CLAS30027: Women and the Family in Ancient Greek Tragedy



[1]

BARBARA GOFF 2000. Try to Make it Real Compared to What? Euripides' 'Electra' and the Play of Genres. Illinois Classical Studies. 24, (2000), 93–105.

[2]

Barlow, S.A. 1989. Stereotype and Reversal in Euripides' 'Medea'. Greece & Rome. 36, 2 (1989).

[3]

Bongie, E.B. 1977. Heroic Elements in the Medea of Euripides. Transactions of the American Philological Association (1974-). 107, (1977).

[4]

Burnett, A.P. 1998. Revenge in Attic and later tragedy. University of California Press.

[5]

Cairns, D. 2014. Medea: feminism or misogyny? Looking at Medea: essays and a translation of Euripides' tragedy. D. Stuttard, ed. Bloomsbury Academic. 123–137.

[6]

Cairns, D.L. 2016. Sophocles, Antigone. Bloomsbury Academic.

[7]

Charles P. Segal 1985. Tragedy, Corporeality, and the Texture of Language: Matricide in the Three Electra Plays. The Classical World. 79, 1 (1985).

[8]

Charles P. Segal 1985. Tragedy, Corporeality, and the Texture of Language: Matricide in the Three Electra Plays. The Classical World. 79, 1 (1985).

[9]

Charles P. Segal 1985. Tragedy, Corporeality, and the Texture of Language: Matricide in the Three Electra Plays. The Classical World. 79, 1 (1985).

[10]

Cropp, M. 1997. Antigone's Final Speech (Sophocles, 891–928). Greece and Rome. 44, 2 (1997), 137–160. DOI:https://doi.org/10.1093/gr/44.2.137.

[11]

Due

, C. 2006. The captive woman's lament in Greek tragedy. University of Texas Press.

[12]

Dunn, F. 2009. Where is Electra in Sophocles' Electra? The play of texts and fragments: essays in honour of Martin Cropp. Brill. 345–356.

[13]

Easterling, P.E. ed. 1997. The Cambridge Companion to Greek Tragedy. Cambridge University Press.

[14]

Easterling, P.E. et al. 1977. The infanticide in Euripides' Medea. Greek Tragedy. Cambridge University Press. 177–192.

[15]

Easterling, P.E. 1987. Women in Tragic Space. Bulletin of the Institute of Classical Studies. 34, 1 (1987). DOI:https://doi.org/10.1111/j.2041-5370.1987.tb00551.x.

[16]

Foley, H.P. 2015. Euripides: Hecuba. Bloomsbury Academic.

[17]

Foley, H.P. Female acts in Greek tragedy. Princeton University Press.

[18]

Foley, H.P. Female acts in Greek tragedy. Princeton University Press.

[19]

Foley, H.P. Female acts in Greek tragedy. Princeton University Press.

[20]

Foley, H.P. Female acts in Greek tragedy. Princeton University Press.

[21]

Foley, H.P. Female acts in Greek tragedy. Princeton University Press.

[22]

Foley, H.P. Female acts in Greek tragedy. Princeton University Press.

[23]

Foley, H.P. 1981. Reflections of women in antiquity. Gordon and Breach Science Publishers.

[24]

Gallagher, R.L. 2003. Making the Stronger Argument the Weaker: Euripides, 'Electra' 518-44. The Classical Quarterly. 53, 2 (2003).

[25]

Goldhill, S. 2012. Antigone and the Politics of Sisterhood. Sophocles and the language of tragedy. Oxford University Press. 231–248.

[26]

Goldhill, S. 1984. Language, sexuality, narrative, the Oresteia. Cambridge University Press.

[27]

Goldhill, S. 1986. Reading Greek tragedy. Cambridge University Press.

[28]

Goldhill, S. 1986. Reading Greek tragedy. Cambridge University Press.

[29]

Goldhill, S. 1994. Representing democracy: women at the Great Dionysia. Ritual, Finance, Politics: Athenian Democratic Accounts Presented to David Lewis. Clarendon Press. 347–369.

