald F. Else

The Athenian Sun in an African Sky

Acting Greek Tragedy

Greek Tragedy on Screen

Modern African Adaptations of Classical Greek Tragedy

Radical Theatre

The Cambridge Companion to Greek Tragedy

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 Greek Plays