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Greek Tragedy Routledge Classics

Andreas Markantonatos



Greek Tragedy Routledge Classics:

Greek Tragedy H.D.F. Kitto, 2011-04-01 Acclaimed study of Greek tragedy by a renowned Classical scholar Kitto is author of *The Greeks* a legendary introduction to the Greek world and Penguin bestseller Examines three of the great Greek dramatists Aeschylus Sophocles and Euripides and famous plays such as Agamemnon Antigone and Medea New foreword by Edith Hall Greek Tragedy Humphrey Davy Findley Kitto, 2011 Criticism it seems to me can without discredit begin with what's in the poet's head without inquiring how it got there Why did Aeschylus characterize differently from Sophocles Why did Sophocles introduce the third actor Why did Euripides not make better plots So asks H D F Kitto in his acclaimed study of Greek tragedy first published in 1936 and available for the first time in Routledge Classics Kitto argues that in spite of dealing with big moral and intellectual questions the Greek dramatist is above all an artist and the key to understanding classical Greek drama is to try and understand the tragic conception of each play In Kitto's words We shall ask what the dramatist is striving to say not what in fact he does say about this or that Through a fascinating analysis of Aeschylus's Oresteia the plays of Sophocles including Antigone and Oedipus Tyrannus and Euripides's Medea and Hecuba Kitto skilfully conveys the artistic and literary brilliance of the Greek dramatists and explains why classical Greek tragedy has the power to grip the reader today as when the plays were first written and performed This Routledge Classics edition includes a new foreword by Edith Hall **Greek Tragedy** H.D.F. Kitto, 2011-04 Two things give Kitto's classic book its enduring freshness he pioneered the approach to Greek drama through internal artistry and thematic form and he always wrote in lively and readable English Oliver Taplin University of Oxford UK Why did Aeschylus characterize differently from Sophocles Why did Sophocles introduce the third actor Why did Euripides not make better plots So asks H D F Kitto in his acclaimed study of Greek tragedy available for the first time in Routledge Classics Kitto argues that in spite of dealing with big moral and intellectual questions the Greek dramatist is above all an artist and the key to understanding classical Greek drama is to try and understand the tragic conception of each play In Kitto's words We shall ask what the dramatist is striving to say not what in fact he does say about this or that Through a brilliant analysis of Aeschylus's Oresteia the plays of Sophocles including Antigone and Oedipus Tyrannus and Euripides's Medea and Hecuba Kitto skilfully conveys the enduring artistic and literary brilliance of the Greek dramatists H D F Kitto 1897 1982 was a renowned British classical scholar He lectured at the University of Glasgow from 1920 1944 before becoming Professor of Greek at Bristol University where he taught until 1962 Greek Tragedy Gilbert Norwood, 2025 **A Companion to Aeschylus** Jacques A. Bromberg, Peter Burian, 2023-03-20 A COMPANION TO AESCHYLUS In A Companion to Aeschylus a team of eminent Aeschyleans and brilliant younger scholars delivers an insightful and original multi-authored examination the first comprehensive one in English of the works of the earliest surviving Greek tragedian This book explores Aeschylean drama and its theatrical historical philosophical religious and socio-political contexts as well as the receptions and influence of Aeschylus from antiquity to the present day This

companion offers readers thorough examinations of Aeschylus as a product of his time including his place in the early years of the Athenian democracy and his immediate and ongoing impact on tragedy. It also provides comprehensive explorations of all the surviving plays including *Prometheus Bound*, which many scholars have concluded is not by Aeschylus. *A Companion to Aeschylus* is an ideal resource for students encountering the work of Aeschylus for the first time as well as more advanced scholars seeking incisive treatment of his individual works, their cultural context and their enduring significance. Written in an accessible format with the Greek translated into English and technical terminology avoided as much as possible, the book belongs in the library of anyone looking for a fresh and authoritative account of works of continuing interest and importance to readers and theatre goers alike.

The Oxford Handbook of Shakespearean Tragedy Michael Neill, David Schalkwyk, 2016. *The Oxford Handbook of Shakespearean Tragedy* is a collection of fifty-four essays by a range of scholars from all parts of the world bringing together some of the best-known writers in the field with a strong selection of younger Shakespeareans. Together these essays offer readers a fresh and comprehensive understanding of Shakespearean tragedies as both works of literature and as performance texts written by a playwright who was himself an experienced actor. The collection is organised in five sections. The opening section places the plays in a variety of illuminating contexts exploring questions of genre and examining ways in which later generations of critics have shaped our idea of Shakespearean tragedy. The second section is devoted to current textual issues while the third offers new critical readings of each of the tragedies. This is set beside a group of essays that deal with performance history with screen productions and with versions devised for the operatic stage as well as with twentieth and twenty-first century re-workings of Shakespearean tragedy. The book's final section seeks to expand readers' awareness of Shakespeare's global reach tracing histories of criticism and performance across the world. Offering the richest and most diverse collection of approaches to Shakespearean tragedy currently available, the Handbook will be an indispensable resource for students both undergraduate and graduate levels while the lively and provocative character of its essays make it required reading for teachers of Shakespeare everywhere.

