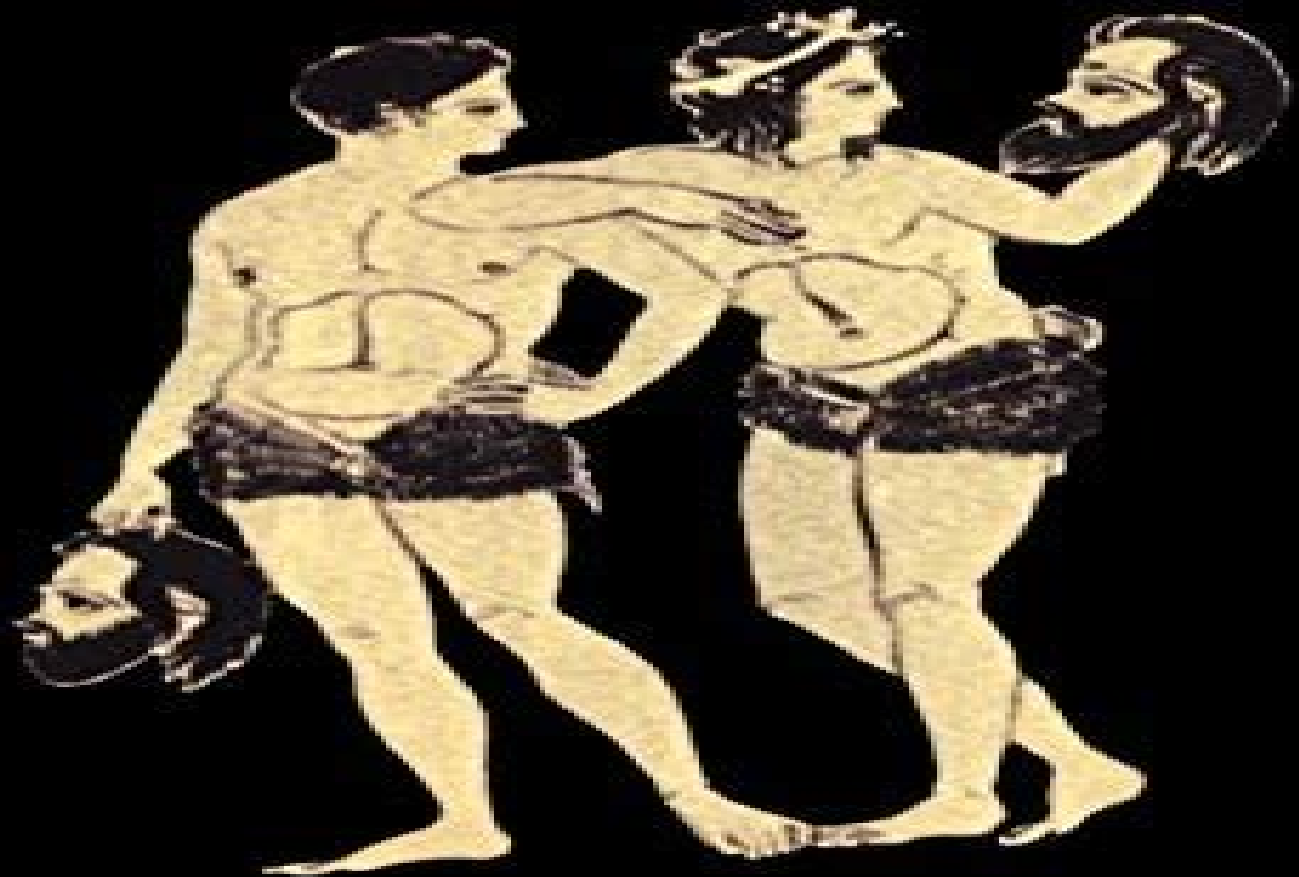


Tragedy in Athens

Performance space and
theatrical meaning

DAVID WILES



Tragedy In Athens Performance Space And Theatrical Meaning

David Wiles



Tragedy In Athens Performance Space And Theatrical Meaning:

Tragedy in Athens David Wiles, 1999-08-19 This book examines the performance of Greek tragedy in the classical Athenian theatre David Wiles explores the performance of tragedy as a spatial practice specific to Athenian culture at once religious and political After reviewing controversies and archaeological data regarding the fifth century performance space Wiles turns to the chorus and shows how dance mapped out the space for the purposes of any given play The book shows how performance as a whole was organised and through informative diagrams and accessible analyses Wiles brings the theatre of Greek tragedy to life

