

Studies On The Text Of Euripides Supplices Electra

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Encyclopedia of Ancient Greece Nigel Wilson 2013-10-31 Examining every aspect of the culture from antiquity to the founding of Constantinople in the early Byzantine era, this thoroughly cross-referenced and fully indexed work is written by an international group of scholars. This Encyclopedia is derived from the more broadly focused Encyclopedia of Greece and the Hellenic Tradition, the highly praised two-volume work. Newly edited by Nigel Wilson, this single-volume reference provides a comprehensive and authoritative guide to the political, cultural, and social life of the people and to the places, ideas, periods, and events that defined ancient Greece.

Metrical Constraint and the Interpretation of Style in the Tragic Trimeter Nicholas Baechle 2007 This study is an interpretation of the choices the tragedians made in regard to certain forms of standardized variations in word order and prosody. Those choices were made in response to the competing demands

of metrical constrain and the poets' sense of what was stylistically appropriate for tragic trimeters.

Aeschylus & Supplikes Pär Sandin 2005

Wild Justice Judith Mossman 1995 'Revenge is a kind of wild justice ...' (Francis Bacon). Euripides' Hecuba is dominated by the vengeance which Hecuba takes on the faithless Polymestor, and explores in a complex and profound manner the potential of revenge as a subject for tragedy. The sacrifice of Polyxena is in counterpoint to the revenge action; the whole is set in the chaotic aftermath of the fall of Troy. The combination of plots creates one of Euripides' most effective dramas, full of pathos, suspense, and excitement. This, the first book-length study of the play in English, argues that it has been greatly undervalued by critics who have failed to appreciate the power of its rhetoric, the subtlety of its characterization, and the beauty of its choral odes. The book also examines and seeks to explain the powerful influence of Hecuba in the Renaissance, and compares the play with English revenge tragedy of the sixteenth and seventeenth centuries. The thesis from which the book developed won the Hellenic Foundation Sixth Annual Award for the best doctoral thesis in ancient Greek literature and philosophy in the UK in 1992; and a penultimate draft won the Conington Prize for 1993.

The Agon in Euripides Michael A. Lloyd 1992 This book is a study of the agon, or formal debate, in Euripides' tragedies. In these scenes, two characters confront each other, often before an arbitrator or judge, and make long speeches as if they were opponents in a court of law. Most of Euripides' extant plays contain an agon, often of crucial importance to the central conflict of the play. Lloyd provides interpretations of the more important agones, giving special attention to their dramatic context and function. Concentrating on Euripides' rhetorical skill, brilliance in argument, and interest in philosophy, Lloyd explores the role of formal debate in Euripides. He contrasts the agon in Euripides' work with that of Sophocles, and discusses extensively Euripides' relationship to fifth-century rhetorical theory and practice.

Sophocles: Oedipus the King P. J. Finglass 2018-04-05 For centuries the myth of Oedipus, the man who unwittingly killed his father and married his mother, has exerted a powerful hold on the human imagination; but no retelling of that myth has ever come close, in passion, drama, and menace to the one

that we find in Sophocles' Oedipus the King. This new full-scale edition of that classic play - the first in any language since 1883 - offers a freshly constituted text based on consultation of manuscripts ancient and mediaeval. The introduction explores the play's dating and production, its creative engagement with pre-Sophoclean versions, its major themes, and its reception during antiquity. The commentary offers a detailed analysis, line by line and scene by scene, of the play's language, staging, and dramatic impact. The translation incorporated into the commentary ensures that the book will be accessible to all readers interested in what is arguably the greatest Greek tragedy of all.

Suppliant Women Euripides 1995 This translation shows the striking interplay of voices in Euripides' 'Suppliant Women'. Torn between the mothers' lament over the dead and proud civic eulogy, between calls for a just war and grief for the fallen, the play captures the competing poles of the human psyche.

