

# GREEK TRAGEDY AND THE EMOTIONS

*An introductory study*



W.B. STANFORD

# Greek Tragedy And The Emotions An Introductory Study

**William Bedell Stanford**



## **Greek Tragedy And The Emotions An Introductory Study:**

**Greek Tragedy and the Emotions. An Introductory Study. (1. Publ.)** William Bedell Stanford, 1983 Greek Tragedy and the Emotions (Routledge Revivals) W. B. Stanford, 2014-06-17 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 **Greek Tragedy and the Emotions** William Bedell Stanford, 1983 *Greek Tragedy and the Emotions (Routledge Revivals)* W. B. Stanford, 2015-06-01 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 **Greek Tragedy and the Emotions** W. Bedell Stanford, 1986-05-01 The Body and the Senses in Greek Tragedy Afroditë Angelopoulou, 2025-07-23 *The Body and the Senses in Greek Tragedy* is the first book to approach the corporeality of Greek drama in terms of its capacity to involve audiences in the construction of meaning not only on an affective but also on an intellectual level Afroditë Angelopoulou argues that the inner workings of theatre and the reasons behind its effectiveness can be located in the lived sentient body as the root of human thought experience and awareness Drawing on theories of embodiment theatre and performance studies this study shows that investigating the playwrights sustained and varied use of elements of corporeality is essential for uncovering the meaning of tragic narratives whether experienced in live performance or as a text Through close readings of select plays Angelopoulou explores the intricate connections between sensory experience language physical movement and affect focusing on the way inter corporeal processes unfold on the stage and within the theatre space She demonstrates how thinking with and through the body can ultimately encourage the spectator as well as the reader to participate in the act of

sense making Each chapter traces distinct somatic themes indicating how these contribute to a play's aesthetics ethics and narrative arc By employing the human sensorium as a hermeneutic device *The Body and the Senses in Greek Tragedy* offers a compelling methodology for studying language subjective experience and performance reception in Greek drama

**Classical Greek and Roman Drama** Robert J. Forman, 1989 An essential companion for the student of literature Works selected include the best known works of the classical Greek and Roman theatre

**Emotions, persuasion, and public discourse in classical Athens** Dimos Spatharas, 2019-07-22 This book is an addition to the burgeoning secondary literature on ancient emotions Its primary aim is to suggest possible ways in which recent approaches to emotions can help us understand significant aspects of persuasion in classical antiquity and especially audiences psychological manipulation in the civic procedures of classical Athens Based on cognitive approaches to emotions Skinner's theoretical work on the language of ideology or ancient theories about *enargeia* the book examines pivotal aspects of psychological manipulation in ancient rhetorical theory and practice At the same time the book looks into possible ways in which the emotive potentialities of vision both sights and mental images are explained or deployed by orators The book includes substantial discussion of Gorgias approach to sights emotional qualities and their implications for persuasion and deception and the importance of visuality for Thucydides analysis of emotions role in the polis public communication It also looks into the deployment of *enargeia* in forensic narratives revolving around violence The book also focuses on the ideological implications of envy for the political discourse of classical Athens and emphasizes the rhetorical strategies employed by self-praising speakers who want to preempt their listeners loathing The book is therefore a useful addition to the burgeoning secondary literature on ancient emotions Despite the prominence of emotions in classicists scholarly work their implications for persuasion is undeservedly under researched By employing appraisal oriented analysis of emotions this book suggests new methodological approaches to ancient *pathopoiia* These approaches take into consideration the wider ideological or cultural contexts which determine individual speakers rhetorical strategies This book is the second volume of *Ancient Emotions* edited by George Kazantzidis and Dimos Spatharas within the series *Trends in Classics Supplementary Volumes* This project investigates the history of emotions in classical antiquity providing a home for interdisciplinary approaches to ancient emotions and exploring the interfaces between emotions and significant aspects of ancient literature and culture

