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Autore	Curley Dan <1966->
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Descrizione fisica	1 online resource (xi, 275 pages) : digital, PDF file(s)
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Lingua di pubblicazione	Inglese
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Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Mutatas dicere formas. The transformation of tragedy -- Nunc habeam per te Romana Tragoedia nomen. Ovid's Medea and Roman tragedy -- Lacrimas finge videre meas. Epistolary theater -- Locas exstat et ex re nomen habet. Space, time, and spectacle -- Tollens ad sidera palmas exclamat. Staging rhetoric -- Medeae Medea forem. Tragic intratextuality -- Carmen et error. Tragedy's end.
Sommario/riassunto	Ovid is today best known for his grand epic, <i>Metamorphoses</i> , and elegiac works like the <i>Ars Amatoria</i> and <i>Heroides</i> . Yet he also wrote a <i>Medea</i> , now unfortunately lost. This play kindled in him a lifelong interest in the genre of tragedy, which informed his later poetry and enabled him to continue his career as a tragedian - if only on the page instead of the stage. This book surveys tragic characters, motifs and modalities in the <i>Heroides</i> and the <i>Metamorphoses</i> . In writing love letters, Ovid's heroines and heroes display their suffering in an epistolary theater. In telling transformation stories, Ovid offers an exploded view of the traditional theater, although his characters never

stray too far from their dramatic origins. Both works constitute an intratextual network of tragic stories that anticipate the theatrical excesses of Seneca and reflect the all-encompassing spirit of Roman imperium.

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