Brill's Companion to Euripides (2 vols) Andreas Markantonatos, 2020-08-31. Brill's *Companion to Euripides* offers 49 specially commissioned essays from leading international scholars which give critical examinations of the progress and direction of numerous wide-ranging debates about various aspects of Euripidean drama. Each chapter as well as covering a wide diversity of thematic angles provides readers with an authoritative and state-of-the-art survey of current thinking and research in a particular subject area. Recent advances in scholarship have raised new questions about Euripides and Attic drama and have overturned some long-standing assumptions and canons. Besides presenting a comprehensive and authoritative guide to understanding Euripides and his masterworks, this companion provides scholars and students with compelling fresh perspectives upon a broad range of issues in the rapidly evolving field of Euripidean studies.

Greek Tragedy Gilbert Norwood, 1920

Antígona by José Watanabe Cristina Pérez Díaz, 2022-12-30. Winner of the ASTR Translation Prize 2023

Winner of CAMWS 2024 Bolchazy Pedagogy Award This book brings to English readers in its entirety for the first time a translation of Jos Watanabe's *Antígona* accompanied by the original Spanish text and critical essays The lack of availability in English has resulted in the absence of *Antígona* from important Anglophone studies devoted specifically to the reception of ancient Greek tragedy in the Americas Pérez Díaz's translation fills this gap The introduction provides the performative political and historical contexts in which the text was written in collaboration with the actress Teresa Ralli from the Peruvian theater group Yuyachkani who also originally performed it Following the bilingual text a critical essay provides an analysis of textual aspects of *Antígona* that have been disregarded situating it in relation to Sophocles' *Antigone* and in conversation with relevant moments of the vast traditions of reception of the Greek tragedy An appendix briefly surveys some notable productions of the play throughout Latin America This comprehensive volume provides an invaluable resource for readers interested in Jos Watanabe's work students and scholars working on classical reception and Latin American literature and theatre as well as theatre practitioners

Menander and the Birth of Domestic Drama Mitch Brown, 2024 Although few of his plays exist in full today the fourth century BCE Greek dramatist Menander was known far and wide throughout antiquity He was one of the first to locate his dramas in the common household rather than the mythic world of gods and heroes and is now recognized as one of the pioneering figures of ancient Greek New Comedy The design of the Greek stage was such that the interiors of houses were almost never shown which posed difficulties for a playwright interested in staging the domestic lives of ordinary people Here Mitch Brown dissects how Menander responded to this challenge As Brown demonstrates Menander successfully conjured offstage action and even characters in the audience's imaginations these offstage universes Brown argues are fundamental to understanding Menander's dramaturgy and its reception in later centuries Menander's offstage methods and the new type of play domestic drama that he inaugurated directly influenced Western theater into the early modern period and the impact of his innovations can still be seen indirectly today

Greek Tragedy (1920) Gilbert Norwood, 2008-06-01 This scarce antiquarian book is a facsimile reprint of the original Due to its age it may contain imperfections such as marks, notations, marginalia and flawed pages Because we believe this work is culturally important we have made it available as part of our commitment for protecting, preserving and promoting the world's literature in affordable, high quality modern editions that are true to the original work

Juvenescence Robert Pogue Harrison, 2014-11-21 A meditation on the human condition in an age when the old aspire to be young from the author of *Forests* *The Shadow of Civilization* *Children's Literature* How old are you The more thought you bring to bear on the question the harder it is to answer For we age simultaneously in different ways biologically psychologically socially And we age within the larger framework of a culture in the midst of a history that predates us and will outlast us Looked at through that lens many aspects of late modernity would suggest that we are older than ever but Robert Pogue Harrison argues that we are also getting startlingly younger in looks, mentality and behavior We live, he says, in an age of juvenescence Like all of Robert Pogue

