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Murder Among Friends-Elizabeth S. Belfiore 2000 'In Murder Among Friends, Elizabeth Belfiore supports this thesis with an in-depth examination of the crucial role of philia in Greek tragedy. Drawing on a wealth of evidence, she compares tragedy and epic, discusses the role of philia relationships within Greek literature and society, and analyzes in detail the pattern of violation of philia in five plays: Aeschylus' Suppliants, Sophocles' Philoctetes and Ajax, and Euripides' Iphigenia in Tauris and Andromache.

Socrates' Daimonic Art-Elizabeth S. Belfiore 2012-03-08 New approach to Plato's characterization of Socrates, through analysis of erôs and philosophy in four dialogues on love and friendship.

The Emotions of the Ancient Greeks-David Konstan 2007-12-22 It is generally assumed that whatever else has changed about the human condition since the dawn of civilization, basic human emotions - love, fear, anger, envy, shame - have remained constant. David Konstan, however, argues that the emotions of the ancient Greeks were in some significant respects different from our own, and that recognizing these differences is important to understanding ancient Greek literature and culture. With The Emotions of the Ancient Greeks, Konstan reexamines the traditional assumption that the Greek terms designating the emotions correspond more or less to those of today. Beneath the similarities, there are striking discrepancies. References to Greek 'anger' or 'love' or 'envy,' for example, commonly neglect the fact that the Greeks themselves did not use these terms, but rather words in their own language, such as erôs and philia and phthonos, which do not translate neatly into our modern emotional vocabulary. Konstan argues that classical representations and analyses of the emotions correspond to a world of intense competition for status, and focuses on the attitudes, motives, and actions of others rather than on chance or natural events as the elicitors of emotion. Konstan makes use of Greek emotional concepts to interpret various works of classical literature, including epic, drama, history, and oratory. Moreover, he illustrates how the Greeks' conception of emotions has something to tell us about our own views, whether about the nature of particular emotions or of the category of emotion itself.

Friendship-Barbara Caine 2014-09-11 There has been an increasing interest in the meaning and importance of friendship in recent years, particularly in the West. However, the history of friendship, and the ways in which it has changed over time, have rarely been examined. Friendship: A History traces the development of friendship in Europe from the Holistic period to today. The book brings together a range of essays that examine the language of friendship and its significance in terms of ethics, social institutions, religious organizations and political alliances. The essays study the works of classical and contemporary authors to explore the role of friendship in Western philosophy. Ranging from renaissance friendships to Christian and secular friendships and from women's writing to the role of class and sex in friendships, Friendship: A History will be invaluable to students and scholars of social history.


The Soul of Justice-Cynthia Willett 2001 Cynthia Willett brings together diverse insights from social psychology, classical and contemporary literature, and legal and justice theory to redefine the basis of the moral and legal person. Feminists, communitarians, and postmodern thinkers have made clear that classical liberalism, with its emphasis on individual autonomy and excessive rationalism, is severely limited. Although she is sympathetic with the liberal view, Willett finds it necessary to go further. For her, attention to the social dimensions of the family and civil society is critical if issues of race, gender, class, and sexuality are to be taken seriously. Interdependency, not autonomy, is of increasing significance in an era of globalization. Willett proposes an alternate normative theory that recognizes the impact of social forces on individual well-being. Citizenship in a democracy should not be defined solely on the basis of rights to autonomy, such as bare rights to property or free speech, she explains. Rather, citizenship should be defined first of all in terms of the rights, responsibilities, and capacities of the social person. It is within the African American tradition of political thought that Willett finds a more useful definition of human identity and political freedom. The African American experience offers a compelling vision of social change and a deeper understanding of what it means to be a social person. By focusing on everyday battles against racism, Willett contends, we can gain valuable insight into the meaning of justice.

