

GREEK TRAGEDY AND THE EMOTIONS

An introductory study



W.B. STANFORD

Greek Tragedy And The Emotions An Introductory Study

Stephanie Nelson



Greek Tragedy And The Emotions An Introductory Study:

Greek Tragedy and the Emotions. An Introductory Study. (1. Publ.) William Bedell Stanford, 1983 *Greek Tragedy and the Emotions (Routledge Revivals)* W. B. Stanford, 2014-06-17 According to Aristotle the main purpose of tragedy is the manipulation of emotions and yet there are relatively few accessible studies of the precise dynamics of emotion in the Athenian theatre In *Greek Tragedy and the Emotions* first published in 1993 W B Stanford reviews the evidence for emotionalism as the great Attic playwrights presented it as the actors and choruses expressed it and as their audiences reacted to it Sociological aspects of the issue are considered and the whole range of emotions not just pity and fear is discussed The aural visual and stylistic methods of inciting emotion are analysed and Aeschylus *Oresteia* is examined exclusively in terms of the emotions that it exploits Finally Stanford's conclusions are contrasted with the accepted theories of tragic catharsis Greek terms are transliterated and all quotations are in translation so *Greek Tragedy and the Emotions* will appeal particularly to those unfamiliar with Classical Greek

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Greek Tragedy and the Emotions William Bedell Stanford, 1983 *Greek Tragedy and the Emotions* W. Bedell Stanford, 1986-05-01 *The Body and the Senses in Greek Tragedy* Afroditi Angelopoulou, 2025-07-23 *The Body and the Senses in Greek Tragedy* is the first book to approach the corporeality of Greek drama in terms of its capacity to involve audiences in the construction of meaning not only on an affective but also on an intellectual level Afroditi Angelopoulou argues that the inner workings of theatre and the reasons behind its effectiveness can be located in the lived sentient body as the root of human thought experience and awareness Drawing on theories of embodiment theatre and performance studies this study shows that investigating the playwrights sustained and varied use of elements of corporeality is essential for uncovering the meaning of tragic narratives whether experienced in live performance or as a text Through close readings of select plays Angelopoulou explores the intricate connections between sensory experience language physical movement and affect focusing on the way inter corporeal processes unfold on the stage and within the theatre space She demonstrates how thinking with and through the body can ultimately encourage the spectator as well as the reader to participate in the act of

sense making Each chapter traces distinct somatic themes indicating how these contribute to a play's aesthetics ethics and narrative arc By employing the human sensorium as a hermeneutic device *The Body and the Senses in Greek Tragedy* offers a compelling methodology for studying language subjective experience and performance reception in Greek drama

Classical Greek and Roman Drama Robert J. Forman, 1989 An essential companion for the student of literature Works selected include the best known works of the classical Greek and Roman theatre *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 *A Heavenly Chorus* Justin Jeffcoat Schedtler, 2014-10-30 The claim that Revelation's hymns function as did Classical tragic choral lyrics insofar as they comment upon or interpret the surrounding narrative has become axiomatic in studies of Revelation Justin Jeffcoat Schedtler marks an advance in this line of inquiry by offering an exegetical analysis of Revelation's hymns alongside a presentation of the forms and functions of ancient tragic choruses and choral lyrics Evaluating the hymns in light of the varieties and complexities of ancient tragic choruses he demonstrates that they are not best evaluated in terms of choral lyrics generally but in terms of dramatic hymns in particular insofar as they constitute mythological theological reflections on the surrounding narrative and function to situate the surrounding dramatic activity in a particular mythological theological contexts *Emotions, persuasion, and public discourse in classical Athens* Dimos Spatharas, 2019-07-22 This book is an addition to the burgeoning secondary literature on ancient emotions Its primary aim is to suggest possible ways in which recent approaches to emotions can help us understand significant aspects of persuasion in classical antiquity and especially audiences psychological manipulation in the civic procedures of classical Athens Based on cognitive approaches to emotions Skinner's theoretical work on the language of ideology or ancient theories about *enargeia* the book examines pivotal aspects of psychological manipulation in ancient rhetorical theory and practice At the same time the book looks into possible ways in which the emotive potentialities of vision both sights and mental images are explained or deployed by orators The book includes substantial discussion of Gorgias' approach to sights emotional qualities and their implications for persuasion and deception and the importance of visuality for Thucydides' analysis of emotions' role in the polis public communication It also looks into the deployment of *enargeia* in forensic narratives revolving around violence The book also focuses on the ideological implications of envy for the political discourse of classical Athens and emphasizes the rhetorical strategies

employed by self-praising speakers who want to preempt their listeners' loathing. The book is therefore a useful addition to the burgeoning secondary literature on ancient emotions. Despite the prominence of emotions in classicists' scholarly work, their implications for persuasion are undeservedly under-researched. By employing appraisal-oriented analysis of emotions, this book suggests new methodological approaches to ancient pathos. These approaches take into consideration the wider ideological or cultural contexts which determine individual speakers' rhetorical strategies. This book is the second volume of *Ancient Emotions*, edited by George Kazantzidis and Dimos Spatharas, within the series *Trends in Classics Supplementary Volumes*. This project investigates the history of emotions in classical antiquity, providing a home for interdisciplinary approaches to ancient emotions and exploring the interfaces between emotions and significant aspects of ancient literature and culture.

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