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SELF-REPRESENTATION  
AND ILLUSION  
IN SENECAN TRAGEDY

*C. A. J. Littlewood*

OXFORD CLASSICAL MONOGRAPHS

# Self Representation And Illusion In Senecan Tragedy

**Katharine Mawford, Eleni Ntanou**



## **Self Representation And Illusion In Senecan Tragedy:**

*Self-representation and Illusion in Senecan Tragedy* Cedric A. J. Littlewood, 2004 This ethical context is a productive frame of reference for interpreting the strange artificiality of Senecan tragedy the consciousness that its own dramatic worlds events and people are literary constructs In Troades for example Achilles ghost and its vengeance is represented both as an inexorable dramatic reality and the creature of a fabula to be dismissed as a malignant fiction BOOK JACKET

**Self-representation and Illusion in Senecan Tragedy** Cedric A. J. Littlewood, 2004 Productive frame of reference for interpreting the strange artificiality of Senecan tragedy the consciousness that its own dramatic worlds events and people are literary constructs In Troades for example Achilles ghost and its vengeance is represented both as an inexorable dramatic reality and the creature of a fabula to be dismissed as a malignant fiction R sum de l diteur

**Self-representation and Illusion in Senecan Tragedy** Cedric A. J. Littlewood, 2004 C A J Littlewood approaches Seneca s tragedies as Neronian literature rather than as reworkings of Attic drama and emphasizes their place in the Roman world and in the Latin literary corpus The Greek tragic myths are for Seneca mediated by non dramatic Augustan literature Shakespeare and Senecan Tragedy Curtis Perry, 2021 Perry reveals Shakespeare derived modes of tragic characterization previously seen as presciently modern via engagement with Rome and Senecan tragedy

**Senecan Tragedy and the Reception of Augustan Poetry** Christopher V. Trinacty, 2014-05-21 In their practice of aemulatio the mimicry of older models of writing the Augustan poets often looked to the Greeks Horace drew inspiration from the lyric poets Virgil from Homer and Ovid from Hesiod Callimachus and others But by the time of the great Roman tragedian Seneca the Augustan poets had supplanted the Greeks as the classics to which Seneca and his contemporaries referred Indeed Augustan poetry is a reservoir of language motif and thought for Seneca s writing Strangely however there has not yet been a comprehensive study revealing the relationship between Seneca and his Augustan predecessors Christopher Trinacty s *Senecan Tragedy and the Reception of Augustan Poetry* is the long awaited answer to the call for such a study *Senecan Tragedy and the Reception of Augustan Poetry* uniquely places Senecan tragedy in its Roman literary context offering a further dimension to the motivations and meaning behind Seneca s writings By reading Senecan tragedy through an intertextual lens Trinacty reveals Seneca s awareness of his historical moment in which the Augustan period was eroding steadily around him Seneca looking back to the poetry of Horace Virgil and Ovid acts as a critical interpreter of both their work and their era He deconstructs the language of the Augustan poets refiguring it through the perspective of his tragic protagonists In doing so he positions himself as a critic of the Augustan tradition and reveals a poetic voice that often subverts the classical ethos of that tradition Through this process of reappropriation Seneca reveals much about himself as a playwright and as a man In the inventive manner in which he re employs the Augustan poets language thought and poetics within the tragic framework Seneca gives his model works new and uniquely Senecan life Trinacty s analysis sheds new light both on Seneca and on his Augustan predecessors As such

Senecan Tragedy and the Reception of Augustan Poetry promises to be a groundbreaking contribution to the study of both Senecan tragedy and Augustan poetry      **Brill's Companion to the Reception of Senecan Tragedy** ,2016-02-02 In Brill's Companion to the Reception of Senecan Tragedy Eric Dodson Robinson incorporates essays by specialists working across disciplines and national literatures into a subtle narrative tracing the diverse scholarly literary and theatrical receptions of Seneca's tragedies The tragedies influential throughout the Roman world well beyond Seneca's time plunge into obscurity in Late Antiquity and nearly disappear during the Middle Ages Profound consequences follow from the rediscovery of a dusty manuscript containing nine plays attributed to Seneca it is seminal to both the renaissance of tragedy and the birth of Humanism Canonical Western writers from Antiquity to the present have revisited transformed and eviscerated Senecan precedents to develop in Dodson Robinson's words competing tragic visions of agency and the human place in the universe

