

GREEK DRAMA

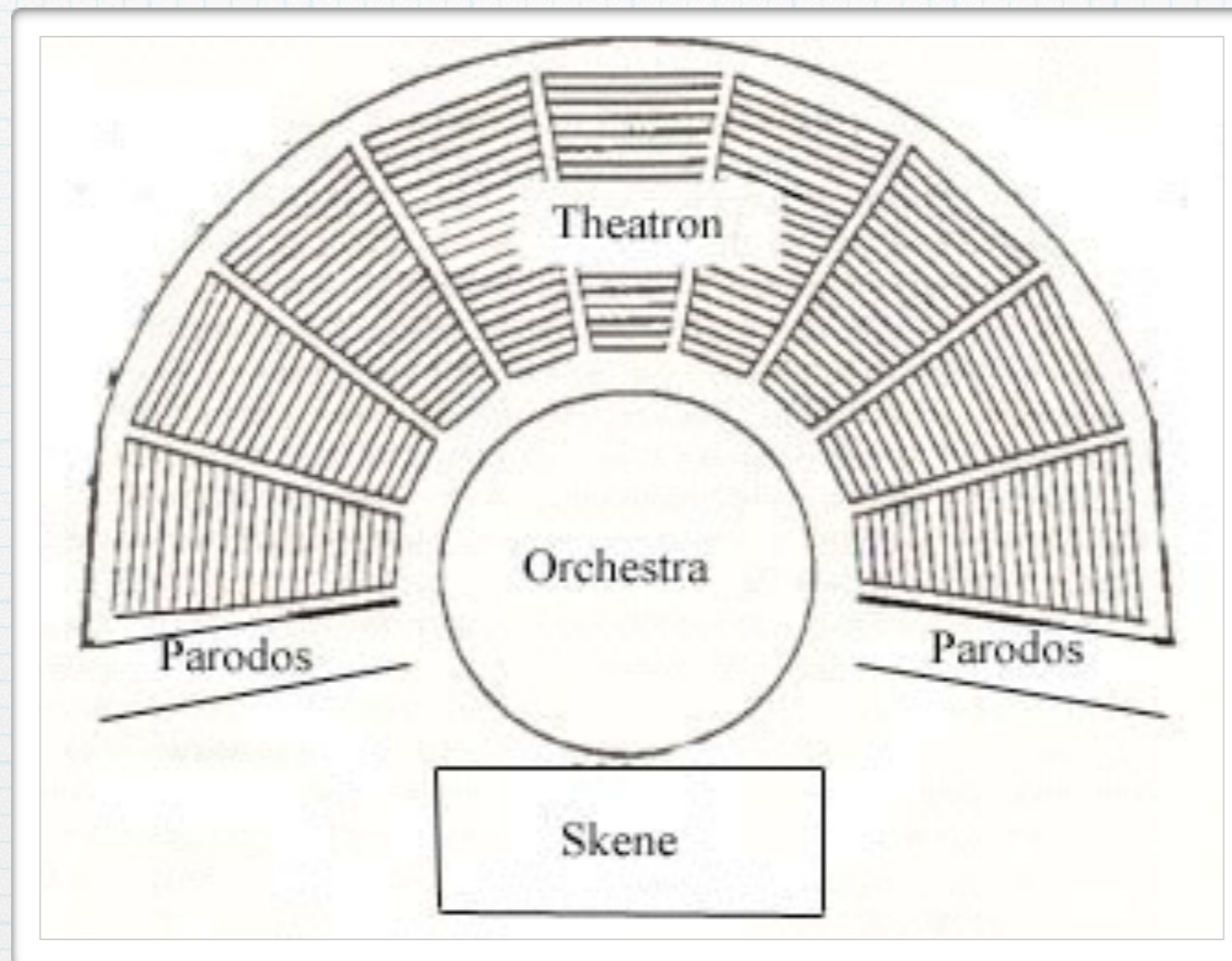
ORIGIN

- ◉ TRAGEDIES BEGAN AT FESTIVALS TO HONOR DIONYSUS "
- ◉ TRAGEDY: (GOAT SONG) "
- ◉ STORIES FROM FAMILIAR MYTHS AND HOMERIC LEGENDS "
- ◉ NO VIOLENCE OR IRREVERENCE DEPICTED ON STAGE "
- ◉ NO MORE THAN 3 ACTORS ON STAGE AT ONCE "
- ◉ CONFLICT USUALLY BETWEEN PROTAGONIST
A SUPERIOR FORCE "
- ◉ DESTINY "
- ◉ SOCIETY "
- ◉ CIRCUMSTANCES "
- ◉ UNHAPPY RESOLUTION "
- ◉ TRAGIC HERO

