

SENECA'S OEDIPUS

*adapted by
Ted Hughes*



Senecas Oedipus

Erica M. Bexley



Senecas Oedipus:

Seneca: Oedipus Susanna Braund, 2015-12-17 Oedipus king of Thebes is one of the giant figures of ancient mythology. Through the centuries his story has inspired works of epic poetry, lyric poetry, tragedy, opera, a gospel musical, and more. Famous today thanks to Sigmund Freud's famous phrase, the Oedipus complex, the most famous version of the Oedipus myth from antiquity is the Greek play by Sophocles. But there is another version, the Latin drama by the Roman philosopher and politician Seneca. Seneca's play reflects concerns special to the author and his Roman audience. Moreover, it exercised a much greater influence on European literature and thought than has usually been suspected. This book offers a compact and incisive study of the multi-faceted Oedipus myth of Seneca as dramatist, of the play's distinctive characteristics, and of the most important aspects of the reception of the play in European drama and culture to the current day. No knowledge of Latin or other foreign languages is required.

Two Faces of Oedipus Frederick Ahl, 2008 This book brings two dramatic traditions into conversation while providing elegant, accurate, and exciting new versions of Sophocles and Seneca's tragedies. Sophocles' Oedipus Tyrannus is the most famous of ancient tragedies and a literary masterpiece. It is not, however, the only classical dramatization of Oedipus' quest to discover his identity. Between four and five hundred years after Sophocles' play was first performed, Seneca composed a fine but neglected and often disparaged Latin tragedy on the same subject, which in some ways comes closer to our common understanding of the Oedipus myth. Now modern readers can compare the two versions in new translations by Frederick Ahl. Balancing poetry and clarity yet staying scrupulously close to the original texts, Ahl's English versions are designed to be both read and performed and are alert to the literary and historical complexities of each. In approaching Sophocles anew, Ahl is careful to preserve the richly allusive nature and rhetorical power of the Greek, including the intricate use of language that gives the original its brilliant force. For Ahl, Seneca's tragedy is vastly and intriguingly different from that of Sophocles and a poetic masterpiece in its own right. Seneca takes us inside the mind of Oedipus in ways that Sophocles does not, making his inner conflicts a major part of the drama itself in his soliloquies and asides. Two Faces of Oedipus opens with a wide-ranging introduction that examines the conflicting traditions of Oedipus in Greek literature, the different theatrical worlds of Sophocles and Seneca, and how cultural and political differences between Athenian democracy and Roman imperial rule affect the nature and conditions under which the two tragedies were composed.

Oedipus Lucius Annaeus Seneca, 2017-03-27 Oedipus is a fabula crepidata, a Roman tragic play with Greek subject, of c. 1061 lines of verse that was written by Lucius Annaeus Seneca at some time during the 1st century AD. It is a retelling of the story of Oedipus, which is better known through the play Oedipus Rex by the Athenian playwright Sophocles. Characters: Oedipus is the king of Thebes, husband of Jocasta, and he is the supposed son of king Polybus of Corinth. He is the main protagonist of the play. Jocasta is the widow of the former king Laius, wife of Oedipus, and sister of Creon. Creon is Jocasta's brother and the chief aid to Oedipus in Thebes. Teiresias is a blind prophet who is charged by Oedipus to find the killer of

king Laius Manto is the daughter of Tiresias She is used in the play to describe Tiresias sacrifice to him and therefore also to the audience An Old Man senex is a messenger from Corinth who comes to tell Oedipus that Polybus is dead and reveals part of Oedipus history to him Phorbas is an old shepherd who had given Oedipus to the Old Man when he was a child and who reveals Oedipus real parentage to him Messenger nuntius is the man who relates what has happened to Oedipus in the beginning of Act 5 The chorus are singers that help the audience understand what emotion they should feel after a scene

Seneca's Drama Norman T. Pratt,1983 With insight and clarity Norman Pratt makes available to the general reader an understanding of the major elements that shaped Seneca s plays These he defines as Neo Stoicism declamatory rhetoric and the chaotic violent conditions of Senecan society Seneca s drama shows the nature of this society and uses freely the declamatory rhetorical techniques familiar to any well educated Roman But the most important element Pratt argues is Neo Stoicism including technical aspects of this philosophy that previously have escaped notice With these ingredients Seneca transformed the themes and characters inherited from Greek drama casting them in a form that so radically departs from the earlier drama that Seneca s plays require a different mode of criticism The greatest need in the criticism of this drama is to understand its legitimacy as drama of a new kind in the ancient tradition Pratt writes It cannot be explained as an inferior imitation of Greek tragedy because though inferior it is not imitative in the strict sense of the word and has its own nature and motivation Pratt shows the functional interrelationship among philosophy rhetoric and society in Seneca s nine plays and assesses the plays dramatic qualities He finds that however melodramatic the plays may seem to the modern reader Seneca s own career as Nero s mentor statesman and spokesman was scarcely less tumultuous than the lives of his characters When the Neo Stoicism and rhetoric of the plays are charged with Seneca s own tortured passionate life Pratt concludes The result is inevitably melodrama melodrama of such energy and force that it changed the course of Western drama Originally published in 1983 A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value

