

# **REVENGE IN ATTIC AND LATER TRAGEDY**

**ANNE PIPPIN BURNETT**

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# Revenge In Attic And Later Tragedy

**Raffaela Di Napoli**



## Revenge In Attic And Later Tragedy:

Revenge in Attic and Later Tragedy Anne Pippin Burnett, 2023-12-22 Modern readings of ancient Athenian drama tend to view it as a presentation of social or moral problems as if ancient drama showed the same realism seen on the present day stage Such views are belied by the plays themselves in which supremely violent actions occur in a legendary time and place distinct both from reality and from the ethics of ordinary life Offering fresh readings of Attic tragedy Anne Pippin Burnett urges readers to peel away twentieth century attitudes toward vengeance and reconsider the revenge tragedies of ancient Athens in their own context After a consideration of how our view of Elizabethan drama has obscured an accurate view of the ancient tragedies Burnett reviews early Greek notions of vengeance as expressed in the Odyssey Heracles tales Pindar's odes Attic judicial processes and the legend of Harmodius and Aristogeiton Then setting aside post Platonic and Judeo Christian notions of criminality she provides new interpretations of all the Attic tragedies in which revenge is a central theme Aeschylus Libation Bearers Sophocles Ajax Electra and Tereus and Euripides Children of Heracles Hecuba Medea Electra and Orestes Burnett shows that for the ancients revenge meant a redress of imbalances in both human and divine worlds achieved through human actions The vengeful heroines thus appear in a new light Electra Hecuba Medea and others cease to be the picture of depravity in dramas that are grotesque and sensational and are instead representative human figures who respond with grandeur to the outside demands of necessity and supernatural powers Modern readings of ancient Athenian drama tend to view it as a presentation of social or moral problems as if ancient drama showed the same realism seen on the present day stage Such views are belied by the plays themselves in which supremely violent a *Revenge in Attic and Later Tragedy* Anne Pippin Burnett, 1998 **Eye for an Eye** William Ian Miller, 2005-12-19 This book is a historical and philosophical meditation on paying back and buying back that is it is about retaliation and redemption It takes the law of the talion eye for an eye tooth for a tooth seriously In its biblical formulation that law states the value of my eye in terms of your eye the value of your teeth in terms of my teeth Eyes and teeth become units of valuation But the talion doesn't stop there It seems to demand that eyes teeth and lives are also to provide the means of payment Bodies and body parts it seems have a just claim to being not just money but the first and precisest of money substances In its highly original way the book offers a theory of justice not an airy theory though It is about getting even in a toughminded unsentimental but respectful way And finds that much of what we take to be justice honor and respect for persons requires at its core measuring and measuring up

*A Companion to Euripides* Laura K. McClure, 2017-01-17 A COMPANION TO EURIPIDES A COMPANION TO EURIPIDES Euripides has enjoyed a resurgence of interest as a result of many recent important publications attesting to the poet's enduring relevance to the modern world A Companion to Euripides is the product of this contemporary work with many essays drawing on the latest texts commentaries and scholarship on the man and his oeuvre Divided into seven sections the companion begins with a general discussion of Euripidean drama The following sections contain essays on Euripidean

biography and the manuscript tradition and individual essays on each play organized in chronological order Chapters offer summaries of important scholarship and methodologies synopses of individual plays and the myths from which they borrow their plots and conclude with suggestions for additional reading The final two sections deal with topics central to Euripidean scholarship such as religion myth and gender and the reception of Euripides from the 4th century BCE to the modern world A Companion to Euripides brings together a variety of leading Euripides scholars from a wide range of perspectives As a result specific issues and themes emerge across the chapters as central to our understanding of the poet and his meaning for our time Contributions are original and provocative interpretations of Euripides plays which forge important paths of inquiry for future scholarship

*Tereus Through the Ages* Alessandra Abbattista, Chiara Blanco, Maria Haley, Giacomo Savani, 2025-07-21 This volume constitutes the first attempt at bringing together scholars from Greek literature Latin literature and archaeology working on the tradition of the Tereus myth More specifically it will focus on the reconstruction transmission and reception of the myth in Greece and Rome by examining the different adaptations and interactions of the story through the lens of assemblage theory References to the Tereus myth date back to the Homeric poems it was addressed by renowned dramatists such as Aeschylus Sophocles and Accius before being adapted by Ovid These different versions raise questions about the reconstruction of the myth and the representation of women revenge paidophagia and metamorphosis Aspects of the story reverberate in ancient material culture especially Greek vase paintings which stem from different variants and traditions Building on assemblage theory the volume draws forth collaboration between specialists in Classical studies to examine how the myth was adapted in Greece and Rome without prestiging a Greek original As such it will be of significant interest for researchers and postgraduate students working on Greek and Roman tragedy Ovid classical reception and ancient material culture