AND



PARTS OF A GREEK THEATRE





Theatre at Priene, Turkey - Orchestra Detail



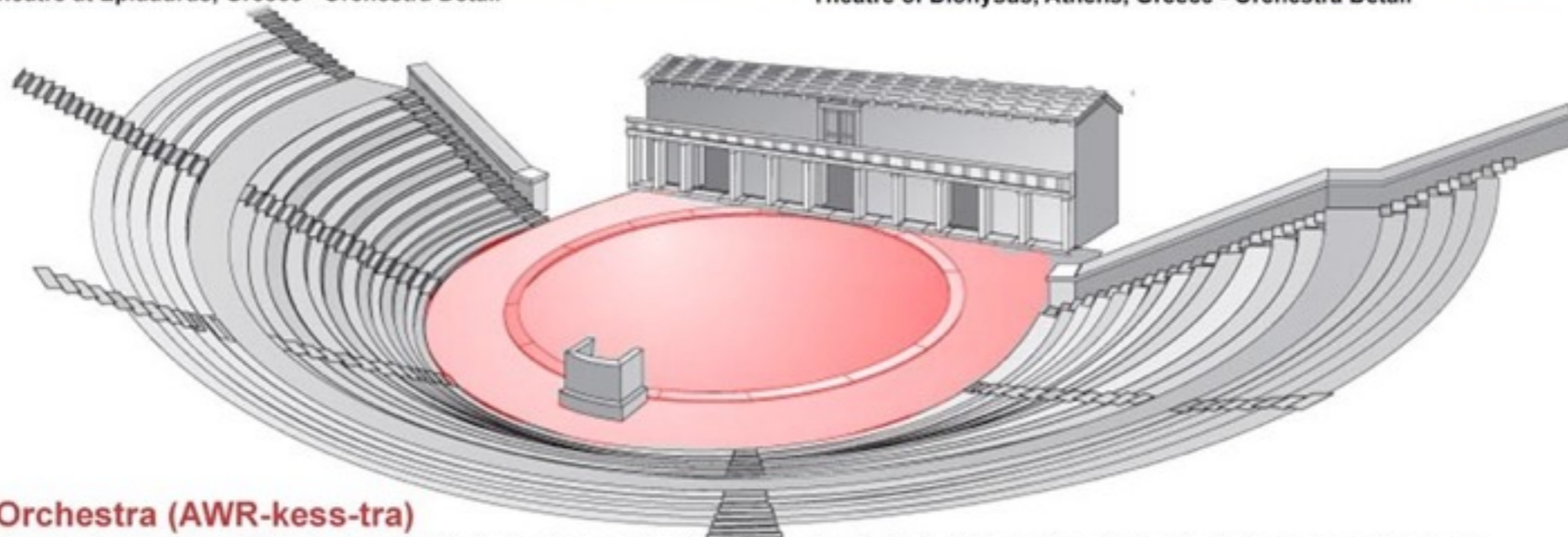
Theatre at Delphi, Greece - Orchestra Detail



Theatre at Epidauros, Greece - Orchestra Detail



Theatre of Dionysus, Athens, Greece - Orchestra Detail



Orchestra (AWR-kess-tra)

