

THE PLAY OF SPACE

SPATIAL TRANSFORMATION
IN GREEK TRAGEDY

Rush Rehm

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PRINCETON AND OXFORD

The Play Of Space Spatial Transformation In Greek Tragedy

W. Gruber



The Play Of Space Spatial Transformation In Greek Tragedy:

The Play of Space Rush Rehm, 2020-07-21 Is space a thing a container an abstraction a metaphor or a social construct This much is certain space is part and parcel of the theater of what it is and how it works In *The Play of Space* noted classicist director Rush Rehm offers a strikingly original approach to the spatial parameters of Greek tragedy as performed in the open air theater of Dionysus Emphasizing the interplay between natural place and fictional setting between the world visible to the audience and that evoked by individual tragedies Rehm argues for an ecology of the ancient theater one that nests fifth century theatrical space within other significant social political and religious spaces of Athens Drawing on the work of James J Gibson Kurt Lewin and Michel Foucault Rehm crosses a range of disciplines classics theater studies cognitive psychology archaeology and architectural history cultural studies and performance theory to analyze the phenomenology of space and its transformations in the plays of Aeschylus Sophocles and Euripides His discussion of Athenian theatrical and spatial practice challenges the contemporary view that space represents a text to be read or constitutes a site of structural dualities e g outside inside public private nature culture Chapters on specific tragedies explore the spatial dynamics of homecoming space for returns the opposed constraints of exile eremitic space devoid of normal community the power of bodies in extremis to transform their theatrical environment space and the body the portrayal of characters on the margin space and the other and the tragic interactions of space and temporality space time and memory An appendix surveys pre Socratic thought on space and motion related ideas of Plato and Aristotle and as pertinent later views on space developed by Newton Leibniz Descartes Kant and Einstein Eloquent written and with Greek texts deftly translated this book yields rich new insights into our oldest surviving drama

The Theatricality of Greek Tragedy Graham Ley, 2010-06-15 Ancient Greek tragedy has been an inspiration to Western culture but the way it was first performed has long remained in question In *The Theatricality of Greek Tragedy* Graham Ley provides an illuminating discussion of key issues relating to the use of the playing space and the nature of the chorus offering a distinctive impression of the performance of Greek tragedy in the fifth century BCE Drawing on evidence from the surviving texts of tragedies by Aeschylus Sophocles and Euripides Ley explains how scenes with actors were played in the open ground of the orchestra often considered as exclusively the dancing place of the chorus In reviewing what is known of the music and dance of Greek antiquity Ley goes on to show that in the original productions the experience of the chorus expressed in song and dance and in interaction with the characters remained a vital characteristic in the performance of tragedy Combining detailed analysis with broader reflections about the nature of ancient Greek tragedy as an art form this volume supplemented with a series of illustrative drawings and diagrams will be a necessary addition to the bookshelf of anyone interested in literature theater or classical studies

Contemporary Adaptations of Greek Tragedy George Rodosthenous, 2017-01-26 *Contemporary Adaptations of Greek Tragedy* Auteurship and Directorial Visions provides a wide ranging analysis of the role of the director in shaping adaptations for the stage today

Through its focus on a wide range of international productions by Katie Mitchell Theodoros Terzopoulos Peter Sellars Jan Fabre Ariane Mnouchkine Tadashi Suzuki Yukio Ninagawa Andrei Serban Nikos Charalambous Bryan Doerries and Richard Schechner among others it offers readers a detailed study of the ways directors have responded to the original texts refashioning them for different audiences contexts and purposes As such the volume will appeal to readers of theatre and performance studies classics and adaptation studies directors and theatre practitioners and anyone who has ever wondered why they did it like that when watching a stage production of an ancient Greek play The volume *Contemporary Adaptations of Greek Tragedy* is divided in three sections the first section *Global Perspectives* considers the work of a range of major directors from around the world who have provided new readings of Greek Tragedy Peter Sellars and Athol Fugard in the US Katie Mitchell in the UK Theodoros Terzopoulos in Greece and Tadashi Suzuki and Yukio Ninagawa in Japan Their work on a wide range of plays is analysed including *Electra* *Oedipus the King* *The Persians* *Iphigenia at Aulis* and *Ajax* Parts Two and Three *Directing as Dialogue with the Community* and *Directorial Re Visions* focus on a range of productions of key plays from the repertoire including *Prometheus* *Landscape II* *Les Atrides* *The Trojan Women* *The Bacchae* *Antigone* and *The Suppliants* among others In each the varying approaches of different directors are analysed together with a detailed investigation of the *mise en scene* In considering each stage production the authors raise issues of authenticity contemporary resonances translation directorial control *auteurship* and adaptation

