

Euripide Philosophe Et Poete Tragique

[#Euripides](#) [#Ancient Greek playwright](#) [#Greek tragedy](#) [#Classical philosopher](#) [#Athenian drama](#)

Euripides stands as a pivotal figure in ancient Greek literature, renowned as both a profound philosopher and a master of tragic poetry. His innovative plays, often challenging societal norms and exploring the psychological depth of his characters, cemented his legacy as one of the three great tragedians of classical Athens, profoundly influencing subsequent Western drama and thought.

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Euripide, philosophe et poète tragique

Euripide, poète tragique du Ve siècle av. J.-C., a apporté des réponses à certaines questions fondamentales à travers la création poétique qui devient alors une philosophie de la vie.

Euripides and the Politics of Form

How can we make sense of the innovative structure of Euripidean drama? And what political role did tragedy play in the democracy of classical Athens? These questions are usually considered to be mutually exclusive, but this book shows that they can only be properly answered together. Providing a new approach to the aesthetics and politics of Greek tragedy, Victoria Wohl argues that the poetic form of Euripides' drama constitutes a mode of political thought. Through readings of select plays, she explores the politics of Euripides' radical aesthetics, showing how formal innovation generates political passions with real-world consequences. Euripides' plays have long perplexed readers. With their disjointed plots, comic touches, and frequent happy endings, they seem to stretch the boundaries of tragedy. But the plays' formal traits—from their exorbitantly beautiful lyrics to their arousal and resolution of suspense—shape the audience's political sensibilities and ideological attachments. Engendering civic passions, the plays enact as well as express political ideas. Wohl draws out the political implications of Euripidean aesthetics by exploring such topics as narrative and ideological desire, the politics of pathos, realism and its utopian possibilities, the logic of political allegory, and tragedy's relation to its historical moment. Breaking through the impasse between formalist and historicist interpretations of Greek tragedy, Euripides and the Politics of Form demonstrates that aesthetic structure and political meaning are mutually implicated—and that to read the plays poetically is necessarily to read them politically.

Euripides: Bacchae

Euripides' Bacchae is one of the most widely read and performed Greek tragedies. A story of implacable divine vengeance, it skilfully transforms earlier currents of literature and myth, and its formative

influence on modern ideas of Greek tragedy and religion is unparalleled. This up-to-date edition offers a detailed literary and cultural analysis. The wide-ranging Introduction discusses such issues as the psychological and anthropological aspects of Dionysiac ritual, the god's ability to blur gender boundaries, his particular connection to dramatic role-playing, and the interaction of belief and practice in Greek religion. The Commentary's notes on language and style are intended to make the play fully accessible to students of Greek at all levels, while the edition as a whole is designed for anyone with an interest in Greek tragedy or cultural history.

Euripides, *Alexandros*

This is the first full-scale commentary on Euripides' *Alexandros*, which is one of the best preserved fragmentary tragedies. It yields insight into aspects of Euripidean style, ideology and dramatic technique (e.g. rhetoric, stagecraft and imagery) and addresses textual and philological matters, on the basis of a re-inspection of the papyrus fragments. This book offers a reconstruction of the play and an investigation of issues of characterization, staging, textual transmission and reception, not least because *Alexandros* has enjoyed a fascinating *Nachleben* in literary, dramaturgical and performative terms. It also contributes to the readers' understanding of the trends of later Euripidean drama, especially the dramatist's innovation and experimentation with plot-patterns and staging conventions. Furthermore, the analysis of *Alexandros* could stimulate a more comprehensive reading of the extant *Trojan Women* coming from the same production, which bears the features of a 'connected trilogy'. Thus, the information retrieved through the interrogation of the rich fragmentary material serves to supplement and contextualize the extant tragic corpus, showcasing the vitality and multiformity of Euripidean drama as a whole.

Euripides *Danae* and *Dictys*

Euripides' *Danae* and *Dictys* are two of the most important and influential treatments of a popular tragic myth-cycle, which is unrepresented among extant plays. Moreover, they are early treatments of major Euripidean plot-patterns that anticipate and illuminate more familiar works in the corpus, both extant and fragmentary. This is the first full-scale study of the two plays, which sheds light on plot-patterns, key themes and aspects of Euripidean dramatic technique (e.g. his rhetoric, imagery, stagecraft), as well as matters of reception and transmission of both tragedies, by taking into account newly related evidence. The cautious recovery of the two lost plays based on the available evidence and the detailed commentary on their fragments seek to complement our knowledge of Euripidean drama by contributing to an overview and more comprehensive picture of the dramatist's technique, as the extant corpus represents only a small portion of his oeuvre.