Life Time Entirety. A Study of AION in Greek Literature and Philosophy, the Septuagint and Philo 2010

Sophocles: Ajax Sophocles 2011-08-25 Sophocles' Ajax describes the fall of a mighty warrior denied the honour which he believed was his due. This edition of the play presents a text and critical apparatus which take full advantage of advances in our understanding of Sophoclean manuscripts and scholarship. The introduction and commentary scrutinise all important aspects of the drama - from detailed analysis of style, language, and metre to consideration of wider issues such as ethics, rhetoric, and characterisation. Notorious dramaturgical problems, including the staging of Ajax's suicide, receive particular attention; so too do questions of literary history, such as the date of the play and Sophocles' creative interaction with previous accounts of the myth. The translation which accompanies the commentary ensures that this edition will be accessible to Hellenists of all levels of experience, as well as to readers with a general interest in the history of drama.

The Cartography of Reproduction Patricia Gilson 1996

The Complete Euripides Euripides 2009-12-15 Based on the conviction that only translators who write poetry themselves can properly re-create the celebrated and timeless tragedies of Aeschylus, Sophocles,

and Euripides, the Greek Tragedy in New Translations offers new translations that go beyond the literal meaning of the Greek in order to evoke the poetry of the originals. Collected here for the first time in the series are four major works by Euripides all set in Athens: Hippolytos, translated by Robert Bagg, a dramatic interpretation of the tragedy of Phaidra; Suppliant Women, translated by Rosanna Warren and Steven Scully, a powerful examination of the human psyche; Ion, translated by W. S. Di Piero and Peter Burian, a complex enactment of the changing relations between the human and divine orders; and The Children of Herakles, translated by Henry Taylor and Robert A. Brooks, a descriptive tale of the descendants of Herakles and their journey home. These four tragedies were originally available as single volumes. This volume retains the informative introductions and explanatory notes of the original editions and adds a single combined glossary and Greek line numbers.

Euripides: Cyclops and Major Fragments of Greek Satyric Drama Euripides 2013-09-30 Satyric is the most thinly attested genre of Greek drama, but it appears to have been the oldest and according to Aristotle formative for tragedy.

Greek Studies in England 1700–1830 M. L. Clarke 2014-12-04 Originally published in 1945, this book contains a history of Ancient Greek scholarship in England from 1700 until 1830. Clarke examines the influence of Greek literature and design on English thinking and architecture, including Lord Byron's views on ancient and modern Greece and Lord Elgin's controversial acquisition of the Parthenon Marbles. This book will be of value to anyone with an interest in Classical reception and the history of Classical education.

The Journal of Hellenic Studies Percy Gardner 1896 Vols. 1-8, 1880-87, plates published separately and numbered I-LXXXIII.

Paths of Song Rosa Andújar 2018-02-05 Paths of Song: The Lyric Dimension of Greek Tragedy analyzes the multiple and varied evocations of choral lyric in fifth-century Greek tragedy using a variety of methodological approaches that illustrate the myriad forms through which lyric is present and can be presented in tragedy. This collection focuses on different types of interaction of Greek tragedy with lyric

poetry in fifth-century Athens: generic, mythological, cultural, musical, and performative. The collected essays demonstrate the dynamic and nuanced relationship between lyric poetry and tragedy within the larger frame of Athenian song- and performance-culture, and reveal a vibrant and symbiotic co-existence between tragedy and lyric. *Paths of Song* illustrates the effects that this dynamic engagement with lyric possibly had on tragic performances, including performances of satyr drama, as well as on processes of survival and reputation, selection and refiguration, tradition and innovation. The volume is of particular interest to scholars in the field of classics, cultural studies, and the performing arts, as well as to readers interested in poetic transmission and in cultural evolution in antiquity.

Sophocles: Electra Sophocles 2007-08-09 Full-scale 2007 commentary on a revised Greek text, with original metrical analyses of the lyrical sections.

Tragic Bodies Nancy Worman 2020-12-10 *** Winner of the PROSE Award (2022) for Classics *** This book argues for a new way of reading tragedy that attends to how bodies in the ancient plays pivot between subject and object, person and thing, living and dead, and so serve as vehicles for confronting the edges of the human. At the same time, it explores the ways in which Greek tragedy pulls up close to human bodies, examining their physical edges, their surfaces and parts, their coverings or nakedness, and their postures and orientations. Drawing on and advancing the latest interplays of posthumanism and materialism in relation to classical literature, Nancy Worman shows how this tragic enactment may seem to emphasize the human body, but in effect does something quite different. Greek drama instead often treats the body as a thing that has the status and implications associated with other objects, such as a cloak, an urn, or a toy for a dog. *Tragic Bodies* urges attention to key scenes in Greek tragedy that foreground bodily identifiers as semiotic materializing. This occurs when signs with weighty symbolic resonance distil out on the dramatic stage as concrete sites for contention and conflation orchestrated through proximity, contact, and sensory dynamics. Reading the dramatic script in this way pursues the felt knowledge at the body's edges that tragic representation affords, a consideration attuned to how bodies register at tragedy's unique intersections – where directive and figurative language combine to highlight visual, tactile, and aural details.