**Euripides and the Politics of Form** Victoria Wohl, 2020-06-09 How can we make sense of the innovative structure of Euripidean drama And what political role did tragedy play in the democracy of classical Athens These questions are usually considered to be mutually exclusive but this book shows that they can only be properly answered together Providing a new approach to the aesthetics and politics of Greek tragedy Victoria Wohl argues that the poetic form of Euripides drama constitutes a mode of political thought Through readings of select plays she explores the politics of Euripides radical aesthetics showing how formal innovation generates political passions with real world consequences Euripides plays have long perplexed readers With their disjointed plots comic

touches and frequent happy endings they seem to stretch the boundaries of tragedy But the plays formal traits from their exorbitantly beautiful lyrics to their arousal and resolution of suspense shape the audience's political sensibilities and ideological attachments Engendering civic passions the plays enact as well as express political ideas Wohl draws out the political implications of Euripidean aesthetics by exploring such topics as narrative and ideological desire the politics of pathos realism and its utopian possibilities the logic of political allegory and tragedy's relation to its historical moment Breaking through the impasse between formalist and historicist interpretations of Greek tragedy Euripides and the Politics of Form demonstrates that aesthetic structure and political meaning are mutually implicated and that to read the plays poetically is necessarily to read them politically

**Aristophanes and His Tragic Muse** Stephanie Nelson, 2016-02-15

Despite the many studies of Greek comedy and tragedy separately scholarship has generally neglected the relation of the two And yet the genres developed together were performed together and influenced each other to the extent of becoming polar opposites In *Aristophanes and His Tragic Muse* Stephanie Nelson considers this opposition through an analysis of how the genres developed by looking at the tragic and comic elements in satyr drama and by contrasting specific Aristophanes plays with tragedies on similar themes such as the individual the polis and the gods The study reveals that tragedy's focus on necessity and a quest for meaning complements a neglected but critical element in Athenian comedy its interest in freedom and the ambivalence of its incompatible visions of reality

*A Heavenly Chorus* Justin Jeffcoat Schedtler, 2014-10-30

The claim that Revelation's hymns function as did Classical tragic choral lyrics insofar as they comment upon or interpret the surrounding narrative has become axiomatic in studies of Revelation Justin Jeffcoat Schedtler marks an advance in this line of inquiry by offering an exegetical analysis of Revelation's hymns alongside a presentation of the forms and functions of ancient tragic choruses and choral lyrics Evaluating the hymns in light of the varieties and complexities of ancient tragic choruses he demonstrates that they are not best evaluated in terms of choral lyrics generally but in terms of dramatic hymns in particular insofar as they constitute mythological theological reflections on the surrounding narrative and function to situate the surrounding dramatic activity in a particular mythological theological context

**The Complete Sophocles** Sophocles, 2010 Herbert Golder also served as General Editor Book Jacket

*The Tragic in Mark* Jeff Jay, 2014-08-26 Jeff Jay argues that the Gospel of Mark should be described as tragic because it elicits tragedy's recurring motifs and moods as well as a highly theatrical atmosphere He thus revises the typical story of tragic drama's history which portrays the Judeo-Christian tradition as inhospitable to tragedy because it emphasizes divine grace and justice

*Love Song for the Life of the Mind* Gene Fendt, 2007-08

*Love Song for the Life of the Mind* develops the view of comedy that the author argues would have been set out in Aristotle's missing second book of *Poetics* As such it is both a philosophical and a historical argument about Aristotle and the theory of comedy it elucidates is meant to be trans historically and trans culturally accurate

**The Pool Group and the Quest for Anthropological Universality** Betsy van Schlun, 2016-11-21

Pool was an avant garde group that

originated in 1927 in Britain and was active under this name until 1933 The group consisted of the well known modernist poet H D the English writer Bryher and the young Scottish writer and artist Kenneth Macpherson All three were first and foremost writers who at one point discovered film as another modern experimental medium of artistic expression Pool associated with almost all the iconic modernists of their time with Ezra Pound Gertrude Stein Ernest Hemmingway James Joyce Marianne Moore William Carlos Williams T S Eliot and Virginia Woolf to name only a few In addition due to their interest in film they were also befriended with such influential filmmakers as Sergei Eisenstein and Georg Wilhelm Pabst and became closely associated with Weimar Berlin film culture Pool unites classical Modernism and modernity two directions that are usually considered to be contradictory The Pool phenomenon opens a new perspective onto Modernism and prompts a reconsideration of its canonical texts and figures Contrary to many artists of Modernism who devised highly individualistic aesthetic styles the artists of Pool strove towards a universal art of humanity that was rooted in all human nature and psychology

