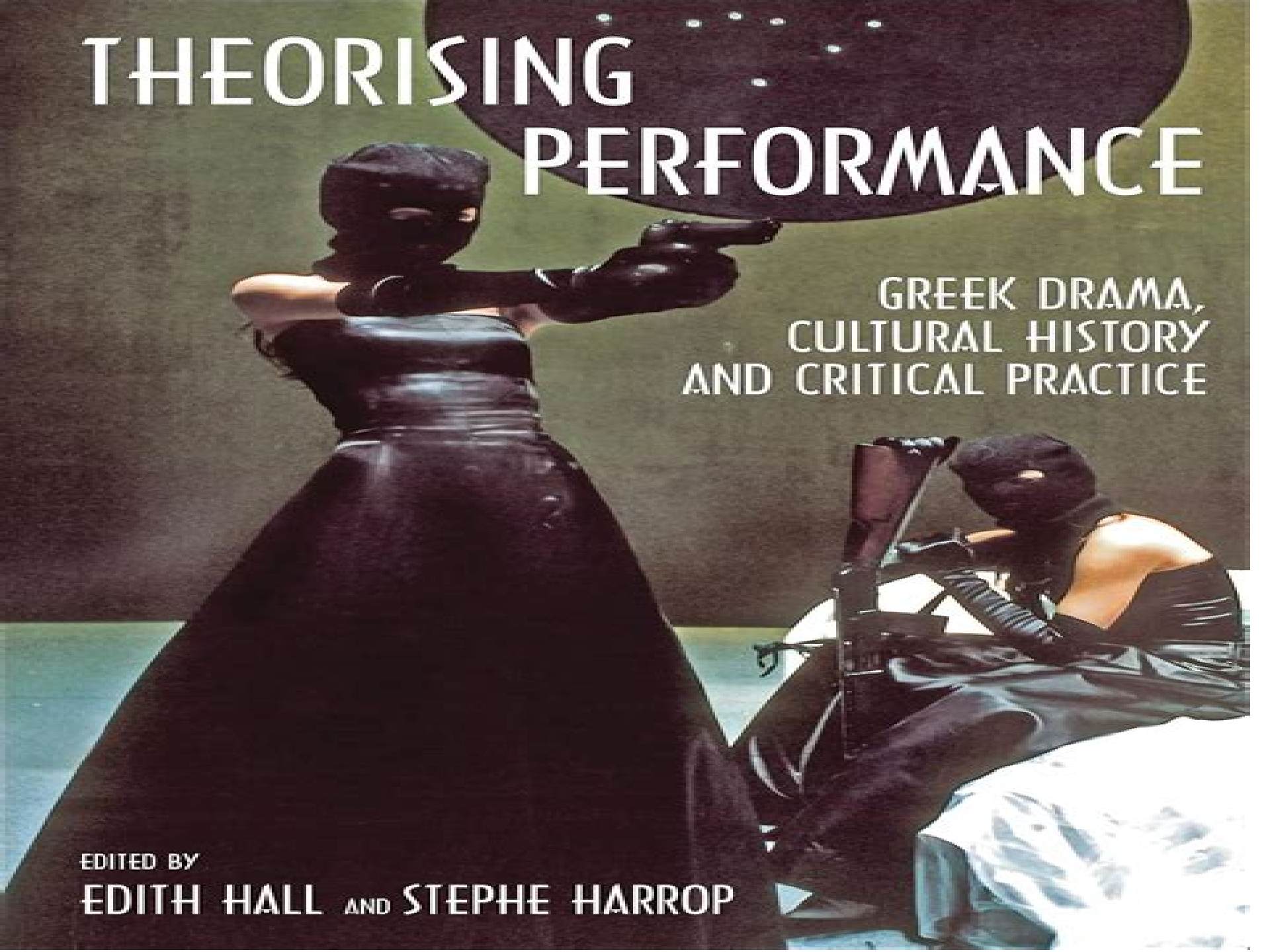


THEORISING PERFORMANCE



GREEK DRAMA,
CULTURAL HISTORY
AND CRITICAL PRACTICE

EDITED BY
EDITH HALL AND STEPHE HARROP

Theorising Performance Greek Drama Cultural History And Critical Practice

Hobsons Publishing, PLC



Theorising Performance Greek Drama Cultural History And Critical Practice:

