

PANTELIS MICHELAKIS

GREEK TRAGEDY ON SCREEN



CLASSICAL PRESENCES

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Greek Tragedy on Screen Pantelis Michelakis, Oxford University Press, UPSO (University Press Scholarship Online), 2013
Greek Tragedy on Screen considers a wide range of films which engage openly with narrative and performative aspects of Greek tragedy This volume situates these films within the context of on going debates in film criticism and reception theory in relation to theoretical or critical readings of tragedy in contemporary culture Michelakis argues that film adaptations of Greek tragedy need to be placed between the promises of cinema for a radical popular culture and the divergent cultural practices and realities of commercial films art house films silent cinema and films for television home video and DVD In an age where the boundaries between art and other forms of cultural production are constantly intersected and reconfigured the appeal of Greek tragedy for the screen needs to be related to the longing it triggers for origins and authenticity as well as to the many uncertainties such as homelessness violence and loss of identity with which it engages Publisher website

Greek Tragedy on Screen Pantelis Michelakis, 2013-08-29 Greek Tragedy on Screen considers a wide range of films which engage openly with narrative and performative aspects of Greek tragedy This volume situates these films within the context of on going debates in film criticism and reception theory in relation to theoretical or critical readings of tragedy in contemporary culture Michelakis argues that film adaptations of Greek tragedy need to be placed between the promises of cinema for a radical popular culture and the divergent cultural practices and realities of commercial films art house films silent cinema and films for television home video and DVD In an age where the boundaries between art and other forms of cultural production are constantly intersected and reconfigured the appeal of Greek tragedy for the screen needs to be related to the longing it triggers for origins and authenticity as well as to the many uncertainties such as homelessness violence and loss of identity with which it engages The films discussed include not only critically recognized films by directors such as Michael Cacoyannis Jules Dassin and Pier Paolo Pasolini but also more recent films by Woody Allen Tony Harrison Werner Herzog and Lars von Trier Moreover it also considers earlier and largely neglected films of cinematic traditions which lie outside Hollywood

Brill's Companion to Ancient Greek and Roman Warfare on Film, 2023-12-18 Brill
s Companion to Ancient Greek and Roman Warfare on Film is the first volume exclusively dedicated to the study of a theme that informs virtually every reimagining of the classical world on the big screen armed conflict Through a vast array of case studies from the silent era to recent years the collection traces cinema's enduring fascination with battles and violence in antiquity and explores the reasons both synchronic and diachronic for the central place that war occupies in celluloid Greece and Rome Situating films in their artistic economic and sociopolitical context the essays cast light on the industrial mechanisms through which the ancient battlefield is refashioned in cinema and investigate why the medium adopts a revisionist approach to textual and visual sources

War as Spectacle Anastasia Bakogianni, Valerie M. Hope, 2015-10-22
War as Spectacle examines the display of armed conflict in classical antiquity and its impact in the modern world The

contributors address the following questions how and why was war conceptualized as a spectacle in our surviving ancient Greek and Latin sources How has this view of war been adapted in post classical contexts and to what purpose This collection of essays engages with the motif of war as spectacle through a variety of theoretical and methodological pathways and frameworks They include the investigation of the portrayal of armed conflict in ancient Greek and Latin Literature History and Material Culture as well as the reception of these ancient narratives and models in later periods in a variety of media The collection also investigates how classical models contribute to contemporary debates about modern wars including the interrogation of propaganda and news coverage Embracing an interdisciplinary approach to the study of ancient warfare and its impact the volume looks at a variety of angles and perspectives including visual display and its exploitation for political capital the function of internal and external audiences ideology and propaganda and the commentary on war made possible by modern media The reception of the theme in other cultures and eras demonstrates its continued relevance and the way antiquity is used to justify as well as to critique later conflicts German-Greek Yearbook of Political Economy, Volume 3 Manfred J. Holler, George Tridimas, 2021-02-09 Beitr ge Stefanos Leonardos and Constandina Koki Political Systems and Indicators Change and Continuity in Germany and Greece Emmanouil M L Economou The Reconstruction of the Argo and the Revival of the Myth of the Argonauts Maria Michela Sassi The Medea Syndrome Barbara Klose Ullmann The Black Medea An Introduction Manfred J Holler and George Tridimas Antigone versus Creon H Iderlin Brecht and a Game theoretical Exercise Patrick McNutt Spectators to Obedience During Covid 19 Antigone Vladimir and Estragon **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 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 A Companion to Ancient Greece and Rome on Screen Arthur J. Pomeroy, 2017-06-01 A comprehensive treatment of the Classical World in film and television A Companion to Ancient Greece and Rome on Screen

closely examines the films and TV shows centered on Greek and Roman cultures and explores the tension between pagan and Christian worlds Written by a team of experts in their fields this work considers productions that discuss social settings as reflections of their times and as indicative of the technical advances in production and the economics of film and television Productions included are a mix of Hollywood and European spanning from the silent film era through modern day television series and topics discussed include Hollywood politics in film soundtrack and sound design high art and low art European art cinemas and the ancient world as comedy Written for students of film and television as well as those interested in studies of ancient Rome and Greece A Companion to Ancient Greece and Rome on Screen provides comprehensive current thinking on how the depiction of Ancient Greece and Rome on screen has developed over the past century It reviews how films of the ancient world mirrored shifting attitudes towards Christianity the impact of changing techniques in film production and fascinating explorations of science fiction and technical fantasy in the ancient world on popular TV shows like Star Trek Babylon 5 Battlestar Galactica and Dr Who

