

ELECTRA AND THE EMPTY
URN

Metatheater and Role Playing in Sophocles

MARK RINGER



Electra And The Empty Urn Metatheater And Role Playing In Sophocles

Stephanie Nelson



Electra And The Empty Urn Metatheater And Role Playing In Sophocles:

Electra and the Empty Urn Mark Ringer, 2000-11-09 Metatheater or theater within theater is a critical approach often used in studies of Shakespearian or modern drama Breaking new ground in the study of ancient Greek tragedy Mark Ringer applies the concept of metatheatricality to the work of Sophocles His innovative analysis sheds light on Sophocles technical ingenuity and reveals previously unrecognized facets of fifth century performative irony Ringer analyzes the layers of theatrical self awareness in all seven Sophoclean tragedies giving special attention to Electra the playwright s most metatheatrical work He focuses on plays within plays characters who appear to be in rivalry with their playwright in scripting their dramas and the various roles that characters assume in their attempts to deceive other characters or even themselves Ringer also examines instances of literal role playing exploring the implications of the Greek convention of sharing multiple roles among only three actors Sophocles has long been praised as one of the masters of dramatic irony Awareness of Sophoclean metatheater Ringer shows deepens our appreciation of that irony and reveals the playwright s keen awareness of his art Originally published in 1998 A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value

Metatheater and Modernity Mary Ann Frese Witt, 2013 Metatheater and Modernity Baroque and Neobaroque is the first work to link the study of metatheater with the concepts of baroque and neobaroque Arguing that the onset of European modernity in the early seventeenth century and both the modernist and the postmodernist periods of the twentieth century witnessed a flourishing of the phenomenon of theater that reflects on itself as theater the author reexamines the concepts of metatheater baroque and neobaroque through a pairing and close analysis of seventeenth and twentieth century plays The comparisons include Jean Rotrou s The True Saint Genesius with Jean Paul Sartre s Kean and Jean Genet s The Blacks Pierre Corneille s L Illusion comique with Tony Kushner s The Illusion Gian Lorenzo Bernini s The Impresario with Luigi Pirandello s theater in theater trilogy Shakespeare s Hamlet with Pirandello s Henry IV and Tom Stoppard s Rosencrantz and Guildenstern are Dead Moli re s Impromptu de Versailles with impromptus by Jean Cocteau Jean Giraudoux and Eug ne Ionesco Metatheater and Modernity also examines the role of technology in the creating and breaking of illusions in both centuries In contrast to previous work on metatheater it emphasizes the metatheatrical role of comedy Metatheater the author concludes is both performance and performative it accomplishes a perceptual transformation in its audience both by defending theater and exposing the illusory quality of the world outside

Sophocles and the Tragedy of Athenian Democracy D. G. Beer, 2004-03-30 The Athenian democracy of the 5th century B C created the most important political theatre of western culture Sophocles the most successful tragic playwright of the age was a radical innovator who produced his tragedies to present to his audience complex moral social and political

issues of a kind that they might be faced with in their various legal and political assemblies Beer examines Sophocles as a political playwright against the background of Athenian democracy breaking new ground by showing the importance of the mask for understanding Sophoclean tragedy and redefining the notion of *skēnographia* or setting the scene He concludes that Sophocles revolutionized the concept of dramatic space The Athenian tragic theatre was deeply political and played an important and active role in the life of Athenian democracy This book presents an introduction to the political nature of Greek tragedy and Sophoclean tragedy in an effort to shed new light on the dramatic works of the 5th century playwright As Aristotle noted Sophocles two most important innovations were the introduction of the third actor and *skēnographia* which brought tragedy to its fully evolved form Beer argues that although his use of the third actor has been widely understood his use of *skēnographia* has not Carefully exploring the true sense of this method of using dramatic space Beer brings a new understanding to the works of this old master

A Companion to Sophocles Kirk Ormand, 2015-06-02 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

Tragic Bodies Nancy Worman, 2020-12-10 Winner of the PROSE Award 2022 for Classics This book argues for a new way of reading tragedy that attends to how bodies in the ancient plays pivot between subject and object person and thing living and dead and so serve as vehicles for confronting the edges of the human At the same time it explores the ways in which Greek tragedy pulls up close to human bodies examining their physical edges their surfaces and parts their coverings or nakedness and their postures and orientations Drawing on and advancing the latest interplays of posthumanism and materialism in relation to classical literature Nancy Worman shows how this tragic enactment may seem to emphasize the human body but in effect does something quite different Greek drama instead often treats the body as a thing that has the status and implications associated with other objects such as a cloak an urn or a toy for a dog *Tragic Bodies* urges attention to key scenes in Greek tragedy that foreground bodily identifiers as semiotic materializing This occurs when signs with weighty symbolic resonance distil out on the dramatic stage as concrete sites for contention and conflation orchestrated through proximity contact and sensory dynamics Reading the dramatic script in this way pursues the felt knowledge at the body's edges that tragic representation affords a consideration attuned to how bodies register at tragedy's unique intersections where directive and figurative language combine to highlight visual tactile and aural details