The Art of Euripides

In this book Professor Mastronarde draws on the seventeen surviving tragedies of Euripides, as well as the fragmentary remains of his lost plays, to explore key topics in the interpretation of the plays. It investigates their relation to the Greek poetic tradition and to the social and political structures of their original setting, aiming both to be attentive to the great variety of the corpus and to identify commonalities across it. In examining such topics as genre, structural strategies, the chorus, the gods, rhetoric, and the portrayal of women and men, this study highlights the ways in which audience responses are manipulated through the use of plot structures and the multiplicity of viewpoints expressed. It argues that the dramas of Euripides, through their dramatic technique, pose a strong challenge to simple formulations of norms, to the reading of consistent human character, and to the quest for certainty and closure.

Euripides: '*Helen*'

Detailed commentary, suitable for students, on one of the most skilful and original Greek tragedies.

Sacred Words: Orality, Literacy and Religion

Surveying the variety of ways in which written texts and oral discourse were involved in ancient religions, the contributions to this volume show that oral and written forms were intricately connected in both Greek and Roman state and private religions.

A Companion to Greek Tragedy

The Blackwell Companion to Greek Tragedy provides readers with a fundamental grounding in Greek tragedy, and also introduces them to the various methodologies and the lively critical dialogue that characterize the study of Greek tragedy today. Comprises 31 original essays by an international cast of contributors, including up-and-coming as well as distinguished senior scholars Pays attention to socio-political, textual, and performance aspects of Greek tragedy All ancient Greek is transliterated and translated, and technical terms are explained as they appear Includes suggestions for further reading at the end of each chapter, and a generous and informative combined bibliography

The Philosophical Stage

A bold new reconception of ancient Greek drama as a mode of philosophical thinking The Philosophical Stage offers an innovative approach to ancient Greek literature and thought that places drama at the heart of intellectual history. Drawing on evidence from tragedy and comedy, Joshua Billings shines new light on the development of early Greek philosophy, arguing that drama is our best source for understanding the intellectual culture of classical Athens. In this incisive book, Billings recasts classical Greek intellectual history as a conversation across discourses and demonstrates the significance of dramatic reflections on widely shared theoretical questions. He argues that neither "literature" nor "philosophy" was a defined category in the fifth century BCE, and develops a method of reading dramatic form as a structured investigation of issues at the heart of the emerging discipline of philosophy. A breathtaking work of intellectual history by one of today's most original classical scholars, The Philosophical Stage presents a novel approach to ancient drama and sets a path for a renewed understanding of early Greek thought.

Dictionnaire des philosophes antiques

V.1 Abam (m) on à Axiothéa -- V.2 Babélyca d'Argos à Dyscolius.

2001

Annually published since 1930, the International bibliography of Historical Sciences (IBOHS) is an international bibliography of the most important historical monographs and periodical articles published throughout the world, which deal with history from the earliest to the most recent times. The works are arranged systematically according to period, region or historical discipline, and within this classification alphabetically. The bibliography contains a geographical index and indexes of persons and authors.

The Symptom and the Subject

The Symptom and the Subject takes an in-depth look at how the physical body first emerged in the West as both an object of knowledge and a mysterious part of the self. Beginning with Homer, moving through classical-era medical treatises, and closing with studies of early ethical philosophy and Euripidean tragedy, this book rewrites the traditional story of the rise of body-soul dualism in ancient Greece. Brooke Holmes demonstrates that as the body (*sôma*) became a subject of physical inquiry, it decisively changed ancient Greek ideas about the meaning of suffering, the soul, and human nature. By undertaking a new examination of biological and medical evidence from the sixth through fourth centuries BCE, Holmes argues that it was in large part through changing interpretations of symptoms that people began to perceive the physical body with the senses and the mind. Once attributed primarily to social agents like gods and daemons, symptoms began to be explained by physicians in terms of the physical substances hidden inside the person. Imagining a daemonic space inside the person but largely below the threshold of feeling, these physicians helped to radically transform what it meant for human beings to be vulnerable, and ushered in a new ethics centered on the responsibility of taking care of the self. The Symptom and the Subject highlights with fresh importance how classical Greek discoveries made possible new and deeply influential ways of thinking about the human subject.

