

Theatrical Space and Historical Place in Sophocles' *Oedipus at Colonus*

Lowell Edmunds



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**Martin Cropp, Kevin Hargreaves
Lee, David Sansone**



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Dramatic Spaces Jennifer Low, 2015-07-16 For literary scholars plays are texts for scenographers plays are performances Yet clearly a drama is both text and performance Dramatic Spaces examines period specific stage spaces in order to assess how design shaped the thematic and experiential dimensions of plays This book highlights the stakes of the debate about spatiality and the role of the spectator in the auditorium if audience members are co creators of the drama how do they contribute The book investigates Roman comedy and Shakespearean dramas in which the stage space itself constituted the primary scenographic element and actors bodies shaped the playing space more than did sets or props the use of paid applauders in nineteenth century Parisian theaters and how this practice reconfigured theatrical space transactions between stage designers and spectators including work by L szl Moholy Nagy William Ritman and Eiko Ishioka Dramatic Spaces aims to do for stage design what reader response criticism has done for the literary text with specific case studies on Coriolanus The Comedy of Errors Romeo and Juliet Tales of Hoffman M Butterfly and Tiny Alice exploring the audience s contribution to the construction of meaning

The Strangeness of Tragedy Paul Hammond, 2009-09-17 This book explores the theatrical and linguistic means by which the tragic protagonist is estranged from other characters and comes to occupy a singular world in which the autonomy of the individual seems uncertain

discussing plays from classical renaissance and neo classical literature by Aeschylus Sophocles Seneca Shakespeare and Racine

Greek Tragedy Edith Hall, 2010-01-21 This is an invaluable introduction to ancient Greek tragedy which discusses every surviving play in detail and provides all the background information necessary for understanding the context and content of the plays Edith Hall argues that the essential feature of the genre is that it always depicts terrible human suffering and death but in a way that invites philosophical enquiry into their causes and effects This enquiry was played out in the bright sunlight of open air theatre which became a key marker of the boundary between living and dead The first half of the book is divided into four chapters which address the social and physical contexts in which the plays were performed the contribution of the poets actors funders and audiences the poetic composition of the texts their performance conventions main themes and focus on religion politics and the family The second half consists of individual essays on each of the surviving thirty three plays by the Greek tragedians and an account of the recent performance of Greek tragic theatre and tragic fragments An up to date Suggestions for further reading is included

Empty Tomb, Apotheosis, Resurrection

John Granger Cook, 2018-09-06 Back cover In this work John Granger Cook argues that there is no fundamental difference between Paul's conception of the resurrection body and that of the Gospels and the resurrection and translation stories of antiquity help explain the willingness of Mediterranean people to accept the Gospel of a risen savior

Allegory and the Tragic Chorus in Sophocles' Oedipus at Colonus

Roger Travis, 1999-06-10 In this book Roger Travis brings together poetics and psychology to study the tragic chorus in Sophocles Oedipus at Colonus Beginning from Quintilian's definition of allegory as extended metaphor Travis argues that in Oedipus at Colonus the chorus of old men forms an allegorical relationship with the aged Oedipus which depends in turn upon the chorus's own likeness to the Athenian audience The play relates Oedipus allegorically to the audience through the tragic chorus and transforms Oedipus relation to the body of his mother Jocasta into a new relation to the land of Attica Corresponding readings of Aeschylus Suppliants and Euripides Bacchae further explore the chorus's role in expressing the relation of the individual to the maternal body Employing a flexible combination of Lacanian and object relations psychoanalytic theory Travis investigates the tragic text's conception of the problems of human existence The introduction provides a useful survey of the advantages and disadvantages of various psychological approaches to tragedy making this an important volume for students and scholars alike

The Theban Plays

Sophocles, 2009-03-20 Sophocles Theban Plays Oedipus the King Oedipus at Colonus and Antigone lie at the core of the Western literary canon They are extensively translated universally taught and frequently performed Chronicling the downfall of Oedipus the legendary king of Thebes and his descendants the Theban Plays are as relevant to present day thought about love duty patriotism family and war as when they were written 2 500 years ago Recent translations of the plays while linguistically correct often fail to capture the beauty of Sophocles original words In combining the skills of a distinguished poet Ruth Fainlight and an eminent classical scholar Robert J Littman this new edition of the Theban Plays is both a major

work of poetry and a faithful translation of the original works Thoughtful introductions extensive notes and glossaries frame each of the plays within their historical contexts and illuminate important themes mythological roots and previous interpretations This elegant and uncommonly readable translation will make these seminal Greek tragedies accessible to a new generation of readers