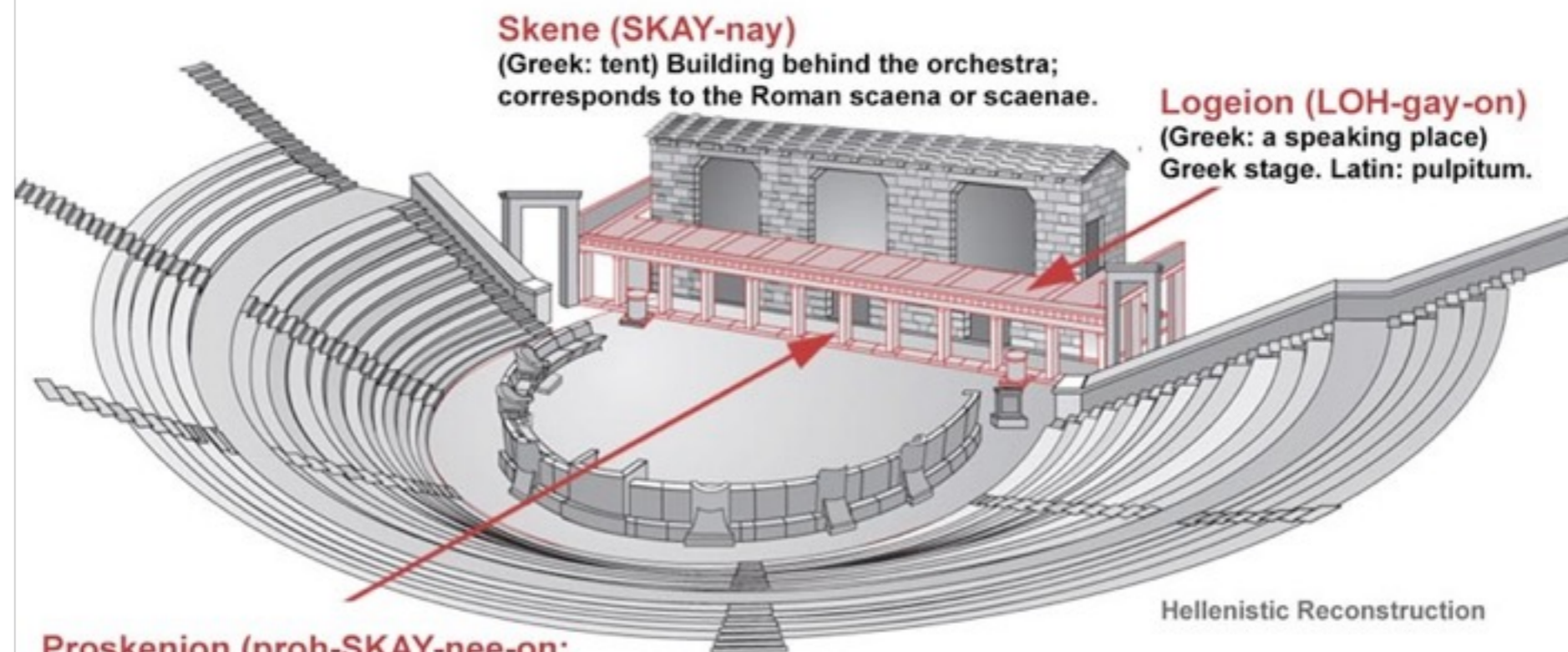
(Greek: dancing place) Circular in early Greek theatre construction, horseshoe in Hellenistic; and semi-circular in Roman constructions, the orchestra was the space between the audience and the stage; primary chorus performance space in Greek theatre; also adapted for use as an arena for Roman "spectacle entertainment"