**Tragedy, Rhetoric, and the Historiography of Tacitus' Annales** Francesca Santoro L'Hoir, 2006 Poison politics lunacy lechery this is the I Claudius version of Roman history An initial perusal of Tacitus Annales in translation confirms modern readers prejudices about treacherous Emperors and their regicidal wives for Tacitus constructed his brooding narrative with the themes vocabulary and imagery of Attic and Roman tragedy Their incorporation into his history would have delighted his contemporary rhetorically trained readers

**Vergil's Aeneid** S. Farron, 2018-07-17 For more than a century critics of the Aeneid have assumed that all or most of its episodes must propound something about Aeneas and his mission to found the Roman people and through them about Rome and Augustus whether that is their positive aspects or their brutality and destructiveness or the contrast between the public voice of their achievements and the private voice of the suffering they cause This book argues that this assumption is wrong the Aeneid s main purpose was to present a series of emotionally moving episodes especially pathetic ones This book shows that the Aeneid makes more sense when regarded primarily as a series of emotion arousing episodes than as expressing a pro Aeneas anti Aeneas or two voices message That is how it was regarded into the nineteenth century and that is what the ancient Greeks and Romans assumed was the main purpose of literature

Visions and Faces of the Tragic Paul M. Blowers, 2020 This study presses beyond the pervasive early Christian aversion to pagan theatrical art in all its forms and investigates the growing critical engagement with the genre of tragedy by Christian authors especially in the post Constantinian era

*Lysistrata, The Women's Festival, and Frogs* Aristophanes, 2012-09-14 Most readers nowadays encounter the plays of Aristophanes in the classroom not the theater Yet the father of comedy wrote his plays for the stage not as literary texts Many English translations of the plays were written decades ago and in their outdated language they fail to capture the dramatic liveliness of the original comedies Now Michael Ewans offers new and lively translations of three of Aristophanes finest plays Lysistrata The Women s Festival and Frogs While remaining faithful to the original Greek these translations are accessible to a modern audience and actable on stage

Here readers will discover in all its uncensored glory the often raw sexual and scatological language Aristophanes used in his fantastically inventive works This edition also contains all that a reader needs to understand the plays within a broader context In his comprehensive introduction Ewans discusses political and social aspects of Aristophanic comedy the conventions of Greek theater and the challenges of translating ancient Greek into modern English In his theatrical commentaries a unique feature of this edition Ewans draws on his own experience of directing the plays in a replica of the original theater In scene by scene analysis he provides insight into the major issues each play raises in performance The volume concludes with two glossaries one of proper names and the other of Greek terms as well as a bibliography that includes the most recent scholarship on Aristophanic comedy     *Fighting Words and Feuding Words* Thomas R. Walsh, 2005-07-11 Anger is central to the Homeric epic but few scholarly interventions have probed Homer's language beyond the study of the Iliad's first word *menis* Yet Homer uses over a dozen words for anger *Fighting Words and Feuding Words* engages the powerful tools of Homeric poetic analysis and the anthropological study of emotion in an analysis of two anger terms highlighted in the Iliad by the Achaean prophet Calchas Walsh argues that *kotos* and *kholos* locate two focal points for the study of aggression in Homeric poetry the first presenting Homer's terms for feud and the second providing the native terms that designate the martial violence highlighted by the Homeric tradition After focusing on these two terms as used in the Iliad and the Odyssey Walsh concludes by addressing some post Homeric and comparative implications of Homeric anger

## Decoding **Greek Tragedy And The Emotions An Introductory Study**: Revealing the Captivating Potential of Verbal Expression

In a time characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its capability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Greek Tragedy And The Emotions An Introductory Study**," a mesmerizing literary creation penned by way of a celebrated wordsmith, readers set about an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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