The Cambridge Companion to World Literature Ben Etherington, Jarad Zimbler, 2018-11-22 The Cambridge Companion to World Literature introduces the significant ideas and practices of world literary studies It provides a lucid and accessible account of the fundamental issues and concepts in world literature including the problems of imagining the totality of literature comparing literary works across histories cultures and languages and understanding how literary production is affected by forces such as imperialism and globalization The essays demonstrate how detailed critical engagements with particular literary texts call forth differing conceptions of world literature and conversely how theories of world literature shape our practices of readings Subjects covered include cosmopolitanism transnationalism internationalism scale and systems sociological criticism translation scripts and orality This book also includes original analyses of genres and forms ranging from tragedy to the novel and graphic fiction lyric poetry to the short story and world cinema

Greek Tragedy and the Digital George Rodosthenous, Angeliki Poulou, 2022-10-06 Adopting an innovative and theoretical approach Greek Tragedy and the Digital is an original study of the encounter between Greek tragedy and digital media in contemporary performance It challenges Greek tragedy conventions through the contemporary arsenal of sound masks avatars live code poetry new media art and digital cognitive experimentations These technological innovations in performances of Greek tragedy shed new light on contemporary transformations and adaptations of classical myths while raising emerging questions about how augmented reality works within interactive and immersive environments Drawing on cutting edge productions and theoretical debates on performance and the digital this collection considers issues including performativity liveness immersion intermediality aesthetics technological fragmentation conventions of the chorus theatre as hypermedia and reception theory in relation to Greek tragedy Case studies include Kzryztof Warlikowski Jan Fabre Romeo Castellucci Katie Mitchell Georges Lavaudant The Wooster Group Labex Arts H2H Akram Khan Urland Crew Medea Electronique Robert Wilson Klaus Obermaier Guy Cassiers

Luca di Fusco Ivo Van Hove Avra Sidiropoulou and Jay Scheib This is an incisive interdisciplinary study that serves as a practice model for conceptualizing the ways in which Greek tragedy encounters digital culture in contemporary performance

Classical Myth on Screen M. Cyrino, M. Safran, 2015-04-08 An examination of how screen texts embrace refute and reinvent the cultural heritage of antiquity this volume looks at specific story patterns and archetypes from Greco Roman culture The contributors offer a variety of perspectives highlighting key cultural relay points at which a myth is received and reformulated for a particular audience

The Reception of Ancient Greece and Rome in Children's Literature, 2015-09-07 Greece and Rome have long featured in books for children and teens whether through the genres of historical fiction fantasy mystery stories or mythological compendiums These depictions and adaptations of the Ancient World have varied at different times however in accordance with changes in societies and cultures This book investigates the varying receptions and ideological manipulations of the classical world in children's literature Its subtitle Heroes and Eagles reflects the two most common ways in which this reception appears namely in the forms of the portrayal of the Greek heroic world of classical mythology on the one hand and of the Roman imperial presence on the other Both of these are ideologically loaded approaches intended to educate the young reader

Cinema and Classical Texts Martin M. Winkler, 2009-02-12 This book interprets films as visual texts and demonstrates the affinities between Greco Roman literature and the cinema

Classical Reception Anastasia Bakogianni, Luis Unceta Gómez, 2024-07-22 In a time of acute crisis when our societies face a complex series of challenges race gender inclusivity changing pedagogical needs and a global pandemic we urgently need to re access the nature of our engagement with the Classical World This edited collection argues that we need to discover new ways to draw on our discipline and the material it studies to engage in meaningful ways with these new academic and societal challenges The chapters included in the collection interrogate the very processes of reception and continue the work of destabilising the concept of a pure source text or point of origin Our aim is to break through the boundaries that still divide our ancient texts and material culture from their reception and interpretive communities Our contributors engage with these questions theoretically and or through the close examination of cultural artefacts They problematise the concept of a Western elitist canon and actively push the geographical boundaries of reception as both a local and a global phenomenon Individually and cumulatively they actively engage with the question of how to marshal the classical past in our efforts to respond to the challenges of our mutable contemporary world