Great Theatre at Aphrodisias, Turkey - Prohedria Detail



Great Theatre at Priene, Turkey - Proskenion Detail

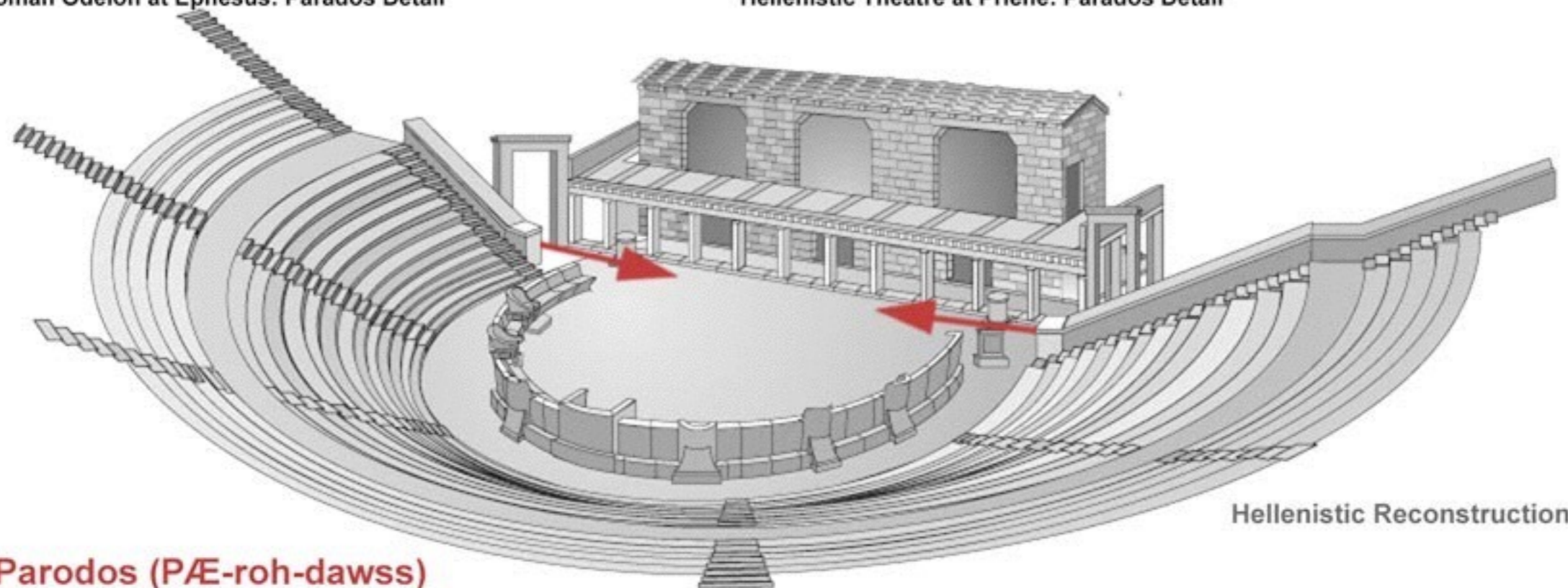




Roman Odeion at Ephesus: Parados Detail



Hellenistic Theatre at Priene: Parados Detail



Hellenistic Reconstruction

Parodos (PÆ-roh-dawss)

(Greek; A passageway ;pl. paradoi) Side entrance into the orchestra of a Greek theater (one on each side); the space between the audience seating and the skene building; primary entrance/exit for the chorus and used by audience for entrance and exit from theatre; also the song sung by chorus as it first enters the orchestra.



COSTUMES

- LONG ROBES OFTEN WITH VERTICAL STRIPES "
- WEALTHY CHARACTERS WORE MORE ELABORATE COSTUMES

MASKS

- EXAGGERATED THE FACIAL FEATURES OF THE ACTOR "
- HELPED TELL THE AUDIENCE IF THE CHARACTER WAS MALE OR FEMALE , THE SOCIAL STATUS , AND FACIAL EXPRESSIONS. "
- MADE IT EASIER FOR THOSE IN THE NOSE BLEED SECTIONS



c. 300-275BC



1st-2nd Century AD



17



CHORUS

- GROUP OF 12-15 ACTORS "
- SANG AND DANCED THE ODES "
- REPRESENTED THE ELDERS (LEADING CITIZENS) "
- **CHORAGOS**: SPOKESMAN FOR THE CHORUS

STRUCTURE OF A GREEK TRAGEDY

- ◉ **PROLOGUE**: GIVES THE BACKGROUND AND INTRODUCES THE CONFLICT, USUALLY A DIALOGUE BETWEEN TWO ACTORS "
- ◉ **PARODOS**: ODE (STASIMON) AS THE CHORUS ENTERS "
- ◉ **STASIMON**: ODE SUNG BY CHORUS AFTER EACH EPISODE ALLOWING FOR A CHANGE OF SCENE AND FOR A RESPONSE TO THE PREVIOUS EPISODE "
- ◉ **STROPHE**: CHORUS MOVES FROM RIGHT TO LEFT "
- ◉ **ANTISTROPHE**: CHORUS MOVES FROM LEFT TO RIGHT "
- ◉ **EPISODE**: SCENE (EQUIVALENT TO AN ACT IN A MODERN PLAY) "
- ◉ **PAEAN**: HYMN OF PRAISE TO A GOD USUALLY FOLLOWING THE FIFTH EPISODE "
- ◉ **EXODOS**: FINAL ODE AS THE CHORUS EXITS

OTHER TERMS TO KNOW

- **HAMARTIA**: A TRAGIC FLAW OR FATAL WEAKNESS OF A CHARACTER "
- **HVBRIS**: EXTREME PRIDE "
- **CATHARSIS**: PURGING OF THE EMOTIONS OF PITY AND FEAR BROUGHT ON BY A TRAGEDY "
- **STICHOMYTHIA**: DIALOGUE CONSISTING OF ALTERNATING SINGLE LINES SPOKEN BY TWO CHARACTERS USED TO SHOW TENSE DISPUTES "
- **DEVS EX MACHINA**: USED IN GREEK DRAMA AFTER LIFTING ACTORS CRANE ON THE
- **QUICK RESOLUTION**

GREEK PLAYWRIGHTS

TRAGEDIANS

AESCHYLUS

- 525 ~ 456 BC "