**Myth, History and Culture in Republican Rome** David Braund, Christopher Gill, Timothy Peter Wiseman, 2003 In this collection of essays an international team of outstanding scholars engage with the ideas and methods of Professor Peter Wiseman's past and present work They provide a sustained response to the work of one of the most widely respected Roman historians of this generation The contributions range over myth Coriolanus and Remus the interplay between historiography literature and myth making on Cleopatra for instance and art and story telling at Boscoreale They explore Roman drama Pacuvius and links between drama and Virgil's Aeneid they discuss Catullus in Bithynia and Cicero on Greek and Roman culture Professor Wiseman has been at the forefront of innovative research in Roman history historiography literature in context drama and myth for many years His work is marked by the combination of a powerful historical imagination with an acute sense of the limitations of our knowledge and of the need to negotiate with the complexity of our sources

*Seneca's Characters* Erica M. Bexley, 2022-07-07 Seneca's Characters addresses one of the most enduring and least theorised elements of literature fictional character and its relationship to actual human selfhood Where does the boundary between character and person lie While the characters we encounter in texts are obviously not real

people they still possess person like qualities that stimulate our attention and engagement How is this relationship formulated in contexts of theatrical performance where characters are set in motion by actual people actual bodies and voices This book addresses such questions by focusing on issues of coherence imitation appearance and autonomous action It argues for the plays sophisticated treatment of character their acknowledgement of its purely fictional ontology alongside deep and often dark appreciation of its quasi human qualities Seneca s Characters offers a fresh perspective on the playwright s powerful tragic aesthetics that will stimulate scholars and students alike

**Performing Oaths in Classical Greek Drama** Judith Fletcher, 2011-11-24 Oaths were ubiquitous rituals in ancient Athenian legal commercial civic and international spheres Their importance is reflected by the fact that much of surviving Greek drama features a formal oath sworn before the audience This is the first comprehensive study of that phenomenon The book explores how the oath can mark or structure a dramatic plot at times compelling characters like Euripides Hippolytus to act contrary to their best interests It demonstrates how dramatic oaths resonate with oath rituals familiar to the Athenian audiences Aristophanes Lysistrata and her accomplices for example swear an oath that blends protocols of international treaties with priestesses vows of sexual abstinence By employing the principles of speech act theory this book examines how the performative power of the dramatic oath can mirror the status quo but also disturb categories of gender social status and civic identity in ways that redistribute and confound social authority

**Oaths and Swearing in Ancient Greece** Alan H. Sommerstein, Isabelle C. Torrance, 2014-09-04 The oath was an institution of fundamental importance across a wide range of social interactions throughout the ancient Greek world making a crucial contribution to social stability and harmony yet there has been no comprehensive dedicated scholarly study of the subject for over a century This volume of a two volume study explores the nature of oaths as Greeks perceived it the ways in which they were used and sometimes abused in Greek life and literature and their inherent binding power

Brill's Companion to Sophocles Andreas Markantonatos, 2015-03-20 Brill s Companion to Sophocles offers 32 specially commissioned essays from leading international scholars which give critical examinations of the progress and direction of numerous wide ranging debates about various aspects of Sophoclean drama Each chapter offers an authoritative and state of the art survey of current thinking and research in a particular subject area as well as covering a wide variety of thematic angles Recent advances in scholarship have raised new questions about Sophocles and Greek tragedy and have overturned some long standing assumptions Besides presenting a comprehensive and authoritative guide to understanding Sophocles this companion provides scholars and students with compelling fresh perspectives upon a broad range of issues in the field of Sophoclean studies

**Introductions and Translations to the Plays of Sophocles and Euripides** Harry Love, 2009-03-26 The two volumes of essays and translations of the tragedies of Sophocles and Euripides are the accumulation of some twelve years of producing ancient plays for contemporary audiences and actors The play texts themselves therefore are intended to be accessible and speakable in the first instance and to convey as much of the

flavour of the original Greek as any translation is able. They are there to be used. The style though personal to a degree is an attempt to maintain the tone and the poetry of tragedy without dropping into the mock archaic or turning the texts into self-conscious homilies on contemporary issues. The introductory essays are occasional pieces written with production in mind. Two general themes have emerged firstly a development of ideas about the nature of the dramatic genre and dramatic writing and stage rhetoric how is irony achieved. What kinds of irony are there. How do we understand emotional experience in a theatre. Secondly the significance of emotions and the concept of tragedy in the Greek context. Sophocles and Euripides share as one might expect a milieu and some rigid theatrical conventions but within this context they reveal significant differences in terms of dramatic style and audience orientation. The translations and essays are not presented in the order that they were written. Volume I follows the narrative order of Sophocles Theban Trilogy and Volume II the chronological order of Euripides composition. The plays were all produced in Dunedin New Zealand in the following order: Oedipus the King 1994 and 2003, Hippolytus 1995, Bacchae 1997, Antigone 1998, Oedipus at Colonus 2000, Medea 2002, Hecuba 2006.