The Oedipus Plays of Sophocles Sophocles, 2004 Vivid translations of three masterworks of Western literature With this volume poet Robert Bagg completes his translation of the three plays in which Sophocles dramatized the agony and destruction inflicted on Oedipus and his family the royal house of Thebes To the newly revised Oedipus the King first published in 1982 Bagg adds Antigone and Oedipus at Kolonos Composed decades apart in the fifth century bce these tragedies hold a central place in Western literature not only because of the formal beauty and dramatic power of their poetry but because of the shocking ironies that convey Sophocles understanding of divine malice and human vulnerability Bagg s goal has been to make accurate but idiomatic renderings of the Greek originals that are suitable for reading teaching or performing What makes his versions leaner tauter more luminous and Sophoclean than other translations writes classicist Richard P Martin is Bagg s decision to follow the American poetic tradition of Stevens Pound and Frost rather than the English tradition of most other contemporary translators Readers and actors alike will find these translations loyal to Sophocles characteristic directness and concision his pervasive irony his unsparing descriptions of physical violence and the music of his choral songs Each character speaks with a distinctive voice each play possesses a tone expressive of the issues that preoccupied Sophocles during the stages of his long engagement with the fate of Oedipus his wife mother Jocasta and their children In the introductions Bagg and his wife Mary discuss factors in ancient Greek social and cultural life that are likely to be unfamiliar to the general reader but are central to interpreting Sophocles meaning They have also annotated each play to clarify mythological references and points of interpretation and translation In their general introduction they explore the origins of Greek theater the nature of the Athenian festival of Dionysos at which Sophocles plays were first performed and the characteristic ingredients of Greek drama in performance They conclude with a discussion of the known facts and surviving anecdotes of the playwright s life

Euripides and Tragic Theatre in the Late Fifth Century Martin Cropp, Kevin Hargreaves Lee, David Sansone, 2000

Sophocles: Plays: Oedipus Coloneus Sophocles, R.C. Jebb, 2004-01-30 R C Jebb s editions of Sophocles plays appeared in the last years of the 19th century They are distinguished by the author s sensitive literary and dramatic interpretations and his neat translations that face the Greek text

Emotional Trauma in Greece and Rome Andromache Karanika, Vassiliki Panoussi, 2019-11-28 This volume examines emotional trauma in the ancient world focusing on literary texts from different genres epic theatre lyric poetry philosophy historiography and archaeological evidence The material covered spans geographically from Greece and Rome to Judaea with a chronological range from about 8th c bce to 1st c ce The collection is organized according to broad themes to showcase the wide range of possibilities that trauma theory offers as a theoretical framework for a new analysis of ancient sources It also demonstrates

the various ways in which ancient texts illuminate contemporary problems and debates in trauma studies The Classical Review ,2004 Illinois Classical Studies ,2000 **Greek Drama III** John Davidson,Frances Muecke,Peter Wilson,University of London. Institute of Classical Studies,2006 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 **Sophocles: the Theban Plays** Sophocles,2002 English translations of three of Sophocles Oidipous Cycle King Oidipous Oidipous at Colonus and Antigone Focus Classical Library provides close translations with notes and essays to provide access to understanding Greek culture *Transactions of the American Philological Association* American Philological Association,2008 **Poet and Audience in the Argonautica of Apollonius** Robert V. Albis,1996 In this innovative study of the Argonautica Robert Albis examines structural elements of the text that recreate phenomena associated with composers and performers of epic much earlier in the Greek tradition Such phenomena include the effect of divine inspiration on the performer and the empathy thus created among the audience performer and characters of the poetry Albis focuses on the invocations of the Argonautica arguing that these passages reveal the poet s attempts to associate himself and the audience with the activity within the poem Albis approach to the Argonautica is important because it makes use of theoretical approaches to poetry while still concentrating on the place of the poet and epic poetry in contemporary Greek culture and on the tradition the poet had inherited This fascinating study which includes analyses of the Homeric influence on Apollonius and Apollonius influence on Virgil will be of interest to scholars of ancient epic Greek poetry and Hellenistic Greek culture **Poet, Public, and Performance in Ancient Greece** Lowell Edmunds,Robert W. Wallace,1997 Poetry in archaic and classical Greece was a practical art arising from specific social or political circumstances The interpretation of a poem or drama must therefore be

viewed in the context of its performance This book brings together a distinguished group of contributors to reconstruct the performance context of a wide array of works including the epic poem tragedy lyric elegy and proverbs **Recapturing Sophocles' Antigone** William Blake Tyrrell, Larry J. Bennett, 1998 In this book Wm Blake Tyrrell and Larry J Bennett examine Sophocles Antigone in the context of its setting in fifth century Athens The authors attempt to create an interpretive environment that is true to the issues and interests of fifth century Athenians as opposed to those of modern scholars and philosophers As they contextualize the play in the dynamics of ancient Athens the authors discuss the text of the Antigone in light of recent developments in the study of Greek antiquity and tragedy and they turn to modern Greek rituals of lamentation for suggestive analogies The result is a compelling book which opens new insights to the text challenges the validity of old problems and eases difficulties in its interpretation

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