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KEY=A - ALEENA REILLY

Brecht Plays 8 The Antigone of Sophocles; The Days of the Commune; Turandot or the Whitewasher's Congress [A&C Black](#) The latest volume in Methuen's Collected Brecht includes two plays previously untranslated into English. Volume 8 of Brecht's collected plays contains his last completed plays, from the eight years between his return from America to Europe after the war and his death in 1956. Brecht's ANTIGONE (1948) is a bold adaptation of Holderlin's classic German translation of Sophocles' play. A reflection on resistance and dictatorship in the aftermath of Nazism, it was a radical new experiment in epic theatre. THE DAYS OF THE COMMUNE (1949) is a semi-documentary account of the Paris Commune, and Brecht's most serious and ambitious historical play. TURANDOT is Brecht's version of the classic Chinese story is a satire on the intelligentsia of the Weimar Republic, Nazi bureaucracy, and other targets. **Sophocles' Antigone** [Applause Theatre & Cinema](#) (Applause Books). Sophocles, Holderlin, Brecht, Malina four major figures in the world's theatre have all left their imprint on this remarkable dramatic text. Friedrich Holderlin translated Sophocles into German, Brecht adapted Holderlin, and now Judith Malina has rendered Brecht's version into a stunning English incarnation. Available for the first time in English. **Bertolt Brecht Chaos, According to Plan** [Cambridge University Press](#) Covers Brecht's day-to-day work as a theatre director telling how he worked with actors and how his productions were actually put together in rehearsal. **Collected Plays [of] Bertolt Brecht: The Antigone of Sophocles Text & Presentation, 2007** [McFarland Text & Presentation](#) is an annual publication devoted to all aspects of theatre scholarship. It represents a selection of the best research presented at the international, interdisciplinary Comparative Drama Conference. This anthology includes papers from the 31st annual conference held in Los Angeles, California. Topics covered include Chicano theatre, the Vietnam War and 9/11 in the French theatre, actresses and modern Hamlet, Asian theatre, Antigone in pre- and post-communist Germany, adapting an Internet comic strip for the stage, and the future of dramatic literature in the academy, among others. **Collected plays [of] Bertolt Brecht The Antigone of Sophocles With Notes, for the Use of Colleges in the United States Brecht on Performance Messingkauf and Modelbooks** [Bloomsbury Publishing](#) Now available in Bloomsbury Revelations series, Brecht on Performance: Messingkauf and Modelbooks presents a selection of Brecht's principal writings about the craft of acting and realising texts for the stage. It crystallises and makes concrete many of the more theoretical aspects of his other writing and illuminates the practice of this hugely influential director and dramatist. The volume is in two parts. The first features an entirely new commented edition of Brecht's dialogues and essays about the practice of theatre, known as the Messingkauf, or Buying Brass, including the 'Practice Pieces' for actors (rehearsal scenes for classics by Shakespeare and Schiller). The second contains rehearsal and production records from Brecht's work on productions of Life of Galileo, Antigone, Mother Courage and others. Edited by an international team of Brecht scholars and including an essay by director and teacher Di Trevis examining the practical application of these texts for theatres and actors today, Brecht on Performance is a wonderfully rich resource. The text is illustrated with over 30 photographs from the Modelbooks. **Antigone on the Contemporary World Stage** [Oxford University Press on Demand](#) Sophocles' Antigone has been staged all over the world, and many of these productions have reconceived and remade the play to address local issues and concerns. This collection of essays explores the play's reception in numerous countries, as diverse as The Congo and Australia, Argentina and Japan. **The Returns of Antigone Interdisciplinary Essays** [SUNY Press](#) Examines Antigone's influence on contemporary European, Latin American, and African political activism, arts, and literature. Despite a venerable tradition of thinkers having declared the death of tragedy, Antigone lives on. Disguised in myriad national costumes, invited to a multiplicity of international venues, inspiring any number of political protests, Antigone transmits her energy through the ages and across the continents in an astoundingly diverse set of contexts. She continues to haunt dramatists, artists, performers, and political activists all over the world. This cutting-edge, interdisciplinary collection explores how and why, with essays ranging from philosophical, literary, and political investigations to queer theory, race theory, and artistic appropriations of the play. It also establishes an international scope for its considerations by including assessments of Latin American and African appropriations of the play alongside European receptions of the play. **Tragic Effects Ethics and Tragedy in the Age of Translation** Tragic