Valuing Others in Classical Antiquity-Ralph Rosen 2010-09-10 Human communities thrive on prosocial behavior. This book demonstrates from a wide range of perspectives how such behavior is anchored and promoted in classical antiquity by a varied and conceptually rich discourse of "valuing
Ancient Forgiveness-Charles L. Griswold 2012 In this book, eminent scholars of classical antiquity and ancient and medieval Judaism and Christianity explore the nature and place of forgiveness in the pre-modern Western world. They discuss whether the concept of forgiveness, as it is often understood today, was absent, or at all events more restricted in scope than has been commonly supposed, and what related ideas (such as clенency or reconciliation) may have taken the place of forgiveness. An introductory chapter reviews the conceptual territory of forgiveness and illuminates the potential breadth of the idea, enumerating the important questions a theory of the subject should explore. The following chapters examine forgiveness in the contexts of classical Greece and Rome; the Hebrew Bible, the Talmud, and Moses Maimonides; and the New Testament, the Church Fathers, and Thomas Aquinas.

The Complete Euripides-Peter Burian 2010-06-30 Based on the conviction that only translators who write poetry themselves can best re-create the celebrated and timeles tragedies of Aeschylus, Sophocles, and Euripides, the Greek Tragedy in New Translations series offers new translations that go beyond the literal meaning of the Greek in order to evoke the poetry of the originals. The tragedies collected here were originally available as single volumes. This new collection retains the informative introductions and explanatory notes of the original editions, with Greek line numbers and a single combined glossary added for easy reference. The volume collects Euripides’ Electra, an exciting story of vengeance that counterposes suspense and horror with comic realism; Orestes, the tragedy of a young man who kills his mother to avenge her murder of his father; Iphigenia in Tauris, a delicately written and beautifully contrived Euripidean “romance”; and Iphigenia at Aulis, a compelling look at the devastating consequence of “man’s inhumanity to man.”

Paul Beyond the Judaism/Hellenism Divide-Troels Engberg-Pedersen 2001-01-01 This insightful book intends to do away with the traditional strategy of playing Judaism and Hellenism out against one another as a context for understanding Paul. Case studies focus specifically on the Corinthian correspondence.

Round Trip to Hades in the Eastern Mediterranean Tradition-2018-08-23 Round Trip to Hades in the Eastern Mediterranean Tradition explores the theme of visits to the underworld in the ancient Greek and Byzantine traditions from a broad perspective including written sources, iconography and archaeology.

Euripides and the Boundaries of the Human-Mark Ringer 2016-07-29 Euripides and the Boundaries of the Human offers the first single-volume detailed reading of the nineteen canonical Euripidean plays in nearly fifty years. The dramas are examined not only in their diversity but also for the themes and ideas that bind them together as the work of a single remarkable playwright.

Opera From the Greek-Michael Evans 2017-07-05 Michael Evans explores how classical Greek tragedy and epic poetry have been appropriated in opera, through eight selected case studies. These range from Monteverdi’s Il ritorno d’Ulisse in patria, drawn from Homer’s Odyssey, to Mark-Antony Turnage’s Greek, based on Sophocles’s Oedipus the King. Choices have been based on an understanding that the relationship between each of the operas and their Greek source texts raise significant issues, involving an examination of the process by which the librettist creates a new text for the opera, and the crucial insights into the nature of the drama that are bestowed by the composer’s musical setting. Evans examines the issues through a comparative analysis of significant divergences of plot, character and dramatic strategy between source text, libretto and opera.

Medea-Euripides 2006-08-10 Medea was one of the most popular and controversial of all the Greek tragedians, and his plays are marked by an independence of thought, ingenious dramatic devices, and a subtle variety of register and mood. Medea, is an excellent example of the prominence and complexity that Euripides gave to female characters. This new translation does full justice to the lyricism of Euripides original work, while a new introduction provides a guide to the play, complete with interesting details about the traditions and social issues that influenced Euripides’s world.