Seneca: Oedipus A. J. Boyle,2010-12-23 A full scale critical edition with commentary of Seneca s Oedipus the only surviving ancient Roman play on one of the most important and enduring myths of European intellectual history and a work of exceptional historical and dramatic interest The verse translation is designed for both performance and serious study

Seneca's Characters Erica M. Bexley,2022-07-07 The first full length study of fictional character in Senecan tragedy focusing on issues of coherence imitation appearance and autonomy *Seneca's Oedipus* Lucius Annaeus Seneca,1955

Seneca's Phoenissae M. Frank,2018-07-17 This is the first commentary to be written in English on Seneca s Phoenissae an intriguing work on account of its unusual structure and state of incompleteness The substantial introduction deals inter alia with the question of the unity and purpose of the work the absence of an ending and of choral lyrics the philosophical

rhetorical and political content Seneca's treatment of the Theban legend The commentary is primarily a literary analysis of the text but textual linguistic metrical and grammatical difficulties are also elucidated With the resurgence of interest in Senecan drama in the last two decades this book is a valuable addition to English commentaries that appeared on most of the plays *Seneca and the Idea of Tragedy* Gregory A. Staley, 2010-01-14 The question of why Seneca wrote tragedy has been debated since at least the 13th century Since Seneca was a Stoic critics assumed he wrote with the standard Stoic theory of literature as education in philosophy in mind This book argues that Seneca was influenced by Aristotle's famous defense of tragedy against Plato's critique *Seneca* Lucius Annaeus Seneca, 1992 Plays and translators Octavia Kelly Cherry Hercules Oetaeus Stephen Sandy Oedipus Rachel Hadas The Phoenician Women David Slavitt Hercules Furens Dana Gioia Are there no limits to human cruelty Is there any divine justice Do the gods even matter if they do not occupy themselves with rewarding virtue and punishing wickedness Seneca's plays might be dismissed as bombastic and extravagant answers to such questions if so much of human history were not Senecan in its absurdity melodrama and terror Here is an honest artist confronting the irrationality and cruelty of his world the Rome of Caligula Claudius and Nero and his art reflects the stress of the encounter The surprise perhaps is that Seneca's world is so like our own *Seneca* Christopher Star, 2016-11-01 After centuries of neglect there is renewed interest in the life and works of Lucius Annaeus Seneca or Seneca the Younger c 4 BCE 65 CE At one time an advisor at court to Nero Seneca and his political career came to ruin when he was implicated in a later plot to kill the capricious and matricidal emperor and compelled to commit suicide Discredited through collusion or at least association with a notorious and tyrannical regime Seneca's ideas were for a time also considered derivative of Greek stoicism and thus inferior to the real thing In this first in depth introduction to be published for many years Christopher Star shows what a remarkable statesman dramatist and philosopher his subject actually was Seneca's original contributions to political philosophy and the philosophy of the emotions were considerable He was a favourite authority of Tertullian who saw Seneca as proto believer and early humanist And he is a key figure in the history of ideas and the Renaissance as well as in literature and drama This new survey does full justice to his significance **Seneca** Susanna Morton Braund, 2015 Oedipus king of Thebes is one of the giant figures of ancient mythology Through the centuries his story has inspired works of epic poetry lyric poetry tragedy opera a gospel musical and more The myth has been famously deployed in psychology by Sigmund Freud It may not be too bold to claim that Oedipus is the name from Greco Roman mythology best known beyond the academy at the present time thanks to Freud's famous phrase the Oedipus complex The most famous version of the Oedipus myth from antiquity is the Greek play by Sophocles But there is another version the Latin drama by the Roman philosopher and politician Seneca Seneca's version is an entirely different treatment from that of Sophocles and reflects concerns special to the author and his Roman audience in the first century AD Moreover the play actually exercised a much greater influence on European literature and thought than has usually been suspected This book

offers a compact and incisive study of the multi faceted Oedipus myth of Seneca as dramatist of the distinctive characteristics of Seneca s play and of the most important aspects of the reception of the play in European drama and culture The scope of the book ranges chronologically from Homer s treatment of Oedipus myth in the Odyssey down to a twenty first century Senecan treatment by a Lebanese Canadian dramatist No knowledge of Latin or other foreign languages is required