Effects: Ethics and Tragedy in the Age of Translation confronts the peculiar fascination with Greek tragedy as it shapes the German intellectual tradition, with particular focus on the often controversial practice of translating the Greeks. Whereas the tradition of emulating classical ideals in German intellectual life has generally emerged from the impulse to identify with models, the challenge of translating the Greeks underscores the linguistic and historical discontinuities inherent in the recourse to ancient material and inscribes that experience of disruption as fundamental to modernity. Friedrich Hölderlin's translations are a case in point. Regarded in his own time as the work of a madman, his renditions of Sophoclean tragedy intensify dramatic effect with the unsettling experience of familiar language slipping its moorings. His attention to marking the distances between ancient source text and modern translation has granted his Oedipus and Antigone a distinct longevity as objects of discussion, adaptation, and even retranslation. Cited by Walter Benjamin, Martin Heidegger, Bertolt Brecht, and others, Hölderlin's Sophocles project follows a path both marked by various contexts and tinged by persistent quandaries of untranslatability. Tragedy has long functioned as a cornerstone for questions about ethical life. By placing emphasis on processes of translation and adaptation, however, Tragic Effects approaches the question of ethics from a perspective informed by recent discourse in translation studies. Reconstructing an ancient text in this context requires negotiating the difficult tension between comprehending the distant past and preserving its radical singularity. **Collected Plays [of] Bertolt Brecht: The Antigone of Sophocles ; The days of the commune ; Turandot or the whitewashers' congress Brecht Collected Plays: 8 The Antigone of Sophocles; The Days of the Commune; Turandot or the Whitewasher's Congress** [Bloomsbury Methuen Drama](#) This collection includes the first English translation of two Brecht plays. Volume 8 contains his last completed plays, from the eight years between his return from America to Europe after the war and his death in 1956. Brecht's ANTIGONE (1948) is a bold adaptation of Holderlin's classic German translation of Sophocles' play. A reflection on resistance and dictatorship in the aftermath of Nazism, it was a radical new experiment in epic theatre. THE DAYS OF THE COMMUNE (1949) is a semi-documentary account of the Paris Commune, and Brecht's most serious and ambitious historical play. TURANDOT is Brecht's version of the classic Chinese story is a satire on the intelligentsia of the Weimar Republic, Nazi bureaucracy, and other targets. **Aeschylus and War Comparative Perspectives on Seven Against Thebes** [Taylor & Francis](#) This volume brings together a group of interdisciplinary experts who demonstrate that Aeschylus' Seven Against Thebes is a text of continuing relevance and value for exploring ancient, contemporary and comparative issues of war and its attendant trauma. The volume features contributions from an international cast of experts, as well as a conversation with a retired U.S. Army Lt. Col., giving her perspectives on the blending of reality and fiction in Aeschylus' war tragedies and on the potential of Greek tragedy to speak to contemporary veterans. This book is a fascinating resource for anyone interested in Aeschylus, Greek tragedy and its reception, and war literature. **Bertolt Brecht: A Literary Life** [A&C Black](#) This first English language biography of Bertolt Brecht (1898-1956) in two decades paints a strikingly new picture of one of the twentieth century's most controversial cultural icons. Drawing on letters, diaries and unpublished material, including Brecht's medical records, Parker offers a rich and enthralling account of Brecht's life and work, viewed through the prism of the artist. Tracing his extraordinary life, from his formative years in Augsburg, through the First World War, his politicisation during the Weimar Republic and his years of exile, up to the Berliner Ensemble's dazzling productions in Paris and London, Parker shows how Brecht achieved his transformative effect upon world theatre and poetry. **Bertolt Brecht: A Literary Life is a powerful portrait of a great, compulsively contradictory personality, whose artistry left its lasting imprint on modern culture. Rethinking Tragedy** [JHU Press](#) This groundbreaking collection provokes a major reassessment of the significance of tragedy and the tragic in late modernity. A distinguished group of scholars and theorists extends the discussion of tragedy beyond its usual parameters to include film, popular culture, and contemporary politics. Seven new essays—as well as eight essays originally published in a New Literary History special issue on tragedy—address important, previously neglected areas of tragedy and postcolonial criticism. The new material explores the tragic dimensions of popular culture, the relationship between tragedy and pity, and feminism's avoidance of the tragic, and includes an incisive history of tragic theory. Classic and cutting-edge, this collection offers