



PHAEDRA'S LOVE

BY SARAH KANE
DIRECTED BY DANICA SELEM

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Phaedras Love

Sean Carney



Phaedras Love:

Blasted & Phaedra's Love Sarah Kane, 1996-12-02 *Blasted* Cast gender mixed number 2 males 1 female total 3 size small ages adults length 5 scenes Depiction of rape torture and violence in civil war *An Essay on the Tragic* Peter Szondi, 2002 This is a succinct and elegant argument for the specificity of a philosophy of tragedy as opposed to a poetics of tragedy espoused by Aristotle

Phaedra's Love Sarah Kane, 2008-09-19 First single volume edition of this bold version of a classic by Sarah Kane Sarah Kane's radical reworking of Seneca's classical tragedy of incest and unrequited lust Phaedra's Love is a bold and provocative revisioning of the story of Phaedra's obsessive and destructive love of her son Hippolytus and his violent punishment by Theseus Kane's achievement is to have humanised the antics of the pounding royals Her sulphurous dialogue is full of reeking toughness Evening Standard Sarah Kane's writing is both daring and accomplished Time Out Pure theatre or rather impure theatre dirty alarming dangerous Observer delivered with punch and laced with black humour Financial Times

Muthos Loren D. Marsh, 2021-04-12 This book presents a new analysis of Aristotle's concept of narrative in the Poetics Arguing that the term muthos in the Poetics cannot be understood as equivalent to plot Marsh shows that the muthos concept is instead a useful tool for grouping larger sets of narratives based on specific criteria The results of this muthos analysis indicate that in the classical period neither formal structure nor the structure of events was determined by theatrical genre but by the specific combination of tone and plot type Marsh concludes that the category of genre itself may be less helpful for classifying these plays than is typically assumed

Love in Contemporary British Drama Korbinian Stöckl, 2021-01-18 Despite the recent turn to affects and emotions in the humanities and despite the unceasing popularity of romantic and erotic love as a motif in fictional works of all genres the subject has received surprisingly little attention in academic studies of contemporary drama Love in Contemporary British Drama reflects the appeal of love as a topic and driving force in dramatic works with in depth analyses of eight pivotal plays from the past three decades Following an interdisciplinary and historical approach the study collects and condenses theories of love from philosophy and sociology to derive persisting discourses and to examine their reoccurrence and transformation in contemporary plays Special emphasis is put on narratives of love's compensatory function and precariousness and on how modifications of these narratives epitomise the peculiarities of emotional life in the social and cultural context of the present Based on the assumption that drama is especially inclined to draw on shared narratives for representations of love the book demonstrates that love is both a window to remnants of the past in the present and a proper subject matter for drama in times in which the suitability of the dramatic form has been questioned

Adapting Translation for the Stage Geraldine Brodie, Emma Cole, 2017-07-06 Translating for performance is a difficult and hotly contested activity Adapting Translation for the Stage presents a sustained dialogue between scholars actors directors writers and those working across these boundaries exploring common themes and issues encountered when writing staging and researching translated works It is organised into four parts each reflecting

on a theatrical genre where translation is regularly practised The Role of Translation in Rewriting Naturalist Theatre
Adapting Classical Drama at the Turn of the Twenty First Century Translocating Political Activism in Contemporary Theatre
Modernist Narratives of Translation in Performance A range of case studies from the National Theatre's Medea to The Gate
Theatre's Dances of Death and Emily Mann's The House of Bernarda Alba shed new light on the creative processes inherent
in translating for the theatre destabilising the literal performable binary to suggest that adaptation and translation can and
do coexist on stage Chronicling the many possible intersections between translation theory and practice Adapting Translation
for the Stage offers a unique exploration of the processes of translating adapting and relocating work for the theatre