Harrison's books *Juvenescence* ranges brilliantly across cultures and history tracing the ways that the spirits of youth and age have inflected each other from antiquity to the present. Drawing on the scientific concept of neotony or the retention of juvenile characteristics through adulthood and extending it into the cultural realm, Harrison argues that youth is essential for culture's innovative drive and flashes of genius. At the same time, however, youth which Harrison sees as more protracted than ever is a luxury that requires the stability and wisdom of our elders and the institutions. A heady, deeply learned excursion rich with ideas and insights, *Juvenescence* could only have been written by Robert Pogue Harrison. No reader who has wondered at our culture's obsession with youth should miss it. Harrison explores our culture's understanding of age, youth and aging; his book will provide mature wisdom indeed. *Publishers Weekly*, [Greek Tragedy](#), 1953 [Translation and the Classic](#) Alexandra Lianeri, Vanda Zajko, 2008-08-21 This collection of 18 essays including one by Nobel Prize winning author J M Coetzee explores the fascinating and nuanced relationship between translation and the classic text **Dramatic Revisions of Myths, Fairy Tales and Legends** Verna A. Foster, 2012-10-06 These new essays explore the ways in which contemporary dramatists have retold or otherwise made use of myths, fairy tales and legends from a variety of cultures including Greek, West African, North American, Japanese and various parts of Europe. The dramatists discussed range from well established playwrights such as Tony Kushner, Caryl Churchill and Timberlake Wertenbaker to new theatrical stars such as Sarah Ruhl and Tarell Alvin McCraney. The book contributes to the current discussion of adaptation theory by examining the different ways and for what purposes plays revise mythic stories and characters. The essays contribute to studies of literary uses of myth by focusing on how recent dramatists have used myths, fairy tales and legends to address contemporary concerns, especially changing representations of women and the politics of gender relations, but also topics such as damage to the environment and political violence **A Companion to Tragedy** Rebecca Bushnell, 2009-03-30 *A Companion to Tragedy* is an essential resource for anyone interested in exploring the role of tragedy in Western history and culture. Tells the story of the historical development of tragedy from classical Greece to modernity. Features 28 essays by renowned scholars from multiple disciplines including classics, English drama, anthropology and philosophy. Broad in its scope and ambition, it considers interpretations of tragedy through religion, philosophy and history. Offers a fresh assessment of Ancient Greek tragedy and demonstrates how the practice of reading tragedy has changed radically in the past two decades **Ancient Rhetorics and Digital Networks** Michele Kennerly, Damien Smith Pfister, 2018-02-13 An examination of two seemingly incongruous areas of study: ancient rhetoric and digitally networked communication **A Companion to Sophocles** Kirk Ormand, 2015-06-02 *A Companion to Sophocles* presents the first comprehensive collection of essays in decades to address all aspects of the life, works and critical reception of Sophocles. First collection of its kind to provide introductory essays to the fragments of his lost plays and to the remaining fragments of one satyr play, the *Ichneutae*, in addition to each of his extant tragedies. Features new essays on Sophoclean drama that go well beyond the current state of scholarship on

Sophocles Presents readings that historicize Sophocles in relation to the social cultural and intellectual world of fifth century Athens Seeks to place later interpretations and adaptations of Sophocles in their historical context Includes essays dedicated to issues of gender and sexuality significant moments in the history of interpreting Sophocles and reception of Sophocles by both ancient and modern playwrights **Scapegoat Carnivale's Tragic Trilogy** Lynn Kozak, 2023-04-01 Between 2010 and 2017 Canada experienced an efflorescence of Greek tragedy led by independent Montreal theatre company Scapegoat Carnivale's energetic performances of Euripides's Medea and Bacchae and Sophocles's Oedipus Tyrannus The performances featured crisp new translations by co-artistic director Joseph Shragge large casts and full-throated sung choruses Scapegoat Carnivale's trilogy of these familiar but rarely performed plays is at the core of this volume which includes all three novel play scripts the company's stage directions and helpful annotations that elucidate Greek names and cultural references and place the textual choices in the context of the productions themselves as well as the long manuscript traditions germane to each tragedy The result sheds light on both the ancient Greek texts and contemporary performance practice as do accompanying essays introducing the reader to Greek tragedy in fifth century Athens reception theories each play's themes and cultural resonances and how Scapegoat's approach to each play fits into broader global trends of performance and reception Scapegoat Carnivale's Tragic Trilogy invites readers from all backgrounds to encounter these plays whether they are looking at Greek tragedy for the first time or the fiftieth It gives everyone the tools to understand where these plays came from offers insights into how they can and should be performed now and shows why they are more relevant than ever in contemporary theatre and in life **The Publishers' Circular and Booksellers' Record** ,1911

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