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# Greek Tragedy

## Routledge Classics

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Tragedy  
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Classics*

2021-02-08

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**MIKAYLA PONCE**

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Text and Intertext in  
Greek Epic and Drama

Routledge

Emphasizing the political nature of Greek tragedy, as theatre of, by and for

the polis, Rush Rehm characterizes Athens as a performance culture; one in which the theatre stood alongside other public forums as a place to confront matters of import. In treating the various social, religious and practical aspects of tragic production, he

shows how these elements promoted a vision of the theatre as integral to the life of the city - a theatre focussed on the audience.

Adapting Western Classics for the Chinese Stage

Routledge

Reclaiming Greek Drama for Diverse Audiences features the work of Native-American, African-American, Asian-American, Latinx, and LGBTQ theatre artists who engage with social justice issues in seven adaptations of Sophocles' *Antigone*, Euripides' *Trojan Women*, *Hippolytus*, *Bacchae*, *Alcestis*, and Aristophanes' *Frogs*, as well as a work inspired by the myth of the Fates. Performed between 1989 and 2017 in small theatres

across the US, these contemporary works raise awareness about the trafficking of Native-American women, marriage equality, gender justice, women's empowerment, the social stigma surrounding HIV, immigration policy, and the plight of undocumented workers. The accompanying interviews provide a fascinating insight into the plays, the artists' inspiration for them, and the importance of studying classics in the college classroom. Readers will benefit from an introduction that discusses practical ways to teach the adaptations, ideas for assignments, and the contextualization of the works within the history of classical

reception. Serving as a key resource on incorporating diversity into the teaching of canonical texts for Classics, English, Drama and Theatre Studies students, this anthology is the first to present the work of a range of contemporary theatre artists who utilize ancient Greek source material to explore social, political, and economic issues affecting a variety of underrepresented communities in the US.

**Greek Tragedy** Taylor & Francis US

As a creative medium, ancient Greek tragedy has had an extraordinarily wide influence: many of the surviving plays are still part of the theatrical repertoire, and texts like Agamemnon, Antigone, and Medea have had a profound

effect on Western culture. This Companion is not a conventional introductory textbook but an attempt, by seven distinguished scholars, to present the familiar corpus in the context of modern reading, criticism, and performance of Greek tragedy. There are three main emphases: on tragedy as an institution in the civic life of ancient Athens, on a range of different critical interpretations arising from fresh readings of the texts, and on changing patterns of reception, adaptation, and performance from antiquity to the present. Each chapter can be read independently, but each is linked with the others, and most examples are drawn

from the same selection of plays. Thinking the Greeks Taylor & Francis

Theology and Existentialism in Aeschylus revivifies the complex question of fate and freedom in the tragedies of the famous Greek playwright. Starting with Sartre's insights about radical existential freedom, this book shows that Aeschylus is concerned with the ethical ramifications of surrendering our lives to fatalism (gods, curses, inherited guilt) and thoroughly interrogates the plays for their complex insights into theology and human motivation. But can we reconcile the radical freedom of existentialism and the seemingly fatal world of tragedy, where gods

and curses and necessities wreak havoc on individual autonomy? If forces beyond our control or comprehension are influencing our lives, what happens to choice? How are we to conceive of ethics in a world studiously indifferent to our choices? In this book, author Ric Rader demonstrates that few understood the importance of these questions better than the tragedians, whose literature dealt with a central theological concern: What is a god? And how does god affect, impinge upon, or even enable human freedom? Perhaps more importantly: If god is dead, is everything possible, or nothing? Tragedy holds the preeminent position

with regard to these questions, and Aeschylus, our earliest surviving tragedian, is the best witness to these complex theological issues. Reclaiming Greek Drama for Diverse Audiences Routledge Oliver Taplin's seminal study was revolutionary in drawing out the significance of stage action in Greek tragedy at a time when plays were often read purely as texts, rather than understood as performances. Professor Taplin explores nine plays, including Aeschylus' *Agamemnon* and Sophocles' *Oedipus the King*. The details of theatrical techniques and stage directions, used by playwrights to highlight key moments, are drawn out and

related to the meaning of each play as a whole. With extensive translated quotations, the essential unity of action and speech in Greek tragedy is demonstrated. Now firmly established as a classic text, *Greek Tragedy in Action* is even more relevant today, when performances of Greek tragedies and plays inspired by them have had such an extraordinary revival around the world.

