Self Representation And Illusion In Senecan Tragedy

PIERIDES III, Editors: Myrto Garani and David Konstan Despite the Romans' reputation for being disdainful of abstract speculation, Latin poetry from its very beginning was deeply permeated by Greek philosophy. Philosophical elements and commonplaces have been identified and appreciated in a wide range of writers, but the extent of the Greek philosophical influence, and in particular the impact of Pythagorean, Empedoclean, Epicurean and Stoic doctrines, on Latin verse has never been fully in...

Are we free agents? This perennial question is addressed by tragedy when it dramatizes the struggle of individuals with supernatural forces, or maps the inner conflict of a mind divided against itself. The book discusses plays from classical Greece to neo-classical France.

This is an extended meditation on ethics in literature across the Senecan corpus. There are two chapters on the Moral Letters, asking how one is to read philosophy or how one can write about being. Moving from the Letters to the Natural Questions and Dialogues, Professor Gunderson explores how authorship works at the level both of the work and of the world, the ethics of seeing, and the question of

how one can give up on the here and now and behold instead some other, better ethical sphere. Seneca's tragedies offer words of caution: desire might well subvert reason at its most profound level (Phaedra), or humanity's painful separation from the sublime might be part of some cruel divine plan (The Madness of Hercules). The book concludes by considering what, if anything, we are to make of Seneca's efforts to enlighten us.

Taking a close look at ordinary people 'telling their own story', Nancy Thumim explores self-representations in contemporary digital culture in settings as diverse as reality TV, online storytelling, and oral histories displayed in museums.

Scientists, journalists, novelists, and filmmakers continue to generate narratives of contagion, stories shaped by a tradition of disease discourse that extends to early Greco-Roman literature. Lucretius, Vergil, and Ovid developed important conventions of the western plague narrative as a response to the breakdown of the Roman res publica in the mid-first century CE and the reconstitution of stabilized government under the Augustan Principate (31 BCE-14 CE): relying on the metaphoric relationship between the human body and the body politic, these authors used largely fictive representations of epidemic disease to address the collapse of the social order and suggest remedies for its recovery. Theorists such as Susan Sontag and René Girard

have observed how the rhetoric of disease frequently signals social, psychological, or political pathologies, but their observations have rarely been applied to Latin literary practices. Pestilence and the Body Politic in Latin Literature explores how the origins and spread of outbreaks described by Roman writers enact a drama in which the concerns of the individual must be weighed against those of the collective, staged in an environment signalling both reversion to a pre-historic Golden Age and the devastation characteristic of a post-apocalyptic landscape. Such innovations in Latin literature have impacted representations as diverse as Carlo Coppola's paintings of a seventeenth-century outbreak of bubonic plague in Naples and Margaret Atwood's Maddaddam Trilogy. Understanding why Latin writers developed these tropes for articulating contagious disease and imbuing them with meaning for the collapse of the Roman body politic allows us to clarify what more recent disease discourses mean both for their creators and for the populations they afflict in contemporary media.

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Mourning the loss of core illusions and coping with the impact of disillusionment are critical issues in psychotherapy. In this informative and readable book, Teitelbaum explores this therapeutic issue in depth from a developmental, theoretical, and clinical

perspective and emphasizes its particular importance in the treatment of depressed and narcissistic patients.

This book focuses on the recent developments of virtual reality (VR) and immersive technologies, what effect they are having on our modern, digitised society and explores how current developments and advancements in this field are leading to a virtual revolution. Using Ivan Sutherland's 'The Ultimate Display' and Moore's law as a springboard, the author discusses both popular scientific and technological accounts of the past, present and possible futures of VR, looking at current research trends, developments, challenges and ethical considerations to the coming age of differing realities. Being Really Virtual is for researchers, designers and developers of VR and immersive technologies and anyone with an interest in the exponential rise of such technologies and how they are changing the very way we perceive, interact and communicate within our digital society.