Classical Myth and Culture in the Cinema Martin M. Winkler Professor of Classics George Mason University, 2001-05-29. Classical Myth and Culture in the Cinema is a collection of essays presenting a variety of approaches to films set in ancient Greece and Rome and to films that reflect archetypal features of classical literature. The diversity of content and theoretical stances found in this volume will make it required reading for scholars and students interested in interdisciplinary approaches to text and image.

*Theaters of Pardoning* Bernadette Meyler, 2019-09-15. From Gerald Ford's preemptive pardon of Richard Nixon and Donald Trump's claims that as president he could pardon himself to the posthumous royal pardon of Alan Turing the power of the pardon has a powerful hold on the political and cultural imagination. In *Theaters of Pardoning* Bernadette Meyler traces the roots of contemporary understandings of pardoning to tragicomic theaters of pardoning in the drama and politics of seventeenth century England. Shifts in how pardoning was represented on the stage and discussed in political tracts and in Parliament reflected the transition from a more monarchical and judgment focused form of the concept to an increasingly parliamentary and legislative vision of sovereignty. Meyler shows that on the English stage individual pardons of revenge subtly transformed into more sweeping pardons of revolution from Shakespeare's *Measure for Measure* where a series of final pardons interrupts what might otherwise have been a cycle of revenge to later works like John Ford's *The Laws of Candy* and Philip Massinger's *The Bondman* in which the exercise of mercy prevents the overturn of the state itself. In the political arena the pardon as a right of kingship evolved into a legal concept culminating in the idea of a general amnesty the Act of Oblivion for actions taken during the English Civil War. Reconceiving pardoning as law giving effectively displaced sovereignty from king to legislature a shift that continues to attract suspicion about the exercise of pardoning. Only by breaking the connection between pardoning and sovereignty that was cemented in seventeenth century England Meyler concludes can we reinvigorate the pardon as a democratic practice.

Hesperos P. J.

Finglass, C. Collard, N. J. Richardson, 2007-10-04 Martin West is widely recognized as one of the most significant classicists of all time. Over nearly half a century his publications have transformed our understanding of Greek poetry. This volume celebrates his achievement with twenty-five papers on different areas of the subject which he has illuminated, written by distinguished scholars from four continents. It also includes West's Balzan Prize acceptance speech 'Forward into the Past' in which he explains his approach to literary scholarship and a complete bibliography of his academic publications.

Shattered Voices Teresa Godwin Phelps, 2010-11-24 Following periods of mass atrocity and oppression states are faced with a question of critical importance in the transition to democracy: how to offer redress to victims of the old regime without perpetuating cycles of revenge. Traditionally, balance has been restored through arrests, trials and punishment, but in the last three decades more than twenty countries have opted to have a truth commission investigate the crimes of the prior regime and publish a report about the investigation, often incorporating accounts from victims. Although many praise the work of truth commissions for empowering and healing through words rather than violence, some condemn the practice as a poor substitute for traditional justice achieved through trials and punishment. There has been until now little analysis of the unarticulated claim that underlies the truth commissions' very existence: that language in this case, narrative stories, can substitute for violence. Acknowledging revenge as a real and deep human need, *Shattered Voices* explores the benefits and problems inherent when a fragile country seeks to heal its victims without risking its own future. In developing a theory about the role of language in retribution, Teresa Godwin Phelps takes an interdisciplinary approach, delving into sources from Greek tragedy to Hamlet, from Kant to contemporary theories about retribution, from the Babylonian law codes to the South African Truth and Reconciliation Report. She argues that given the historical and psychological evidence about revenge starting afresh by drawing a bright line between past crimes and a new government is both unrealistic and unwise. When grievous harm happens, a rebalancing is bound to occur, whether it is orderly and lawful or disorderly and unlawful. *Shattered Voices* contends that language is requisite to any adequate balancing and that a solution is viable only if it provides an atmosphere in which storytelling and subsequent dialogue can flourish. In the developing culture of ubiquitous truth reports, Phelps argues that we must become attentive to the form these reports take: the narrative structure, the use of victims' stories and the way a political message is conveyed to the citizens of the emerging democracy. By looking concretely at the work and responsibilities of truth commissions, *Shattered Voices* offers an important and thoughtful analysis of the efficacy of the ways human rights abuses are addressed.