Blood-Gil Anidjar 2014-05-06 Blood, in Gil Anidjar’s argument, maps the singular history of Christianity. A category for historical analysis, blood can be seen through its literal and metaphorical uses as determining, sometimes even defining, Western culture, politics, and social practices and their wide-ranging incarnations in nationalism, capitalism, and law. Engaging with a variety of sources, Anidjar explores the presence and the absence, the making and unmaking of blood in philosophy and medicine, law and literature, and economic and political thought, from ancient Greece to medieval Spain, from the Bible to Shakespeare’s Othello. The prevalence of blood in the social, juridical, and political organization of the modern West signals that we do not live in a secular age into which religion could return. Flowing across multiple boundaries, infusing them with violent precepts that we must address, blood undoes the presumed oppositions between religion and politics, economy and society, and nation and race. It demonstrates that what we think of as modern is in fact imbued with Christianity. Christianity, Blood fiercely argues, must be reconsidered beyond the boundaries of religion alone.

Sexuality in Greek and Roman Culture-Marilyn B. Skinner 2013-07-23 This agenda-setting text has been fully revised in its second edition, with coverage extended into the Christian era. It remains the most comprehensive and engaging introduction to the sexual cultures of ancient Greece and Rome. Covers a wide range of subjects, including Greek pederasty and the symposium, ancient prostitution, representations of women in Greece and Rome, and the public regulation of sexual behavior. Expanded coverage extends to the advent of Christianity, includes added illustrations, and offers student-friendly pedagogical features Text boxes supply intriguing information about tangential topics Gives a thorough overview of current literature while encouraging further reading and discussion Conveys the complexity of ancient attitudes towards sexuality and gender and the modern debates they have engendered

Tragedy and the Return of the Dead-John D Lyons 2018-05-15 Early modernity rediscovered tragedy in the dramas and the theatrical writings of the ancient Greeks and Romans. Attempting to make new tragic fictions, writers like Shakespeare, Webster, Hardy, Corneille, and Racine created a dramatic form that would probably have been unrecognizable to the ancient Athenians. Tragedy and the Return of the Dead recovers a model of the tragic that fits ancient tragedies, early modern tragedies, as well as contemporary narratives and films no longer called “tragic” but which perpetuate the same elements. Authoritative, wide-ranging, and thought provoking, Tragedy and the Return of the Dead uncovers a set of interlocking plots of family violence that stretch from Greek antiquity up to the popular culture of today. Casting aside the elite, idealist view that tragedy manifests the conflict between two equal goods or the human struggle against the divine, John D. Lyons looks closely at tragedy’s staging of glory and painful deaths, ignominious burials, and the haunting return of ghosts. Through this adjusted lens Le Cid, Hamlet, Frankenstein, The Spanish Tragedy, Romeo and Juliet, Phèdre, Macheth, and other early modern works appear in a striking new light. These works are at the center of a panorama that stretches from Aeschylus’s Agamemnon to Hitchcock’s Psycho and are placed against the background of the Gothic novel, Freud’s uncanny, and Burke’s “sublime.” Lyons demonstrates how tragedy under other names, such as “Gothic fiction” and “thrillers,” is far from dead and continues as a vital part of popular culture.

Oresteia-Aeschylus, 2008-11-13 The Oresteian trilogy (Agamemnon, Libation Bearers, Eumenides) established the themes of Greek tragedy - the inexorable nature of Fate, the relationship between justice, revenge, and religion. The plays dramatize the murder of Agamemnon by his wife Clytemnestra, the revenge of her son Orestes, and his judgement by the court of Athens. This new translation seeks to preserve the plays’ qualities as theatre and as literature.

Metapoetry in Euripides-Isabelle Torrance 2013-01-31 Metapoetry in Euripides is the first detailed study of the self-conscious literary devices applied within Euripidean drama and how these are interwoven with issues of thematic importance, whether social, theological, or political. In the volume, Torrance argues that Euripides employed a complex system of metapoetic strategies in order to draw the audience’s attention to the novelty of his compositions. Torrance also looks at and compares metapoetic/techniques used in tragedy, satyr-drama, and old comedy to demonstrate that the Greek tragedians commonly exploited metapoetic strategies, and that metapoetry is more pervasive in Euripides than in the other tragedians. While Euripides shares some metapoetic techniques with old comedy, these remain implicit in histragades (but not in his satyr-dramas).
Brill’s Companion to Euripides (2 vols.)-Andreas Markantonatos 2020-08-31 Brill’s Companion to Euripides, as well as presenting a comprehensive and authoritative guide to understanding Euripides and his masterworks, provides scholars and students with compelling fresh perspectives upon a broad range of issues in the field of Euripidean studies.