This book casts light upon the shadowy figure of the "wrongdoer" in Second Corinthians, disclosing the type of offence that was committed and the relationship of the "wrongdoer" to Paul and to the Corinthians. Drawing upon the social and rhetorical conventions that governed friendship, enmity and reconciliation in the Greco-Roman world, the book offers an hypothesis regarding the identity of the "wrongdoer" and reconstructs the history

of Paul's relationship with an influential convert to
Christianity at Corinth.

The age of Nero has appealed to the popular imagination
more than any other period of Roman history. This
volume provides a lively and accessible guide to the
various representations and interpretations of the
Emperor Nero as well as to the rich literary, philosophical
and artistic achievements of his eventful reign. The major
achievements of the period in the fields of literature,
governance, architecture and art are freshly described
and analysed, and special attention is paid to the
reception of Nero in the Roman and Christian eras of the
first centuries AD and beyond. Written by an international
team of leading experts, the chapters provide students
and non-specialists with clear and comprehensive
accounts of the most important trends in the study of
Neronian Rome. They also offer numerous original
insights into the period, and open new areas of study for
scholars to pursue.

Shakespeare's tragic characters have often been seen
as forerunners of modern personhood. It has been
assumed that Shakespeare was able to invent such
lifelike figures in part because of his freedom from the
restrictions of classical form. Curtis Perry instead argues
that characters such as Hamlet and King Lear have
seemed modern to us in part because they are so
robustly connected to the tradition of Senecan tragedy.
Resituating Shakespearean tragedy in this way - as
backward looking as well as forward looking - makes it
possible to recover a crucial political dimension.
Shakespeare saw Seneca as a representative voice from

post-republican Rome: in plays such as Coriolanus and Othello he uses Senecan modes of characterization to explore questions of identity in relation to failures of republican community. This study has important implications for the way we understand character, community, and alterity in early modern drama.
This is the first comprehensive study of Tudor drama that sees the long 16th century from the accession of Henry Tudor to the death of Elizabeth as a whole, taking in the numinous drama of the 'Mystery Plays' and the early work of Shakespeare. It is an invaluable account of current scholarship and an introduction to the complexity of Tudor drama.
How diverse or potentially overlapping are the numerous self-models, self-theories, and directions of self-research? It has become clear that the processes associated with the self are complex and diverse, and that many of the approaches associated with the self have been pursued in isolation. Moreover, the fact of there being different traditions within developmental and social psychology, as well as different traditions in Europe and North America, has also led to a certain cacophony when we examine the self-field as a whole. The chapters here confront these differences, trying to come to terms with phenomena that are overarching, that extend through the dimensions of developmental psychology, social psychology, motivation psychology, and parts of clinical psychology. The book as whole gives a clear presentation of the issues, questions and phenomena that surface in research fields known as self psychology.

After centuries of neglect there is renewed interest in the life and works of Lucius Annaeus Seneca (or Seneca the Younger, c 4 BCE-65 CE). At one time an advisor at court to Nero, Seneca and his political career came to ruin when he was implicated in a later plot to kill the capricious and matricidal emperor, and compelled to commit suicide. Discredited through collusion, or at least association, with a notorious and tyrannical regime, Seneca's ideas were for a time also considered derivative of Greek stoicism and thus inferior to the real thing. In this first in-depth introduction to be published for many years, Christopher Star shows what a remarkable statesman, dramatist and philosopher his subject actually was. Seneca's original contributions to political philosophy and the philosophy of the emotions were considerable. He was a favourite authority of Tertullian, who saw Seneca as proto-believer and early humanist. And he is a key figure in the history of ideas and the Renaissance, as well as in literature and drama. This new survey does full justice to his significance. A full-scale critical edition of Medea, offering a new Latin text, English verse translation designed for performance and study, and detailed commentary of the play, elucidating the text dramatically and philologically, and locating it in its contemporary historical and theatrical context and in ensuing literary and dramatic traditions. Edited by world-renowned classicists Elizabeth Asmis, Shadi Bartsch, and Martha C. Nussbaum, the Complete Works of Lucius Annaeus Seneca offers authoritative, modern English translations of the writings of the Stoic philosopher and playwright (4 BCE–65 CE). The two

