

Another Antigone

How adoption and its literary representations shed new light on notions of value, origins, and identity

This book examines plays by contemporary playwrights and compares them alongside the works of Eugene O'Neill, Arthur Miller, and Tennessee Williams. Andreach argues that tragedy is not only present in contemporary American theatre, but issues from an expectation fundamental to American culture: the pressure on characters to create themselves.

The dramatic trilogy has been flourishing for some time now in new works and revivals of older works by American, British, and European playwrights. This book analyzes recent American works by Caucasian, African American, Asian American, and Hispanic American men and women. There are five chapters beginning with Opposing Families (trilogies of, e.g., Lanford Wilson, Foote, Machado, and McCraney are examined). Carson, Rabe, and McLaughlin are among those in the Classical Reimaginings chapter while Coen, Berc, and Wolfe constitute the Medieval Reimaginings chapter. Van Itallie, Havis, Rapp, and Hwang, among others, create New Forms. LaBute, Fierstein, and Nelson, among others, create New Selves. The concluding chapter is devoted to Ruhl's Passion Play, which spans 400 years of theatre-creating from Elizabethan England to Hitler's Germany to the Reagan era in America.

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"Textual ethos studies" talks about critical theory and ethics.

The historiography of African religions and religions in Africa presents a remarkable shift from the study of 'Africa as Object' to 'Africa as Subject', thus translating the subject from obscurity into the global community of the academic study of religion. This book presents a unique multidisciplinary exploration of African traditions in the study of religion in Africa and the new African diaspora. The book is structured under three main sections - Emerging trends in the teaching of African Religions; Indigenous Thought and Spirituality; and Christianity, Hinduism and Islam. Contributors drawn from diverse African and global contexts situate current scholarly traditions of the study of African religions within the purview of academic encounter and exchanges with non-African scholars and non-African contexts. African scholars enrich the study of religions from their respective academic and methodological orientations. Jacob Kehinde Olupona stands out as a pioneer in the socio-scientific interpretation of African indigenous religion and religions in Africa. This book is to his honour and marks his immense contribution to an emerging field of study and research.

Representing the largest expansion between editions, this updated volume of Ottemiller's Index to Plays in Collections is the standard location tool for full-length plays published in collections and anthologies in England and the United States throughout the 20th century and beyond. This new volume lists more than 3,500 new plays and 2,000 new authors, as well as birth and/or death information for hundreds of

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authors.

Consists of theater reviews from various newspapers, magazines, and broadcast stations.

Concerned not with the development of Arnold's ideas nor with their sources in classical antiquity and the Romantic period, he considers Arnold a self-conscious poet who, though sometimes successful, became increasingly unsuccessful in his efforts to imbue a landscape with meaning for individual or social man.

THE STORY: After many years of teaching the classics at a New England university, Henry Harper is not surprised by much--and particularly not by precocious students who want to rewrite his beloved Greek masterpieces to reflect current sociopolitical

The first two chapters of this book isolate and describe the literary phenomenon of the Sophoclean tragic hero. In all but one of the extant Sophoclean dramas, a heroic figure who is compounded of the same literary elements faced a situation which is essentially the same. The demonstration of this recurrent pattern is made not through character-analysis, but through a close examination of the language employed by both the hero and those with whom he contends. The two chapters attempt to present what might, with a slight exaggeration, be called the "formula" of Sophoclean tragedy. A great artist may repeat a structural pattern but he never really repeats himself. In the remaining four chapters, a close analysis of three plays, the Antigone, Philoctetes, and Oedipus at Colonus, emphasizes the individuality and variety of the living figures Sophocles created on the same basic armature. This approach to Sophoclean drama is (as in the author's previous work on the subject) both historical and critical; the universal and therefore contemporary appeal of the plays is to be found not by slighting or

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dismissing their historical context, but by an attempt to understand it all in its complexity. "The play needs to be seen as what it was, to be understood as what it is."

Antigone on the Contemporary World Stage is the first book to analyse what happens to Sophocles' play as it is adapted and (re)produced around the world, and the first to focus specifically on Antigone in performance. The essays, by an international gathering of noted scholars from a wide range of disciplines, highlight the numerous ways in which social, political, historical, and cultural contexts transform the material, how artists and audiences in diverse societies including Argentina, The Congo, Finland, Haiti, India, Japan, and the United States interact with it, and the variety of issues it has been used to address.