A Companion to Greek Tragedy-Justina Gregory 2008-04-15 The Blackwell Companion to Greek Tragedy provides readers with a fundamental grounding in Greek tragedy, and also introduces them to the various methodologies and the lively critical dialogue that characterize the study of Greek tragedy today. Comprises 31 original essays by an international cast of contributors, including up-and-coming as well as distinguished senior scholars Pays attention to socio-political, textual, and performance aspects of Greek tragedy All ancient Greek is trans literated and translated, and technical terms are explained as they appear Includes suggestions for further reading at the end of each chapter, and a generous and informative combined bibliography

Introductions and Translations to the Plays of Sophocles and Euripides-Harry Love 2009-03-26 The two volumes of essays and translations of the tragedies of Sophocles and Euripides are the accumulation of some twelve years of producing ancient plays for contemporary audiences and actors. The play-texts themselves, therefore, are intended to be accessible and speakable, in the first instance, and to convey as much of the flavour of the original Greek as any translation is able. They are there to be used. The style, though personal to a degree, is an attempt to maintain the tone and the poetry of tragedy, without dropping into the mock-archaic or turning the texts into self-conscious homilies on contemporary issues. The introductory essays are occasional pieces written with production in mind. Two general themes have emerged: firstly, a development of ideas about the nature of the dramatic genre (and dramatic writing) and stage rhetoric - how is irony achieved? What kinds of irony are there? How do we understand emotional experience in a theatre? Secondly, the significance of emotions and the concept of tragedy in the Greek context; Sophocles and Euripides share, as one might expect, a milieu and some rigid theatrical conventions, but within this context they reveal significant differences in terms of dramatic style and audience orientation. The translations and essays are not presented in the order that they were written. Volume I follows the narrative order of Sophocles’ ‘Theban Trilogy’, and Volume II the chronological order of Euripides’ composition. The plays were all produced in Dunedin, New Zealand, in the following order: Oedipus the King 1994 (and 2003); Hippolytus 1995; Baccabae 1997; Antigone 1998; Oedipus at Colonus 2000; Medea 2002; Hecuba 2006.

A Companion to Ancient Greek Government-Hans Beck 2013-01-22 This comprehensive volume details the variety of constitutions and types of governing bodies in the ancient Greek world. A collection of original scholarship on ancient Greek governing structures and institutions Explores the multiple manifestations of state action throughout the Greek world Discusses the evolution of government from the Archaic Age to the Hellenistic period Ancient typologies of government, its various branches, principles and procedures and realms of governance Creates a unique synthesis on the spatial and memorial connotations of government by combining the latest institutional research with more recent trends in cultural scholarship

From Agent to Spectator-Emily Allen-Hornblower 2016-03-07 This book looks at witnesses to suffering and death in ancient Greek epic (Homer’s Iliad) and tragedy. Internal spectators abound in both genres, and have received due scholarly attention. The present monograph covers new ground by dealing with a specific subset of characters: those who are put in the position of spectator to (and, often, commentator on) their own deed(s). By their very nature, protagonists are confined to the role of witness to the suffering (or deaths) they have caused only for brief stretches of time — often a single scene or even just the length of a speech — but every instance is of central importance, not just to our understanding of the characters in question, but also to the articulation of fundamental themes within the poetic works under examination. As they shift from the status of agent to that of witness, these protagonists, qua spectators to the consequences of their actions, give voice to, dramatize, and enact the tragic motifs of human helplessness and mortal fallibility that lie at the core of Homeric epic and Greek tragedy and reflect the human condition, in a manner that leads the audience looking on to ponder their own themes of Aristotle’s thought, from art toozoology. The most comprehensive single volume survey of the life and work of Aristotle Comprised of 40 newly commissioned essays from leading authorities steeped in the full range of Aristotle’s work, from his ‘theoretical’ inquiries into metaphysics, physics, psychology, and biology, to the practical and productive ‘sciences’ such as ethics, politics, rhetoric, and art