volumes of The Complete Tragedies presents all of his dramas, expertly rendered by preeminent scholars and translators. The first volume contains Medea, The Phoenician Women, Phaedra, The Trojan Women, and Octavia, the last of which was written in emulation of Senecan tragedies and serves as a unique example of political tragedy. This second volume includes Oedipus, Hercules Mad, Hercules on Oeta, Thyestes, and Agamemnon. High standards of accuracy, clarity, and style are maintained throughout the translations, which render Seneca into verse with as close a correspondence, line for line, to the original as possible, and with special attention paid to meter and overall flow. In addition, each tragedy is prefaced by an original translator's introduction offering reflections on the work's context and meaning. Notes are provided for the reader unfamiliar with the culture and history of classical antiquity. Accordingly, The Complete Tragedies will be of use to a general audience and professionals alike, from the Latinless student to scholars and instructors of comparative literature, classics, philosophy, drama, and more.

Ferdinand Pöhlmann argues that a sense of one's own basic abilities to move is a constitutive condition on the ability to perceive the world spatially. This constitutive relation explains why egocentric spatial representation is to be regarded as a kind of self-representation. In arguing for these claims, conceptual as well as empirical questions are discussed and an overview of accounts that take action as a constitutive condition on spatial representation is given. The picture that emerges is

linked to the phenomenological (Scheler) as well as to the analytic (Evans) tradition in the Philosophy of Mind.? The volume contains a comprehensive survey of each genuine or attributed work of Seneca in the style of concise handbook articles ("Works"). The cultural background ("Context") and the most important problem areas within the philosophic and tragic corpus of Seneca are dealt with in fuller presentations ("Topics"). Shakespeare's and Peele's Titus Andronicus has had a theatrical and a critical revival in the last fifteen years; the critical revival was perhaps prompted by Jonathan Bate's Arden edition of the play and its revision of the traditional critical account that it is an immature work and overly sensationalistic with its emphasis on non-essential violence. Recent debates and approaches have drawn closer attention to the play's classicism; re-defined its genre (for example the revised edition of the New Dramatic Sources will re-classify the play as one of Shakespeare's Roman plays); re-considered the nature of violent spectacle, family relations and kinship, political alliance, race and miscegenation. This study will explore how the revitalized critical responses to early modern and contemporary performance histories has had a significant impact upon the wider reception of this play. Examines the notion of Darstellung [representation] in the critical discourse of German Idealism and Romanticism, paying particular attention to Kant, Fichte, Novalis, and Kleist. Seneca was a man of many facets: statesman, dramatist, philosopher, prose stylist. His life was marked by extremes of fortune - extremes that are reflected in

much of his writing, and in the vicissitudes of his reputation in later centuries. This volume brings together some outstanding essays written about him over the past four decades, and illustrates the diversity of approaches by which modern critics have attempted to understand this multifaceted figure. Just as Seneca's writings often reflect his times, so current critical approaches often reflect issues in contemporary thought and society. Several of the essays have been revised by their authors for this volume, and two of them are translated for the first time. A new introduction places the articles within the context of recent academic thought and criticism. All Latin has been translated.

Self-representation and Illusion in Senecan TragedyOxford University Press on Demand