Theorising Performance Bloomsbury Publishing, 2013-10-16 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, Stephe Harrop, 2010-03-25 Constitutes the first analysis of the modern performance of ancient Greek drama from a theoretical perspective *Epic Performances from the Middle Ages Into the Twenty-first Century* Fiona Macintosh, Justine McConnell, Stephen

Harrison, Claire Kenward, 2018 Greek and Roman epic poetry has always provided creative artists with a rich storehouse of themes this volume is the first systematic attempt to chart its afterlife across a range of diverse performance traditions with analysis ranging widely across time place genre and academic and creative disciplines **Brill's Companion to the**

Reception of Aeschylus Rebecca Futo Kennedy, 2017-09-25 Brill's Companion to the Reception of Aeschylus explores the various ways Aeschylus tragedies have been discussed parodied translated revisioned adapted and integrated into other works over the course of the last 2500 years Immensely popular while alive Aeschylus reception begins in his own lifetime And while he has not been the most reproduced of the three Attic tragedians on the stage since then his receptions have transcended genre and crossed to nearly every continent While still engaging with Aeschylus theatrical reception the volume also explores Aeschylus off the stage in radio the classroom television political theory philosophy science fiction and beyond

Between Jerusalem and Athens Nurit Yaari, 2018-10-04 How does a theatrical tradition emerge in the fields of dramatic writing and artistic performance How can a culture in which theatre played no part in the past create a theatrical tradition in the modern world How do political and social conditions affect the encounter between cultures and what role do they play in creating a theatre with a distinctive identity This volume attempts to answer these and other questions in the first in depth study of the reception of ancient Greek drama in Israeli theatre over the last 70 years Exploring how engagement with classical culture has shaped the evolution of Israel's theatrical identity it draws on both dramatic and aesthetic issues from mise en scene to post dramatic performance and offers ground breaking analysis of a wide range of translations and

adaptations of Greek drama as well as new writing inspired by Greek antiquity The detailed discussion of how the performances of these works were created and staged at key points in the development of Israeli culture not only sheds new light on the reception of ancient Greek drama in an important theatrical and cultural context but also offers a new and illuminating perspective on artistic responses to the fateful political social and cultural events in Israel's recent history

A Companion to the Translation of Classical Epic Richard H. Armstrong, Alexandra Lianeri, 2025-03-10 The first volume of its kind to integrate trends in Translation Studies with Classical Reception Studies A Companion to the Translation of Classical Epic provides a comprehensive and wide ranging account of key debates and case studies centered the translation of Greek and Latin epics Rather than situating translation studies as a complementary field or an aspect of classical reception the Companion offers a systematic framework for adapting and incorporating translation studies fully into classical studies Its many chapters elaborate how translation is a central element in the epic's reception trajectories across the globe and addresses theoretical and methodological concerns arising from this conjunction The Companion does not just provide a comprehensive overview of the translation theories it covers but also offers fresh insights into theoretical and methodological issues currently at the top of the interdisciplinary agenda of scholars studying the global routes of ancient epic In its sections leading classicists translation theorists classical reception scholars and cultural historians from Europe and North and South America reconfigure questions this research faces today highlighting methods for an integrated approach It explores how this integrated perspective responds to key challenges in the study of the epic's reception emphasizing topics of temporality gender agency community target language politics and material production A special section also features detailed dialogues with active translators such as Emily Wilson Stanley Lombardo and Susanna Braund who speak extensively and frankly about their work This is a key volume for all students and scholars who want to engage with research reflecting the contemporary agenda in classical reception translation studies and the study of epic in its global literary and cultural routes *Journal of Dramatic Theory and Criticism* ,2016