Offstage Space, Narrative, and the Theatre of the Imagination W. Gruber, 2010-03-01 *Offstage Space Narrative and the Theatre of the Imagination* is a study of extrascenic space and how playwrights have used narrative as an alternative to conventional scenic enactment The book covers the work of writers as diverse as Euripides Plautus Shakespeare Susan Glaspell Gertrude Stein Bertolt Brecht Samuel Beckett Marguerite Duras Brian Friel and Thomas Bernhard William Gruber offers a wide ranging overview of the dramaturgical choices dramatists make when they substitute imagined events for perceptual ones

Greek Tragedy Nancy Sorkin Rabinowitz, 2008-02-26 *Greek Tragedy* sets ancient tragedy into its original theatrical political and ritual context and applies modern critical approaches to understanding why tragedy continues to interest modern audiences An engaging introduction to Greek tragedy its history and its reception in the contemporary world with suggested readings for further study Examines tragedy's relationship to democracy religion and myth Explores contemporary approaches to scholarship including structuralist psychoanalytic and feminist theory Provides a thorough examination of contemporary performance practices Includes detailed readings of selected plays

Euripides, "Ion" Gunther Martin, 2018-02-05 *Euripides Ion* is a highly complex and elusive play and thus poses considerable difficulties to any interpreter On the basis of a new recension of the text this commentary offers explanations of the language literary technique and *realia* of the play and discusses the main issues of interpretation In this way the reader is provided with the material required for an appreciation of this entertaining as well as provocative dramatic composition

Euripides' Electra H. M. Roisman, C. A. E. Luschnig, 2012-10-09 Among the best

known Greek tragedies Electra is also one of the plays students of Greek often read in the original language It tells the story of how Electra and her brother Orestes avenge the murder of their father Agamemnon by their mother and her lover H M Roisman and C A E Luschnig have developed a new edition of this seminal tragedy designed for twenty first century classrooms Included with the Greek text are a useful introduction line by line commentary and other materials in English all intended to support intermediate and advanced undergraduate students Electra s gripping story and almost contemporary feel help make the play accessible and interesting to modern audiences The liberties Euripides took with the traditional myth and the playwright s attitudes toward the gods can inspire fruitful classroom discussion about fifth century Athenian thought manners and morals Roisman and Luschnig invite readers to compare Euripides treatment of the myth with those of Aeschylus and Sophocles and with variant presentations in epic and lyric poetry later drama and modern film The introduction also places the play in historical context and describes conventions of the Greek theater specific to the work Extensive appendices provide a complete metrical analysis of the play helpful notes on grammar and syntax an index of verbs and a Greek English glossary In short the authors have included everything students need to support and enhance their reading of Electra in its original language

The Structure and Performance of Euripides' Helen C. W.

Marshall,2014-12-04 In his detailed study of Euripides play Helen C W Marshall expands our understanding of Athenian tragedy and Classical performance

Ecology and Environment in European Drama Downing Cless,2010-05-11 Looking at European drama through an ecological lens this book chronicles nature and the environment as primary topics in major plays from ancient to recent times Cless focuses on the few yet well known plays in which nature is at stake in the action or the environment is a dramatic force Though theater predominantly explores human and cultural themes these plays fully display the power of the other than human world and its endangerment during the history of Europe While offering a broad overview the book features extensive case studies of several playwrights plays and eco theater productions Aristophanes The Birds Marlowe s Doctor Faustus Shakespeare s A Midsummer Night s Dream and The Tempest and Giraudoux s The Madwoman of Chaillot In each case Cless connects nature in the play to nature in the life of the playwright based on biographical research into the understanding of natural philosophy and awareness of the immediate environment that influenced the specific play The book is one of the first of its kind in a growing field of ecocriticism and emerging eco studies of theater

Emotion in Action: Thucydides and the Tragic Chorus Eirene Visvardi,2015-01-27 Emotion in Action Thucydides and the Tragic Chorus offers a new approach to the tragic chorus by examining how certain choruses act on their shared feelings Eirene Visvardi redefines choral action analyzes choruses that enact fear and pity and juxtaposes them to the Athenian d mos in Thucydides History Considered together these texts undermine the sharp divide between emotion and reason and address a preoccupation that emerges as central in Athenian life how to channel the motivational power of collective emotion into judicious action and render it conducive to cohesion and collective prosperity Through their performance of emotion tragic

choruses raise the question of which collective voices deserve a hearing in the institutions of the polis and suggest diverse ways to envision passionate judgment and action

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