Elements of Tragedy in Flavian Epic-Sophia Papaioannou 2021-01-18 In the light of recent scholarly work on tragic patterns and allusions in Flavian epic, the publication of a volume exclusively dedicated to the relationship between Flavian epic and tragedy is timely. The volume, concentrating on the poetic works of Silius Italicus, Statius and Valerius Flaccus, consists of eight original contributions, two by the editors themselves and further six by experts on Flavian epic. The volume is preceded by an introduction by the editors and it concludes with an ‘Afterword’ by Carole E. Newlands. Among key themes analysed are narrative patterns, strategies or type-scenes that appear to derive from tragedy, the Aristotelian notions of hamartia and anagnorisis, human and divine causation, the ‘transfer’ of individual characters from tragedy to epic, as well as instances of tragic language and imagery. The volume at hand showcases an array of methodological approaches to the question of the presence of tragic elements in epic. Hence, it will be of interest to scholars and students in the area of Classics or Literary Studies focusing on such intergeneric and intertextual connections; it will also be of interest to scholars working on Flavian epic or on the ancient reception of Greek and Roman tragedy.

Slave-Wives, Single Women and “Bastards” in the Ancient Greek World-Morris Silver 2018-01-31 Greek scholars have produced a vast body of evidence bearing on nuptial practices that has yet to be mined by a professional economist. By standing on their shoulders, the author develops and tests radically new interpretations of three important status groups in Greek history: the palaikia, the nothos, and the hetaira. It is argued that legitimate marriage - marriage by loan of the bride to the groom - was not the only form of legal marriage in classical Athens and the ancient Greek world generally. Pallakia - marriage by sale of the bride to the groom - was also legally recognized. The palaikia and hetaira (only in Homer) are each defined in law; both are also explained by non-legal means. The hetaira is argued to have been a well-paid prostitute and not a woman legally recognized as being under her own authority. The ο&omicron;τερος τoν κλάμα του τον θεόν, the bastard child of palaikia, lacked the legal right to inherit from his/her parents but were routinely eligible for Athenian citizenship. It is argued that the basic social meaning of hetaira (companion) is not ‘prostitute’ or ‘courtesan,’ but ‘single woman’ - a woman legally recognized as being under her own authority (kuri). The defensive adaptation of single women is reflected in Greek myth and social practice by their grouping into packs, most famously the Danaids and Amazonas.

Text and Intertext in Greek Epic and Drama-Jonathan J. Price 2020-07-20 This collection presents 19 interconnected studies on the language, history, exegesis, and literary setting of Greek and Latin epic. It is the first major collection to provide a comprehensive overview of Greek and Latin 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 Sibyl, 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.

Folktales of the Jews, V. 3 (Tales from Arab Lands)-Dan Ben Amos 2011-05-01 Thanks to these generous donors for making the publication of the books in this series possible: Lloyd E. Cotsen; The Maurice Amado Foundation; National Endowment for the Humanities; and the National Foundation for Jewish Culture Tales from Arab Lands presents tales from North Africa, Yemen, Lebanon, Syria, and Iraq in the latest volume of the most important collection of Jewish folktales ever published. This is the third book in the multi-volume series in the tradition of Louis Ginzberg’s timeless classic, Legends of the Jews. The tales here and the others in this series have been selected from the Israel Folktale Archives (IFA), named in honor of Dov Noy, at the University of Haifa, a treasure house of Jewish lore that has remained largely unavailable to the entire world until now.
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Since the creation of the State of Israel, the IFA has collected more than 20,000 tales from newly arrived immigrants, long-lost stories shared by their families from around the world. The tales come from the major ethnolinguistic communities of the Jewish world and are representative of a wide variety of subjects and motifs, especially rich in Jewish content and context. Each of the tales is accompanied by in-depth commentary that explains the tale’s cultural, historical, and literary background and its similarity to other tales in the IFA collection, and extensive scholarly notes. There is also an introduction that delineates the nature and contours of the oral tradition, a world map of the areas covered, illustrations, biographies of the collectors and narrators, tale type and motif indexes, a subject index, and a comprehensive bibliography. Until the establishment of the IFA, we had had only limited access to the wide range of Jewish folk narratives. Even in Israel, the gathering place of the most wide-ranging cross-section of world Jewry, these folktales have remained largely unknown. Many of the communities no longer exist as cohesive societies in their representative lands; the Holocaust, migration, and changes in living styles have made the continuation of these tales impossible. This series is a monument to a rich but vanishing oral tradition. This series is a monument to a rich but vanishing oral tradition.