The Hero and the Grave Alireza Vahdani, 2018-08-15 The theme of death is an essential component of film narrative particularly in how it affects the hero Filmmakers from different cultures and backgrounds have developed distinct yet archetypal perspectives on death and the protagonist's response Focusing on Western and Japanese period genre films the author examines the work of John Ford 1894 1973 Akira Kurosawa 1910 1998 and Sergio Leone 1929 1989 and finds similarities regarding death's impact on the hero's sense of morality

Marina Carr and Greek Tragedy Salomé Paul, 2024-03-26 Marina Carr and Greek Tragedy examines the feminist transposition of Greek

tragedy in the theatre of the contemporary Irish dramatist Marina Carr Through a comparison of the plays based on classical drama with their ancient models it investigates Carr s transformation not only of the narrative but also of the form of Greek tragedy As a religious and political institution of the 5th century Athenian democracy tragedy endorsed the sexist oppression of women Indeed the construction of female characters in Greek tragedy was entirely disconnected from the experience of womanhood lived by real women in order to embody the patriarchal values of Athenian democracy Whether praised for their passivity or demonized for showing unnatural agency and subjectivity women in Greek tragedy were conceived to re assert the supremacy of men Carr s theatre stands in stark opposition to such a purpose Focusing on women s struggle to achieve agency and subjectivity in a male dominated world her plays show the diversity of experiencing womanhood and sexist oppression in the Republic of Ireland and the Western societies more generally Yet Carr s enduring conversation with the classics in her theatre demonstrates the feminist willingness to alter the founding myths of Western civilisation to advocate for gender equality

Classical Antiquity and the Cinematic Imagination Martin M. Winkler,2024-02-14 This book aims to enhance our appreciation of the modernity of the classical cultures and conversely of cinema s debt to ancient Greece and Rome It explores filmic perspectives on the ancient verbal and visual arts and applies what is often referred to as pre cinema and what Sergei Eisenstein called cinematism that paintings statues and literature anticipate modern visual technologies The motion of bodies depicted in static arts and the vividness of epic ecphrases point to modern features of storytelling while Plato s Cave Allegory and Zeno s Arrow Paradox have been related to film exhibition and projection since the early days of cinema The book additionally demonstrates the extensive influence of antiquity on an age dominated by moving image media as with stagings of Odysseus arrow shot through twelve axes or depictions of the Golden Fleece Chapters interpret numerous European and American silent and sound films and some television productions and digital videos

Class, Culture and Tragedy in the Plays of Jez Butterworth Sean McEvoy,2020-12-29 Jez Butterworth is undoubtedly one of the most popular and commercially successful playwrights to have emerged in Britain in the early twenty first century This book only the second so far to have been written on him argues that the power of his most acclaimed work comes from a reinvigoration of traditional forms of tragedy expressed in a theatricalized working class language Butterworth s most developed tragedies invoke myth and legend as a figurative resistance to the flat and crushing instrumentalism of contemporary British political and economic culture In doing so they summon older resonant narratives which are both popular and high cultural in order to address present cultural crises in a language and in a form which possess wide appeal Tracing the development of Butterworth s work chronologically from Mojo 1995 to The Ferryman 2017 each chapter offers detailed critical readings of a single play exploring how myth and legend become significant in a variety of ways to Butterworth s presentation of cultural and personal crisis

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

Classical Myth in Alfred Hitchcock's Wrong Man and Grace Kelly Films Mark William Padilla, 2018-12-12 Mark Padilla's classical reception readings of Alfred Hitchcock features some of the director's most loved and important films and demonstrates how they are informed by the educational and cultural classicism of the director's formative years The six close readings begin with discussions of the production histories so as to theorize and clarify how classicism could and did enter the projects Exploration of the films through a classical lens creates the opportunity to explore new themes and ideological investments The result is a further appreciation of both the engine of the director's storytelling creativity and the expressionism of classicism especially Greek myth and art in British and American modernism The analysis organizes the material into two triptychs one focused on the three films sharing a wrong man pattern wrongly accused man goes on the run to clear himself the other treating the films starring the actress Grace Kelly Chapter One on *The 39 Steps* 1935 finds the origins of the wrong man plot in early 20th century British classicism and demonstrates that the movie utilizes motifs of Homer's *Odyssey* Chapter Two on *Saboteur* 1942 theorizes the impact of the director's memories of the formalism and myths associated with the Parthenon sculptures housed in the British Museum Chapter Three on *North by Northwest* participates in the myths of the hero Oedipus as associated with early Greek epic Freud Nietzsche and Sophocles Chapter Four on *Dial M for Murder* 1954 returns to Homer's *Odyssey* in the interpretive use of the lay of Demodocus a story about the sexual triangle of Hephaestus Aphrodite and Ares Chapter Five on *Rear Window* 1954 finds its narrative archetype in The Homeric Hymn to Aphrodite the erotic theme of *Sirius the Dog Star* also marks the film Chapter Six on *To Catch a Thief* 1955 offers the opportunity to break from mythic analogues and to consider the film's philosophical resonances Plato and Epicurus in the context of motifs coalesced around the god Dionysus Bacchus

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