This powerful new rendering of the plays of the Theban cycle includes, in addition to the translators' celebrated *Oedipus Tyrannus*, annotated new translations of *Antigone* and *Oedipus at Colonus*. Peter Meineck is Producing Artistic Director of The Aquila Theatre Co, Visiting Scholar at the Center for Ancient Studies, New York University and teacher of Greek Drama at the Tisch School for the Arts.

Middlemarch is the prime example of George Eliot's dictum that "interpretations are illimitable," and in this collection of new essays *Middlemarch* is re-examined as an open text responsive to gaps and fissures, and as resistant to authority as it is to other fixed notions of identity, idealism, and gender. What does the novel omit, and how do the omissions shape what is there? How shall we understand the materiality of the text? What problems does it pose to adaptation? The novel's plasticity becomes a basis for investigation into the multiple forms of expressiveness, and a consideration of how we might plot the patterns linguistically, ideologically, even cinematically. New spaces emerge within character, place, and narrative;

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what seemed absent or inaccessible assumes shape and definition; Middlemarch remains "Victorian" but it is a Victorianism understood through the dual perspectives of the 19th and 21st centuries. Scholars of George Eliot and students of Victorianism will be engaged by the wide-ranging scope of these essays, which nonetheless build on each other to form a coherent narrative of critical reflections. If there is something for everyone in Middlemarch, there is also something compelling about each of the essays in this collection.

"I would call the register 'restrained colloquial'. The language ranges between the straightforward and the genuinely poetic, its dominant characteristic being freshness. This is not the usual dull translationese, which reads as if the original were not in a language people once spoke and wrote and created art with... One of the most effective styles I have seen in a translation." -- Reader's report. Paul Woodruff is Professor of Philosophy, University of Texas at Austin.

Presents more than two dozen play scenes designed to help young actors improve their stage skills, including selections for beginning and more experienced performers.

Criminal justice is centrally concerned with what people deserve--with the rights a defendant can properly claim when charged with a crime, with the punishment a judge should impose for wrongdoing, and with the scope of discretion officials may exercise when enforcing the law. Dimensions of Justice: Ethical Issues in the Administration of Criminal Law is the only textbook of its kind that addresses these questions of justice from an institutional perspective. Thought-provoking features, including Thought Experiments boxes that present imagined scenarios to illustrate the principles under discussion and Justice in Context boxes that consider the real-life applications of concepts, along with clearly presented learning objectives, create a strong

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foundation in key concepts, pertinent vocabulary, and critical-thinking and reasoning skills. Readers are introduced to moral reasoning and the underpinnings of philosophical approaches to justice, including readings from critical philosophers such as Aristotle, Augustine, Locke, Kant, and Rawls. Accessible but rigorous, *Dimensions of Justice: Ethical Issues in the Administration of Criminal Law* provides a unique and innovative approach that challenges students to develop a new analytical framework for thinking about the criminal justice system. Another Antigone Dramatists Play Service, Inc.

This is the first full-length study devoted to the art of A.R. Gurney, a major contemporary American playwright who has written over thirty plays, including *Love Letters*. This volume brings together original interviews with Gurney and four actors and a director who have worked closely with him, as well as essays by leading theater scholars on the range of Gurney's work. A radically new way of thinking about form and context in literature, politics, and beyond *Forms* offers a powerful new answer to one of the most pressing problems facing literary, critical, and cultural studies today—how to connect form to political, social, and historical context. Caroline Levine argues that forms organize not only works of art but also political life—and our attempts to know both art and politics. Inescapable and frequently troubling, forms shape every aspect of our experience. Yet, forms don't impose their order in any simple way. Multiple shapes, patterns, and arrangements, overlapping and colliding, generate complex and unpredictable social landscapes that challenge and unsettle conventional analytic models in literary and cultural studies. Borrowing the concept of "affordances" from design theory, this book investigates the specific ways that four major forms—wholes, rhythms, hierarchies, and networks—have structured culture, politics, and scholarly knowledge across periods, and it

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proposes exciting new ways of linking formalism to historicism and literature to politics. Levine rereads both formalist and antiformalist theorists, including Cleanth Brooks, Michel Foucault, Jacques Rancière, Mary Poovey, and Judith Butler, and she offers engaging accounts of a wide range of objects, from medieval convents and modern theme parks to Sophocles's Antigone and the television series *The Wire*. The result is a radically new way of thinking about form for the next generation and essential reading for scholars and students across the humanities who must wrestle with the problem of form and context.