**Labor Imperfectus** Jacqueline Fabre-Serris,Marco Formisano,Stavros Frangoulidis,2023-11-06 Unfinishedness and incompleteness are a central feature of ancient Greek and Roman literature that has often been taken for granted but not deeply examined many texts have been transmitted to us incomplete How and to what extent has this feature of many texts influenced their aesthetic perception and interpretation and how does it still influence them today Also how do various editorial arrangements of fragmentary texts influence the reconstruction of closure These important questions offer the opportunity to bring together specialists working on Greek and Roman texts across various genres epic tragedy poetry mythographic texts rhetorical texts philosophical treatises and the novel Reading a text by focusing on its current unfinishedness or incompleteness or the textual signs suggesting an unfinished or incomplete state the contributors examine the relations between author reader and text as underscored by the verbal generic and aesthetic features of each work This edited volume brings together a broad spectrum of approaches to ancient and modern texts and aims to reach out to a broad scholarly community consisting not only of Classicists but also scholars of other literature and aesthetics      **Paul's**

**Summons to Messianic Life** L. L. Welborn,2015-05-12 Taubes Badiou Agamben i ek Reinhard and Santner have found in the Apostle Paul's emphasis on neighbor love a positive paradigm for politics By thoroughly reexamining Pauline eschatology L. L. Welborn suggests that neighbor love depends upon an orientation toward the messianic event which Paul describes as the now time and which he imagines as awakening Welborn compares the Pauline dialectic of awakening to attempts by Hellenistic philosophers to rouse their contemporaries from moral lethargy and to the Marxist idea of class consciousness emphasizing the apostle's radical spirit and moral relevance      **Tragic Agency in Classical Drama from Aeschylus to**

**Voltaire** Paul Hammond,2021-10-18 Are we free agents This perennial question is addressed by tragedy when it dramatizes the struggle of individuals with supernatural forces or maps the inner conflict of a mind divided against itself The first part of this book follows the adaptations of four myths as they migrate from classical Greek tragedy to Seneca and on to seventeenth century France the stories of Agamemnon Oedipus Medea and Phaedra Detailed linguistic analysis charts the playwrights

contrasting assumptions about agency and autonomy In the second part six plays by Corneille and Racine are discussed to show how the problem of agency and free will is explored in scenarios which show protagonists who are in thrall to their past to their rulers or to their own ideals      *Seneca Philosophus* Julia Wildberger, Marcia L. Colish, 2014-08-20 Addressing classicists philosophers students and general readers alike this volume emphasizes the unity of Seneca's work and his originality as a translator of Stoic ideas in the literary forms of imperial Rome It features a vitalizing diversity of contributors from different generations disciplines and research cultures Several prominent Seneca scholars publishing in other languages are for the first time made accessible to anglophone readers      **The Oxford encyclopedia of ancient Greece and Rome. - Vol. 1 - 7** Michael Gagarin, 2010      *The Deaths of Seneca* James Ker, 2012 The forced suicide of Seneca former adviser to Nero is one of the most tortured death scenes from classical antiquity Here James Ker offers a comprehensive cultural history of Seneca's death scene situating it in the Roman imagination and tracing its many subsequent interpretations      **Flattery in Seneca the Younger** Martina Russo, 2024-04-07 Flattery in Seneca the Younger explores the discourse of flattery in Seneca's philosophical texts and analyses the extent to which Seneca developed a theory of adulation Martina Russo maps a phenomenology of flattery tracing its external manifestations in Senecan philosophy The personal practice of flattery displayed in the *Ad Polybium* and in *De clementia* along with the distant exempla of flattery represented by Seneca and with the theorization of adulation indicates the range and the complexity of strategic flattery during the Julio-Claudian dynasty Furthermore it is argued that Seneca emerges not only as a practitioner of flattery but also as a theorist of it While many writers tarnished their reputation by giving in to flattery Seneca was among the few who not only accepted flattery but also advocated it as an essential tool in his own times Nevertheless in Seneca's philosophical prose a constant tension emerges whereas flattery is politically acceptable as an instrument to cope with the absolute power embraced by the princeps the sapiens wise and the proficiens would be wise should be careful because flattery can seriously compromise their path to wisdom By analysing the theory and practice of flattery Russo discusses how passages permeated with the most blatant flattery can be read on a new level by viewing Seneca's philosophical prose as an extended exercise in symbolic projection and figured speech It becomes possible to disclose traces of political criticism behind the facade of the most flagrant flattery      **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

**Roman Drama and its Contexts** Stavros Frangoulidis, Stephen J. Harrison, Gesine Manuwald, 2016-03-21 Roman plays have been well studied individually even including fragmentary or spurious ones more recently However they have not always been placed into their context though plays just like items in other literary genres benefit from being seen in context This edited collection aims to address this issue it includes 33 contributions by an international team of scholars discussing single plays or Roman dramatic genres including comedy tragedy and praetexta from both the Republican and imperial periods in contexts such as the literary tradition the relationship to works in other literary genres the historical and social situation the intellectual background or the later reception Overall they offer a rich panorama of the role of Roman drama or individual plays in Roman society and literary history The insights gained thereby will be of relevance to everyone interested in Roman drama or literature more generally comparative literature or drama and theatre studies This contextual approach has the potential of changing the way in which Roman drama is viewed