a provocative, accessible, and comprehensive treatment of tragedy and tragic theory. Contributors: Elisabeth Bronfen, University of Zurich; Stanley Corngold, Princeton University; Simon Critchley, University of Essex; Joshua Foa Dienstag, University of California, Los Angeles; Wai Chee Dimock, Yale University; Page duBois, University of California, San Diego; Terry Eagleton, University of Manchester; Rita Felski, University of Virginia; Simon Goldhill, Cambridge University; Heather K. Love, University of Pennsylvania; Michel Maffesoli, University of Paris (V); Martha C. Nussbaum, University of Chicago; Timothy J. Reiss, New York University; Kathleen M. Sands, University of Massachusetts, Boston; David Scott, Columbia University; George Steiner, University of Geneva; Olga Taxidou, University of Edinburgh **Das Brecht-Jahrbuch Recycling Brecht. 42** [Boydell & Brewer](#) The leading publication on Brecht, his work, and topics of interest to him; this annual volume documents the International Brecht Society's 2016 symposium, "Recycling Brecht." **R|EVOLUTIONS Mapping Culture, Community, and Change from Ben Jonson to Angela Carter** [Cambridge Scholars Publishing](#) Can art change the world? Or can art produce new knowledge that facilitates radical change in our slowly-evolving communities? If so, then we must ask: How does cultural transformation, whether super or slight, affect our understanding of culture and the world? Operating under the rubric of resistance and reform, R|EVOLUTIONS: Mapping Culture, Community and Change is a unique scholarly collection that seeks to illuminate current understandings of art, aesthetics, and the revolutionary impulse. The resulting work interrogates intersections between culture and community, revolution and evolution. At the same time, it examines how enduring social issues intertwine with current concerns, such as representations of the body or the book. Multidisciplinary in approach, topics run from subversive uses of the body in Renaissance drama to the effect of the atom bomb on postmodern culture. From Mark Wallinger's Turner Prize-winning performance in a bear suit, to Angela Carter's concept of sexual multiplicity in The Passion of New Eve. Cutting-edge and politically engaging, R|Evolution will appeal to general readers as well as the specialist, and it is designed for scholars not only interested in issues of cultural production, but also in the evolution of politics and perception over time. **"Marking Time" Bertolt Brecht's Antigone as Tragedy of Revolution and Exile Open Wounds Holocaust Theater and the Legacy of George Tabori** [University of Michigan Press](#) Explores the irreverent theater of George Tabori and its enduring legacy within Holocaust theater **Portrayals of Antigone in Portugal 20th and 21st Century Rewritings of the Antigone Myth** [BRILL](#) Portrayals of Antigone in Portugal offers an analysis of nine 20th and 21st century Portuguese literary and cinematic versions of this Theban myth. **Bertolt Brecht Critical and Primary Sources** [Bloomsbury Publishing](#) With over 70 scholarly articles, reviews, and critical interventions from the last 50 years, Bertolt Brecht: Critical and Primary Sources set covers the key periods of Brecht's life, from his time in Augsburg (1898-1918) through the Weimar Republic (1918-1933), exile (1933-1948) and the German Democratic Republic (1949-1956). It also explores his theories, fundamentally his belief in the theatre's ability to represent and change the world, core practices and relationships. Alongside primary sources that include writings by Brecht published in English for the first time, such as his short but important reflection in 'originality' in theatre production, key featured scholars include Fredric Jameson and his essay 'Episch, or, the Third Person', and pieces on Brecht's collaborative working methods by Claus and Wera Kuchenmeister, and the director Egon Monk. Volume 1 covers Brecht's life and work, including essays on his famous Mother Courage and Her Children, production reviews, poetry, novels and short stories, with some thoughts on his journals. Volume 2 covers theory, containing essays and primary writings on Brechtian terminology, and some of the more enigmatic terms like 'Epic theatre', 'Verfremdung', 'Gestus' and 'Fabel', features a survey of important theoretical works, a section on Brecht on non-theatre media, his relationship to other major thinkers, ideas and sources and the reception of his ideas. Volume 3 covers practice, including Brecht's practice as documenter and director, beginning with his disastrous start in the Weimar Republic through to his later role as director as the Berliner Ensemble, his relationships with other practitioners and his own collaborators, reviews of important productions and global receptions. **Choruses, Ancient and Modern** [Oxford University Press](#) The ancient singing and dancing chorus has exerted a powerful influence in the modern world. This is the first book to look systematically at the points of similarity and difference between ancient and modern choruses, across time and place, in their ancient contexts in modern theatre, opera, dance, musical