La vie d'Euripide

Phèdre est une tragédie en cinq actes et en vers de Jean Racine créée le 1er janvier 1677 à Paris sous le titre Phèdre et Hippolyte. Racine n'adopta le titre de Phèdre qu'à partir de la seconde édition de ses oeuvres en 1687. La pièce comporte 1 654 alexandrins. Inspirée de la mythologie grecque, la pièce met en scène l'amour incestueux conçu par Phèdre, femme de Thésée, pour Hippolyte, fils de Thésée et d'une Amazone. Phèdre est la dernière tragédie profane de Racine. Elle suit Iphigénie, écrite en été 1674. Elle est suivie d'un long silence de douze ans au cours duquel Racine se consacre

au service du roi Louis XIV (il est son historiographe) et à la religion. Une nouvelle fois, il choisit un sujet de la mythologie antique déjà traité par les poètes tragiques grecs et romains. Dans la préface de 1677, Racine évoque ses sources, et principalement le poète grec Euripide (484-406 av. J.-C.), qui dans sa tragédie Hippolyte porte-couronne (428 av. J.-C.) avait traité le mythe de Phèdre après l'avoir traité dans Hippolyte voilé, aujourd'hui perdu. Dans la pièce conservée, le héros est poursuivi par la déesse de l'amour, Aphrodite, qui dès les premiers vers clame sa fureur d'être délaissée par le jeune homme au profit d'Artémis. Dans Phèdre, Vénus s'acharne contre la famille de la reine dont l'ancêtre, le Soleil, avait révélé les amours coupables de la déesse et de Mars. La fatalité prend ainsi la forme de cette haine implacable attachée à toute la descendance du Soleil. Sénèque, philosophe et poète romain du I^{er} siècle apr. J.-C., est également l'auteur d'une Phèdre. Le récit de Thérémène, dans toute son horreur, doit beaucoup à cette source sur laquelle Racine insiste moins. Les ravages de la passion comme maladie de l'âme, ont été également explorés par les Anciens. Citons encore les Héroïdes d'Ovide, et l'Énéide de Virgile, en particulier Les Amours de Didon et Énée. En France, le sujet avait été traité déjà plusieurs fois, en particulier par Robert Garnier, auteur d'un Hippolyte un siècle plus tôt, puis par Gabriel Gilbert, qui avait écrit un Hypolite ou le garçon insensible en 1647. Réception Tout dans Phèdre a été célébré : la construction tragique, la profondeur des personnages, la richesse de la versification et l'interprétation du rôle-titre par la Champmeslé. Contrairement à Euripide dans Hippolyte porte-couronne, Racine fait mourir Phèdre à la fin de la pièce, sur scène.

Études sur les tragiques grecs: Théâtre d'Euripide (suite) livre V. Jugements des critiques sur la tragédie grecque

Cet ouvrage a pour objectif de permettre aux étudiants en droit ou aux candidats au CRFPA ou aux concours administratifs de développer leur culture juridique. Rédigées par un maître de conférences en droit privé et sciences criminelles à l'université de Lille, les 50 fiches de cet ouvrage comprennent : Les fiches de cours comprenant les définitions à connaître, les erreurs à éviter, les points essentiels à retenir ; Des exercices corrigés pour vérifier ses connaissances ; Des repères bibliographiques pour aller plus loin. Un ouvrage à avoir pour parfaire sa culture juridique.

Voyage d'Anacharsis en Grèce, vers le milieu du 4^e siècle avant l'ère vulgaire

Euripides' Ion is a highly complex and elusive play and thus poses considerable difficulties to any interpreter. On the basis of a new recension of the text, this commentary offers explanations of the language, literary technique, and realia of the play and discusses the main issues of interpretation. In this way the reader is provided with the material required for an appreciation of this entertaining as well as provocative dramatic composition.

