



MATTHEW WRIGHT
EURIPIDES'
ESCAPE-
TRAGEDIES

*A Study of Helen, Andromeda,
and Iphigenia among the Taurians*

OXFORD

Euripides Escape Tragedies A Study Of Helen Andromeda And Iphigenia Among The Taurians

Dana LaCourse Munteanu



Euripides Escape Tragedies A Study Of Helen Andromeda And Iphigenia Among The Taurians:

Euripides' Escape-Tragedies Matthew Wright, 2005-02-24 Table of contents *Euripides' Escape-tragedies* Matthew Ephraim Wright, 2014-05-14 This is a study of three late plays of Euripides Helen Andromeda and Iphigenia among the Taurians This book examines central themes such as myth geography cultural identity philosophy religion and genre Matthew Wright presents a new interpretation of the plays arguing that they are a thematically connected trilogy Provided by publisher **Euripides' Escape-tragedies** Matthew Ephraim Wright, 2005 This book is the first major critical study of three late and much maligned plays of Euripides It offers a fresh reading of the plays which has important implications for the way in which we read not only Euripidean tragedy but also tragedy in general It deliberately reacts against the unexamined preconceptions on which much existing criticism is based It also argues at length that the escape tragedies were produced as a thematically connected trilogy in 412 B C The escape tragedies Helen Iphigenia among the Taurians and the fragmentary Andromeda have for a long time been neglected or misunderstood Critics have tended to find them puzzling unsatisfactory or even untragic Matthew Wright re evaluates the escape tragedies and argues that they are to be taken seriously as a major dramatic and intellectual achievement In particular he explores exactly what it means to say that a play is or is not tragic and assesses the way in which genre affects our understanding of the plays R sum de l diteur The Philosophical Stage Joshua Billings, 2024-06-04 A bold new reconception of ancient Greek drama as a mode of philosophical thinking The Philosophical Stage offers an innovative approach to ancient Greek literature and thought that places drama at the heart of intellectual history Drawing on evidence from tragedy and comedy Joshua Billings shines new light on the development of early Greek philosophy arguing that drama is our best source for understanding the intellectual culture of classical Athens In this incisive book Billings recasts classical Greek intellectual history as a conversation across discourses and demonstrates the significance of dramatic reflections on widely shared theoretical questions He argues that neither literature nor philosophy was a defined category in the fifth century BCE and develops a method of reading dramatic form as a structured investigation of issues at the heart of the emerging discipline of philosophy A breathtaking work of intellectual history by one of today's most original classical scholars The Philosophical Stage presents a novel approach to ancient drama and sets a path for a renewed understanding of early Greek thought An Introduction to Greek Tragedy Ruth Scodel, 2010-08-16 This book provides an accessible introduction for students and anyone interested in increasing their enjoyment of Greek tragic plays Whether readers are studying Greek culture performing a Greek tragedy or simply interested in reading a Greek play this book will help them to understand and enjoy this challenging and rewarding genre An Introduction to Greek Tragedy provides background information helps readers appreciate enjoy and engage with the plays themselves and gives them an idea of the important questions in current scholarship on tragedy Ruth Scodel seeks to dispel misleading assumptions about tragedy stressing how open the plays are to different interpretations and reactions In addition

to general background the book also includes chapters on specific plays both the most familiar titles and some lesser known plays Persians Helen and Orestes in order to convey the variety that the tragedies offer readers *Suspense in Ancient Greek Literature* Ioannis M. Konstantakos,Vasileios Liotsakis,2021-02-22 The use of suspense in ancient literature attracts increasing attention in modern scholarship but hitherto there has been no comprehensive work analysing the techniques of suspense through the various genres of the Classical literary canon This volume aspires to fill such a gap exploring the phenomenon of suspense in the earliest narrative writings of the western world the literature of the ancient Greeks The individual chapters focus on a wide range of poetic and prose genres epic drama historiography oratory novel and works of literary criticism and examine the means by which ancient authors elicited emotions of tense expectation and fearful anticipation for the outcome of the story the development of the plot or the characters fate A variety of theoretical tools from narratology and performance studies to psychological and cognitive approaches are exploited to study the operation of suspense in the works under discussion Suspenseful effects are analysed in a double perspective both in terms of the artifices employed by authors and with regard to the responses and experiences of the audience The volume will be useful to classical scholars narratologists and literary historians and theorists **Sensing Greek Drama** Zachary Case,Marcus Ellis,Antonia Marie Reinke,2023-08-01 Sensing Greek Drama explores ancient Greek tragedy and comedy through the lens of the senses It works within and beyond a number of recent developments in the scholarship of Classics and related fields The individual chapters engage with the senses in drama in manifold ways through various theoretical frameworks borrowed from kindred fields in the humanities and sciences postmodernism humanism feminism phenomenology cognitive theory and neuroscience to name a few as well as through the more traditional approaches within Classics including philology historicism performance studies and reception Above all Sensing Greek Drama serves as a call to to recover our senses as Susan Sontag wrote in her famous essay Against Interpretation in a modern age characterized by sensory overload and deprivation The Layers of the Text Richard Hunter,2021-10-25 This volume collects the most recent essays of Richard Hunter one of the world s leading experts in the field of Greek and Latin literature The essays range across all periods of ancient literature from Homer to late antiquity with a particular focus not just on the texts in their original contexts but also on how they were interpreted and exploited for both literary and more broadly cultural purposes later in antiquity Taken together the essays sketch a picture of a continuous tradition of critical and historical engagement with the literature of the past from the period of Aristophanes and then Plato and Aristotle in classical Athens to the rich prose literature of the Second Sophistic Richard Hunter s earlier essays are collected in On Coming After Berlin 2008 The Classics in Modernist Translation Lynn Kozak,Miranda Hickman,2019-02-07 This volume sheds new light on a wealth of early 20th century engagement with literature of Graeco Roman antiquity that significantly shaped the work of anglophone literary modernism The essays spotlight translation a concept the modernists themselves used to reckon with the Classics and to denote a range of different