A masterclass in attentive reading that opens up brilliant insights into two of George Eliot's novels *Can reading Adam Bede and Middlemarch be justified in this time of climate change, financial meltdown and ineffective politicians?* J. Hillis Miller shows how, to be read for today, they must be read slowly, closely and carefully, with much attention to linguistic detail and especially to figures of speech. By relating mistakes like Dorothea's about Casaubon to current affairs, Miller's 'readings for today' can help us to come to terms with our human, social and political situation and even inspire us to act to ameliorate it.

Cinema might not be able to help heal a broken nation but it can definitely help revisit a nation's past, reframe its present and re-imagine its future. This is the first book-length study on what has become an internationally acclaimed strand in contemporary Greek cinema. Psaras examines how this particular trend can be thought of as an integral aesthetic response to the infamous Greek crisis, illuminating its fundamental ideological aspects by means of a queer critique of national politics. Drawing on a wide range of methodological approaches from queer theory, film theory, ethical philosophy and psychoanalysis, this volume sheds light on the way the Greek Weird Wave challenges, deconstructs and re-imagines traditional notions of

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Greekness, the Greek nation and the Greek patriarchal family. This is achieved through close textual analysis of the subversive thematics and idiosyncratic forms of six films made by some of the best-known and most celebrated contemporary Greek directors including Dogtooth (2009) and Alps (2011) by Yorgos Lanthimos, Strella (2009) by Panos H. Koutras, and Attenberg (2010) by Athina-Rachel Tsangaris.

New and classic essays on Antigone and feminist philosophy.

Portrayals of Antigone in Portugal offers an analysis of nine 20th and 21st century Portuguese literary and cinematic versions of this Theban myth.

Marianne McDonald brings together her training as a scholar of classical Greek with her vast experience in theatre and drama to help students of the classics and of theatre learn about the living performance tradition of Greek tragedy. The Living Art of Greek Tragedy is indispensable for anyone interested in performing Greek drama, and McDonald's engaging descriptions offer the necessary background to all those who desire to know more about the ancient world. With a chapter on each of the three major Greek tragedians (Aeschylus, Sophocles, and Euripides), McDonald provides a balance of textual analysis, practical knowledge of the theatre, and an experienced look at the difficulties and accomplishments of theatrical performances. She shows how ancient Greek tragedy, long a part of the standard repertoire of theatre companies throughout the world, remains fresh

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and alive for contemporary audiences.

Three humorous plays deal with a playwright and his parents, individuals rebelling against society, and the search for perfection

H.D.F Kitto's acclaimed study of Greek tragedy, first published in 1936 is now available for the first time in Routledge Classics. This edition includes a new foreword by Edith Hall.

A new perspective on the principal developments in translation practice and theory in Germany during the Age of Goethe with emphasis on the work of Goethe, Hölderlin, and Kleist as translators.

Enter the Players: New York Stage Actors in the Twentieth Century is the first book to closely examine the careers of hundreds of Broadway, Off-Broadway, and Off-Off-Broadway stage actors in New York. Over 900 actors, singers, dancers, and comics from twentieth-century theatre are covered, from Maude Adams and Al Jolson at the turn of the century, to recent talents such as Matthew Broderick, Audra McDonald, and Brian Stokes Mitchell. All the famous names are included, along with dozens of not-so-well-known actors, many of them favorites in their day or character actors who appeared in many shows but never became stars. Each player is discussed in a brief biography, followed by a complete list of every play and character they performed in New York. Also included are plays

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and musicals that were heading to New York but closed before opening. Cast replacements are indicated as well as Tony nominations and awards. Within *Enter the Players*, each actor comes alive as his or her career is revealed step-by-step, role-by-role. This book is an invaluable reference work and provides hours of fascinating browsing for anyone who loves theatre.

A study in the dramatic methods of Sophocles, especially in the revelation of character, as the primary essence of Sophocles' art.

