

THE LOSS OF ABANDONMENT IN SOPHOCLES ELECTRA DENISE

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1: poetry | CL "women in antiquity" Fall

"The Loss of Abandonment in Sophocles' Electra" presented at the 99 th Annual Meeting of the Classical Association of the Middle West and South, April , "Sexual Difference & Imperial Space: Strabo's Geography and the 'Impossibility' of Amazons" presented at the conference "Globalization and Cultural Diversity.

Help and Treachery in Rural Attica c. Bring Me Fire and Sulphur: Bella Vivante University of Arizona 2. Michael Shaw University of Kansas 3. O Dinner, Where Art Thou? Hughes Southwest Missouri State University 4. The Ciconians, Revisited Hom. Newton Kent State University 5. Night and Day among the Laistrygones: Flocks around the Clock. Vail Baylor University 6. Little Ajax, Odysseus, and Divine "Wraths". Victor Castellani University of Denver 3: Matthew Semanoff Carleton College 2. Prosopopoeia and the Recognition of Paris: Drinkwater Duke University 4. A Lover or a Warrior? Alena Allen University of New Mexico 5. The Apple of Discourse: Rhetoric and Epistolary Exchange in Heroides Nesholm University of Washington 6. Ovid, Martial, and Hermione. Peter Anderson Ohio University 3: Brian Walters University of Kansas 2. At Play with Writing: Of Signs and Text in Plautus. Jenkins Trinity University 3. David Urban University of Kansas 4. Courtney Giddings Indiana University, Bloomington 5. Antony Augoustakis Baylor University 5: Dyson President , presiding 5: Slater President , host 8: The Job Search David F. Bright Emory University , presiding 8: Peter Nani University of Iowa 3. Food, Growth, and Disease in Persius 3. Crotty University of Washington 4. Roscoe Davis College of Charleston 5. Reckford University of North Carolina 8: Thorburn Baylor University 3. Doug Clapp Samford University 5. Bennett Lansing, Michigan 8: Harrison Xavier University , presiding 1. Roman Coin Types as a Historical Source: The Evidence of Roman Authors. Rufus Fears University of Oklahoma 2. The Cistophors of Mark Antony: De Lozier University of Wisconsin-Madison 3. The Numismatic Portraiture of Augustus and Agrippa. Wells Ohio State University 8: Terence Tunberg University of Kentucky 2. The dialogues elucidate various voices and points of view implicit in these letters. Milena Minkova University of Kentucky 8: Winters Austin Peay State University , presiding 1. What is the Latin Word for Greek and Why? Dee University of Illinois 2. Markus University of Michigan 3. Aspects of Latin Word Order. Some Challenges Translating into Latin Today. The Milk of Birds: A Proverbial Expression, Ancient and Modern. Cristina Calhoon University of Oregon 2. Natalia Lozovsky Indiana University 4. Michael Maas Rice University 4.

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2: Annual Meeting in Chicago | Society for Classical Studies

At Miami University, Denise Eileen McCoskey is Associate Professor of Classics and Affiliate Black World Studies, and Emily Zakin is Associate Professor of Philosophy. Zakin is the coeditor (with Ellen K. Feder and Mary C. Rawlinson) of Derrida and Feminism: Recasting the Question of Woman.