### **Theatre in Ancient Greek Society**

Routledge

Neither a history nor a handbook, but a penetrating work of criticism, this classic text not only records developments in the form and style of Greek drama, it also analyses the reasons for these changes.

### **How Greek Tragedy Works** Routledge

Giving access to the latest critical thinking on the subject, *Medea* is a comprehensive guide to sources that paints a vivid portrait of the Greek sorceress Medea, famed in myth for the murder of her children after she is banished from her own home and replaced by a new wife. Emma Griffiths brings into focus previously unexplored themes of the *Medea* myth, and provides an incisive introduction to the story and its history. Studying *Medea*'s 'everywoman' status – one that has caused many intricacies of her tale to be overlooked – Griffiths places the story in ancient and modern context and reveals fascinating insights into ancient

Greece and its ideology, the importance of life, the role of women and the position of the outsider. In clear, user-friendly terms, the book situates the myth within analytical frameworks such as psychoanalysis, and Griffiths highlights *Medea*'s position in current classical study as well as her lasting appeal.

### **The Greeks** Routledge

The latest volume in the *Classical World* series, this book offers a much-needed up-to-date introduction to Greek tragedy, and covers the most important thematic topics studied at school or university level. After a brief analysis of the genre and main figures, it focuses on the broader questions of what defines

tragedy, what its particular preoccupations are, and what makes these texts so widely studied and performed more than 2,000 years after they were written. As such, the book will be of interest to students taking broad courses on Greek tragedy, while also being suitable for the general reader who wants an overview of the subject. All passages of tragedy discussed are translated by the author and supplementary information includes a chronology of all the surviving tragedies, a glossary, and guidance on further reading.

*Theatrocracy*  
Routledge

This collection presents 19 interconnected studies on the language, history,

exegesis, and cultural setting of Greek epic and dramatic poetic texts ("Text") and their afterlives ("Intertext") in Antiquity. Spanning texts from Hittite archives to Homer to Greek tragedy and comedy to Vergil to Celsus, the studies here were all written by friends and colleagues of Margalit Finkelberg who are experts in their particular fields, and who have all been influenced by her work. The papers offer close readings of individual lines and discussion of widespread cultural phenomena. Readers will encounter Hittite precedents to the Homeric poems, characters in ancient epic analysed by modern cognitive theory, the use of Homer in Christian

polemic, tragic themes of love and murder, a history of the Sphinx, and more. *Text and Intertext in Greek Epic and Drama* offers a selection of fascinating essays exploring Greek epic, drama, and their reception and adaption by other ancient authors, and will be of interest to anyone working on Greek literature.

**Future Freedoms**

Cambridge University Press

Since the nineteenth-century rediscovery of the Gilgamesh epic, we have known that the Bible imports narratives from outside of Israelite culture, refiguring them for its own audience. Only more recently, however, has come the realization that Greek culture is also a prominent source of

biblical narratives. *Greek Myth and the Bible* argues that classical mythological literature and the biblical texts were composed in a dialogic relationship. Louden examines a variety of Greek myths from a range of sources, analyzing parallels between biblical episodes and Hesiod, Euripides, Argonautic myth, selections from Ovid's *Metamorphoses*, and Homeric epic. This fascinating volume offers a starting point for debate and discussion of these cultural and literary exchanges and adaptations in the wider Mediterranean world and will be an invaluable resource to students of the Hebrew Bible and the influence of Greek myth. [Greek Tragic Theatre](#)



Routledge  
The Routledge  
Handbook of Classics  
and Cognitive Theory is  
an interdisciplinary  
volume that examines  
the application of  
cognitive theory to the  
study of the classical  
world, across several  
interrelated areas  
including linguistics,  
literary theory, social  
practices,  
performance, artificial  
intelligence and  
archaeology. With  
contributions from a  
diverse group of  
international scholars  
working in this exciting  
new area, the volume  
explores the processes  
of the mind drawing  
from research in  
psychology,  
philosophy,  
neuroscience, and  
anthropology, and  
interrogates the  
implications of these  
new approaches for the

study of the ancient  
world. Topics covered  
in this wide-ranging  
collection include:  
cognitive linguistics  
applied to Homeric and  
early Greek texts,  
Roman cultural  
semantics, linguistic  
embodiment in Latin  
literature, group  
identities in Greek  
lyric, cognitive  
dissonance in  
historiography,  
kinesthetic empathy in  
Sappho, artificial  
intelligence in Hesiod  
and Greek drama, the  
enactivism of Roman  
statues and memory  
and art in the Roman  
Empire. This ground-  
breaking work is the  
first to organize the  
field, allowing both  
scholars and students  
access to the  
methodologies,  
bibliographies and  
techniques of the  
cognitive sciences and

how they have been applied to classics.

