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Brenda J. Powell

# The Metaphysical Quality of the Tragic

A Study of Sophocles, Giraudoux,  
and Sartre

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Peter Lang

# The Metaphysical Quality Of The Tragic A Study Of Sophocles Giraudoux And Sartre

**Joan Nordquist**



## **The Metaphysical Quality Of The Tragic A Study Of Sophocles Giraudoux And Sartre:**

*The Metaphysical Quality of the Tragic* Brenda J. Powell, 1990 This analysis of the nature of tragedy uses the literary theory of Polish phenomenologist Roman Ingarden 1893 1970 as a point of departure By formulating the concept of the tragic as a metaphysical quality this work balances an attention to textual detail with an awareness of the role of the reader in concretizing a literary work of art The significance of this concept is demonstrated in its application to readings of a Classical Greek and two twentieth century French versions of the Electra myth readings which pay particular attention to the interplay of the moral and aesthetic elements in these literary masterpieces The Tomb of Oedipus William Marx, 2022-10-11 If Greek tragedies are meant to be so tragic why do they so often end so well Here starts the story of a long and incredible misunderstanding Out of the hundreds of tragedies that were performed only 32 were preserved in full Who chose them and why Why are the lost ones never taken into account This extremely unusual scholarly book tells us an Umberto Eco like story about the lost tragedies By arguing that they would have given a radically different picture William Marx makes us think in completely new ways about one of the major achievements of Western culture In this very readable stimulating lively and even sometimes funny book he explores parallels with Japanese theatre resolves the enigma of catharsis sheds a new light on psychoanalysis In so doing he tells also the story of the misreadings of our modernity which disconnected art from the body the place and gods Two centuries ago philosophers transformed Greek tragedies into an ideal archetype now they want to read them as self help handbooks but all are equally wrong Greek tragedy is definitely not what you think and we may never understand it but this makes it matter all the more to us Dionysus on the Other Shore Letizia Fusini, 2020-01-13 In *Dionysus on the Other Shore* Letizia Fusini argues that throughout his early exile years late 1980s 1990s Gao Xingjian gradually moved away from Absurdist Drama to develop a dramaturgical system with tragic characteristics Drawing on a range of contemporary theories of tragedy this book reconfigures some of the key tropes of Gao's post 1987 theater as varied articulations of the Dionysian sparagmos mechanism They are the dismemberment of the dramatic self the usage of constricted spaces the divisive nature of gender relations and the agony of verbal language Through a text based analysis of seven plays the author ultimately aims to show that in Gao's theater tragedy is an ongoing and mostly subtextual dynamism generated by an interplay of psychic forces concurrently cohesive and divisive *Antigone; Oedipus the King; Electra* Sophocles, 1994-03-03 Love and loyalty hatred and revenge fear deprivation and political ambition these are the motives which thrust the characters portrayed in these three Sophoclean masterpieces on to their collision course with catastrophe Recognized in his own day as perhaps the greatest of the Greek tragedians Sophocles's reputation has remained undimmed for two and a half thousand years His greatest innovation in the tragic medium was his development of a central tragic figure faced with a test of will and character risking obloquy and death rather than compromise his or her principles it is striking that Antigone and Electra both have a woman as their intransigent hero Antigone dies rather than