Postdramatic Tragedies Emma K. Cole, 2020 Ancient tragedy has played a well documented role in contemporary
theatre since the mid twentieth century In addition to the often commented upon watershed productions however is a
significant but overlooked history involving classical tragedy in experimental and avant garde theatre Postdramatic
Tragedies focuses upon such experimental reinventions and analyses receptions of Greek and Roman tragedy that come
under the banner of postdramatic theatre a style of performance in which the traditional components of drama such as
character and narrative are subordinate to the immediate affective power of more abstract elements such as image and
sound The chapters are arranged into three parts each of which explores classical reception within a specific strand of
postdramatic theatre text based theatre devised theatre and theatre that transcends the usual boundaries of time and space
such as durational and immersive theatre Each offers a semiotic and phenomenological analysis of a particular case study
covering both widely known and less studied productions from 1995 to 2015 Together they reveal that postdramatic theatre
is related to the classics at its conceptual core and that the study of postdramatic tragedies reveals a great deal about both
the evolution of theatre in recent decades and the status of ancient drama in modernity **Language and Desire in**

Seneca's Phaedra Charles Segal, 2017-03-14 This close reading of Seneca's most influential tragedy explores the question of
how poetic language produces the impression of an individual self a full personality with a conscious and unconscious
emotional life Originally published in 1986 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 Press These editions
preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The
goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of
books published by Princeton University Press since its founding in 1905 **Eurykleia and Her Successors** Helen

Pournara Karydas, 1998 In Greek literature from Homer to Euripides the Nurse is a central figure of authority but until now
no one has attempted a systematic comprehensive study of her Examining Nurse figures in ancient Greek epic and drama
Helen Pournara Karydas focuses on the the verbal manifestations of the Nurse's authority advice approval disapproval
directions and orders She reveals its roots in the models of female hierarchy in early choral lyric performances

demonstrating how the poetics of female paideia in those performances are appropriated and reshaped in the poetics of epic and tragedy

Tragedy's End Francis M. Dunn, 1996-07-25 Euripides is a notoriously problematic and controversial playwright whose innovations according to Nietzsche brought Greek tragedy to an early death Dunn here argues that the infamous and artificial endings in Euripides deny the viewer access to a stable or authoritative reading of the play while innovations in plot and ending opened tragedy up to a medley of comic parodic and narrative impulses Part One explores the dramatic and metadramatic uses of novel closing gestures such as aetiology closing prophecy exit lines of the chorus and deus ex machina Part Two shows how experimentation in plot and ending reinforce one another in *Hippolytus* *Trojan Women* and *Heracles* Part Three argues that in three late plays *Helen* *Orestes* and *Phoenician Women* Euripides devises radically new and untragic ways of representing and understanding human experience *Tragedy's End* is the first comprehensive study of closure in classical literature and will be of interest to a range of students and scholars

The Politics and Poetics of Contemporary English Tragedy Sean Carney, 2013-02-13 *The Politics and Poetics of Contemporary English Tragedy* is a detailed study of the idea of the tragic in the political plays of David Hare Howard Barker Edward Bond Caryl Churchill Mark Ravenhill Sarah Kane and Jez Butterworth Through an in depth analysis of over sixty of their works Sean Carney argues that their dramatic exploration of tragic experience is an integral part of their ongoing politics This approach allows for a comprehensive rather than selective study of both the politics and poetics of their work Carney's attention to the tragic enables him to find a common discourse among the canonical English playwrights of an older generation and representatives of the nineties generation challenging the idea that there is a sharp generational break between these groups Finally Carney demonstrates that tragic experience is often denied by the social discourse of Englishness and that these playwrights make a crucial critical intervention by dramatizing the tragic

CliffsNotes on Racine's Phaedra & Andromache George Klin, 1999-03-03 This CliffsNotes guide includes everything you've come to expect from the trusted experts at CliffsNotes including analysis of the most widely read literary works