Seneca's Tragedies Lucius Annaeus Seneca,1917 Wordplay and Powerplay in Latin Poetry Phillip Mitsis,Ioannis Ziogas,2016-07-28 The political allegiances of major Roman poets have been notoriously difficult to pin down in part because they often shift the onus of political interpretation from themselves to their readers By the same token it is often difficult to assess their authorial powerplays in the etymologies puns anagrams telestichs and acronyms that feature prominently in their poetry It is the premise of this volume that the contexts of composition performance and reception play a critical role in constructing poetic voices as either politically favorable or dissenting and however much the individual scholars in this volume disagree among themselves their readings try to do justice collectively to poetry s power to shape political realities The book is aimed not only at scholars of Roman poetry politics and philosophy but also at those working in later literary and political traditions influenced by Rome s greatest poets *Seneca: Phoenissae* ,2025-06-12 Phoenissae is probably Seneca s final play left unfinished at the time of his death in 65 CE from a suicide ordered by the emperor Nero It is a work of great dramatic poetic and intellectual force a paradigm of Rome s literature of civil war packed with the latter s vocabulary and imagery and permeated by issues central to Senecan thinking and tragic practice Prominent themes include the imperatives of family and self of identity and place violence and cost psychological familial social anger self loathing suicide and moral action fate guilt horror the cyclicity and triumph of evil the allure of power the violation of nature the failure of pietas Also meriting notice are more formal issues of theatricality literary self consciousness and belatedness Especially important is the theme of incest its dissolution of political moral social and natural order its collapse of individual identity its function as metaphor for the evil of civil war Like the unfinished epic of Seneca s nephew Lucan Phoenissae is immediate precursor to the bloody internecine warfare of 68-69 CE and a prophetic mirror of Rome This is A J Boyle s seventh full scale edition for OUP of a play by or attributed to Seneca It offers a comprehensive introduction newly edited Latin text English verse translation designed for both performance and academic study and a detailed exegetic analytic and interpretative commentary The aim has been to elucidate the text dramatically as well as philologically and to locate the play firmly in its contemporary historical and theatrical context and the ensuing literary and dramatic tradition As such its substantial influence on European drama from the sixteenth to the twenty first centuries is given emphasis throughout this and the accessibility of the commentary to Latinless readers make the edition particularly useful to scholars and students not only of classics but also of comparative literature and of drama and to anyone interested in the cultural dynamics of literary reception and the interplay between theatre and history *Tragic Seneca* A. J. Boyle,2013-05-13 Tragic Seneca undertakes

a radical re evaluation of Seneca s plays their relationship to Roman imperial culture and their instrumental role in the evolution of the European theatrical tradition Following an introduction on the history of the Roman theatre the book provides a dramatic and cultural critique of the whole of Seneca s corpus analysing the declamatory form of the plays their rhetoric interiority stagecraft and spectacle dramatic ideological and moral structure and their overt theatricality Each of Seneca s plays is examined in detail locating the force of Senecan drama not only in the moral complexity of the texts and their representations of power violence history suffering and the self but the semiotic interplay of text tradition and culture The later chapters focus on Seneca s influence on Italian English and French drama of the Renaissance A J Boyle argues that tragedians such as Cinthio Kyd Marlowe Shakespeare Webster Corneille and Racine owe a debt to Seneca that goes beyond allusion dramatic form and the treatment of tyranny and revenge to the development of the tragic sensibility and the metatheatrical mind Tragic Seneca attempts to restore Seneca to a central position in the European literary tradition It will provide readers and directors of Seneca s plays with the essential critical guide to their intellectual cultural and dramatic complexity

Seneca John G. Fitch, 2008-02-07 Statesman dramatist philosopher and prose stylist Seneca was a leading figure in the Roman Empire in the first century AD This volume is a collection of outstanding articles written about him during the last four decades with a new introduction which places the articles within the context of recent academic thought and criticism