**Handbook for Classical Research**

Routledge

This classic work not only records developments in the form and style of Greek drama, it also analyses the reasons for these changes. It provides illuminating answers to questions that have confronted generations of students, such as: \* why did Aeschylus introduce the second actor? \* why did Sophocles develop character drawing? \* why are some of Euripides' plots so bad and others so good? Greek Tragedy is neither a history nor a handbook, but a penetrating work of criticism which all students of literature will find suggestive and stimulating.

**Greek Tragedy**

Routledge

The link between weddings and death—as found in dramas ranging from Romeo and Juliet to Lorca's Blood Wedding—plays a central role in the action of many Greek tragedies. Female characters such as Cassandra, Antigone, and Helen enact and refer to significant parts of wedding and funeral rites, but often in a twisted fashion. Over time the pressure of dramatic events causes the distinctions between weddings and funerals to disappear. In this book, Rush Rehm considers how and why the conflation of the two ceremonies comes to theatrical life in the tragedies of Aeschylus, Sophocles, and Euripides. By

focusing on the dramatization of important rituals conducted by women in ancient Athenian society, Rehm offers a new perspective on Greek tragedy and the challenges it posed for its audience. The conflation of weddings and funerals, the author argues, unleashes a kind of dramatic alchemy whereby female characters become the bearers of new possibilities. Such a formulation enables the tragedians to explore the limitations of traditional thinking and acting in fifth-century Athens. Rehm finds that when tragic weddings and funerals become confused and perverted, the aftershocks disturb the political and ideological givens of Athenian

society, challenging the audience to consider new, and often radically different, directions for their city. Rush Rehm is Assistant Professor of Drama and Classics at Stanford University and a free-lance theater director. He is the author of *Greek Tragic Theatre* (Routledge) and *Aeschylus' Oresteia: A Theatre Vision* (Hawthorn). Originally published in 1994. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in

durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905. [Nietzsche and “The Birth of Tragedy”](#) Routledge

How Greek Tragedy Works is a journey through the hidden meanings and dual nature of Greek tragedy, drawing on its foremost dramatists to bring about a deeper understanding of how and why to engage with these enduring plays. Brian Kulick dispels the trepidation that many readers feel with regard to classical texts by equipping them with ways in which they can unpack

the hidden meanings of these plays. He focuses on three of the key texts of Greek theatre: Aeschylus' Agamemnon, Euripides' The Bacchae, and Sophocles' Electra, and uses them to tease out the core principles of the theatre-making and storytelling impulses. By encouraging us to read between the lines like this, he also enables us to read these and other Greek tragedies as artists' manifestos, equipping us not only to understand tragedy itself, but also to interpret what the great playwrights had to say about the nature of plays and drama. This is an indispensable guide for anyone who finds themselves confronted with tackling the Greek

classics, whether as a reader, scholar, student, or director. *Greek Tragedy in Action* Routledge

The history of European drama began at the festivals of Dionysus in ancient Athens, where tragedy, satyr-drama and comedy were performed. Understanding this background is vital for students of classical, literary and theatrical subjects, and Alan H. Sommerstein's accessible study is the ideal introduction. The book begins by looking at the social and theatrical contexts and different characteristics of the three genres of ancient Greek drama. It then examines the five main dramatists whose works survive - Aeschylus, Sophocles,

Euripides, Aristophanes and Menander - discussing their styles, techniques and ideas, and giving short synopses of all their extant plays. Additional helpful features include succinct coverage of almost sixty other authors, a chronology of significant people and events, and an anthology of translated texts, all of which have been previously inaccessible to students. An up-to-date study bibliography of further reading concludes the volume. Clear, concise and comprehensive, and written by an acknowledged expert in the field, *Greek Drama and Dramatists* will be a valuable orientation text at both sixth form and undergraduate level. Understanding Greek