kinds of reception from more literal to more liberal translation work as well as forms of what contemporary reception studies would term adaptation refiguration and intervention As the volume s essays reveal modernist translations of Classical texts crucially informed the innovations of many modernists and often themselves constituted modernist literary projects Thus the volume responds to gaps in both Classical reception and Modernist studies essays treat a comparatively understudied area in Classical reception by reviving work in a subfield of Modernist studies relatively inactive in recent decades but enjoying renewed attention through the recent work of contributors to this volume The volume s essays address work significantly informed by Classical materials including Homer Sophocles Euripides Sappho Ovid and Propertius and approach a range of modernist writers Pound and H D among the modernists best known for work engaging the Classics as well as Cummings Eliot Joyce Laura Riding and Yeats

Paracomedy Craig Jendza, 2020 *Paracomedy Appropriations of Comedy in Greek Drama* is the first book that examines how ancient Greek tragedy engages with the genre of comedy While scholars frequently study paratragedy how Greek comedians satirize tragedy this book investigates the previously overlooked practice of paracomedy how Greek tragedians regularly appropriate elements from comedy such as costumes scenes language characters or plots Drawing upon a wide variety of complete and fragmentary tragedies and comedies Aeschylus Sophocles Euripides Aristophanes Rhinthon this monograph demonstrates that paracomedy was a prominent feature of Greek tragedy Blending a variety of interdisciplinary approaches including traditional philology literary criticism genre theory and performance studies this book offers innovative close readings and incisive interpretations of individual plays Jendza presents paracomedy as a multivalent authorial strategy some instances impart a sense of ugliness or discomfort others provide a sense of light heartedness or humor While this work traces the development of paracomedy over several hundred years it focuses on a handful of Euripidean tragedies at the end of the fifth century BCE Jendza argues that Euripides was participating in a rivalry with the comedian Aristophanes and often used paracomedy to demonstrate the poetic supremacy of tragedy indeed some of Euripides most complex uses of paracomedy attempt to re appropriate Aristophanes mockery of his theatrical techniques *Paracomedy Appropriations of Comedy in Greek Tragedy* theorizes a new ground breaking relationship between Greek tragedy and comedy that not only redefines our understanding of the genre of tragedy but also reveals a dynamic theatrical world filled with mutual cross generic influence

Aristophanes' Thesmophoriazusae Ashley Clements, 2014-04-24 *Aristophanes comic masterpiece Thesmophoriazusae* has long been recognized amongst the plays of Old Comedy for its deconstruction of tragic theatricality This book reveals that this deconstruction is grounded not simply in Aristophanes wider engagement with tragic realism Rather it demonstrates that from its outset Aristophanes play draws upon Parmenides philosophical revelations concerning reality and illusion employing Eleatic strictures and imagery to philosophize the theatrical situation criticize Aristophanes poetic rival Euripides as promulgator of harmful deceptions expose the dangerous complicity of Athenian theatre audiences in tragic illusion and articulate political advice to an audience

negotiating a period of political turmoil characterized by deception and uncertainty the months before the oligarchic coup of 411 BC The book thereby restores Thesmophoriazusaë to its proper status as a philosophical comedy and reveals hitherto unrecognized evidence of Aristophanes political use of Eleatic ideas during the late fifth century BC **Truth and History in the Ancient World** Lisa Hau, Ian Ruffell, 2016-11-03 This collection of essays investigates histories in the ancient world and the extent to which the producers and consumers of those histories believed them to be true Ancient Greek

historiographers repeatedly stressed the importance of truth to history yet they also purported to believe in myth distorted facts for nationalistic or moralizing purposes and omitted events that modern audiences might consider crucial to a truthful account of the past Truth and History in the Ancient World explores a pluralistic concept of truth one in which different versions of the same historical event can all be true or different kinds of truths and modes of belief are contingent on culture Beginning with comparisons between historiography and aspects of belief in Greek tragedy chapters include discussions of historiography through the works of Herodotus Xenophon and Ktesias as well as Hellenistic and later historiography material culture in Vitruvius and Lucian's satire Rather than investigate whether historiography incorporates elements of poetic rhetorical or narrative techniques to shape historical accounts or whether cultural memory is flexible or manipulated this volume examines pluralities of truth and belief within the ancient world and consequences for our understanding of culture ancient or otherwise *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