Deep Classics Shane Butler, 2016-05-05 Fragmented buried and largely lost the classical past presents formidable obstacles to anyone who would seek to know it Deep Classics is the study of these obstacles and in particular of the way in which the contemplation of the classical past resembles and has even provided a model for other kinds of human endeavor This volume offers a new way to understand the modalities and aims of Classics itself through the ages Its individual chapters draw fruitful connections between the reception of the classical and current concerns in philosophy of mind cognitive theory epistemology media studies sense studies aesthetics queer theory and eco criticism What does the study of the ancient past teach us about our encounters with our own more recent but still elusive memories What do our always partial reconstructions of ancient sites tell us about the limits of our ability to know our own world or to imagine our future What does the reader of the lacunose and corrupted literatures of antiquity learn thereby about literature and language themselves What does a shattered statue reveal about art matter sensation experience life

Does the way in which these vestiges of the past are encountered sitting in a library standing in a gallery moving through a ruin condition our responses to them and alter their significance And finally how has the contemplation of antiquity helped to shape seemingly unrelated disciplines including not only other humanistic and scientific epistemologies but also non scholarly modes and practices In asking these and similar questions Deep Classics makes a pointed intervention in the study of the classical tradition now more widely known as reception studies

Costume in Performance Donatella Barbieri, 2017-06-29 Winner of Best Performance Design and Scenography Publication Award Prague Quadrennial 2019 This beautifully illustrated book conveys the centrality of costume to live performance Finding associations between contemporary practices and historical manifestations costume is explored in six thematic chapters examining the transformative ritual of costuming choruses as reflective of society the grotesque transgressive costume the female sublime as emancipation costume as sculptural art in motion and the here and now as history Viewing the material costume as a crucial aspect in the preparation presentation and reception of live performance the book brings together costumed performances through history These range from ancient Greece to modern experimental productions from medieval theatre to modernist dance from the fashion plays to contemporary Shakespeare marking developments in both culture and performance Revealing the relationship between dress the body and human existence and acknowledging a global as well as an Anglo and Eurocentric perspective this book shows costume s ability to cross both geographical and disciplinary borders Through it we come to question the extent to which the material costume actually co authors the performance itself speaking of embodied histories states of being and never before imagined futures which come to life in the temporary space of the performance With a contribution by Melissa Trimingham University of Kent UK

The Writers Directory ,2013 **Directory of Postgraduate Studies 2002** Hobsons Publishing, PLC,2001 **Adapting Greek Tragedy** Vayos Liapis,Avra Sidiropoulou,2021-04 Shows how contemporary adaptations on the stage and on the page can breathe new life into Greek tragedy [Index to Theses with Abstracts Accepted for Higher Degrees by the Universities of Great Britain and Ireland and the Council for National Academic Awards](#) ,2004

Contemporary Adaptations of Greek Tragedy George Rodosthenous,2017-01-26 Contemporary Adaptations of Greek Tragedy Auteurship and Directorial Visions provides a wide ranging analysis of the role of the director in shaping adaptations for the stage today Through its focus on a wide range of international productions by Katie Mitchell Theodoros Terzopoulos Peter Sellars Jan Fabre Ariane Mnouchkine Tadashi Suzuki Yukio Ninagawa Andrei Serban Nikos Charalambous Bryan Doerries and Richard Schechner among others it offers readers a detailed study of the ways directors have responded to the original texts refashioning them for different audiences contexts and purposes As such the volume will appeal to readers of theatre and performance studies classics and adaptation studies directors and theatre practitioners and anyone who has ever wondered why they did it like that when watching a stage production of an ancient Greek play The volume Contemporary Adaptations of Greek Tragedy is divided in three

sections the first section Global Perspectives considers the work of a range of major directors from around the world who have provided new readings of Greek Tragedy Peter Sellars and Athol Fugard in the US Katie Mitchell in the UK Theodoros Terzopoulos in Greece and Tadashi Suzuki and Yukio Ninagawa in Japan Their work on a wide range of plays is analysed including Electra Oedipus the King The Persians Iphigenia at Aulis and Ajax Parts Two and Three Directing as Dialogue with the Community and Directorial Re Visions focus on a range of productions of key plays from the repertoire including Prometheus Landscape II Les Atrides The Trojan Women The Bacchae Antigone and The Suppliants among others In each the varying approaches of different directors are analysed together with a detailed investigation of the mise en scene In considering each stage production the authors raise issues of authenticity contemporary resonances translation directorial control auteurship and adaptation

