

THE PLAY OF SPACE

SPATIAL TRANSFORMATION
IN GREEK TRAGEDY

Rush Rehm

PRINCETON UNIVERSITY PRESS

PRINCETON AND OXFORD

The Play Of Space Spatial Transformation In Greek Tragedy

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The Play Of Space Spatial Transformation In Greek Tragedy:

The Play of Space Rush Rehm, 2020-07-21 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 Eloquent written and with Greek texts deftly translated this book yields rich new insights into our oldest surviving drama *The Body and the Senses in Greek Tragedy* Afroditi

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 Afroditi 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 **Greek Tragedy** Nancy Sorkin Rabinowitz, 2008-04-15 Greek Tragedy sets ancient tragedy into its original theatrical political and ritual context and applies modern critical approaches to understanding why tragedy continues to interest modern audiences An engaging introduction to Greek tragedy its history and its reception in the contemporary world with suggested readings for further study Examines tragedy's relationship to democracy religion and myth Explores contemporary approaches to scholarship including structuralist psychoanalytic and feminist theory Provides a thorough examination of contemporary performance practices Includes detailed readings of selected plays **Killing Hercules** Richard Rowland, 2016-12-08 This book offers an entirely new reception history of the myth of Hercules and his wife killer Deianira The book poses and attempts to answer two important and related questions First why have artists across two millennia felt compelled to revisit this particular myth to express anxieties about violence at both a global and domestic level Secondly from the moment that Sophocles disrupted a myth about the definitive exemplar of masculinity and martial prowess and turned it into a story about domestic abuse through to a 2014 production of Handel's Hercules that was set in the context of the war on terror the reception history of this myth has been one of discontinuity and conflict how and why does each culture reinvent this narrative to address its own concerns and discontents and how does each generation speak to qualify or annihilate the certainties of its predecessors in order to understand contain or exonerate the aggression with which their governors of state and of the household so often enforce their authority and the violence to which their nations and their homes are perennially vulnerable **LUX: Studies in Greek and Latin Literature** Myrto Aloumpi, Antony Augoustakis, 2024-10-21 This volume of essays in honor of Lucia Athanassaki offers a great variety of chapters on a number of topics in Greek and Latin literature and genres from Greek epic and lyric poetry to Greek drama and late antiquity Greek historiography and Latin lyric poetry *Athenian Tragedy in Performance* Melinda Powers, 2014-05-01 Foregrounding critical questions about the tension between the study of drama as literature versus the study of performance Melinda Powers investigates the methodological problems that arise in some of the latest research on ancient Greek theatre She examines key issues and debates about the fifth century theatrical space audience chorus performance style costuming properties gesture and mask but instead of presenting a new argument on these topics Powers aims to understand her subject better by exploring the shared historical problems that all scholars confront as they interpret and explain Athenian tragedy A case study of Euripides's *Bacchae* which provides more information about performance than any other extant tragedy demonstrates possible methods for reconstructing the play's historical performance and also the inevitable challenges inherent in that task from the limited sources and the difficulty of interpreting visual material to the risks of conflating actor with character and extrapolating backward from contemporary theatrical experience As an inquiry into the study of theatre and performance an introduction to historical writing a reference for further reading and a clarification of several general misconceptions about Athenian tragedy and its performance this historiographical analysis will be useful to

specialists practitioners and students alike **Gender and Communication in Euripides' Plays** J.H. Kim On Chong-Gossard, 2008-08-31 The prominent role of women in Greek drama has always fascinated readers This book proposes that women in Euripides plays communicate in ways constructed by the tragic genre itself as female Yet these women s words are surprisingly not uniformly dangerous or excessively emotional as has traditionally been thought Rather Euripides women resort to female ways of talking in order to enable others to understand them and their unique point of view Aspects of women s speech song silence and secret keeping as female verbal genres and the challenges of speaking out of place contribute to Euripides portrayal of women as different from men Originating in a culture where putting women under scrutiny was part of daily life Euripides tragedies dramatise women s constant struggle to control language Body Language in the Greek and Roman Worlds Douglas Cairns, 2005-12-31 A distinguished cast of scholars discusses models of gesture and non verbal communication as they apply to Greek and Roman culture literature and art Topics include dress and costume in the Homeric poems the importance of looking eye contact and face to face orientation in Greek society the construction of facial expression in Greek and Roman epic the significance of gesture and body language in the visual meaning of ancient sculpture the evidence for gesture and performance style in the texts of ancient drama the erotic significance of feet and footprints and the role of gesture in Roman law The volume seeks to apply a sense of history as well as of theory in interpreting non verbal communication It looks both at the cross cultural and at the culturally specific in its treatment of this important but long neglected aspect of Classical Studies *Dark Matter* Andrew Sofer, 2013-10-28 Dark Matter maps the invisible dimension of theater whose effects are felt everywhere in performance Examining phenomena such as hallucination offstage character offstage action sexuality masking technology and trauma Andrew Sofer engagingly illuminates the invisible in different periods of postclassical western theater and drama He reveals how the invisible continually structures and focuses an audience s theatrical experience whether it s black magic in Doctor Faustus offstage sex in A Midsummer Night s Dream masked women in The Rover self consuming bodies in Suddenly Last Summer or surveillance technology in The Archbishop s Ceiling Each discussion pinpoints new and striking facets of drama and performance that escape sight Taken together Sofer s lively case studies illuminate how dark matter is woven into the very fabric of theatrical representation Written in an accessible style and grounded in theater studies but interdisciplinary by design Dark Matter will appeal to theater and performance scholars literary critics students and theater practitioners particularly playwrights and directors *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

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