Sophocles: Antigone-Douglas Cairns 2016-08-25 Antigone is Sophocles’ masterpiece, a seminal influence on a wide range of theatrical, literary, and intellectual traditions. This volume sets the play in the contexts of its mythical background, its performance, its relation to contemporary culture and thought, and its rich reception history. But its main aim is to encourage first-hand engagement with the complexities of interpretation that make the play so enduringly thought-provoking and rewarding. Though Creon’s actions prove disastrous and Antigone’s are vindicated, the Antigone is no simple study in the excesses of tyranny or the virtues of heroic resistance, but one that raises, and the resonance of those themes in the ways that the play has been interpreted, adapted, performed, and appropriated in later periods.

Why Athens?-D. M. Carter 2011-04-07 This collection of essays reconsiders Greek tragedy as a reflection of Athenian political culture. The contributors explore the Athenianness of tragedy as the polyphonic discourse of tragedy; the presentation of Athens in some plays; tragedy as an Athenian form of choral performance and how family matters are presented.

Ancient Greek Myth in World Fiction since 1989-Justine McConnell 2016-06-02 Ancient Greek Myth in World Fiction since 1989 explores the diverse ways that contemporary world fiction has engaged with ancient Greek myth. Whether as a framing device, or via resonances and parallels, Greek myth has proven fruitful for many writers of fiction since the end of the Cold War. This volume examines the varied ways that writers from around the world have turned to classical antiquity to articulate their own contemporary concerns. Featuring contributions by an international group of scholars from a number of disciplines, the volume offers a cutting-edge, interdisciplinary approach to contemporary literature from around the world. Analysing a range of significant authors and works, not usually brought together in one place, the book introduces readers to some less-familiar fiction, while demonstrating the central place that classical literature can claim in the global literary curriculum of the third millennium. The modern fiction covered is as varied as the acclaimed North American television series The Wire, contemporary Arab fiction, the Japanese novels of Haruki Murakami and the works of New Zealand’s foremost Maori writer, Witi Ihimaera.

The Materialities of Greek Tragedy-Mario Toh 2018-06-14 Situated within contemporary posthumanism, this volume offers theoretical and practical approaches to materiality in Greek tragedy. Established and emerging scholars explore how works of the three major Greek tragedians problematize objects and affect, providing fresh readings of some of the masterpieces of Aeschylus, Sophocles, and Euripides. The so-called new materialisms have complicated the study of resonances or symbols with an interest in their agency and vitality, their sensuous force and psychosomatic impact—and conversely their resistance and irreducible aloofness. At the same time, emotion has been recast as material “affect,” an intense flow of energies between bodies, animate and inanimate. Powerfully contributing to the current critical debate on materiality, the essays collected here destabilize established interpretations, suggesting alternative approaches and pointing toward a newly robust sense of the physicality of Greek tragedy.