The Fragility of Power Stefano Rebeggiani, 2018-09-10 Statius narrative of the fraternal strife of the Theban brothers Eteocles and Polynices has had a profound influence on Western literature and fascinated generations of scholars and readers This book studies in detail the poem s view of power and its interaction with historical contexts Written under Domitian and in the aftermath of the civil war of 69 CE the Thebaid uses the veil of myth to reflect on the political reality of imperial Rome The poem offers its contemporary readers including the emperor a cautionary tale of kingship and power Rooted in a pessimistic view of human beings and human relationships the Thebaid reflects on the harsh necessity of monarchical power as the only antidote to a world always on the verge of returning to chaos While humans and especially kings are fragile and often the prey of irrational passions the Thebaid expresses the hope that an illuminated sovereign endowed with clementia mercy may offer a solution to the political crisis of the Roman empire Statius narrative also responds to Domitian s problematic interaction with the emperor Nero whom Domitian regarded as both a negative model and a secret source of inspiration With The Fragility of Power Stefano Rebeggiani offers thoughtful parallels between the actions of the Thebaid and the intellectual activities and political views formulated by the groups of Roman aristocrats who survived Nero s repression He argues that the poem draws inspiration from an initial phase in Domitian s regime characterized by a positive relationship between the emperor and the Roman elite Statius creates a number of innovative strategies to negotiate elements of continuity between Domitian and Nero so as to show that while Domitian recuperated aspects of Nero s self presentation he was no second Nero Statius poem interacts with aspects of imperial ideology under Domitian Statius

allusions to the stories of Phaethon and Hercules engage Domitian's use of solar symbols and his association with Hercules. This book also shows that the Thebaid adapts previous texts in particular Lucan's *Bellum Civile* in order to connect the mythical subject of its narrative with the historical experience of civil war in Rome in 69 CE. By moving past recent solely aesthetic readings of the Thebaid, *The Fragility of Power* offers a serious and thoughtful addition to the recent scholarship in Statian studies.

A Companion to Sophocles Kirk Ormand, 2015-06-02. A Companion to Sophocles presents the first comprehensive collection of essays in decades to address all aspects of the life works and critical reception of Sophocles. First collection of its kind to provide introductory essays to the fragments of his lost plays and to the remaining fragments of one satyr play, the *Ichneutae*, in addition to each of his extant tragedies. Features new essays on Sophoclean drama that go well beyond the current state of scholarship on Sophocles. Presents readings that historicize Sophocles in relation to the social, cultural, and intellectual world of fifth-century Athens. Seeks to place later interpretations and adaptations of Sophocles in their historical context. Includes essays dedicated to issues of gender and sexuality, significant moments in the history of interpreting Sophocles, and reception of Sophocles by both ancient and modern playwrights.

Brill's Companion to the Reception of Sophocles, 2017-04-03. Brill's Companion to the Reception of Sophocles offers a comprehensive account of the influence, reception, and appropriation of all extant Sophoclean plays, as well as the fragmentary Satyr play *The Trackers*, from Antiquity to Modernity across cultures and civilizations encompassing multiple perspectives and within a broad range of cultural trends and manifestations: literature, intellectual history, visual arts, music, opera, and dance, stage, and cinematography. A concerted work by an international team of specialists in the field, the volume is addressed to a wide and multidisciplinary readership of classical reception studies, from experts to non-experts. Contributors engage in a vividly and lively interactive dialogue with the Ancient and the Modern, which, while illuminating aspects of ancient drama and highlighting their ever-lasting relevance, offers a thoughtful and layered guide of the human condition.

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Table of Contents Senecas Oedipus

1. Understanding the eBook Senecas Oedipus
 - The Rise of Digital Reading Senecas Oedipus
 - Advantages of eBooks Over Traditional Books
2. Identifying Senecas Oedipus
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Senecas Oedipus
 - User-Friendly Interface
4. Exploring eBook Recommendations from Senecas Oedipus
 - Personalized Recommendations
 - Senecas Oedipus User Reviews and Ratings
 - Senecas Oedipus and Bestseller Lists
5. Accessing Senecas Oedipus Free and Paid eBooks
 - Senecas Oedipus Public Domain eBooks

- Senecas Oedipus eBook Subscription Services
- Senecas Oedipus Budget-Friendly Options
- 6. Navigating Senecas Oedipus eBook Formats
 - ePub, PDF, MOBI, and More
 - Senecas Oedipus Compatibility with Devices
 - Senecas Oedipus Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Senecas Oedipus
 - Highlighting and Note-Taking Senecas Oedipus
 - Interactive Elements Senecas Oedipus
- 8. Staying Engaged with Senecas Oedipus
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Senecas Oedipus
- 9. Balancing eBooks and Physical Books Senecas Oedipus
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Senecas Oedipus
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Senecas Oedipus
 - Setting Reading Goals Senecas Oedipus
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Senecas Oedipus
 - Fact-Checking eBook Content of Senecas Oedipus
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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