neglect her duty to her family Oedipus's determination to save his city results in the horrific discovery that he has committed both incest and parricide and Electra's unrelenting anger at her mother and her lover keeps her in servitude and despair These vivid translations combine elegance and modernity and are equally suitable for reading or theatrical performance Love and loyalty hatred and revenge fear deprivation and political ambition these are the motives which thrust the characters portrayed in these three Sophoclean masterpieces on to their collision course with catastrophe Recognized in his own day as perhaps the greatest of the Greek tragedians Sophocles reputation has remained undimmed for two and a half thousand years His greatest innovation in the tragic medium was his development of a central tragic figure faced with a test of will and character risking obloquy and death rather than compromise his or her principles it is striking that Antigone and Electra both have a woman as their intransigent hero Antigone dies rather neglect her duty to her family Oedipus determination to save his city results in the horrific discovery that he has committed both incest and parricide and Electra's unrelenting anger at her mother and her lover keeps her in servitude and despair These vivid translations combine elegance and modernity and are remarkable for their lucidity and accuracy Their sonorous diction economy and sensitivity to the varied metres and modes of the original musical delivery make them equally suitable for reading or theatrical performance Electra Batya Casper, 2019-04-26 Shakespeare's Hamlet written 1 000 years after the classical Greek period follows a narrative pattern similar to that of the Greek Electra myth and it isn't the only story to do so We see signs of Electra's influence again in the 20th century works of Oscar Wilde Eugene O'Neill and T S Eliot among others This revised and updated edition will look more closely at the influence of Electra on popular culture throughout history and the questions it poses regarding oppositions such as logic versus instinct night versus day and repression versus freedom **Ingardeniana II** Hans H. Rudnick, 2012-12-06 This Ingardenia volume is the second in the *Analecta Husserliana* series that is entirely devoted to the phenomenology of Roman Ingarden The first was volume IV 1976 Twenty years after Ingarden's death this volume demonstrates that the Polish phenomenologist's contribution to philosophy and literary scholarship has received world wide attention His ideas have proven especially fruitful for the definition of the structure of the literary work of art and the subsequent recognition of its characteristic features Of all the early phenomenologists who were students of Husserl it is Ingarden whose work has faithfully pursued the original tenet that language holds the essence of the life world in readiness *bereit halten* To investigate this premise with the rigor of a science as Husserl had envisioned for phenomenology was Ingarden's life work That Ingarden did not quite reach his ambitious goal does not diminish his unquestionable achievement The understanding of the nature of the literary work of art has increased enormously because of his analyses and aesthetics The Polish phenomenologist investigated above all the work of art as a structure of necessary components which define and determine its nature That the artistic ingredient was shortchanged under those conditions should not be surprising particularly since Ingarden usually kept a purist's philosophical distance from the concrete detail of the material under

consideration He was not concerned with individual works of art but with the principle that was shared by all of them as the defining feature of their being *Modern Drama Scholarship and Criticism 1981-1990* Charles A. Carpenter,1997 A selective list of publications for the period offering some 25 200 entries no annotations arranged by nationality and linguistic groups Most entries concern literary currents in drama since the last third of the 19th century playwrights who lived at least part of their lives in the 20th century noted directors and performance theory For students and scholars of modern dramatic literature While annual supplements of recent publications appear in the journal *Modern Drama* new compilers took a publication date of 1991 as their starting point for listings leaving some 2 000 items collected after 1992 appearing only in this volume Annotation copyrighted by Book News Inc Portland OR *Jean Paul Sartre* Joan Nordquist,1993

Comprehensive Dissertation Index: Language & literature, A-L ,1984 **The French Review** James Frederick Mason,Hélène Harvitt,1982 *Comprehensive Dissertation Index* ,1984 Vols for 1973 include the following subject areas Biological sciences Agriculture Chemistry Environmental sciences Health sciences Engineering Mathematics and statistics Earth sciences Physics Education Psychology Sociology Anthropology History Law political science Business economics Geography regional planning Language literature Fine arts Library information science Mass communications Music Philosophy and Religion **Twentieth-century French Dramatists** Mary Anne O'Neil,2006 Essays on twentieth century French playwrights who were largely influenced by non French traditions during the greatest age of French theater since the mid 1700s French drama of the twentieth century was cosmopolitan experimental and eclectic and attempted to appeal to a wider audience than in the past Dramatists came not only from Paris but from the provinces and the French states of the Caribbean as well as from Francophone countries such as Belgium **New Comparison** ,1991 The Transparent Illusion Rebecca M. Pauly,1993 This unique study interprets forty major French films their texts and intertexts analyzing them both as windows on their subject projections of the imagination and as frames or mirrors reflecting the cultural contexts that produced them They are grouped in three major categories foregrounding their relationship to history literature or the filmmaking process itself in ascending order of opacity and modernity This much needed work offers not only comparative cultural perspectives on French text and film but also a better understanding of the poetics of image and ideology

Christianity & Literature ,1996 *Critical Survey of Drama: Essays, resources, indexes* ,2003 The American Humanities Index Stephen H. Goode,1993 *Subject Guide to Books in Print* ,1993 *Forthcoming Books* Rose Army,1990 *The Metaphysical Quality of the Tragic* Brenda J. Powell,1982

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