

Euripides and the poetics of sorrow - art, gender, and commemoration in Alcestis, Hippolytus, and Hecuba

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- Euripides and the poetics of sorrow - art, gender, and commemoration in Alcestis, Hippolytus, and Hecuba

Notes: Includes bibliographical references (p. [283]-301) and index.
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Papyri discoveries have indicated, for example, that a change in speakers was loosely denoted with a variety of signs, such as equivalents of the modern dash, colon, and full-stop.

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Owen, Euripides: Ion, Bristol Classical Press 1990 , Introduction p.

Euripides and the Poetics of Sorrow (豆瓣)

Murray Oxford 1986 , 156-185. Please have the accessibility coordinator at your school fill out. It seems that the tragic heroine does not have the features for which Euripides was accused in the first Hippolytus.

Euripides and the Poetics of Sorrow: Art, Gender, and Commemoration in Alcestis, Hippolytus, and Hecuba (9780822313601): Charles Segal

For proceeding on a silent path you direct all mortal affairs toward justice! Parker, Euripides: Alcestis, 2007 , Introduction p. Focusing on gender, the affective dimension of tragedy, and ritual mourning and commemoration, Segal develops and extends his earlier work on Greek drama.

Euripides and the Poetics of Sorrow: Art, Gender, and Commemoration in Alcestis, Hippolytus, and Hecuba on JSTOR

It is from such materials that modern scholars try to piece together copies of the original plays. Today, as in the time of Euripides, traditional assumptions are constantly under challenge, and audiences therefore have a natural affinity with the Euripidean outlook, which seems nearer to

ours, for example, than the Elizabethan.

FLIT 424: Greek and Roman Drama

Euripides and the poetics of sorrow: art, gender, and commemoration in Alcestis, Hippolytus, and Hecuba. Euripides was also a great lyric poet.

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