Tragic Theatre

Routledge

Nietzsche's philosophy - at once revolutionary, erudite and deep - reaches into all spheres of the arts. Well into a second century of influence, the profundity of his ideas and the complexity of his writings still determine Nietzsche's power to engage his readers. His first book, "The Birth of Tragedy", presents us with a lively inquiry into the existential meaning of Greek tragedy. We are confronted with the idea that the awful truth of our existence can be revealed through tragic art, whereby our relationship to the world transfigures from pessimistic despair into sublime elation and affirmation. It is a

landmark text in his oeuvre and remains an important book both for newcomers to Nietzsche and those wishing to enrich their appreciation of his mature writings. "Nietzsche and The Birth of Tragedy" provides a clear account of the text and explores the philosophical, literary and historical influences bearing upon it. Each chapter examines part of the text, explaining the ideas presented and assessing relevant scholarly points of interpretation. The book will be an invaluable guide to readers in Philosophy, Literary Studies and Classics coming to "The Birth of Tragedy" for the first time.

**Marriage to Death**  
Routledge

Agememnon is the first part of the Aeschylus's Orestian trilogy in which the leader of the Greek army returns from the Trojan war to be murdered by his treacherous wife Clytemnestra. In Sophocles' Oedipus Rex the king sets out to uncover the cause of the plague that has struck his city, only to discover the devastating truth about his relationship with his mother and his father. Medea is the terrible story of a woman's bloody revenge on her adulterous husband through the murder of her own children.

**Medea** Taylor & Francis

A People's History of Classics explores the influence of the classical past on the lives of working-class people, whose voices

have been almost completely excluded from previous histories of classical scholarship and pedagogy, in Britain and Ireland from the late 17th to the early 20th century. This volume challenges the prevailing scholarly and public assumption that the intimate link between the exclusive intellectual culture of British elites and the study of the ancient Greeks and Romans and their languages meant that working-class culture was a 'Classics-Free Zone'. Making use of diverse sources of information, both published and unpublished, in archives, museums and libraries across the United Kingdom and Ireland, Hall and Stead examine the working-class experience of classical culture from

the Bill of Rights in 1689 to the outbreak of World War II. They analyse a huge volume of data, from individuals, groups, regions and activities, in a huge range of sources including memoirs, autobiographies, Trade Union collections, poetry, factory archives, artefacts and documents in regional museums. This allows a deeper understanding not only of the many examples of interaction with the Classics, but also what these cultural interactions signified to the working poor: from the promise of social advancement, to propaganda exploited by the elites, to covert and overt class war. A People's History of Classics offers a fascinating and

insightful exploration of the many and varied engagements with Greece and Rome among the working classes in Britain and Ireland, and is a must-read not only for classicists, but also for students of British and Irish social, intellectual and political history in this period. Further, it brings new historical depth and perspectives to public debates around the future of classical education, and should be read by anyone with an interest in educational policy in Britain today.

*The Routledge Handbook of Classics and Cognitive Theory*  
Bloomsbury Publishing  
Theology and Existentialism in Aeschylus revivifies the complex question of fate and freedom in the tragedies of the



famous Greek playwright. Starting with Sartre's insights about radical existential freedom, this book shows that Aeschylus is concerned with the ethical ramifications of surrendering our lives to fatalism (gods, curses, inherited guilt) and thoroughly interrogates the plays for their complex insights into theology and human motivation. But can we reconcile the radical freedom of existentialism and the seemingly fatal world of tragedy, where gods and curses and necessities wreak havoc on individual autonomy? If forces beyond our control or comprehension are influencing our lives, what happens to choice? How are we to conceive of ethics in a

world studiously indifferent to our choices? In this book, author Ric Rader demonstrates that few understood the importance of these questions better than the tragedians, whose literature dealt with a central theological concern: What is a god? And how does god affect, impinge upon, or even enable human freedom? Perhaps more importantly: If god is dead, is everything possible, or nothing? Tragedy holds the preeminent position with regard to these questions, and Aeschylus, our earliest surviving tragedian, is the best witness to these complex theological issues. *Greek Tragedy*  
Routledge  
This book examines

classical Greek theatre, asking how ancient drama operated in performance and became such an influential social, cultural and political force. Meineck approaches Greek theatre from the perspective of the cognitive sciences as an embodied live enacted event, and analyses how different performative elements acted upon audiences

to create absorbing narrative action, emotional intensity, intellectual reflection and empathy. This was the key to the transformative artistic and social power that enabled Greek drama to advance alternate viewpoints. He also explores what the model of Greek drama can reveal about live theatre's value in cultural, social and political discourse today.