Aeschylus: Agamemnon Leah Himmelhoch, 2023-07-13 This accessible edition for students brings the Agamemnon Aeschylus opening play in the Oresteia trilogy to life for first time readers A hugely popular play in antiquity and with a rich reception history to the present day this is an essential play for students of classics drama and the canon of western literature Leah Himmelhoch provides a helpful guide for students and instructors wishing to study and teach the play building on her over twenty five years of experience teaching college and university students A quick introduction sets out Agamemnon s historical literary and performative context its use of imagery and themes especially gender conflict and the perversion of sacrificial ritual and its subsequent literary and cultural impact while extensive commentary notes guide students through every line of the Greek text Difficult passages are carefully explained while the power and beauty of the language is brought out at every opportunity Himmelhoch s commentary also offers a companion website with a running vocabulary for the entire Agamemnon as further help for students

Theatre History Studies 2018, Vol. 37 Sara Freeman, 2018-12-18 Theatre History Studies THS is a peer reviewed journal of theatre history and scholarship published annually since 1981 by the Mid America Theatre Conference THEATRE HISTORY STUDIES VOLUME 37 STEFAN AQUILINA Meyerhold and The Revolution A Reading through Henri Lefebvre s Theories on Everyday Life VIVIAN APPLER Shuffled Together under the Name of a Farce Finding Nature in Aphra Behn s The Emperor of the Moon KRISTI GOOD Kate Soffel s Life of Crime A Gendered Journey from Warden s Wife to Criminal Actress PETER A CAMPBELL Staging Ajax s Suicide A Historiography BRIAN E G COOK Rousing Experiences Theatre Politics and Change MEGAN LEWIS Until You See the Whites of Their Eyes Brett Bailey s Exhibit B and the Consequences of Staging the Colonial Gaze PATRICIA GABORIK Taking the Theatre to the People Performance Sponsorship and Regulation in Mussolini s Italy ILINCA TODORUT AND ANTHONY SORGE To Image and to Imagine Walid Raad Rabih Mour and the Arab Spring SHULAMITH LEV ALADGEM Where Has the Political Theatre in Israel Gone Rethinking the Concept of Political Theatre Today CHRISTINE WOODWORTH Equal Rights By All Means Beatrice Forbes Robertson s 1910 Suffrage Matinee and the Onstage Junction of the US And UK Franchise Movements LURANA DONNELLS O MALLEY Why I Wrote the Phyllis Wheatley Pageant Play Mary Church Terrell s Bicentennial Activism JULIET GUZZETTA The Lasting Theatre of Dario Fo and Franca Rame ASHLEY E LUCAS Chavez Ravine Culture Clash and the Political Project of Rewriting History NOE MONTEZ The Heavy Lifting Resisting the Obama

Presidency's Neoliberalist Conceptions of the American Dream in Kristoffer Diaz's *The Elaborate Entrance of Chad Deity*

Reception Studies Lorna Hardwick, 2003-05-15 This book introduces the main concepts used in the growing field of reception studies

Hippolytus Euripides, 2014-12-29 This is an English translation of Euripides' tragedy *Hippolytus* about how Phaedra unsuccessfully fights her desire for Hippolytus while he risks his life to keep her passion secret. Focus Classical Library provides close translations with notes and essays. No play of Euripides is more admired than *Hippolytus*. The tale of a married woman stirred to passion for a younger man was traditional but Euripides modified this story and blended it with one of divine vengeance to create a masterpiece of tension, pathos and dramatic power. In this play Phaedra fights nobly but unsuccessfully against her desire for her stepson Hippolytus while the young man risks his life to keep her passion secret. Both of them constrained by the overwhelming force of divine power and human ignorance choose to die in order to maintain their virtue and their good names

Looking at Greek Drama David Stuttard, 2024-12-12 This is a vital and accessible overview of Greek drama from its origins to its later reception including chapters on authors and dramas in their social and religious context as well as key aspects such as structure, character, staging and music. With contributions by 13 international scholars, world experts in their field, it provides readers with clear, authoritative, up-to-date considerations of both the theory and practice of Greek drama. While each chapter can stand in isolation, the overall structure takes readers on a natural progression beginning with sources of evidence and origins, considering the major genres and their authors, examining the traditional Aristotelean components of drama in the context of performance, and ending with later reception. In doing so, it explores Greek drama as at once a religious act, a stage for political propaganda, an opportunity for questioning social issues, and pure entertainment, a stunning melange of poetry, music, dance, and visual spectacle, specific to yet transcending its immediate context. Written for students, practitioners, and a general readership, it forms part of Bloomsbury's *Looking at* series, appealing to the same readership and providing context to existing volumes which focus on individual plays