theatre, and in political debate. **Debating with the Eumenides Aspects of the Reception of Greek Tragedy in Modern Greece** [Cambridge Scholars Publishing](#) Modern Greek national and cultural identities consist, to a considerable extent, of clusters of cultural memory, shaped by an ongoing dialogue with the classical past. Within this dialogue between modern Greece and classical antiquity, Greek tragedy takes pride of place. In this volume, ten scholars from Cyprus, Greece, the United Kingdom and the United States explore the various ways in which Greek tragedy and tragic myth have been reimagined and rewritten in modern Greek drama and poetry. The book's extensive coverage includes major modern Greek authors, such as Cavafy, Seferis, and Ritsos, as well as less well-known, but equally rich and rewarding, 20th- and 21st-century texts. **Performing Adaptations Essays and Conversations on the**

Theory and Practice of Adaptation Cambridge Scholars Publishing *Performing Adaptations: Conversations and Essays on the Theory and Practice of Adaptation* brings together scholars and artists from across North America and the United Kingdom to contribute to the growing discourse on adaptation in the arts. An ideal text for students of theatre, drama, and performance studies, this volume offers a ground-breaking set of essays, interviews, and artistic reflections that assess adaptation from the perspective of live performance, an aspect of the field that has been under-explored until now. The diverse authors and interview subjects in this anthology take a variety of approaches to both creating and analyzing adaptations, demonstrating the form's suitability for testing and speaking back to dominant models of creation, production, and analysis. Featuring articles by pioneering adaptation scholar Linda Hutcheon and critically acclaimed writer and critic George Elliott Clarke, *Performing Adaptations* advances the field of adaptation studies in new and exciting ways. The authors in *Performing Adaptations* do not comprise a comprehensive view of adaptation studies, but represent a collection of "gutsy" voices that use adaptation to test, and speak back to dominant models of creation, production, and analysis. Some of these perspectives include a group of artists from the African Diaspora, Europe, and Canada (the AfriCan Theatre Ensemble); the voice of Chinese-Canadian playwright, Marjorie Chan; the innovative storytelling of Beth Watkins, and her adaptation of letters written by transgendered student activist, Jesse Carr; the views of vanguard Canadian queer filmmaker, John Greyson; and African-Canadian poet, novelist, and critic, George Elliott Clarke. Their adaptation of sources to other genres, mediums, and cultural contexts represent the act of a radical, dialogical reading, writ large. **The Living Art of Greek Tragedy** Indiana University Press Marianne McDonald brings together her training as a scholar of classical Greek with her vast experience in theatre and drama to help students of the classics and of theatre learn about the living performance tradition of Greek tragedy. *The Living Art of Greek Tragedy* is indispensable for anyone interested in performing Greek drama, and McDonald's engaging descriptions offer the necessary background to all those who desire to know more about the ancient world. With a chapter on each of the three major Greek tragedians (Aeschylus, Sophocles, and Euripides), McDonald provides a balance of textual analysis, practical knowledge of the theatre, and an experienced look at the difficulties and accomplishments of theatrical performances. She shows how ancient Greek tragedy, long a part of the standard repertoire of theatre companies throughout the world, remains fresh and alive for contemporary audiences. **Brecht and Tragedy** Cambridge University Press "This wide-ranging, detailed and engaging study of Brecht's complex relationship with Greek tragedy and tragic tradition argues that this is fundamental for understanding his radicalism. Featuring an extensive discussion of Brecht's *The Antigone* of Sophocles (1948) and further related works (the *Antigone* model book and the *Small Organon for the Theatre*), this monograph includes the first-ever publication of the complete set of colour photographs taken by Ruth Berlau. This is complemented by comparatist explorations of many of Brecht's own plays as his experiments with the 'big form'. The significance for Brecht of the Greek tragic tradition is positioned in relation to other formative influences on his work (Asian theatre, naturalism, comedy, Schiller and Shakespeare). Brecht emerges as a theatre artist of enormous range and creativity, who has succeeded in reshaping and re-energizing tragedy conceptualized as the 'big form' and has carved paths for its continued artistic and political relevance"-- **Reflecting 9/11 New Narratives in Literature, Television, Film and Theatre** Cambridge Scholars Publishing In over fifteen years, the cultural and artistic response to 9/11 has been wide-ranging in form and function. As the turbulent post-9/11 years have unfolded – years that have been shaped and characterized by the War on Terror, the