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Titolo	Choral mediations in Greek tragedy // edited by Renaud Gagne and Marianne Govers Hopman [[electronic resource]]
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Nota di contenuto	The chorus in the middle / Renaud Gagne and Marianne Hopman -- Choral polyphony and the ritual functions of tragic songs / Claude Calame -- Chorus, conflict and closure in Aeschylus' Persians / Marianne Hopman -- Choral intertemporality in the Oresteia / Jonas Grethlein -- Choreography: the lyric voice of Sophoclean Tragedy / Simon Goldhill -- Conflicting identities in the Euripidean chorus / Laura A. Swift -- The choral plot of Euripides' Helen / Sheila Murnaghan -- Transcultural chorality: Iphigenia in Tauris and Athenian imperial economics in a polytheistic world / Barbara Kowalzig -- Maenadism as self-referential chorality in Euripides' Bacchae / Anton Bierl -- The Delian Maidens and their relevance to choral mimesis in classical drama / Gregory Nagy -- Choral persuasions in Plato's Laws / Lucia Prauscello -- The comic chorus and the demagogue / Jeffrey Henderson -- Dancing letters: the alphabetic Tragedy of Kallias / Renaud Gagne -- Choral dialectics: Holderlin and Hegel / Joshua Billings -- Enter and exit the chorus: dance in Britain 1880 -- 1914 / Fiona Macintosh --

"The thorniest problem and the greatest opportunity": directors on directing the Greek chorus / Peter Meineck.

Sommario/riassunto

This volume explores how the choruses of Greek tragedy creatively combined media and discourses to generate their own specific forms of meaning. The contributors analyse choruses as fictional, religious and civic performers; as combinations of text, song and dance; and as objects of reflection in themselves, in relation and contrast to the choruses of comedy and melic poetry. Drawing on earlier analyses of the social context of Greek drama, the non-textual dimensions of tragedy, and the relations between dramatic and melic choruses, the chapters explore the uses of various analytic tools in allowing us better to capture the specificity of the tragic chorus. Special attention is given to the physicality of choral dancing, musical interactions between choruses and actors, the trajectories of reception, and the treatment of time and space in the odes.
