

# Story Patterns in Greek Tragedy



Richmond Lattimore

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**Richmond Lattimore**



## Story Patterns In Greek Tragedy:

**Story Patterns in Greek Tragedy** Richmond Lattimore, 1964 When Aristotle said that tragedy is an imitation of action he meant that apart from other purposes and interests tragedy always acts out a story With this definition in mind the author examines the most important story patterns found in Greek tragedy He asks What are the most important story patterns found in Greek drama What stories were available for the use of poets like Aeschylus Sophocles and Euripides What did tradition require permit or forbid them to use Bringing in many related elements of Greek tragedy the author defines each of the story patterns suitable to the genre tracing the roots to the folklore and myths of ancient Greece Back cover **Story**

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*Companion to Greek Tragedy* P. E. Easterling, 1997-10-02 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 Story Patterns in Greek Tragedy. (The Lord Northcliffe Lectures, May 1961.). Richmond Lattimore, 1964 *Greek Literature* P. E.

Easterling, Bernard MacGregor Walker Knox, 1989 The Cambridge History of Classical Literature Volume 1 offers a comprehensive survey of Greek literature from Homer to end of the period of stable Graeco Roman civilization in the third century A D It embodies the advances made by recent classical scholarship and pays particular attention to texts that have become known in modern times After its success in hardcover this volume is now being issued in four paperback parts providing individual texts on early Greek poetry Greek drama philosophy history and oratory and on the literature of the Hellenistic period and the Empire A chapter on books and readers in the Greek world concludes Part 4 Each part has its own appendix of authors and works a list of works cited and an index Publisher s description **A New Companion to Greek**

**Tragedy (Routledge Revivals)** Andrew Brown, 2014-08-07 That the works of the ancient tragedians still have an immediate and profound appeal surely needs no demonstration yet the modern reader continually stumbles across concepts which are difficult to interpret or relate to moral pollution the authority of oracles classical ideas of geography as well as the names of unfamiliar legendary and mythological figures A New Companion to Greek Tragedy provides a useful reference tool for the

Greekless reader arranged on a strictly encyclopaedic pattern with headings for all proper names occurring in the twelve most frequently read tragedies it contains brief but adequately detailed essays on moral religious and philosophical terms as well as mythical genealogies where important There are in addition entries on Greek theatre technical terms and on other writers from Aristotle to Freud whilst the essay by P E Easterling traces some connections between the ideas found in the tragedians and earlier Greek thought

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**A Companion to Greek Tragedy** John Ferguson, 2013-11-06 This handbook provides students and scholars with a highly readable yet detailed analysis of all surviving Greek tragedies and satyr plays John Ferguson places each play in its historical political and social context important for both Athenian and modern audiences and he displays a keen discriminating critical competence in dealing with the plays as literature Ferguson is sensitive to the meter and sound of Greek tragedy and with remarkable success he manages to involve even the Greekless reader in an actual encounter with the Greek as poetry He examines language and metrics in relation to each tragedian's dramatic purpose thus elucidating the crucial dimension of technique that other handbooks mostly the work of philologists renounce in order to concentrate on structure and plot The result is perceptive criticism in which the quality of Ferguson's scholarship vouches for what he sees in the plays The book is prefaced with a general introduction to ancient Greek theatrical production and there is a brief biographical sketch of each tragedian Footnotes are avoided the object of this handbook is to introduce readers to the plays as dramatic poetry not to detail who said what about them There is an extensive bibliography for scholars and a glossary of Greek words to assist the student with the operative moral and stylistic terms of Greek tragedy

**The Oxford History of Greece and the Hellenistic World** John Boardman, Jasper Griffin, Oswyn Murray, 2001-05-31 A comprehensive view of the ancient Greek world its history and its achievements The legacy of the Hellenistic world is vast it ranges from architecture to philosophy literature and the visual arts to military strategy and science This authoritative study covers the period from the eighth century BC which witnessed the emergence of the Greek city states to the conquests of Alexander the Great and the establishment of the Greek monarchies some five centuries later Chapters dealing with political and social history are interspersed with chapters on philosophy and the arts including Homer Greek myth Aristotle and Plato Greek dramatists such as Sophocles and Aristophanes and the flourishing of the visual and plastic arts This volume first published as part of The Oxford History of the Classical World includes illustrations maps a Chronology of Events and suggestions for Further Reading