Patriot Act, the Wars in Afghanistan and Iraq, 7/7, Abu Ghraib and Guantánamo Bay – these texts have been commemorative and heroic, have attempted to work through collective and individual traumas, and have struggled with trying to represent the "terrorist other." Many of these earlier domestic, heroic and traumatic works have so often been read as limitations in narrative. This collection, however, challenges the language of limitation and provides re-readings of earlier work, but also traces the emergence of a new paradigm for discussing the artistic responses to 9/11 – one that frames these narratives as dialogic, self-conscious and self-reflexive interventions in the responses to the attacks, the initial representations of the attacks, and the ever-shifting social and geopolitical continuities of the 9/11 decade. These texts widen the conversation about the lasting impacts of 9/11, and incorporate strands of discussion on American exceptionalism and imperialism, torture, and otherness, whilst still remaining invested in the personal and collective traumas of the attacks. The authors included here ask crucial questions about the way 9/11 is being historicized: will it, for example, be read as a moment of rupture or epoch? Will it inevitably be attached to the War on Terror or the Wars in Iraq and Afghanistan? As they trace the emergent patterns of reflexivity, politicization and dissent, the contributions here are also implicitly invested in asking how far they extend. **What Rough Beasts? Irish and Scottish Studies in the New Millennium** Cambridge Scholars Publishing *What Rough Beasts* presents an innovative and diverse collection of new research papers which investigate key literary and historical issues in Irish and Scottish Studies, providing a view onto the range of current research interests both within and across the two disciplines. From a selection of papers presented at an AHRC-sponsored conference held at the University of Aberdeen, the volume showcases original material by both emergent and established scholars. Opening up illuminating conversations between often diverse areas of study, this book covers issues including: poetry and violence; film and drama; history and historiography; ethnography and literature; the politics of representation. **Antigone** Bloomsbury Publishing "While it is common practice in contemporary theatre to re-contextualize a piece of work, the riskier—and Slavoj Žižek would argue more faithful--approach might be to change the actual story itself. Žižek's *Antigone* not only re-positions *Antigone* as a revolutionary political figure, it alters the narrative of the play itself. As Žižek puts it himself in the introduction to the play, 'Only one thing is sure: sticking to the traditional letter is the safest way to betray the spirit of the classic'. Philosophers have long been preoccupied with *Antigone*--Kierkegaard, Hegel, Plato and Judith Butler to name but a few--but never before has a philosopher had the audacity to throw fidelity to the wind and re-write one of the most classic plays in the history of theatre. This lack of fidelity is, of course, precisely the point: not only is this a fascinating new play in its own right, it is a political work calling into question our ideas of reverence to the canon, fidelity to the text and the notion of what 'faithfulness' might really mean. A brilliantly funny, moving and political play for those who are interested in reading and watching *Antigone* in a new way. "-- **The Caucasian Chalk Circle** Bloomsbury Publishing Brecht projects an ancient Chinese story onto a realistic setting in Soviet Georgia. In a theme that echoes the Judgment of Solomon, two women argue over the possession of a child. Thanks to the unruly judge, Azdak (one of Brecht's most vivid creations) natural justice is done and the peasant Grusha keeps the child she loves, even though she is not its mother. Written while Brecht was in exile in the United States during the Second World War, *The Caucasian Chalk Circle* is a politically charged, much-revived and complex example of Brecht's epic theatre. This new Student Edition contains introductory commentary and notes by Kristopher Imbriggota from the University of Puget Sound, US, offering a much-needed contemporary perspective on the play. The introduction covers: - narrative structure: play about a play within a play ("circle") - songs and music - justice and social systems - context: Brecht, exile, WWII, socialism - notions of collective and class - fable and story adaptation, folk fairy tale **Antigone** **Theaters of Justice Judging, Staging, and Working Through in Arendt, Brecht, and Delbo** Stanford University Press "Theaters of Justice is an important and highly readable in-depth study of post-war legal and literary events that continue to exert their influence on the contemporary understanding of justice and historical truth."