[30]

Goldhill, S. 1997. The audience of Athenian tragedy. The Cambridge Companion to Greek Tragedy. P.E. Easterling, ed. Cambridge University Press. 54–68.

[31]

Gould, J. 19800101. Law, Custom and Myth: Aspects of the Social Position of Women in Classical Athens. The Journal of Hellenic Studies. 100, (19800101). DOI:https://doi.org/10.2307/630731.

[32]

Goward, B. 2005. Aeschylus: Agamemnon. Duckworth.

[33]

Gregory, J. 2005. A companion to Greek tragedy. Blackwell Pub.

[34]

Griffith, M. 1995. Brilliant Dynasts: Power and Politics in the 'Oresteia'. Classical Antiquity. 14, 1 (1995).

[35]

Griffith, M. 2011. Extended families, marriage, and inter-city relations in (later) Athenian tragedy. Why Athens?: a reappraisal of tragic politics. Oxford University Press. 175–208.

[36]

Griffith, M. 2005. The subject of desire in Sophocles' Antigone. The soul of tragedy: essays on Athenian drama. University of Chicago Press. 91–136.

[37]

Hall, E. 1997. The sociology of Athenian tragedy. The Cambridge Companion to Greek Tragedy. P.E. Easterling, ed. Cambridge University Press. 93–126.

[38]

Hame, K.J. 2008. Female Control of Funeral Rites in Greek Tragedy: Klytaimestra, Medea, and Antigone. Classical Philology. 103, 1 (2008). DOI:https://doi.org/10.1086/590091.

[39]

Hame, K.J. 2008. Female Control of Funeral Rites in Greek Tragedy: Klytaimestra, Medea, and Antigone. Classical Philology. 103, 1 (2008). DOI:https://doi.org/10.1086/590091.

[40]

Hame, K.J. 2008. Female Control of Funeral Rites in Greek Tragedy: Klytaimestra, Medea, and Antigone. Classical Philology. 103, 1 (2008). DOI:https://doi.org/10.1086/590091.

[41]

Henderson, J. 1991. Women and the Athenian Dramatic Festivals. Transactions of the American Philological Association (1974-). 121, (1991).

[42]

Holland, C.A. 1998. After Antigone: Women, the Past, and the Future of Feminist Political Thought. American Journal of Political Science. 42, 4 (1998).

[43]

Holt, P. 1999. Polis and Tragedy in the 'Antigone'. Mnemosyne. 52, 6 (1999).

[44]

Honig, B. 2013. Antigone, interrupted. Cambridge University Press.

[45]

Honig, B. 2013. Sacrifice, Sorority, Integrity. Antigone, interrupted. Cambridge University Press. 151–189.

[46]

James, S.L. and Dillon, S. 2012. A companion to women in the ancient world. Wiley-Blackwell.

[47]

Juffras, D.M. 1991. Sophocles' Electra 973-85 and Tyrannicide. Transactions of the American Philological Association (1974-). 121, (1991). DOI:https://doi.org/10.2307/284445.

[48]

King, H. 1993. Bound to bleed: Artemis and Greek women. Images of women in antiquity. Routledge. 109–127.

[49]

Kitzinger, R. 1991. Why Mourning Becomes Elektra. Classical Antiquity. 10, 2 (1991), 298–327. DOI:https://doi.org/10.2307/25010954.

[50]

Koloski-Ostrow, A.O. and Lyons, C.L. 1997. Naked truths: women, sexuality, and gender in classical art and archaeology. Routledge.

[51]

Lloyd, M. 2007. Oxford Readings in Aeschylus. Oxford University Press.

[52]

Lloyd, M. 1986. Realism and Character in Euripides' 'Electra'. Phoenix. 40, 1 (1986).

[53]

Lloyd, M. 2005. Sophocles: Electra. Duckworth.

[54]

Loraux, N. 1987. Tragic ways of killing a woman. Harvard University Press.

[55]

Maitland, J. 1992. Dynasty and Family in the Athenian City State: A View from Attic Tragedy. The Classical Quarterly. 42, 1 (1992). DOI:https://doi.org/10.1017/S0009838800042555.

