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Greek tragedy is a form of theatre from Ancient Greece and Anatolia. It reached its most significant form in Athens in the 5th century BC, the works of which are sometimes called Attic tragedy. Greek tragedy is widely believed to be an extension of the ancient rites carried out in honor of Dionysus, and it heavily influenced the theatre of Ancient Rome and the Renaissance. Tragic plots were most often based upon myths from the oral traditions of archaic epics. In tragic theatre, however, these n

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Greek tragedy was a popular and influential form of drama performed in theatres across ancient Greece from the late 6th century BCE. The most famous playwrights of the genre were Aeschylus , Sophocles , and Euripides and many of their works were still performed centuries after their initial premiere.

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According to Aristotle the main purpose of tragedy is the manipulation of emotions, and yet there are relatively few accessible studies of the precise dynamics of emotion in the Athenian theatre. In Greek Tragedy and the Emotions, first published in 1993, W.B. Stanford reviews the evidence for 'emotionalism' – as the great Attic playwrights presented it, as the actors and choruses expressed it, and as their audiences reacted to it. Sociological aspects of the issue are considered, and the whole range of emotions, not just 'pity and fear', is discussed. The aural, visual and stylistic methods of inciting emotion are analysed, and Aeschylus' Oresteia is examined exclusively in terms of the emotions that it exploits. Finally, Stanford's conclusions are contrasted with the accepted theories of tragic 'catharsis'. Greek terms are transliterated and all quotations are in translation, so Greek Tragedy and the Emotions will appeal particularly to those unfamiliar with Classical Greek.

Scholars have often focused on understanding Aristotle's poetic theory, and particularly the concept of catharsis in the Poetics, as a response to Plato's critique of pity in the Republic. However, this book shows that, while Greek thinkers all acknowledge pity and some form of fear as responses to tragedy, each assumes for the two emotions a different purpose, mode of presentation and, to a degree, understanding. This book reassesses expressions of the emotions within different tragedies and explores emotional responses to and discussions of the tragedies by contemporary philosophers, providing insights into the ethical and social implications of the emotions.

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It is generally assumed that whatever else has changed about the human condition since the dawn of civilization, basic human emotions – love, fear, anger, envy, shame – have remained constant. David Konstan, however, argues that the emotions of the ancient Greeks were in some significant respects different from our own, and that recognizing these differences is important to understanding ancient Greek literature and culture. With The Emotions of the Ancient Greeks, Konstan reexamines the traditional assumption that the Greek terms designating the emotions correspond more or less to those of today. Beneath the similarities, there are striking discrepancies. References to Greek 'anger' or 'love' or 'envy,' for example, commonly neglect the fact that the Greeks themselves did not use these terms, but rather words in their own language, such as orgè and philia and phthonos, which do not translate neatly into our modern emotional vocabulary. Konstan argues that classical representations and analyses of the emotions correspond to a world of intense competition for status, and focused on the attitudes, motives, and actions of others rather than on chance or natural events as the elicitors of emotion. Konstan makes use of Greek emotional concepts to interpret various works of classical literature, including epic, drama, history, and oratory. Moreover, he illustrates how the Greeks' conception of emotions has something to tell us about our own views, whether about the nature of particular emotions or of the category of emotion itself.

Using classic Greek texts and modern theory, Telò forges a new model of tragic aesthetics.

Elizabeth Belfiore offers a striking new interpretation of Aristotle's Poetics by situating the work within the Aristotelian corpus and in the context of Greek culture in general. In Aristotle's Rhetoric, the Politics, and the ethical, psychological, logical, physical, and biological works, Belfiore finds extremely important but largely neglected sources for understanding the elliptical statements in the Poetics. The author argues that these Aristotelian texts, and those of other ancient writers, call into question the traditional view that katharsis in the Poetics is a homeopathic process—one in which pity and fear affect emotions like themselves. She maintains, instead, that Aristotle considered katharsis to be an allopathic process in which pity and fear purge the soul of shameless, antisocial, and aggressive emotions. While exploring katharsis, Tragic Pleasures analyzes the closely related question of how the Poetics treats the issue of plot structure. In fact, Belfiore's wide-ranging work eventually discusses every central concept in the Poetics, including imitation, pity and fear, necessity and probability, character, and kinship relations. Originally published in 1992. 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.

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