- ORESTEIA "

- AGAMEMNON "

- RETURN AND MURDER OF AGAMEMNON

- LIBATION BEARERS "

- RETURN OF ORESTES WHO MURDERS CLYTEMNESTRA

- THE EUMENIDES "

- ORESTES IS PURSUED BY THE EUMENIDES (FURIES); EVENTUALLY A TRIAL IS HELD AND HE IS ACQUITTED BY ATHENA



OTHER WORKS BY AESCHYLUS

◉ THE PERSIANS "

- ◉ DEALS WITH THE PERSIANS AFTER THEIR DEFEAT BY THE GREEKS "

◉ SEVEN AGAINST THEBES "

- ◉ OEDIPUS AFTER TELLS HIS 2 SONS (ETEOCLES & POLYNICES) TO RULE THEBES IN ALTERNATING YEARS. "
- ◉ ETEOCLES REFUSES TO STEP DOWN "
- ◉ POLYNICES RAISES AN ARMY WITH 7 CAPTAINS TO GO TO WAR ATTACK THE 7 GATES OF THEBES "
- ◉ ETEOCLES & POLYNICES MEET "MANO A MANO" AND KILL EACH OTHER "
- ◉ AN EDICT FORBIDS THE BURYING OF POLYNICES; ANTIGONE SWEARS TO BURY HIM "

◉ PROMETHEUS BOUND "

- ◉ DEALS WITH HIS KNOWLEDGE OF WHO WOULD DETHRONE ZEUS

SOPHOCLES

- 496 ~ 406 BC "
- OEDIPUS CYCLE "
- NOT WRITTEN AS A TRILOGY, BUT RATHER WRITTEN AT DIFFERENT POINTS IN HIS LIFE
- ANTIGONE (3) "
- OEDIPUS REX (1) "
- OEDIPUS AT COLONUS (2)

EURIPIDES

- 480 ~ 406 BC "
- ONLY 18 OF HIS 90 PLAYS SURVIVE "
- CHARACTERS MORE REALISTIC THAN SOPHOCLES "
- PLOTS RESOLVED BY DEVS EX MACHINA

EURIPIDES' PLAYS

- ORESTES “
 - VERY DIFFERENT FROM AESCHYLUS' VERSION “

- HIPPOLYTUS “

Hell hath no fury
like a woman scorned.

- MEDEA “
 - MEDEA PLOTS REVENGE ON HER HUSBAND JASON AFTER HE ABANDONS HER FOR ANOTHER WOMAN. (HELL HATH NO FURY ...) “

- THE TROJAN WOMEN “
 - FOLLOWS THE PLIGHT OF TROJAN WOMEN AFTER THEIR DEFEAT BY THE GREEKS.

WOMEN
AT
CENTER

COMEDY

- FROM "KOMOS" WHICH MEANS "TO REVEL"
- ORIGIN: FERTILITY RITUALS
- REVELS: MEN WOULD RUN THROUGH COMMUNITY CARRYING PHALLUSES AND TELLING CRUDE JOKES
- COMEDIES RECOGNIZED AT THE FESTIVAL OF DIONYSUS IN 486 BC

ARISTOPHANES

- 485 ~ 385 BC "
- WRITER OF "OLD COMEDY" "
- THE BIRDS "
 - PISTHETAERUS GETS BIRDS TO BUILD A NEW CITY IN SKY AND GAINS CONTROL OVER COMMUNICATION WITH THE GODS. BIRDS & PROMETHEUS HELP HIM CHANGE INTO A BIRD-LIKE CREATURE WHO REPLACES ZEUS AS THE RULER OF THE COSMOS. "
- THE FROGS "
 - DIONYSUS GOES TO HADES AND JUDGES A DEBATE BETWEEN EURIPIDES AND AESCHYLUS OVER WHO IS THE BEST PLAYWRIGHT. "
- LY SISTRATA "
 - WOMEN REFUSE TO HAVE SEX WITH MEN UNTIL THEY END THE PELOPONNESIAN WAR. (FULL OF DOUBLE ENTENDRE)

NEW COMEDY

- MORE REALISTIC "
- LESS CRUDE "
- CONFLICT GENERALLY FROM SOME SORT OF MISUNDERSTANDING "
- PRINCIPLE ELEMENT - LOVE "
- VERBAL WIT "
- MENANDER: (342 ~ 291 BC) "
 - WRITER OF NEW COMEDY

THE END