**Greek Tragedy in Action** Oliver Taplin, 2003-10-04 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 The Cambridge History of Classical Literature: Volume 1, Greek Literature P. E. Easterling, Bernard Knox, 1985-05-09 This volume looks at literature of the Hellenistic period **Moral Awareness in Greek Tragedy** Stuart Lawrence, 2013-01-03 Lawrence's volume provides a detailed discussion and analyses of the moral awareness of major characters in Greek tragedy focusing particularly on the characters recognition of moral issues and crises their ability to reflect on them and their consciousness of doing so Beginning with a definition of morality and examining the implications of analysing the moral performance of fictional characters Lawrence considers concepts of the self and the problem of autonomy and personal responsibility in the context of divine intervention which is a crucial feature of the genre The volume then moves on to the individual plays Aeschylus Seven Against Thebes and Oresteia Sophocles Ajax Trachiniae Oedipus Tyrannus Electra and Philoctetes and Euripides Medea Hecuba Hippolytus Heracles Electra and Bacchae focusing in each case on a crisis or crises faced by a major character and examining the background which led to it Lawrence then considers the individual character's moral response and relates it to the critical issues formulated in the volume's opening discussions The book will be important to any student of Classical Studies and those in Philosophy or Literature interested in a theoretical discussion of the morality of literary characters *Greek Drama and Dramatists* Alan H. Sommerstein, 2003-09-02 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 **The Lesbian Lyre** Jeffrey M. Duban, 2016-08-23 Hailed by Plato as the Tenth Muse of ancient Greek poetry Sappho is inarguably antiquity's greatest lyric poet Born over 2600 years ago on the Greek island of Lesbos and writing amorously of women and men alike she is the namesake lesbian What's left of her writing and what we know of her is fragmentary Shrouded in mystery she is nonetheless repeatedly translated and discussed no appropriated by all Sappho has most recently undergone a variety of treatments by agenda driven scholars and so called poet translators with little or no knowledge of Greek Classicist translator Jeffrey Duban

debunks the postmodernist scholarship by which Sappho is interpreted today and offers translations reflecting the charm and elegant simplicity of the originals Duban provides a reader friendly overview of Sappho s times and themes exploring her eroticism and Greek homosexuality overall He introduces us to Sappho s highly cultured island home to its lyre accompanied musical legends and to the fabled beauty of Lesbian women Not least he emphasizes the proximity of Lesbos to Troy making the translation and enjoyment of Homer s Iliad and Odyssey a further focus More than anything else argues Duban it is free verse and its rampant legacy and no two persons more than Walt Whitman and Ezra Pound that bear responsibility for the ruin of today s classics in translation to say nothing of poetry in the twentieth century Beyond matters of reflection for classicists Duban provides a far ranging beginner s guide to classical literature with forays into Spenser and Milton and into the colonial impulse of Virgil Spenser and the West at large

*Stagecraft in Euripides (Routledge Revivals)* Michael Halleran,2014-06-17 In *Stagecraft in Euripides* first published in 1985 Professor Michael Halleran examines certain aspects of the dramaturgy of the most extensively preserved Attic tragedian Although the ancient dramatic texts do not contain performance directions they do imply stage actions This work explores the ways Euripides utilises the latter to make a point to underline some issue to suggest a contrast or to shift the focus of the drama Specifically Halleran investigates the rearrangement of characters on stage at the major structural junctures of the play entrances and their announcements preparation for and surprise in entrances and dramatic connections between exits and entrances Three plays from the same era Herakles Trojan Women and Ion are discussed in greater detail to reveal the potential of this approach for illuminating Euripides grammar of dramatic technique *Stagecraft in Euripides* will thus appeal to students of theatre and drama as well as classicists

*Performing Opera* Michael Ewans,2016-02-25 In *Performing Opera A Practical Guide for Singers and Directors* Michael Ewans provides a detailed and practical workbook to performing many of the most commonly produced operas Drawing on examples from twenty four operas ranging in period from Gluck and Mozart to Britten and Tippett it illustrates exactly how opera functions as dramatic form Grounded in close analyses of performances of thirty scenes and five whole operas by first rate singers and celebrated directors *Performing Opera* provides readers with an appreciation of the unique challenges and skills required by performers and directors It will assist them in their own performance and equip them with detailed knowledge of works most commonly featured in the repertoire In the first part of the book the analysis progresses from scenes in which the singers are silent via arias and monologues duets and confrontations up to ensembles Wider issues are subsequently addressed encounters with offstage events encounters with the numinous characterization and the sense of inevitability in tragic opera

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