Female Acts in Greek Tragedy Helene P. Foley 2009-01-10 Although Classical Athenian ideology did not permit women to exercise legal, economic, and social autonomy, the tragedies of Aeschylus, Sophocles, and Euripides often represent them as influential social and moral forces in their own right. Scholars have struggled to explain this seeming contradiction. Helene Foley shows how Greek tragedy uses gender relations to explore specific issues in the development of the social, political, and intellectual life in the polis. She investigates three central and problematic areas in which tragic heroines act independently of men: death ritual and lamentation, marriage, and the making of significant ethical choices. Her anthropological approach, together with her literary analysis, allows for an unusually rich context in which to understand gender relations in ancient Greece. This book examines, for example, the tragic response to legislation regulating family life that may have begun as early as the sixth century. It also draws upon contemporary studies of virtue ethics and upon feminist reconsiderations of the Western ethical tradition. Foley maintains that by viewing public issues through the lens of the family, tragedy asks whether public and private morality can operate on the same terms. Moreover, the plays use women to represent significant moral alternatives. Tragedy thus exploits, reinforces, and questions cultural clichés about women and gender in a fashion that resonates with contemporary Athenian social and political issues.

The Tale of the Hero who was Exposed at Birth in Euripidean Tragedy Marc Huys 1995

Language and Character in Euripides' Electra Evert van Emde Boas 2017-01-26 This study of Euripides' Electra approaches the text through the lens of modern linguistics, marrying it with traditional literary criticism in order to provide new and informative means of analysing and interpreting what is considered to be one of the playwright's most controversial works. It is the first systematic attempt to apply a variety of modern linguistic theories, including conversation analysis, pragmatics, sociolinguistics (on gender and politeness), paroemiology, and discourse studies, to a single Greek tragedy. The volume focuses specifically on issues of characterization, demonstrating how Euripides shaped his figures through their use of language, while also using the same methodology to tackle some of the play's major textual issues. An introductory chapter treats each of the linguistic approaches used throughout the book, and discusses some of the general issues surrounding the play's interpretation. This is followed by chapters on the figures of the Peasant, Electra herself, and Orestes, in each case showing how their characterization is

determined by their speaking style and their 'linguistic behaviour'. Three further chapters focus on textual criticism in stichomythia, on the messenger speech, and on the agon. By using modern linguistic methodologies to argue for a balanced interpretation of the Electra's main characters, the volume both challenges dominant scholarly opinion and enhances the literary interpretation of this well-studied play. Taking full account of recent and older work in both linguistics and classics, it will be of use to readers and researchers in both fields, and includes translations of all Greek cited and a glossary of linguistic terminology to make the text accessible to both.

American Journal of Philology Charles William Emil Miller 1984 Each number includes "Reviews and book notices."

Humour, Obscenity and Aristophanes James Robson 2006

Heracles Eurípides 2003-02

Narrative Setting and Dramatic Poetry Mary Kuntz 1993 This examination of spatial descriptions in Greek tragedy explores how this element of the tragic text participates in the creation of dramatic meaning and traces the links to earlier narrative poetry suggested by these narrative descriptions.

Ratio et res ipsa S. P. Oakley 2020-05-31 Since 1966, when James Diggle was elected to his Fellowship at Queen's College, Cambridge, his teaching and scholarly example have inspired many of his pupils to embark on their own academic careers. In this volume fourteen former pupils have contributed essays to mark his retirement. The contributions cover many of the diverse disciplines of Classics: Greek literature, Greek language, Latin literature, Textual Criticism, Greek and Roman Culture and the History of Scholarship. James Diggle has always excelled in the teaching of Greek and Latin composition and included are two offerings in Greek verse by former pupils. The volume concludes with a bibliography of the honorand's published writings.