---Ulrich Baer, New York University -- **The Politics of Adaptation** **Contemporary African Drama and Greek Tragedy** Rodopi This book explores contemporary African adaptations of classical Greek tragedies. Six South African and Nigerian dramatic texts – by Yael Farber, Mark Fleishman, Athol Fugard, Femi Osofisan, and Wole Soyinka – are analysed through the thematic lens of resistance, revolution, reconciliation, and mourning. The opening chapters focus on plays that mobilize Greek tragedy to inspire political change, discussing how Sophocles' heroine *Antigone* is reconfigured as a freedom fighter and how Euripides' *Dionysos* is transformed into a revolutionary leader. The later chapters shift the focus to plays that explore the costs and consequences of political change, examining how the cycle of violence dramatized in Aeschylus' *Oresteia* trilogy acquires relevance in post-apartheid South Africa, and how the mourning of Euripides' *Trojan Women* resonates in and beyond Nigeria. Throughout, the emphasis is on how playwrights, through adaptation, perform a cultural politics directed at the Europe that has traditionally considered ancient Greece as its property, foundation, and legitimization. Van Weyenberg additionally discusses how contemporary African reworkings of Greek tragedies invite us to reconsider how we think about the genre of tragedy and about the cultural process of adaptation. Against George Steiner's famous claim that tragedy has died, this book demonstrates that Greek tragedy holds relevance today. But it also reveals that adaptations do more than simply keeping the texts they draw on alive: through adaptation, playwrights open up a space for politics. In this dynamic between adaptation and pre-text, the politics of adaptation is performed. **"Verwisch die Spuren!": Bertolt Brecht's Work and Legacy A Reassessment** BRILL This volume presents a cross-section of current Brecht studies, reflecting a variety of approaches and perspectives ranging from detailed exegesis of particular texts to cultural criticism in the broadest sense. It provides analyses of Brecht's work and investigates his pervasive influence in 20th century literature. The studies collected here cover the whole of Brecht's career, from the early one-acter *Kleinbürgerhochzeit* of 1919 to the *Sinn und Form* years immediately preceding his death, as well as his use of tradition and his legacy. By way of redressing a tendency in Brecht reception to regard him mainly as a dramatist, the volume covers novels, poetry, film, photography, journalism and theory as well as plays. **Brecht on Performance** Messingkauf and Modelbooks Bloomsbury Publishing Now available in Bloomsbury Revelations series, *Brecht on Performance: Messingkauf and Modelbooks* presents a selection of Brecht's principal writings about the craft of acting and realising texts for the stage. It crystallises and makes concrete many of the more theoretical aspects of his other writing and illuminates the practice of this hugely influential director and dramatist. The volume is in two parts. The first features an entirely new commented edition of Brecht's dialogues and essays about the practice of theatre, known as the *Messingkauf*, or *Buying Brass*, including the 'Practice Pieces' for actors (rehearsal scenes for classics by Shakespeare and Schiller). The second contains rehearsal and production records from Brecht's work on productions of *Life of Galileo*, *Antigone*, *Mother Courage* and others. Edited by an international team of Brecht scholars and including an essay by director and teacher Di Trevis examining the practical application of these texts for theatres and actors today, *Brecht on Performance* is a wonderfully rich resource. The text is illustrated with over 30 photographs from the *Modelbooks*. **Antigonick** New Directions Publishing An illustrated new translation of Sophocles' *Antigone*. Anne Carson has published translations of the ancient Greek poets Sappho, Simonides, Aiskhylos, Sophokles and Euripides. *Antigonick* is her seminal work. Sophocles' luminous and disturbing tragedy is here given an entirely fresh language and presentation. This paperback edition includes a new preface by the author, "Dear *Antigone*." **Reimagining Greek Tragedy on the American Stage** Univ of California Press This book explores the emergence of Greek tragedy on the American stage from the nineteenth century to the present. Despite the gap separating the world of classical Greece from our own, Greek tragedy has provided a fertile source for some of the most innovative American theater. Helene P. Foley shows how plays like *Oedipus Rex* and *Medea* have resonated deeply with contemporary concerns and controversies—over war, slavery, race, the status of women, religion, identity, and immigration. Although Greek tragedy was often initially embraced for its melodramatic possibilities, by the twentieth century it became a vehicle not only for major developments in the history of American theater and dance but also for exploring critical tensions in American cultural and political life. Drawing on a wide range of sources—archival, video, interviews, and reviews—*Reimagining Greek Tragedy on the American Stage* provides the most comprehensive treatment of the subject available. **Whose Antigone? The Tragic Marginalization of Slavery** State University of New York Press Argues for the importance of the neglected theme of slavery in *Antigone*.