Current Index to Journals in Education ,1993 Public and Performance in the Greek Theatre Peter D. Arnott,2002-09-11 Peter Arnott discusses Greek drama not as an antiquarian study but as a living art form He removes the plays from the library and places them firmly in the theatre that gave them being Invoking the practical realities of stagecraft he illuminates the literary patterns of the plays the performance disciplines and the audience responses Each component of the productions audience chorus actors costume speech is examined in the context of its own society and of theatre practice in general with examples from other cultures Professor Arnott places great emphasis on the practical staging of Greek plays and how the buildings themselves imposed particular constraints on actors and writers alike Above all he sets out to make practical sense of the construction of Greek plays and their organic relationship to their original setting

A Handbook to the Reception of Greek Drama Betine van Zyl Smit,2016-05-23 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

Greek Drama V Hallie Marshall,C. W. Marshall,2020-02-06 Drawing together new research from emerging and senior scholars this selection of papers from the decennial Greek Drama V conference Vancouver 2017 explores the works of the ancient Greek playwrights and showcases new methodologies with which to study them Sixteen chapters from a field of international contributors examine a range of topics from the politics of the ancient theatre to the role of the chorus to the earliest history of the reception of Aeschylus Oresteia Employing anthropological historical and psychological critical methods alongside performance analysis and textual criticism these studies bring fresh and original interpretations to the plays Several contributions analyse fragmentary tragedies while others incorporate ideas on the performance aspect of certain plays The final chapters deal separately with comedy naturally

focusing on the plays of Aristophanes and Menander Greek Drama V offers a window into where the academic field of Greek drama is now and points towards the future scholarship it will produce Diversifying Greek Tragedy on the Contemporary US Stage Melinda Powers, 2018-07-26 In its long history of performance and reception Greek drama has been interpreted and adapted in countless ways and forms in response to and as a reflection of the preoccupations and tensions of particular historical moments This volume continues this tradition by investigating a cross section of theatrical productions on the contemporary American stage that have reimagined Greek tragedy in order to address the political and social concerns of minority communities Studying performance and its role in creating and reflecting social cultural and historical identity in contemporary America it draws on cutting edge research in the field to move discussion away from the interpretation of dramatic texts in isolation from their performance context and towards an analysis of the dynamic experience of live theatre The discussion focuses particularly on the ability of engaged performances to pose critical challenges to the long standing stereotypes that have contributed to the misrepresentation and marginalization of minority cultures However in the process it also uncovers the ways in which such performances can inadvertently reinforce the very stereotypes they aim to execute demonstrating that ancient drama can be a powerful and dangerous tool in the search for social justice **Athenian Tragedy in Performance** Melinda Powers, 2014-05-01 Foregrounding critical questions about the tension between the study of drama as literature versus the study of performance Melinda Powers investigates the methodological problems that arise in some of the latest research on ancient Greek theatre She examines key issues and debates about the fifth century theatrical space audience chorus performance style costuming properties gesture and mask but instead of presenting a new argument on these topics Powers aims to understand her subject better by exploring the shared historical problems that all scholars confront as they interpret and explain Athenian tragedy A case study of Euripides s *Bacchae* which provides more information about performance than any other extant tragedy demonstrates possible methods for reconstructing the play s historical performance and also the inevitable challenges inherent in that task from the limited sources and the difficulty of interpreting visual material to the risks of conflating actor with character and extrapolating backward from contemporary theatrical experience As an inquiry into the study of theatre and performance an introduction to historical writing a reference for further reading and a clarification of several general misconceptions about Athenian tragedy and its performance this historiographical analysis will be useful to specialists practitioners and students alike

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