



TELLING TRAGEDY

Narrative Technique
in

Aeschylus, Sophocles & Euripides

BARBARA GOWARD

Telling Tragedy Narrative Techniques In Aeschylus Sophocles And Euripides

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Telling Tragedy Narrative Techniques In Aeschylus Sophocles And Euripides:

Telling Tragedy Barbara Goward,1999 An accessible application of narrative theory to the great tragedies of ancient Greece **Narrators, Narratees, and Narratives in Ancient Greek Literature** René Nünlist,Angus M. Bowie,Irene de Jong,2017-07-31 This is the first in a series of volumes which together will provide an entirely new history of ancient Greek narrative literature Its organization is formal rather than biographical It traces the history of central narrative devices such as the narrator and his narratees time focalization characterization description speech and plot It offers not only analyses of the handling of such a device by individual authors but also a larger historical perspective on the manner in which it changes over time and is put to different uses by different authors in different genres The first volume lays the foundation for all volumes to come discussing the definition and boundaries of narrative and the roles of its producer the narrator and recipient the narratees **Theology and Existentialism in Aeschylus** Richard Rader,2014-11-27 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 **Euripides: Trojan Women** Barbara Goff,2013-10-16 Set at the end of the Trojan war Euripides Trojan Women depicts the women of Troy as they wait to be taken into slavery While choral songs recall the death throes of the great city the scenes between the old queen Hekabe and the women of her family explore the consequences of the defeat from the rape of Cassandra through the triumphant self exculpation of Helen to the pitiful death of the child Astyanax who is thrown from the walls of his ravaged city Barbara Goff sets the play in its historical dramatic and literary contexts and provides a scene by scene analysis which brings out the pace and intellectual vigour of the play The main themes are fully discussed and the book also introduces readers to the issues that have divided critics such as the extent to which the play responds to the historical events of the Peloponnesian War The final chapter which deals with the reception of the play offers new insights into several modern works *Narrative and Drama in the Book of Revelation* Lourdes García Ureña,2019-08-29 Shows with solid reasons that the Book of Revelation has a literary form similar to the

short story No Laughing Matter ,2013-03-14 No Laughing Matter is a wide ranging collection of new studies of the comic theatre of Athens from its origins until the 340s BCE Fifteen international scholars employ an array of approaches and methodologies that will appeal to Classics and Theatre scholars while still remaining accessible to students By including discussions of fragmentary authors alongside Aristophanes the collection provides a broad understanding of the richness of Athenian comedy The collection showcases the best of the new scholarship on Old and Middle Comedy using the most up to date texts and tools No Laughing Matter has been prepared in tribute to Professor Ian Storey of Trent University Peterborough Ontario whose work on Athenian comedy will continue to shape scholarship for many years to come **Text & Presentation, 2004** Stratos E. Constantinidis,2009-12-21 Text Presentation is an annual publication devoted to all aspects of theatre scholarship It represents a selection of the best research presented at the international interdisciplinary Comparative Drama Conference This anthology includes papers from the 28th annual conference held in Columbus Ohio Topics covered include Euripides German and Russian theatre dramatic antecedents of the striptease surrogate love in The Glass Menagerie surrealist drama Greek comedy and the American concept musical and theatre and politics **Tragic Narrative** Andreas Markantonatos,2012-10-24 This study of Sophocles Oedipus at Colonus demonstrates the applicability of narrative models to drama It presents a major contribution not only to Sophoclean criticism but to dramatic criticism as a whole For the first time the methods of contemporary narrative theory are thoroughly applied to the text of a single major play Sophocles Oedipus at Colonus is presented as a uniquely rich text which deftly uses the figure and history of the blind Oedipus to explore and thematize some of the basic narratological concerns of Greek tragedy the relation between the narrow here and now of visible stage action and the many off stage worlds that have to be mediated into it through narrative including the past the future other dramatizations of the myth and the world of the fifth century audience **Euripides: Orestes** Matthew Wright,2013-11-01 Orestes was one of Euripides most popular plays in antiquity Its plot which centres on Orestes murder of his mother Clytemnestra and its aftermath is exciting as well as morally complex its presentation of madness is unusually intense and disturbing it deals with politics in a way which has resonances for both ancient and modern democracies and it has a brilliantly unexpected and ironic ending Nevertheless Orestes is not much read or performed in modern times Why should this be so Perhaps it is because Orestes does not conform to modern audiences expectations of what a Greek tragedy should be This book makes Orestes accessible to modern readers and performers by explicitly acknowledging the gap between ancient and modern ideas of tragedy If we are to appreciate what is unusual about the play we have to think in terms of its impact on its original audience What did they expect from a tragedy and what would they have made of Orestes **Euripides: Bacchae** William Allan,Laura Swift,2024-02-01 Euripides Bacchae is one of the most widely read and performed Greek tragedies A story of implacable divine vengeance it skilfully transforms earlier currents of literature and myth and its formative influence on modern ideas of Greek tragedy and religion is unparalleled This up to date

edition offers a detailed literary and cultural analysis The wide ranging Introduction discusses such issues as the psychological and anthropological aspects of Dionysiac ritual the god s ability to blur gender boundaries his particular connection to dramatic role playing and the interaction of belief and practice in Greek religion The Commentary s notes on language and style are intended to make the play fully accessible to students of Greek at all levels while the edition as a whole is designed for anyone with an interest in Greek tragedy or cultural history

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