Wisdom and Folly in Euripides Poulheria Kyriakou 2016-03-07 A major, defining polarity in Euripidean

drama, wisdom and folly, has never so far been the subject of a book-length study. The volume aims at filling this gap. Virtually all Euripidean characters, from gods to slaves, are subject to some aspect of folly and claim at least some measure of wisdom. The playwright's sophisticated handling of the tradition and the pervasive ambiguity in his work add extra layers of complexity. Wisdom and folly become inextricably intertwined, as gods pursue their agendas and mortal characters struggle to control their destiny, deal with their troubles, confront their past, and chart their future. Their amoral or immoral behavior and various limitations often affect also their families and communities. Leading international scholars discuss wisdom and folly from various thematic angles and theoretical perspectives. A final section deals with the polarity's reception in vase-painting and literature. The result is a wealth of fresh insights into moral, social and historical issues. The volume is of interest to students and scholars of classical drama and its reception, of philosophy, and of rhetoric

Encyclopedia of Greece and the Hellenic Tradition Graham Speake 2021-01-31 Hellenism is the living culture of the Greek-speaking peoples and has a continuing history of more than 3,500 years. The *Encyclopedia of Greece and the Hellenic Tradition* contains approximately 900 entries devoted to people, places, periods, events, and themes, examining every aspect of that culture from the Bronze Age to the present day. The focus throughout is on the Greeks themselves, and the continuities within their own cultural tradition. Language and religion are perhaps the most obvious vehicles of continuity; but there have been many others--law, taxation, gardens, music, magic, education, shipping, and countless other elements have all played their part in maintaining this unique culture. Today, Greek arts have blossomed again; Greece has taken its place in the European Union; Greeks control a substantial proportion of the world's merchant marine; and Greek communities in the United States, Australia, and South Africa have carried the Hellenic tradition throughout the world. This is the first reference work to embrace all aspects of that tradition in every period of its existence.

The Journal of Hellenic Studies 1896

Collected Papers on Greek Tragedy C.W. Willink 2010-01-11 Sir Charles Willink's work on Greek tragedy and metre is among the most important of the last fifty years. This volume collects all his mature papers,

including three new articles on Euripides and additions and corrections to his earlier work.

Tragèdies (vol. IV) Eurípides 2016 Amb aquest nou volum, la Bernat Metge continua el projecte d'edició de les obres completes d'Eurípides, el més jove dels tres grans poetes tràgics grecs, i ho fa amb la traducció i edició bilingüe de dues noves tragèdies. L'Hècabe, que situa l'acció en el Quersonès traci, on s'ha aturat Agamèmnon amb les tropes en el camí de retorn a Argos, està construïda com un díptic, amb dues parts clarament diferenciades que es corresponen amb la mort dels dos fills d'Hècabe: la primera part gira al voltant del sacrifici de Políxena, i la segona se centra en la venjança de la reina troiana, ara esclava, per la mort de Polidor. En canvi, *Les suplicants*, la segona de les obres que ara presentem, té un rerefons polític: la protecció i l'empara que Adrast i les dones suplicants d'Argos troben a la ciutat d'Atenes, que s'enfrontarà a un enemic més poderós com a garant del dret dels suplicants i de les lleis panhel·lèniques que vetllen pel respecte a la sepultura dels difunts

Cassandra and the Poetics of Prophecy in Greek and Latin Literature Emily Pillinger 2019-03-31 Using insights from translation theory, this book uncovers the value of female prophets' riddling prophecies in Greek and Latin poetry.

Euripides' Electra H. M. Roisman 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.

Tragedy's End Francis M. Dunn 1996 Dunn shows how Euripides plays denied access to authoritative readings, reinforced innovations in plot and structure, and open tragedy to comic and parodic impulses.