*Euripides: Orestes* Matthew Wright, 2013-11-01 Orestes was one of Euripides' most popular plays in antiquity. Its plot, which centres on Orestes' murder of his mother Clytemnestra and its aftermath, is exciting as well as morally complex; its presentation of madness is unusually intense and disturbing; it deals with politics in a way which has resonances for both ancient and modern democracies; and it has a brilliantly unexpected and ironic ending. Nevertheless, Orestes is not much read or performed in modern times. Why should this be so? Perhaps it is because Orestes

does not conform to modern audiences expectations of what a Greek tragedy should be This book makes Orestes accessible to modern readers and performers by explicitly acknowledging the gap between ancient and modern ideas of tragedy If we are to appreciate what is unusual about the play we have to think in terms of its impact on its original audience What did they expect from a tragedy and what would they have made of Orestes

The Power of Individual and Community in Ancient Athens and Beyond Zosia Archibald, Jan Haywood, 2018-12-31 The pioneering ideas of John Kenyon Davies one of the most significant Ancient Historians of the past half century are celebrated in this collection of essays A distinguished cast of contributors who include Alain Bresson Nick Fisher Edward Harris John Prag Robin Osborne and Sally Humphreys focus tightly on the nexus of socio political and economic problems that have preoccupied Davies since the publication of his defining work *Athenian Propertied Families* in 1971 The scope of Davies interest has ranged widely in conceptual and chronological as well as geographical terms and the essays here reflect many of his long term concerns with the writing of Greek history its methods and materials

Hope in Ancient Literature, History, and Art George Kazantzidis, Dimos Spatharas, 2018-07-09 Although ancient hope has attracted much scholarly attention in the past this is the first book length discussion of the topic The introduction offers a systematic discussion of the semantics of Greek *elpis* and Latin *spes* and addresses the difficult question of whether hope ancient and modern is an emotion On the other hand the 16 contributions deal with specific aspects of hope in Greek and Latin literature history and art including Pindar s poetry Greek tragedy Thucydides Virgil s epic and Tacitus *Historiae* The volume also explores from a historical perspective the hopes of slaves in antiquity the importance of hope for the enhancement of stereotypes about the barbarians and the depiction of hope in visual culture providing thereby a useful tool not only for classicist but also for philosophers cultural historians and political scientists

The End of Satisfaction Heather Hirschfeld, 2014-04-17 In *The End of Satisfaction* Heather Hirschfeld recovers the historical specificity and the conceptual vigor of the term satisfaction during the sixteenth and early seventeenth centuries Focusing on the term s significance as an organizing principle of Christian repentance she examines the ways in which Shakespeare and his contemporaries dramatized the consequences of its re or de valuation in the process of Reformation doctrinal change The Protestant theology of repentance Hirschfeld suggests underwrote a variety of theatrical plots to set things right in a world shorn of the prospect of making enough *satisfacere* Hirschfeld s semantic history traces today s use of satisfaction as an unexamined measure of inward gratification rather than a finely nuanced standard of relational exchange to the pressures on legal economic and marital discourses wrought by the Protestant rejection of the Catholic sacrament of penance contrition confession satisfaction and represented imaginatively on the stage In so doing it offers fresh readings of the penitential economies of canonical plays including *Dr Faustus* *The Revenger s Tragedy* *The Merchant of Venice* and *Othello* considers the doctrinal and generic importance of lesser known plays including *Enough Is as Good as a Feast* and *Love s Pilgrimage* and opens new avenues into the study of literature and repentance in early modern



England     The Complete Euripides Euripides, 2011-01-04 Based on the conviction that only translators who write poetry themselves can properly re create the celebrated and timeless tragedies of Aeschylus Sophocles and Euripides the Greek Tragedy in New Translations series offers new translations that go beyond the literal meaning of the Greek in order to evoke the poetry of the originals This volume collects Euripides Alcestis translated by William Arrowsmith a subtle drama about Alcestis and her husband Admetos which is the oldest surviving work by the dramatist Medea Michael Collier and Georgia Machemer a moving vengeance story and an excellent example of the prominence and complexity that Euripides gave to female characters Helen Peter Burian a genre breaking play based on the myth of Helen in Egypt and Cyclops Heather McHugh and David Konstan a highly lyrical drama based on a celebrated episode from the Odyssey This volume retains the informative introductions and explanatory notes of the original editions and adds a single combined glossary and Greek line numbers

## The Enigmatic Realm of **Revenge In Attic And Later Tragedy**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **Revenge In Attic And Later Tragedy** a literary masterpiece penned by a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting impact on the hearts and minds of people who partake in its reading experience.

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