[56]

March, J. 1990. Euripides the misogynist. Euripides, women, and sexuality. Routledge. 32–75.

[57]

Marilyn A. Katz 1994. The character of tragedy: women and the Greek imagination. Arethusa. 27, 1 (1994).

[58]

Markantonatos, A. ed. 2012. Brill's companion to Sophocles. Brill.

[59]

Marshall, C.W. 2017. Aeschylus, Libation bearers. Bloomsbury Academic, an imprint of Bloomsbury Publishing Plc.

[60]

McClure, L. ed. 2017. A companion to Euripides. John Wiley & Sons Inc.

[61]

McClure, L. 1999. Spoken like a woman: speech and gender in Athenian drama. Princeton University Press.

[62]

McClure, L. 1999. Spoken like a woman: speech and gender in Athenian drama. Princeton University Press.

[63]

McNeil, L. 2005. Bridal Cloths, Cover-ups, and Kharis: The 'Carpet Scene' in Aeschylus' Agamemnon. Greece and Rome. 52, 1 (2005).

[64]

Mitchell-Boyask, R. 2009. Aeschylus: Eumenides. Duckworth.

[65]

Mossman, J. 2003. Oxford Readings in Euripides. Oxford University Press.

[66]

Mossman, J. 1999. Wild justice: a study of Euripides' Hecuba. Bristol Classical Press.

[67]

Mossman, J. 2001. Women's Speech in Greek Tragedy: The Case of Electra and Clytemnestra in Euripides' 'Electra'. The Classical Quarterly. 51, 2 (2001).

[68]

Mueller, M. 2017. Gender. A companion to Euripides. L. McClure, ed. John Wiley & Sons Inc. 500–514.

[69]

Mueller, M. 2016. Objects as actors: props and the poetics of performance in Greek tragedy. The University of Chicago Press.

[70]

Murnaghan, S. 1986. Antigone 904-920 and the Institution of Marriage. The American Journal of Philology. 107, 2 (1986). DOI:https://doi.org/10.2307/294602.

[71]

Neuburg, M. 1990. How Like a Woman: Antigone's 'Inconsistency'. The Classical Quarterly. 40, 1 (1990). DOI:https://doi.org/10.1017/S000983880002680X.

[72]

Ormand, K. 2012. A companion to Sophocles. John Wiley & Sons.

[73]

Ormand, K. 1999. Exchange and the maiden: marriage in Sophoclean tragedy. University of Texas Press.

[74]

Ormand, K. 1999. Exchange and the maiden: marriage in Sophoclean tragedy. University of Texas Press.

[75]

Ormand, K. 1999. Exchange and the maiden: marriage in Sophoclean tragedy. University

of Texas Press.

[76]

Papastamati, S. 2017. The Poetics of kalos thanatos in Euripides' Hecuba: Masculine and Feminine Motifs in Polyxena's Death. Mnemosyne. 70, 3 (2017). DOI:https://doi.org/10.1163/1568525X-12341972.

[77]

Pritchard, D.M. 2014. The position of Attic women in democratic Athens. Greece and Rome. 61, 2 (2014). DOI:https://doi.org/10.1017/S0017383514000072.

[78]

Rabinowitz, N.S. 1993. Anxiety veiled: Euripides and the traffic in women. Cornell University Press.

[79]

Rehm, R. 1994. Marriage to death: the conflation of wedding and funeral rituals in Greek tragedy. Princeton University Press.

[80]

Richard Seaford 1990. The Imprisonment of Women in Greek Tragedy. The Journal of Hellenic Studies. 110, (1990).

[81]

Robin Mitchell-Boyask 2006. The Marriage of Cassandra and the 'Oresteia': Text, Image, Performance. Transactions of the American Philological Association (1974-). 136, 2 (2006).

[82]

Scodel, R. 1998. The Captive's Dilemma: Sexual Acquiescence in Euripides Hecuba and

Troades. Harvard Studies in Classical Philology. 98, (1998). DOI:https://doi.org/10.2307/311340.