Myth and Violence in the Contemporary Female Text V.G. Julie Rajan, 2016-12-05 How various mythologies challenge enable and inspire women artists and activists across the globe to communicate personal and historical experiences of violence is the central concern of this collection Beginning with the observation that twentieth and twenty first century female writers and artists often use myth to represent their social and artistic struggles the distinguished international scholars and writers consider mythic fabulations as spaces for contested meanings and resistant readings The identified resistance of the mythic material to repression working as it were in opposition to another celebrated drive role of myth that of containment makes the use of myth particularly stimulating for twentieth century and contemporary female artists and it is an interest in the aesthetic and political consequences of such resistances that animates this book Exemplifying the diverse types of engagement with myth and femininity literary criticism discussions of film and art artwork as well as original creative writing could all be found within the boundaries of this

innovative volume *Femininity myth and violence* are here explored in contexts such as female mythopoiesis in the early twentieth century the politics of representation in contemporary writing revision of old myths and creation of new myths in multicultural female experiences Keeping the focus on the actual works of art the editors and contributors offer scholars and teachers an inclusive way to approach literature and the arts that avoids the limits imposed by genre or national and regional boundaries

Latin Poetry and Its Reception C. W. Marshall, 2021-03-30 This volume offers 18 new studies reflecting the latest scholarship on Latin verse explored both in its original context and in subsequent contexts as it has been translated and re imagined All chapters reflect the wide research interests of Professor Susanna Braund to whom the volume is dedicated *Latin Poetry and Its Reception* assembles a blend of senior scholars and new voices in Latin literary studies It makes important contributions to the understanding of kingship in Hellenistic and Roman thought with the first four chapters dedicated to exploring this theme in Republican poetry Virgil Seneca and Statius Chapters focusing on the modern reception include case studies from the 16th to the 21st century with discussions on Gavin Douglas Edward Gibbon Herman Melville Igor Stravinsky and Elena Ferrante among others No comparable volume provides a similar range *Latin Poetry and Its Reception* will appeal to all scholars of Latin poetry and classical reception from senior undergraduates to scholars in classics and other disciplines

Silence in the Land of Logos Silvia Montiglio, 2010-05-17 In ancient Greece the spoken word connoted power whether in the free speech accorded to citizens or in the voice of the poet whose song was thought to know no earthly bounds But how did silence fit into the mental framework of a society that valued speech so highly Here Silvia Montiglio provides the first comprehensive investigation into silence as a distinctive and meaningful phenomenon in archaic and classical Greece Arguing that the notion of silence is not a universal given but is rather situated in a complex network of associations and values Montiglio seeks to establish general principles for understanding silence through analyses of cultural practices including religion literature and law Unlike the silence of a Christian before an ineffable God which signifies the uselessness of words silence in Greek religion paradoxically expresses the power of logos for example during prayer and sacrifice it serves as a shield against words that could offend the gods Montiglio goes on to explore silence in the world of the epic hero where words are equated with action and their absence signals paralysis or tension in power relationships Her other examples include oratory a practice in which citizens must balance their words with silence in very complex ways in order to show that they do not abuse their right to speak Inquiries into lyric poetry drama medical writings and historiography round out this unprecedented study revealing silence as a force in its own right

Staging Motherhood J. Komporaly, 2006-10-31 Focusing on post 1956 British women playwrights this book questions to what extent transformations in women s lives have impacted on theatre Contributing to a range of discourses including gender studies cultural studies and theatre and performance studies this timely volume is crucial to our understanding of women s drama in this period

Performing Identity and Gender in Literature, Theatre and the Visual Arts Panayiota Chrysochou, 2017-03-07 This

volume presents a compelling range of chapters focusing on the myriad ways in which performance and gender are inextricably bound to identity. It shows how gender performance and identity play themselves out in various ways, contexts and genres in order to illumine the very instability and fluidity of identity as a static category. As such, it is a must read for anyone interested in gender studies, identity politics and literature in general.