After the Corinthian Women Prophets Joseph A. Marchal 2021-06-28 Rhetoric, Power, and Possibilities Thirty years after the publication of Antoinette Clark Wire's groundbreaking *The Corinthian Women Prophets*, an interdisciplinary, international, and intergenerational group of scholars reflects upon Wire's impact on New Testament scholarship. Essays pursue further historical and theoretical possibilities, often in search of marginalized people, including the women of Corinth, using feminist, rhetorical, materialist, decolonizing, queer, and posthumanist approaches to interpret Paul's letters and the history of ancient Mediterranean assemblies. Contributions from Cavan Concannon, Arminta Fox, Joseph A. Marchal, Shelly Matthews, Anna Miller, Jorunn Økland, and Antoinette Clark Wire reconsider how both the methods and results of Wire's work reveal the possibilities of other people beside Paul who are worth our attention and effort. The essays in this collection introduce students and scholars to the possibilities of interdisciplinary and intersectional approaches for engaging the broader Pauline corpus.

Tragedy and Archaic Greek Thought D. L. Cairns 2013-12-31 Eight leading contemporary interpreters of Classical Greek tragedy here explore its relation to the thought of the Archaic Period. Prominent topics are the nature and possibility of divine justice; the influence of the gods on humans; fate and human responsibility; the instability of fortune and the principle of alternation; *hybris* and *ate*; and the inheritance of guilt and suffering. Other themes are tragedy's relation with Pre-Socratic philosophy, and the interplay between 'Archaic' features of the genre and fifth-century ethical and political thought. The book makes a powerful case for the importance of Archaic thought not only in the evolution of the tragic genre, but also for developed features of the Classical tragedians' art. Along with three papers on Aeschylus, four on Sophocles, and one on Euripides, there is an extensive introduction by the editor.

Euripides Christopher Collard 2013 Satyric is the most thinly attested genre of Greek drama, but it appears to have been the oldest and according to Aristotle formative for tragedy. By the 5th Century BC at Athens it shared most of its compositional elements with tragedy, to which it became an adjunct; for at the annual great dramatic festivals, it was performed only together with, and after, the three tragedies which each poet was required to present in competition. It was in contrast with them, aesthetically and emotionally, its plays being considerably shorter and simpler; coarse and half-way to comedy, it burlesqued heroic and tragic myth, frequently that just dramatised and performed in the tragedies. Euripides' *Cyclops* is the only satyr-play which survives complete. It is generally held to be the poet's late work, but its companion tragedies are not identifiable. Its title alone signals its content, Odysseus' escape from the one-eyed, man-eating monster, familiar from Book 9 of Homer's *Odyssey*. Because of its uniqueness, *Cyclops* could afford only a limited idea of satyric drama's range, which the many but brief quotations from other authors and plays barely coloured. Our knowledge and appreciation of the genre have been greatly enlarged, however, by recovery since the early 20th Century of considerable fragments of Aeschylus, Euripides' predecessor, and of Sophocles, his contemporary – but not, so far, of Euripides himself. This volume provides English readers for the first time with all the most important texts of satyric drama, with facing-page translation, substantial introduction and detailed commentary. It includes not only the major papyri, but very many shorter fragments of importance, both on papyrus and in quotation, from the 5th to the 3rd Centuries; there are also one or two texts whose interest lies in their problematic ascription to the genre at all. The intention is to illustrate it as fully as practicable.

Tragedy, Euripides and Euripideans Christopher Collard 2007 A collection of twenty papers, of which thirteen explore tragedy in general and Euripides in particular, with emphasis on textual questions - transmission, interpretation, verbal criticism - and dramatic form. The other seven articles in this work evaluate important Euripidean scholars from the 17th to the 19th centuries.

Word Order in Greek Tragic Dialogue Helma Dik 2007-07-26 A study of dialogue in Greek tragedy not as poetry in the first instance but as dialogue between the characters on stage. Which words do they highlight? What is the effect of this highlighting? The various chapters focus on sets of sentences that have similar meanings but different word order, so that the effects of word order can be teased out.

Studies on the Text of Euripides James Diggle 1981 A discussion of the text or interpretation of passages from six plays by Euripides edited by the author for Oxford Classical Texts: Supplices, Electra, Heracles, Troades, Iphigenia in Tauris, Ion.

Studies in Euripides' Orestes J.R. Porter 1994-05-01 A re-evaluation of the Orestes as a curious mélange of early and late Euripidean features. Combines a thorough critique of recent criticism on the play with detailed analysis of the work's more troubling scenes.