Expression in Contested Public Spaces affirms the principles of free speech and civic engagement by highlighting the myriad ways people express their voices in public spaces to uphold the core tenets of democracy. The scholarly contributions address current day and enduring concerns about, debates on, and the promises for free expression.

In this innovative study, Anna Miller challenges prevailing New Testament scholarship that has largely dismissed the democratic civic assembly--the *ekklesia*--as an institution that retained real authority in the first century CE. Using an interdisciplinary approach, she examines a range of classical and early imperial sources to demonstrate that *ekklesia* democracy continued to saturate the eastern Roman Empire, widely impacting debates over authority, gender, and speech. In the first letter to the Corinthians, she demonstrates that Paul's persuasive rhetoric is itself shaped and constrained by the democratic discourse he shares with his Corinthian audience. Miller argues that these first-century Corinthians understood their community as an authoritative democratic assembly in which leadership and "citizenship" cohered with the public speech and discernment open to each. This Corinthian identity

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illuminates struggles and debates throughout the letter, including those centered on leadership, community dynamics, and gender. Ultimately, Miller's study offers new insights into the tensions that inform Paul's letter. In turn, these insights have critical implications for the dialogue between early Judaism and Hellenism, the study of ancient politics and early Christianity, and the place of gender in ancient political discourse.

This anthology provides some of today's most relevant views on Sophocles' classic and its many interpretations from an interdisciplinary, cross-cultural perspective. It critically investigates the work of artists and theoreticians who have occupied Antigone ever since she appeared onstage in antiquity, dealing with questions of the relationship between performance and philosophy and of how Antigone can be appropriated to criticize reigning discourses. *Occupy Antigone* makes an original contribution to the vibrant life the mythical figure enjoys in contemporary performance practice and theory.

Greek Tragic Women on Shakespearean Stages argues that ancient Greek plays exerted a powerful and uncharted influence on early modern England's dramatic landscape. Drawing on original research to challenge longstanding assumptions about Greek texts' invisibility, the book shows not only that the plays were more prominent than we have believed, but that early modern readers and audiences responded powerfully to specific plays and themes. The Greek plays most popular in the period were not male-centered dramas such as Sophocles' *Oedipus*, but tragedies by Euripides that focused on raging bereaved mothers and sacrificial virgin daughters, especially *Hecuba* and *Iphigenia*. Because tragedy was firmly linked with its Greek origin in the period's writings, these iconic female figures acquired a privileged status as synecdoches for the tragic theater and its ability to conjure sympathetic emotions in audiences.

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When Hamlet reflects on the moving power of tragic performance, he turns to the most prominent of these figures: 'What's Hecuba to him, or he to Hecuba/ That he should weep for her?' Through readings of plays by Shakespeare and his contemporary dramatists, this book argues that newly visible Greek plays, identified with the origins of theatrical performance and represented by passionate female figures, challenged early modern writers to reimagine the affective possibilities of tragedy, comedy, and the emerging genre of tragicomedy.

In this study of the relationship between a modern philosophical idea and an ancient historical moment, Lauren Apfel explores how the notion of pluralism, made famous by Isaiah Berlin, features in the Classical Greek world and, more specifically, in the thought of three of its most prominent figures: Protagoras, Herodotus, and Sophocles.

Antigone is one of the most influential and thought-provoking of all Greek tragedies. Set in a newly victorious society, where possibilities seem boundless and mankind can overcome all boundaries except death, the action is focussed through the prism of Creon, a remarkable anti-hero – a politician who, in crisis, makes a reckless decision, whose pride (or insecurity) prevents him from backing down until it is too late, and who thereby ends up losing everything. Not just the story of a girl who confronts the state, Antigone is an exploration of inherent human conflicts – between men and women, young and old, power and powerlessness, civil law and the 'unwritten laws' of nature. Lauded in Antiquity, it has influenced drama and philosophy throughout history into the modern age. With an introduction discussing the nature of the community for which Antigone was written, this collection of essays by 12 leading academics from across the world draws together many of the themes explored in Antigone, from Sophocles' use of mythology, his contemporaries' reactions and later reception, to

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questions of religion and ritual, family life and incest, ecology and the environment. The essays are accompanied by David Stuttard's performer-friendly, accurate and easily accessible English translation.

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