[83]

Scodel, R. 1996. Δόμων ἄγαλμα: Virgin Sacrifice and Aesthetic Object. Transactions of the American Philological Association (1974-). 126, (1996).

[84]

Seaford, R. 1985. The Destruction of Limits in Sophokles' Elektra. The Classical Quarterly. 35, 2 (1985).

[85]

Seaford, R. 1990. The structural problems of marriage in Euripides. Euripides, women, and sexuality. Routledge. 151–176.

[86]

Seaford, R. 1987. The Tragic Wedding. The Journal of Hellenic Studies. 107, (1987). DOI:https://doi.org/10.2307/630074.

[87]

Segal, C. 1993. Euripides and the poetics of sorrow: art, gender, and commemoration in Alcestis, Hippolytus, and Hecuba. Duke University Press.

[88]

Segal, C. 1990. Violence and the Other: Greek, Female, and Barbarian in Euripides' Hecuba. Transactions of the American Philological Association (1974-). 120, (1990). DOI:https://doi.org/10.2307/283981.

[89]

Segal, E. 1983. Antigone: death and love, Hades and Dionysus. Oxford readings in Greek

tragedy. Oxford University Press. 167-176.

[90]

Segal, E. 1983. Oxford readings in Greek tragedy. Oxford University Press.

[91]

Shaw, M. 1975. The Female Intruder: Women in Fifth-Century Drama. Classical Philology. 70, 4 (1975).

[92]

Sorum, C.E. 1982. The Family in Sophocles' 'Antigone' and 'Electra'. The Classical World. 75, 4 (1982).

[93]

Sorum, C.E. 1982. The Family in Sophocles' 'Antigone' and 'Electra'. The Classical World. 75, 4 (1982).

[94]

Sourvinou-Inwood, C. 1989. Assumptions and the Creation of Meaning: Reading Sophocles' Antigone. The Journal of Hellenic Studies. 109, (1989).

[95]

Steiner, G. 1984. Antigones. Oxford University Press.

[96]

Torrance, I.C. 2013. Metapoetry in Euripides. Oxford University Press.

[97]

Tzanetou, A. 2012. Citizen-mothers on the tragic stage. Mothering and motherhood in ancient Greece and Rome. University of Texas Press. 97–120.

[98]

Visser, M. 1986. Medea: daughter, sister, wife, mother: natal family uersus conjugal family in Greek and Roman myths about women. Greek tragedy and its legacy: essays presented to D.J. Conacher. M. Cropp et al., eds. The University of Calgary Press. 149–165.

[99]

Williamson, M. 1990. A woman's place in Euripides' Medea. Euripides, women, and sexuality. Routledge. 16–31.

[100]

Wohl, V. 2015. Euripides and the politics of form. Princeton University Press.

[101]

Wohl, V. 2015. Euripides and the politics of form. Princeton University Press.

[102]

Wohl, V. 1998. Intimate commerce: exchange, gender, and subjectivity in Greek tragedy. University of Texas Press.

[103]

Wohl, V. 1998. Intimate commerce: exchange, gender, and subjectivity in Greek tragedy. University of Texas Press.

[104]

Wright, M. 2005. The Joy of Sophocles' Electra. Greece & Rome. 52, 2 (2005).

[105]

Zeitlin, F. 1990. Playing the Other: theater, theatricality, and the feminine in Greek drama. Nothing to do with Dionysos?: Athenian drama in its social context. Princeton University Press. 63–96.

[106]

Zeitlin, F.I. 1970. The Argive Festival of Hera and Euripides' Electra. Transactions and Proceedings of the American Philological Association. 101, (1970).

[107]

Zeitlin, F.I. 1996. The body's revenge: Dionysos and tragic action in Euripides' Hekabe. Playing the other: gender and society in classical Greek literature. University of Chicago Press.

[108]

Zeitlin, F.I. 1996. The dynamics of misogyny: myth and mythmaking in the Oresteia. Playing the other: gender and society in classical Greek literature. University of Chicago Press. 87–122.

[109]

Zellner, H.M. 1997. Antigone and the Wife of Intaphrenes. The Classical World. 90, 5 (1997).