Children in

Greek Tragedy Emma M. Griffiths, 2020-02-20 Astyanax is thrown from the walls of Troy Medea kills her children as an act of vengeance against her husband Aias reflects with sorrow on his son's inheritance yet kills himself and leaves Eurysakes vulnerable to his enemies The pathos created by threats to children is a notable feature of Greek tragedy but does not in itself explain the broad range of situations in which the ancient playwrights chose to employ such threats Rather than casting children in tragedy as simple figures of pathos this volume proposes a new paradigm to understand their roles emphasizing their dangerous potential as the future adults of myth Although they are largely silent passive figures on stage children exert a dramatic force that transcends their limited physical presence and are in fact theatrically complex creations who pose a danger to the major characters Their multiple projected lives create dramatic palimpsests which are paradoxically more significant than their immediate emotional effects children are never killed because of their immediate weakness but because of their potential strength This re-evaluation of the significance of child characters in Greek tragedy draws on a fresh examination of the evidence for child actors in fifth century Athens which concludes that the physical presence of children was a significant factor in their presentation However child roles can only be fully appreciated as theatrical phenomena utilizing the inherent ambiguities of drama as such case studies of particular plays and playwrights are underpinned by detailed analysis of staging considerations opening up new avenues for interpretation and challenging traditional models of children in tragedy

Classical Literature and Posthumanism Giulia Maria Chesi, Francesca Spiegel, 2019-11-14 The subject of the posthuman of what it means to be or to cease to be human is emerging as a shared point of debate at large in the natural and social sciences and the humanities This volume asks what classical learning can bring to the table of posthuman studies assembling chapters that explore how exactly the human self of Greek and Latin literature understands its own relation to animals monsters objects cyborgs and robotic devices With its widely diverse habitat of heterogeneous bodies minds and selves classical literature again and again blurs the boundaries between the human and the non-human not to equate and confound the human with its other but playfully to highlight difference and hybridity as an invitation to appraise the animal monstrous or mechanical machinic parts lodged within humans This comprehensive collection unites contributors from across the globe each delving into a different classical text or narrative and its configuration of human subjectivity how human selves relate to other entities around them For students and scholars of classical literature and the posthuman this book is a first point of reference

Minds on Stage Felix Budelmann, Ineke Sluiter, 2023 *Minds on Stage* expands our understanding of Greek tragedy and uses Greek tragedy as a way to explore cognitive thinking We see both minds on stage understanding and dealing with complex situations and with each other and minds in the audience following the action forming a picture of the characters' inner worlds

The Play of Texts and Fragments J. Robert C. Cousland, James James Rutherford Hume, 2009 This volume is arguably one of the most important studies of Euripides to appear in the last decade Not only does it offer incisive examinations of many of Euripides' extant plays and their influence it also includes seminal

examinations of a number of Euripides fragmentary plays This approach represents a novel and exciting development in Euripidean studies since it is only very recently that the fragmentary plays have begun to appear in reliable and readily accessible editions The book's thirty two contributors constitute an international who's who of Euripidean studies and Athenian drama and their contributions will certainly feature in the forefront of scholarly discourse on Euripides and Greek drama for years to come

Metapoetry in Euripides Isabelle Torrance, 2013-01-31 Metapoetry in Euripides is the first detailed study of the self conscious literary devices applied within Euripidean drama and how these are interwoven with issues of thematic importance whether social theological or political In the volume Torrance argues that Euripides employed a complex system of metapoetic strategies in order to draw the audience's attention to the novelty of his compositions The metapoetic strategies discussed include intertextual allusions to earlier poetic texts especially to Homer Aeschylus and Sophocles which are often developed around unusual and memorable language or imagery deployment of recognizable trigger words referring to plot construction novelties or secondary status and self conscious references to fiction implied through allusion to writing Torrance also looks at and compares metapoetic techniques used in tragedy satyr drama and old comedy to demonstrate that the Greek tragedians commonly exploited metapoetic strategies and that metapoetry is more pervasive in Euripides than in the other tragedians While Euripides shares some metapoetic techniques with old comedy these remain implicit in his tragedies but not in his satyr dramas

Seeing Theater Naomi Weiss, 2023-05-16 This is the first book to approach the visuality of ancient Greek drama through the lens of theater phenomenology Gathering evidence from tragedy comedy satyr play and vase painting Naomi Weiss argues that from its very beginnings Greek theater in the fifth century BCE was understood as a complex interplay of actuality and virtuality Classical drama frequently exposes and interrogates potential viewing experiences within the theatron literally the place for seeing Weiss shows how in so doing it demands distinctive modes of engagement from its audiences Examining plays and pottery with attention to the instability and ambiguity inherent in visual perception Seeing Theater provides an entirely new model for understanding this ancient art form