Intellectualité et théâtralité dans l'oeuvre d'Euripide

This book is about the representation of gods (both as characters and as a subject for discourse) in two tragedies by Euripides: Heracles and Hippolytus. Its goal is to establish a framework for the reading of Greek tragedy and for the analysis of the various ways in which the gods of the Greek religion appear in tragic drama, and to apply it to the aforementioned plays. In this work we contend that such a framework should transcend the usual dichotomy made between a "religious" and a "non-religious" reading of Greek tragedy, and more specifically of Euripidean tragedy. This dichotomy contains in itself a cultural assumption, that is, the possibility of establishing a clear-cut distinction between a domain of religious discourse and an autonomous, profane sphere in which the representations of gods would assume a different value and meaning. There is nothing in the discursive structures of Classical Greece that allows us to posit something of the kind. The elements that appear to us as questioning the traditional representations of gods in Greek tragedy can be seen from this perspective.

Essai sur le tragique d'Euripide

L'image critique et parodique qu'Aristophane nous donne de la tragédie attique est bien connue, en particulier à travers le conflit supposé entre Eschyle et Euripide. Mais, en retour, on a été jusqu'ici peu sensible aux aspects finalement euripidéens du langage et de la rhétorique de ses comédies elles-mêmes, dans un contexte politique et intellectuel identique. En fait, tout en critiquant les procédures poétiques de sa cible tragique préférée, Aristophane le comique reprend souvent dans ses propres drames des pratiques analogues, dans la transgression des règles de genre. La parodie d'Euripide ne fait qu'enrichir une poétique, une esthétique qui sont loin d'être aussi conservatrices qu'on a voulu l'affirmer ; ceci autant du point de vue du rythme métrique adopté dans les dialogues

(M. Steinrück), de l'usage métaphorique et scénique des objets (F. Müller) ou des procédures de l'objectivation verbale (M. Vamvouri), des stratégies rhétoriques évoquant l'art des sophistes (P Voelke), des ressorts du tragi-comique par les jeux du masque (O. Thévenaz) ou encore de la dérision du pouvoir créateur de l'auteur comique lui-même (D. Bouvier). " La tragédie d'Aristophane \

L'épître de Jacques

This volume is an accessible yet in-depth narratological study of Euripides' *Alcestis* - the earliest extant play of Euripides and one of the most experimental masterpieces of Greek tragedy, not only standing in place of a satyr-play but also preserving at least some of its typical features. Commencing from the widely-held view, so lamentably ignored within the domain of Classics, that a narratology of drama should be predicated upon the notion of narrative as verbal, as well as visual, rendition of a story, this unique volume contextualizes the play in terms of its reception by the original audience, locating the intricate narrative tropes of the plot in the dynamics of fifth-century Athenian mythology and religion.

Les Tragédies d'Euripide. traduites du grec par M. Prévost,....

La Revue politique et littéraire, revue bleue

Phèdre

Comment un dramaturge du Ve siècle avant J.C., à la fois poète et philosophe, imagine-t-il l'espace aérien et ses substances ? Des spécialistes européens et latino-américains conjuguent leurs méthodes philologiques et comparatistes pour parvenir à cerner la spécificité de ces représentations du domaine supraterrrestre et leur originalité à l'intérieur même de la littérature grecque.

Fiches de Culture juridique

Includes section "Comptes rendus bibliographiques".

Euripides, Ion

Les auteurs tragiques, en s'interrogeant sur le sens des malheurs qu'ils évoquent, sont appelés à exprimer toute une réflexion sur le temps. Chez les trois grands tragiques grecs, on voit cette vision évoluer, en partie sous l'influence de l'expérience politique qu'ils vivent. Ce qui était pensée théologique chez Eschyle devient, chez Sophocle, méditation sur les grandes alternances du devenir et aboutit, chez Euripide, à l'étude psychologique des émotions qui le scandent. En suivant les affirmations générales, fréquentes chez ces auteurs, mais aussi les détails du style ou de la composition, on peut espérer arriver à une meilleure compréhension des œuvres, tout en dégagant, à travers ces tentatives, certains points de départ d'une réflexion moderne sur le temps.

Gods in Euripides

Le symposium des sages est un livre qui contient les sentences des plus grands sages de l'humanité, qui éclairent l'être humain à se comporter avec sagesse.

Etudes littéraires et philosophiques ... De la poésie primitive, et de la poésie tragique des Grecs. Deuxième édition

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