

Four Plays Medea Hipp

The Stage in the Attic Theatre of the 5th Century, B.C. ...Plays: Introduction.
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ovid s tragic heroines expands our understanding of ovid s incorporation of greek generic
codes and the tragic heroines phaedra and medea while offering a new perspective on
the roman poet s persistent interest in these two characters and their paradigms ovid
presents these two attic tragic heroines as symbols of different passions that are defined
by the specific combination of their gender and generic provenance their failure to be
understood and their subsequent punishment are constructed as the result of their female
nature and are generically marked as tragic ovid s masculine poetic voice by contrast is
given free rein to oscillate and play with poetic possibilities jessica a westerhold focuses
on select passages from the poems ars amatoria heroides and metamorphoses building

on existing scholarship she analyzes the dynamic nature of generic categories and codes in ovid's poetry especially the interplay of elegy and epic further her analysis of ovid's reception applies the idea of the abject to elucidate ovid's process of constructing gender and genre in his poetry ovid's tragic heroines incorporates established theories of the performativity of sex gender and kinship roles to understand the continued maintenance of the normative and abject subject positions ovid's poetry creates the resulting analysis reveals how ovid's phaedras and medeas offer alternatives both to traditional gender roles and to material appropriate to a poem's genre ultimately using the tragic code to introduce a new perspective to epic and elegy

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 eloquently written and with greek texts deftly translated this book yields rich new insights into our oldest surviving drama

the oath was an institution of fundamental importance across a wide range of social interactions throughout the ancient greek world making a crucial contribution to social stability and harmony yet there has been no comprehensive dedicated scholarly study of the subject for over a century this volume of a two volume study explores the nature of oaths as greeks perceived it the ways in which they were used and sometimes abused in greek life and literature and their inherent binding power

this eleventh edition was developed during the encyclopaedia's transition from a british to an american publication some of its articles were written by the best known scholars of

the time and it is considered to be a landmark encyclopaedia for scholarship and literary style

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