**Lucretius Poet and Philosopher** Philip R. Hardie, Valentina Proserpi, Diego Zucca, 2020-07-06 Six hundred years after Poggio's retrieval of the *De rerum natura* and with the recent surge of interest in Lucretius and his influence there has never been a better time to fully assess and recognize the shaping force of his thought and poetry over European culture from antiquity to modern times This volume offers a multidisciplinary and updated overview of Lucretius as philosopher and as poet with special attention to how these two aspects interact The volume includes 18 contributions by established as well as early career scholars working on Lucretius philosophical and poetic work and his reception both in ancient and early modern times All the chapters present new and original research Section I explores core issues of Epicurean Lucretian epistemology and ethics Section II expounds much new material on ancient response to and reception of Lucretius Section III presents new material and analysis on the immediate fraught early modern reception of the poem Section IV offers a wide collection of new and original papers on Lucretius fortunes in the period from Machiavelli up to Victorian times Section V explores little known aspects of the iconographical and biographical motifs related to the *De rerum natura*

**Aesthetic Value in Classical Antiquity** Ineke Sluiter, Ralph M. Rosen, 2012-09-06 Thinking about sensory experiences and evaluating human artifacts is an important part of Western European cultural and intellectual history This book investigates from different perspectives the origins of this practice and the rich discourse of aesthetic value in classical antiquity

**Revenge, Agency, and Identity from European Drama to Asian Film** Eric Dodson-Robinson, 2019-07-29 Eric Dodson Robinson's *Revenge Agency and Identity from European Drama to Asian Film* challenges critical readings of drama film and literature that downplay agency From Attic tragedy through Seneca and Shakespeare and into Japanese and Korean film the book pursues the agent of vengeance in her fury to reconstruct an

identity shattered by trauma Tragic revenge is an imaginary theater only partly encompassed by disciplines institutions and discourses In this theater violence becomes contagious and potentially transformative as performance gives birth to the agent of vengeance a complex emergent agent who is more than the sum of the actors auteur tradition and audience all of whom infiltrate and strive to control her will The agent of vengeance determined to outdo past exemplars exacts traumatic excess not equivalence

Seneca's Tragedies and the Aesthetics of Pantomime Alessandra Zanobi, 2014-01-16 Pantomime was arguably the most popular dramatic genre during the Roman Empire but has been relatively neglected by literary critics Seneca's Tragedies and the Aesthetics of Pantomime adds to our understanding of Seneca's tragic art by demonstrating that elements which have long puzzled scholars can be attributed to the influence of pantomime The work argues that certain formal features which depart from the conventions of fifth century Attic drama can be explained by the influence of and interaction with this more popular genre The work includes a detailed and systematic analysis of the specific pantomime inspired features of Seneca's tragedies the loose dramatic structure the presence of running commentaries minute descriptions of characters undergoing emotional strains or performing specific actions of monologues of self analysis and of narrative set pieces Relevant to the culture of Roman imperial culture more generally Seneca's Tragedies and the Aesthetics of Pantomime includes an outline of the general features of pantomime as a genre The work shows that the influence of sub literary genres such as pantomime and mime the sister art of pantomime can be traced in several Roman writers whose literary production was antecedent or contemporary with Seneca's Furthermore the work sheds light on the interaction between sub literary genres of a performative nature such as mime and pantomime and more literary ones an aspect of Latin culture which previous scholarship has tended to overlook Seneca's Tragedies and the Aesthetics of Pantomime provides an original contribution to the understanding of the impact of pantomime on Roman literary culture and of controversial and little understood features of Senecan tragedies

**Ancient Memory** Katharine Mawford, Eleni Ntanou, 2021-07-05 Although the recent memory boom has led to increasing interdisciplinary interest there is a significant gap relating to the examination of this topic in Classics In particular there is need for a systematic exploration of ancient memory and its use as a critical and methodological tool for delving into ancient literature The present volume provides just such an approach theorising the use and role of memory in Graeco Roman thought and literature and building on the background of memory studies The volume's contributors apply theoretical models such as memoryscapes civic and cultural memory and memory loss to a range of authors from Homeric epic to Senecan drama and from historiography to Cicero's recollections of performances The chapters are divided into four sections according to the main perspective taken These are 1 the Mechanics of Memory 2 Collective memory 3 Female Memory and 4 Oblivion This modern approach to ancient memory will be useful for scholars working across the range of Greek and Roman literature as well as for students and a broader interdisciplinary audience interested in the intersection of memory studies and Classics

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