Odyssey at Troy-Sophocles 2015-01-02 This book contains translations of three plays: Ajax, Hecuba, and Trojan Women. They are all centered around the mythological theme of the Greek warrior, Odysseyus, hero of the Trojan War. All three plays are written in verse. This translation introduces, plus an introduction to the volume with background to the story which was one of the most popular themes and one of the most written about Greek hero in Greek literature. Written during a tumultuous age of sophists and demagogues, these three plays (c. 450-425 BCE) bear witness to the gradual degradation of the “mythus” character. In presenting the unexpected devolution of a renowned mythic figure, the plays examine numerous themes relevant to contemporary American political life: the profound psychological consequences of brought on by the stress of war and why a once proud and noble warrior might commit suicide; and the dehumanizing darkness that descends upon innocent female war-victims when victors use act on false political necessity.

Kinship in Thucydides-Maria Fragoulaiki 2013-10 This volume explores the relationship between Thucydides and ancient Greek historiography, sociology, and culture. Offering a new interpretation of the Peloponnesian War and its historian, it focuses on the role of emotions and ethics in the context of political history and ethnic conflicts. Drawing on modern anthropological enquiries on kinship and the sociology of ethnicity and emotions, and on scholarly work on kinship diplomacy and Greek ethnicity, it argues that inter-communal kinship has a far more pervasive importance in Thucydides than has so far been acknowledged. Through new readings of the history, such topics as the anatomy of conflict, the changing strategies and conditions constraining human beings’ efforts to control their destinies and secure their happiness. The book’s chapters consider the extent of the original audience’s acquaintance with earlier versions of the legends of Antigone’s family, the structure of the plot as it unfolds in theatrical performance, the presentation of the characters and their motivations that drive them, the major political, social, and ethical themes that the play raises, and the resonance of those themes in the ways that the play has been interpreted, adapted, performed, and appropriated in later periods.

Redefining Dionysos-Alberto Bernabé 2013-06-26 This book contributes to the understanding of Dionysos, the Greek god of wine, dancing, theatre and ecstasy, by putting together 30 studies of classical scholars. They combine the analysis of specific instances of particular dimensions of the god in cult, myth, literature and iconography, with general visions of Dionysos in antiquity and modern times. Only from the combination of different perspectives can we grasp the complex personality of Dionysos, and the forms of his presence in different cults, literary genres, and artistic forms, from Mycenaean times to late antiquity. The ways in which Dionysos was experienced may vary in each author, each cult, and each genre in which this god is involved. Therefore, instead of offering a new all-encompassing theory that would immediately parry the academic noises that arise on specific aspects of the god. Redefinition does not mean finding (again) the essence of the god, but obtaining a more nuanced knowledge of the ways he was experienced and conceived in antiquity.

Oedipus at Colonus-Andreas Markantonatos 2007-01-01 This is the first study of Sophocles’ Oedipus at Colonus which offers a lucid discussion of the main developments in the interpretative scholarship on the play, including among others an incisive analysis of its historical, social, mythical, intertextual, and performative contexts.

Sophocles-Jacques Jouanna 2018-08-14 Here, for the first time in English, is celebrated French classicist Jacques Jouanna’s magisterial account of the life and work of Sophocles. Exhaustive and authoritative, this acclaimed book combines biography and detailed studies of Sophocles’ plays, all set in the rich context of classical Greek tragedy and the political, social, religious, and cultural world of Athens’ greatest age, the fifth century. Sophocles was the commanding figure of his day. The author of Oedipus Rex and Antigone, he was not only the leading dramatist but also a distinguished politician, military commander, and religious figure. And yet the evidence about his life has, until now, been fragmentary. Reconstructing a lost literary world, Jouanna has finally assembled all the available information, culled from inscriptions, archaeological evidence, and later sources. He also offers a huge range of new interpretations, from his emphasis on the significance of Sophocles’ political and military offices (previously often seen as honorary) to his analysis of Sophocles’ plays in the mythic and literary context of fifth-century drama. Written for scholars, students, and general readers, this book will interest anyone who wants to know more about Greek drama in general and Sophocles in particular. With an extensive bibliography and useful summaries not only of Sophocles’ extant plays but also, uniquely, of the fragments of plays that have been partially lost, it will be a standard reference in classical studies for years to come.
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