

Greek Tragedy And The Emotions An Introductory Study

Tragedy and the Tragic Tragedy and the Theory of Drama Tragedy and the Tragic in German Literature, Art, and Thought A Definition of Tragedy Tragedy and the Idea of Modernity The Idea of Tragedy in Ancient and Modern Drama Tragedy and Athenian Religion The Art of Tragedy and the Battle Against It Greek Tragedy and the Historian Tragedy Dithyramb, Tragedy and Comedy Greek Tragedy and the Modern World Reader in Tragedy A Guide to Greek Tragedy Greek Tragedy and the Emotions (Routledge Revivals) The Encyclopaedia Britannica The Tragedies of Vittorio Alfieri: Complete, Including His Posthumous Works: Philip. Polynices. Antigone. Virginia. Agamemnon. Orestes. Rosmunda. Octavia. Timoleon. Merope. Mary Stuart A History of English Dramatic Literature to the Death of Queen Anne Greek Tragedy and the Emotions Tragedy and Theory M. S. Silk Elder Olson Stephen D. Dowden Oscar Mandel Joshua Billings William Leonard Courtney Christiane Sourvinou-Inwood Timothy Sharkey C. B. R. Pelling Richard Kuhns Sir Arthur Wallace Pickard-Cambridge Leo Aylen Marcus Nevitt Lewis Campbell W. B. Stanford Thomas Spencer Baynes Vittorio Alfieri Adolphus William Ward W. Bedell Stanford Michelle Zerba

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the contributors who include many of the world's foremost names in the field of Greek drama debate the question they reassess particular Greek plays from Oresteia to Antigone and Oedipus to ION they re-examine Greek tragedy in its cultural and political context and the relate the tragedy of the Greeks to the serious drama and theoretical perspectives of the modern world with Shakespeare at the forefront of several essays

essays in this volume seek to clarify the meaning of tragedy and the tragic in its many German contexts art forms and disciplines from literature and philosophy to music painting and history

from around 1800 particularly in Germany Greek tragedy has been privileged in popular and scholarly discourse for its relation to apparently timeless metaphysical existential ethical aesthetic and psychological questions as a major concern of modern philosophy it has fascinated thinkers including Hegel Kierkegaard Nietzsche Freud and Heidegger such theories have arguably had a more profound influence on modern understanding of the genre than works of classical scholarship or theatrical performances tragedy and the idea of modernity considers this tradition of philosophy in relation to the ancient Greek works themselves and mediates between the concerns of classicists and those of intellectual historians and philosophers the volume is organized into sections treating issues of poetics politics and culture and canonicity and contributions by an interdisciplinary range of scholars consider themes of catharsis the sublime politics and reconciliation spanning 2500 years of literature and philosophy although firmly anchored in the classical tradition the volume suggests that the

tradition of philosophical thought concerning tragedy has a major place in understandings both of ancient tragedy and of modernity itself

stemming from harvard university s carl newell jackson lectures christiane sourvinou inwood s tragedy and athenian religion sets out a radical reexamination of the relationship between greek tragedy and religion based on a reconstruction of the context in which tragedy was generated as a ritual performance during the festival of the city dionysia sourvinou inwood shows that religious exploration had been crucial in the emergence of what developed into fifth century greek tragedy a contextual analysis of the perceptions of fifth century athenians suggests that the ritual elements clustered in the tragedies of euripides aeschylus and sophocles provided a framework for the exploration of religious issues in a context perceived to be part of a polis ritual this reassessment of athenian tragedy is based both on a reconstruction of the dionysia and the various stages of its development and on a deep textual analysis of fifth century tragedians by examining the relationship between fifth century tragedies and performative context tragedy and athenian religion presents a groundbreaking view of tragedy as a discourse that explored among other topics the problematic religious issues of the time and so ultimately strengthened athenian religion even at a time of crisis in very complex ways rather than as some simpler modern readings argue challenging and attacking religion and the gods

a new interpretation of tragedy from our tragic poets perspective the art of tragedy the battle against it explains how a tragedy works aesthetically it disagrees with the way that our literary critics have always explained it morally it explains how our tragic poets produce their dramatic and tragic impact in their plays from a disagreeable quality called dramatic incongruity it disagrees with the way that our literary critics have always replaced this disagreeable quality with an agreeable quality such as moral propriety as when a tragic hero suffers because of what he does wrong with his flaw it traces this conflict between our tragic poets and our literary critics over what really happens in a tragedy as a story of its own it cites the ideas of aristotle hegel and a c bradley in particular in conflict with the ideas of aeschylus sophocles shakespeare and goethe and arthur miller in their plays it contains full chapters on the tragic flaw concept the natural order of things the object of the drama tragic pleasure irony catharsis and the sublime timothy sharkey alm harvard university the author spent ten years researching writing and developing the arguments for the art of tragedy the battle against it he presents them now as a literary history in a new interpretation of a tragedy in aesthetic terms as our tragic poets have always written their plays he disagrees completely with the way that our literary critics have always explained a tragedy morally