Crisis on Stage Andreas Markantonatos, Bernhard Zimmermann, 2011-11-30 This volume explores the relationships between masterworks of Sophocles Euripides and Aristophanes and critical events of Athenian history by bringing together internationally distinguished scholars with expertise on different aspects of ancient theatre These specialists study how tragic and comic plays composed in late fifth century BCE mirror the acute political and social crisis unfolding in Athens in the wake of the military catastrophe in 413 BCE and the oligarchic revolution in 411 BCE With events of such magnitude the late fifth century held the potential for vast and fast cultural and intellectual change In times of severe emergency humans gain a more conscious understanding of their historically shaped presence this realization often has a welcome effect of offering new perspectives to tackle future challenges Over twenty academic experts believe that the Attic theatre showed increased responsiveness to the pressing social and political issues of the day to the benefit of the polis By

regularly promoting examples of public spirited and capable figures of authority Greek drama provided the people of Athens with a civic understanding of their own good Aristophanes and His Tragic Muse Stephanie Nelson,2016-02-15 Despite the many studies of Greek comedy and tragedy separately scholarship has generally neglected the relation of the two And yet the genres developed together were performed together and influenced each other to the extent of becoming polar opposites In Aristophanes and His Tragic Muse Stephanie Nelson considers this opposition through an analysis of how the genres developed by looking at the tragic and comic elements in satyr drama and by contrasting specific Aristophanes plays with tragedies on similar themes such as the individual the polis and the gods The study reveals that tragedy s focus on necessity and a quest for meaning complements a neglected but critical element in Athenian comedy its interest in freedom and the ambivalence of its incompatible visions of reality *The Mortal Voice in the Tragedies of Aeschylus* Sarah Nooter,2017-10-26 This book argues that the voice is a crucial link between bodies thought and mortal identity in the tragedies of Aeschylus It first presents conceptions of the voice in Greek poetry and philosophy and then shows how Aeschylus tragedies gain meaning from the rubric and performance of voice **Greek Tragic Women on Shakespearean Stages** Tanya Pollard,2017 Greek Tragic Women on Shakespearean Stages argues that ancient Greek plays reshaped early modern theatre Through original research the book shows both that these plays were more accessible than previously believed and that early modern audiences responded to specific themes *Oaths and Swearing in Ancient Greece* Alan H. Sommerstein,Isabelle C. Torrance,2014-09-04 The oath was an institution of fundamental importance across a wide range of social interactions throughout the ancient Greek world making a crucial contribution to social stability and harmony yet there has been no comprehensive dedicated scholarly study of the subject for over a century This volume of a two volume study explores the nature of oaths as Greeks perceived it the ways in which they were used and sometimes abused in Greek life and literature and their inherent binding power *Tragic Pathos* Dana LaCourse Munteanu,2011-11-10 Scholars have often focused on understanding Aristotle s poetic theory and particularly the concept of catharsis in the Poetics as a response to Plato s critique of pity in the Republic However this book shows that while Greek thinkers all acknowledge pity and some form of fear as responses to tragedy each assumes for the two emotions a different purpose mode of presentation and to a degree understanding This book reassesses expressions of the emotions within different tragedies and explores emotional responses to and discussions of the tragedies by contemporary philosophers providing insights into the ethical and social implications of the emotions **Performing Oaths in Classical Greek Drama** Judith Fletcher,2011-11-24 Oaths were ubiquitous rituals in ancient Athenian legal commercial civic and international spheres Their importance is reflected by the fact that much of surviving Greek drama features a formal oath sworn before the audience This is the first comprehensive study of that phenomenon The book explores how the oath can mark or structure a dramatic plot at times compelling characters like Euripides Hippolytus to act contrary to their best interests It demonstrates how dramatic oaths resonate with

oath rituals familiar to the Athenian audiences Aristophanes Lysistrata and her accomplices for example swear an oath that blends protocols of international treaties with priestesses vows of sexual abstinence By employing the principles of speech act theory this book examines how the performative power of the dramatic oath can mirror the status quo but also disturb categories of gender social status and civic identity in ways that redistribute and confound social authority Theatrical Reenactment in Pindar and Aeschylus Anna Uhlig, 2019-07-18 Argues that the songs of Pindar and Aeschylus share a theatrical spirit that illuminates choral performance in Classical Greece

The Infanticidal Logic of Evolution and Culture A. Samuel Kimball, 2007 This book argues that because existence costs the two words are cognates any living thing must economize shift more of its energy costs onto the world including other living things than its competitors are able to that to economize is therefore to engage in exchanges that are sacrificial at their core and that such economization is infanticidal in its ultimate implications A Samuel Kimball is Associate Professor of English at the University of North Florida

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