Euripides and the Poetics of Sorrow Charles Segal, 1993-10-19 Where is the pleasure in tragedy? This question, how suffering and sorrow become the stuff of aesthetic delight, is at the center of Charles Segal's new book, which collects and expands his recent explorations of Euripides' art. *Alcestis*, *Hippolytus* and *Hecuba*, the three early plays interpreted here, are linked by common themes of violence, death, lamentation and mourning, and by their implicit definitions of male and female roles. Segal shows how these plays draw on ancient traditions of poetic and ritual commemoration, particularly epic song, and at the same time refashion these traditions into new forms. In place of the epic muse of martial glory, Euripides, Segal argues, evokes a muse of sorrows who transforms the suffering of individuals into a common grief for all the citizens, a community of shared feeling in the theater. Like his predecessors in tragedy, Euripides believes death more than any other event exposes the deepest truth of human nature. Segal examines the revealing final moments in *Alcestis*, *Hippolytus* and *Hecuba*, and discusses the playwright's use of these deaths, especially those of women, to question traditional values and the familiar definitions of male heroism. Focusing on gender, the affective dimension of tragedy and ritual mourning and commemoration, Segal develops and extends his earlier work on Greek drama. The result deepens our understanding of Euripides' art and of tragedy itself.

Cruelty and Desire in the Modern Theater Laurens De Vos, 2011-04-18 Departing from a refreshing look at the ideas of Antonin Artaud, this book provides a thorough analysis of how both Sarah Kane and Samuel Beckett are indebted to his legacy. In juxtaposing these playwrights, De Vos minutely points out how both in their own way struggle with coming to terms with Artaud. A key concept in Lacanian psychoanalytic theories, desire lies at the root of the Theatre of Cruelty. Kane and Beckett prove that desire and cruelty are inextricably linked to one another, but that they appear in radically different disguises. Relying on Kane and Beckett, this book not only sheds a light on the precise intentions behind Artaud's project, it also maps out the structural parallels and dichotomies between the Theatre of Cruelty and the literary genre of tragedy. Immediately after the premiere of Sarah Kane's *Blasted* in 1995, some reviewers made a link with Antonin Artaud's Theatre of Cruelty. These parallels, however, were solely based on the abundance of physical violence on stage. In response to these assertions, this book traces minutely Artaud's legacy for later generations. Making use of Jacques Lacan's psychoanalytical ideas as a theoretical framework, De Vos defines Artaud's project not so much in terms of blood and goriness, but rather as a theater of Passion revolving around notions as desire, love and the subjectile, a concept that was drawn attention to by Derrida. In addition, the idea of the scapegoat delineated by René Girard provides a leg up to clarify the intrinsic parallels as well as divergences between the Theatre of Cruelty and tragedy, while also Lacan's analysis of *Antigone* is being looked at. Phaedra's Love, *Cleansed* and 4/48

Psychosis are extensively dealt with in this study and point out the development Kane went through in her short but at the same time long trajectory The third part on Beckett focuses primarily on Krapp's Last Tape and Not I and equally so calls in Lacan to understand self alienation and self conceptua

Violence in Sarah Kane's Plays Raad Kareem

Abd-Aun,2025-04-04 This book explores the visceral and transformative power of violence in four of Sarah Kane's most influential plays offering a fresh phenomenological lens through which to understand her theatrical innovations Drawing on the philosophy of Maurice Merleau Ponty it examines how Kane's works immerse audiences in the raw embodied experiences of trauma desire and existential despair Through detailed analysis of Blasted Cleansed Phaedra's Love and 4 48 Psychosis the book illuminates Kane's unique ability to confront societal taboos and provoke emotional and intellectual reflection Targeted toward scholars students and practitioners of theatre and literary studies this book bridges contemporary drama and existential philosophy presenting a compelling case for Kane's enduring relevance in discussions of human suffering and resilience With its global perspective on Kane's impact and accessible yet rigorous approach this book serves as an essential resource for understanding one of the most provocative voices in modern theatre

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