the tragic theme was no mere diversion for a fifth century athenian it was a focal part of the experience of being a citizen tragedy explores fundamental issues of religion of ethics of civic ideology and we should expect it to be a central source for the reconstruction and analysis of the athenian thought world yet is is also a peculiarly delicate source to use and the combination of tragic with other material often poses particular problems to the historian this collection of eleven papers investigates the methods and pitfalls of using tragedy to illuminate fifth century thought culture and society in the concluding essay christopher pelling summarizes two important themes of the book the problems of using tragedy as evidence and the light tragedy can shed on civic ideology

drawing on philosophical and psychoanalytic methods of interpretation richard kuhns explores modern transformations of an ancient poetic genre tragedy recognition of the philosophical problems addressed in tragedy and of their presence up through eighteenth and nineteenth century philosophical texts novels and poetry establishes a continuity between classical and modern enactments psychoanalytic theory in both its original formulations and post freud developments provides a means to enlarge upon and inform philosophical analyses that have dominated modern discussions from aeschylus classic drama the persians to the hidden tragic themes in the merchant of venice from the aesthetic writings of kant to kleist s narrative michael kohlhaas kuhns traces the writing and rewriting of the themes of ancient tragedy through modern texts a culture s concept of fate kuhns argues evolves along with its concepts and forms of tragedy examining the deep philosophical concerns of tragedy he shows how the genre has changed from loss and mourning to contradiction

and repression he sees the fact that tragedy went underground during the optimism of the enlightenment as a repression that continues into the american consciousness turning to melville s the confidence man as an example of old world despair giving way to new world nihilism kuhns indicates how psychoanalytic understanding of tragedy provides a method of interpretation that illuminates the continuous tradition from the ancient to the modern world the study concludes with reflections on the poetry of walt whitman and emily dickinson each poet s celebration of the body and the contribution of the senses to reason perception and poetic intuition is seen as an embodiment of the modern tragic sensibility

this unique anthology presents the important historical essays on tragedy ranging from antiquity to the present divided into historical periods and arranged chronologically across its span it traces the development of theories and philosophies of tragedy enabling readers to consider the ways in which different varieties of environmentalist feminist leftist and postcolonial thought have transformed the status of tragedy and the idea of the tragic for recent generations of artists critics and thinkers students of literature and theatre will find this collection an invaluable and accessible guide to writing from plato and aristotle through to freud nietzsche schopenhauer and 21st century theorists ideas of tragedy and the tragic have been central to the understanding of culture for the past two millennia writers and thinkers from plato through to martha nussbaum have analyzed the genre of tragedy to probe the most fundamental of questions about ethics pleasure and responsibility in the world does tragedy demand that we enjoy witnessing the pain of others does it suggest that suffering is inevitable is human sexuality tragic is tragedy even possible in a world of rolling news on a digitally connected planet where atrocity and trauma from around the globe are matters of daily information in order to illustrate the different ways that writers have approached the answers to such questions this reader collects together a comprehensive selection of canonical writings on tragedy from antiquity to the present day arranged in six sections each featuring an introduction providing concise and informed historical and theoretical frameworks for the texts

according to aristotle the main purpose of tragedy is the manipulation of emotions and yet there are relatively few accessible studies of the precise dynamics of emotion in the athenian theatre in greek tragedy and the emotions first published in 1993 w b stanford reviews the evidence for emotionalism as the great attic playwrights presented it as the actors and choruses expressed it and as their audiences reacted to it sociological aspects of the issue are considered and the whole range of emotions not just pity and fear is discussed the aural visual and stylistic methods of inciting emotion are analysed and aeschylus oresteia is examined exclusively in terms of the emotions that it exploits finally stanford s conclusions are contrasted with the accepted theories of tragic catharsis greek terms are transliterated and all quotations are in translation so greek tragedy and the emotions will appeal particularly to those unfamiliar with classical greek

michelle zerba engages current debates about the relationship between literature and theory by analyzing responses of theorists in the western tradition to tragic conflict isolating the centrality of conflict in twentieth century definitions of tragedy professor zerba discusses the efforts of modern critics to locate in aristotle s poetics the origins of this focus on agon through a study of ethical and political ideas formative of the poetics she demonstrates why aristotle and his renaissance and neoclassical beneficiaries exclude conflict from their accounts of tragedy the agonistic element the book argues first emerges in dramatic criticism in nineteenth century romantic theories of the sublime and more influentially in hegel s lectures on drama and history this turning point in the history of speculation about tragedy is examined with attention to a dynamic between the systematic aims of theory and the subversive conflicts of tragic plays in readings of various classical and renaissance dramatists professor zerba reveals that strife in tragedy undermines expectations of coherence closure and moral stability on which theory bases its principles of dramatic order from aristotle to hegel the philosophical interest in securing these principles determines attitudes toward conflict originally published in 1988 the princeton legacy library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of princeton university

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