Tyranny and Theater in the Ancient World Anne Duncan, 2025-05-01 Exploring persistent connections between absolute rulers and dramatic performance in Greek and Roman drama and history Anne Duncan offers the reader a comprehensive insight into the juxtaposition between tyranny and theater in the Greco Roman world From the mad kings of Greek and Roman tragedy to the relationships that Greek tyrants and Roman emperors cultivated with actors and playwrights absolute power has had an inescapably theatricalising effect on ruler and regime Traversing various Greco Roman playwrights such as Euripides Sophocles and Seneca this book analyses the dangerous unstable tyrants of ancient tragedy alongside the dangerous unstable tyrants of ancient historiography in order to map out the ancient world's discourses about the allure and peril of absolute power Duncan argues that while any kind of political display has theatrical qualities it is tyranny that has an especially theatrical mode Her conclusion is that tyrants and playwrights began to influence each other over the course of Greco Roman antiquity so that tragedy tyrants began to resemble real rulers and real rulers began to style themselves after

tragedy tyrants each trying to tap into the other's power to command audiences **Brill's Companion to Roman Tragedy**, 2015-08-11 Until the Renaissance the centrality of Roman tragedy in Western society and culture was unchallenged Studies on Roman Republican tragedy and on Imperial Roman tragedy by the contributors have been directing the gaze of scholarship back to Roman tragedy This volume has two goals first to demonstrate that Republican tragedy had a far more central role in shaping Imperial tragedy than is currently thought and quite possibly more important than Classical Greek tragedy Second the influence of other Roman literary genres on Roman tragedy is greater than has formerly been credited Studies on von Kleist and Shelley Eliot and Claus help reconstruct the ancient Roman stage by showing how moderns had thought to change it for contemporary aesthetics *Drakon* Daniel Ogden, 2013-02-28 This volume explores the dragon or the supernatural serpent in Graeco Roman myth and religion It incorporates analyses with comprehensive accounts of the rich literary and iconographic sources for the principal dragons of myth and discusses matters of cult and the paradoxical association of dragons and serpents with the most benign of deities Theorising Performance Bloomsbury Publishing, 2013-11-20 This exciting collection constitutes the first analysis of the modern performance of ancient Greek drama from a theoretical perspective The last three decades have seen a remarkable revival of the performance of ancient Greek drama some ancient plays Sophocles Oedipus Euripides and Medea have established a distinguished place in the international performance repertoire and attracted eminent directors including Peter Stein Ariane Mnouchkine Peter Sellars and Katie Mitchell Staging texts first written two and a half thousand years ago for all male ritualised outdoor performance in masks in front of a pagan audience raises quite different intellectual questions from staging any other canonical drama including Shakespeare But the discussion of this development in modern performance has until now received scant theoretical analysis This book provides the solution in the form of a lively interdisciplinary dialogue inspired by a conference held at the Archive of Performances of Greek Roman Drama APGRD in Oxford between sixteen experts in Classics Drama Music Cultural History and the world of professional theatre The book will be of great interest to scholars and students of Classics and Drama alike *Theorising Performance* Edith Hall, Stephen Harrop, 2010-03-25 Constitutes the first analysis of the modern performance of ancient Greek drama from a theoretical perspective **Mythological Narratives** Anna Leferatou, 2017-12-04 This book is about the bold beautiful and faithful heroines of the Greek novels and their mythical models such as Iphigenia Phaedra Penelope and Helen The novels manipulate readerly expectations through a complex web of mythical variants and constantly negotiate their adventure and erotic plot with that of traditional myths becoming thus part of the imperial mythical revision to which they add the prospect of a happy ending **Metalepsis** Sebastian Matzner, Gail Trimble, 2020-08-28 Metalepsis is a term from classical rhetoric but in the twentieth century it was re framed more broadly as a crossing of the boundaries that separate distinct narrative worlds This modern notion of metalepsis introduced by Gérard Genette has so far largely been theorized on the basis of examples from post modern novels and films

Yet metalepsis has a much greater potential to address all sorts of transgressions between worlds or levels not only in post modern but also pre modern literature This volume explores metalepsis in classical antiquity considering questions such as if metalepsis consists fundamentally in the breaking down of barriers what sort of barriers and what sort of transgressions can the concept be fruitfully applied to Can it be used within approaches other than narratology Does metalepsis require recognisable levels of reality and fictionality and if so what role might be played by other planes such as the past the mythical or the divine What form does metalepsis take in less obviously narrative genres such as lyric poetry And how should it be understood in visual media Reflecting on these questions sheds new light on important dynamics in ancient texts and advances literary theory by probing how explorations of ancient metalepsis might change refine or extend our understanding of the concept itself

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