The Chorus of Drama in the Fourth Century BCE Lucy C. M. M. Jackson, 2019-11-26 *The Chorus of Drama in the Fourth Century BCE* seeks to upend conventional thinking about the development of drama from the fifth to the fourth centuries and to provide a new way of talking and thinking about the choruses of drama after the deaths of Euripides and Sophocles. Set in the context of a theatre industry extending far beyond the confines of the City Dionysia and the city of Athens, the identity of choral performers and the significance of their contribution to the shape and meaning of drama in the later Classical period c. 400-323 as a whole is an intriguing and under-explored area of enquiry. This volume draws together the fourth-century historical, material, dramatic, literary, and philosophical sources that attest to the activity and quality of dramatic choruses and, having considered the positive evidence for dramatic choral activity, provides a radical rethinking of two oft-cited yet ill-understood phenomena that have traditionally supported the idea that the chorus of drama declined in the fourth century: the inscription of *Choromylos* in papyrus and manuscripts in place of fully written-out choral odes, and Aristotle's invocation of

embolima Poetics1456a25 32 It also explores the important role of influential fourth century authors such as Plato Demosthenes and Xenophon as well as artistic representations of choruses on fourth century monuments in shaping later scholars understanding of the dramatic chorus throughout the Classical period reaching conclusions that have significant implications for the broader story we wish to tell about Attic drama and its most enigmatic and fundamental element the chorus

Euripides: Phoenician Women Thalia Papadopoulou, 2014-02-25 *Phoenician Women* one of Euripides later tragedies is an intriguing play that arguably displays some of his finest dramatic technique Rich in cast and varied in incident it is an example of Euripides experimentation with structure It dramatises the most fertile mythical tradition of the city of Thebes and its doomed royal family focusing in particular on the conflict between Eteocles and Polyneices as a result of their father Oedipus curse which eventually leads to mutual fratricide The play was very popular throughout antiquity and became part of the so called Byzantine Triad along with *Hecuba* and *Orestes* of plays studied in the school curriculum Thalia Papadopoulou here offers a thorough survey of the play in its historical context against the background of Athenian tragedy and Euripidean dramaturgy Employing various critical approaches she investigates the literary tradition and the dynamics of intertextuality Euripidean dramatic technique the use of rhetoric characterisation gender the function of the Chorus aspects of performance and the reception of the play from antiquity to modern times

Theatre and Autocracy in the Ancient World Eric Csapo, Hans Rupprecht Goette, J. Richard Green, Brigitte Le Guen, Elodie Paillard, Jelle Stoop, Peter Wilson, 2022-10-24 Why did ancient autocrats patronise theatre How could ancient theatre rightly supposed to be an artform that developed and flourished under democracy serve their needs Plato claimed that poets of tragic drama drag states into tyranny and democracy The word order is very deliberate he goes on to say that tragic poets are honoured especially by the tyrants and secondly by the democracies Republic 568c For more than forty years scholars have explored the political ideological structural and economic links between democracy and theatre in ancient Greece By contrast the links between autocracy and theatre are virtually ignored despite the fact that for the first 200 years of theatre's existence more than a third of all theatre states were autocratic For the next 600 years theatre flourished almost exclusively under autocratic regimes The volume brings together experts in ancient theatre to undertake the first systematic study of the patterns of use made of the theatre by tyrants regents kings and emperors *Theatre and Autocracy in the Ancient World* is the first comprehensive study of the historical circumstances and means by which autocrats turned a medium of mass communication into an instrument of mass control

Oresteia Aeschylus, 2008-11-13 The Oresteian trilogy *Agamemnon* *Libation Bearers* *Eumenides* established the themes of Greek tragedy the inexorable nature of Fate the relationship between justice revenge and religion The plays dramatize the murder of *Agamemnon* by his wife *Clytemnestra* the revenge of her son *Orestes* and his judgement by the court of Athens This new translation seeks to preserve the plays qualities as theatre and as literature

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