Between myth and plot: Helen Gasti, University of Ioannina: Spyridon Tzounakas, University of Cyprus: Roumpini Dimopoulou, University of Athens: Restoring the present with reminiscences of the past embellished by borrowings Arnd Kerkhecker, University of Berne: Gottebenbildlichkeit in Goethes Faust Between the public and the private: Social welfare in the Ionian State Stathis Birtachas, Aristotle University of Thessaloniki: The Italian Garibaldi Volunteers in Epirus: Evaluation of an old story and new research perspectives Mediterranean nature and interwar modernism: Papadopoulos, University of Peloponnese: Imperial palaces and village huts: Byzantium in Greek cinema and television The Italian-American Macho Housekeeper: Alexiou's seminal book *The Ritual Lament in Greek Tradition*, Cambridge, remains fundamental in shaping the field of lament studies. Much work has been done recently on the dramatic use of ritual lament in tragedy; see especially E. Derderian, *Leaving Words to Remember. Greek Mourning and the Advent of Literacy*, Mnemosyne, suppl. *Studies in the Ancient Mediterranean and Beyond*, Oxford On lament as the "normative" speech genre for women in tragedy see L. McClure, *Spoken like a Woman: Speech and Gender in Athenian Drama*, Princeton, p. On lamentation as a means of maintaining Electra's link with the past see H. On an analysis of Electra's linguistic techniques as drawn from the poetics of lamentation see S. Nooter, *When Heroes Sing*. Batchelder, *The Seal of Orestes*. In Batchelder's book there is not any discussion of the passage interpreted in this article. Suksi, "The Poet at Colonus: On the associations of the nightingale with darkness, victimization, tragedy and issues of gender see Williams, op. Barker, "Transforming the Nightingale: Lloyd-Jones and N. Wilson, *Sophocles Fabulae*, Oxford Nooter, "Language, Lamentation, and Power in Sophocles Electra", CW argues that Electra uses lamentation and song to direct the course of vengeance at the end of the play. *Mediterranean Chronicle 6 - 22 - Sophocles Electra An Authorial Comment* Only a fool could forget Parents who died pitifully. It is that mournful bird that Suits my mood,⁶ the bird who Laments Itys, always Itys,⁷ that Bird distraught by grief, the messenger of Zeus. Oh, you too, all-suffering Niobe, I count you a goddess, you who In a rocky grave, alas,⁸ weep. Loraux, *The Mourning Voice: For Electra's comparison with the nightingale see also lines, On this see Barker, op. The Plays and Fragments*. Hutchinson, "Sophocles and Time", in J. On Niobe see M. Kells, *Sophocles Electra*, Cambridge, p. Kitzinger, "Why mourning becomes Electra", *ClAnt 10* It is Electra's transgressive and uncompromising character together with her obsessive devotion to vengeful lamentation that reveal her unfeminine temper. Thus, lament as one of the most distinctive signs of "femininity" overlaps with Electra's unconventional attitudes. Nevertheless Procne as the prototypical figure of lament is "fixed" in Electra's mind and "she provides the perfect parallel for her perpetual remembrance of her father". It is again the faithfulness of the ever-grieving Niobe that leads Electra to count her a god. Gould¹⁵ elaborates on Niobe's use as paradigmatic of a quite different and incompatible truth in Il. Swift notes that "Electra's use of Niobe to justify her right not to abandon her grief would therefore resonate oddly with Sophocles audience, who were familiar with her story being used to support the opposite moral". In this context the nightingale's lament as a representative of 18 12 L. Swift, *The Hidden Chorus*. Kamerbeek, *The Plays of Sophocles. The Electra*, Leiden, p. *Studies in the Development of Greek Thought*, Oxford, p. On Niobe's story see D. "Nightingales in Sophocles", *Mnemosyne 54* *Mediterranean Chronicle 6 - 24 - Sophocles Electra* But the regular senses "join, fit, furnish" are all inappropriate. In the Hymn to Apollo the poet describes the festival of the Ionians on the island of Delos in honor of Apollo, and praises the choir of the Delian girls who are his attendants. Those Deliades are said to know how to imitate the voices of all men and they are praised for their mimetic performance. Monella, Procne e Filomela: Martin, "Just like a Woman. Enigmas of the Lyric Voice", in A. Halliwell, *The Aesthetics*

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of Mimesis. Furthermore, Electra's pain emerges not only from her diction but also from the musical quality of her screaming. Hadas 25 The citation is from Martin, op. Electra, Niobe and Procne represent a victory of female sign language" she rightly makes a point of an "idiolect". Griffith, "Antigone and Her Sisters. Embodying Women in Greek Tragedy", in A. On the aesthetics and politics of mourning as constitutive of tragic form see O. On Lyric as female language see J. Furthermore in Plutarch's Apophth. On this see E. Csapo, "Kallippides on the floor-sweepings: Aspects of an Ancient Profession, Cambridge Univ. Regardless of the historical accuracy of these anecdotes A. Mediterranean Chronicle 6 - 26 - Sophocles Electra An Authorial Comment underlines that the role of Electra "was purposefully designed for a particular virtuoso in emotional display". Speaking in Aristotelian terms this mental process can be expressed by way of the equation "so this is that" Poetics b Ringer observes that in line Electra "has self-consciously placed herself before the doors the actor's actual position in the theater " and engages the audience to witness her performance "in language that hints at this overlapping of the performative phenomenon". Besides the ancient Vita Soph. This theory of mimesis is supported by Aristoteles in his Poetics a, where 29 M. Wiles, Mask and Performance in Greek Tragedy. On the evidence for the actor Theodorus who as a "female impersonator" was strongly assimilated to the female tearful characters see Duncan, "Gendered Interpretations", pp. Thumiger, "On ancient and modern meta theatres: Monella, "Il mito di Procne nel corpus tragico senecano: Kawalko, Theater of the People: Ringer, Electra and the Empty Urn. Longinus, On the Sublime. Demetrius, On Style, Cambridge: Lada-Richards, "Empathetic Understanding Emotion and Cognition in Classical Dramatic Audience-Response", PCPhS 39, has argued that although Greek culture shapes the predisposition of Greek audiences as highly empathetic, in Greek drama empathy seems to be compatible with cognitive processes. Rabinowitz, "Truth in Fiction: A Reexamination of Audiences", Critical Inquiry 4 Dunn, "Electra", in K.

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3: Bryn Mawr Classical Review: Index by Reviewers: D

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4: Dramas Plays - ThinEbook E-books

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5: Project MUSE - Index to Volume 55

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6: Sophocles' Electra An Authorial Comment | Helen Gasti - www.enganchecubano.com

McCoskey,3 "The Loss of Abandonment in Sophocles' Electra" in Bound by the City: Greek Tragedy, Sexual Difference and the Formation of the Polis (SUNY Press,),

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9: AEGISTHUS - Definition and synonyms of Aegisthus in the English dictionary

Denise McCoskey, in addition to contributing an essay, was a constant source of optimistic support. Several students worked with me on the volume as proofreaders and assistant editors. My thanks to Tim Platt, Desiree Sweet, and especially Laura Wilke.

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