Most of us believe that we are unique and coherent individuals, but are we? The idea of a "self" has existed ever since humans began to live in groups and become sociable. Those who embrace the self as an individual in the West, or a member of the group in the East, feel fulfilled and purposeful. This experience seems incredibly real but a wealth of recent scientific evidence reveals that this notion of the independent, coherent self is an illusion - it is not what it seems. Reality as we perceive it is not something that objectively exists, but something that our brains construct from moment to moment, interpreting, summarizing, and substituting information along the way. Like a science fiction movie, we are living in a matrix that is our mind. In The Self Illusion, Dr. Bruce Hood reveals how the self emerges during childhood and how the architecture of the

developing brain enables us to become social animals dependent on each other. He explains that self is the product of our relationships and interactions with others, and it exists only in our brains. The author argues, however, that though the self is an illusion, it is one that humans cannot live without. But things are changing as our technology develops and shapes society. The social bonds and relationships that used to take time and effort to form are now undergoing a revolution as we start to put our self online. Social networking activities such as blogging, Facebook, Linkedin and Twitter threaten to change the way we behave. Social networking is fast becoming socialization on steroids. The speed and ease at which we can form alliances and relationships is outstripping the same selection processes that shaped our self prior to the internet era. This book ventures into unchartered territory to explain how the idea of the self will never be the same again in the online social world. This Companion examines the complete works of Seneca in context and establishes the importance of his legacy in Western thought.

Through innovative readings of museum catalogs, the writings of Benjamin Constant, the novels of George Sand and Gustave Flaubert, and other works, Jenson demonstrates how mimesis functions as a form of symbolic wounding in French Romanticism."--BOOK JACKET.

The Oxford Encyclopedia of Ancient Greece and Rome is the clearest and most accessible guide to the world of classical antiquity ever produced. This

multivolume reference work is a comprehensive overview of the major cultures of the classical Mediterranean world--Greek, Hellenistic, and Roman--from the Bronze Age to the fifth century CE. It also covers the legacy of the classical world and its interpretation and influence in subsequent centuries. The Encyclopedia brings the work of the best classical scholars, archaeologists, and historians together in an easy-to-use format. The articles, written by leading scholars in the field, seek to convey the significance of the people, places, and historical events of classical antiquity, together with its intellectual and material culture. Broad overviews of literature, history, archaeology, art, philosophy, science, and religion are complimented by articles on authors and their works, literary genres and periods, historical figures and events, archaeologists and archaeological sites, artists and artistic themes and materials, philosophers and philosophical schools, scientists and scientific areas, gods, heroes, and myths. Areas covered include: · Greek and Latin Literature · Authors and Their Works · Historical Figures and Events · Religion and Mythology · Art, Artists, Artistic Themes, and Materials · Archaeology, Philosophers, and Philosophical Schools · Science and Technology · Politics, Economics, and Society · Material Culture and Everyday Life
Written especially for undergraduate students,

Representation synthesises and updates our understandings of representation - and the tools for its analysis - for use in the new mediascape. Jenny Kidd uses an engaging range of current examples and a lively style to explore a number of key questions reflecting existing and contemporary debates about representation. These key questions include: Who 'owns' and manages representations? Whose realities are foregrounded, and whose are consigned to invisibility? To what extent are increased opportunities for self-representation altering the landscape? And what happens to representation within the noisy, playful and often subversive communications of the Internet? Kidd considers the political, social and cultural importance of representation across a broad spectrum of cultural and creative industries. This examination of the relationship between media/cultural representations and the construction of reality, identity and society makes it an ideal text for students that need to get to grips with this core thematic of media and cultural studies.

Booker T. Washington embraced photography as the artistic medium to represent himself and Tuskegee Institute because it was economical, technical, utilitarian, and aesthetic: an apt form for a man who preached a gospel of thrift, industry, self-sufficiency, and beauty. Advancements in photography at the end of the nineteenth century allowed Washington to

be simultaneously better known and more elusive - an international celebrity with a multitude of identities. Washington produced and directed photographic images by considering region, race, and class. Initially, he crafted an image of Victorian grace as a fund-raising strategy which appealed to elite white America's belief in gradual reform. As Washington entered the last decade of his life, he gradually shifted his efforts toward speaking directly to black audiences with the support of black photographers. He shed the passive role he presented to the white world and challenged racist popular culture by visually demonstrating social and cultural equality. Washington should be credited with not only launching the careers of several black photographers but also with establishing the early aesthetic of the «New Negro». From 1895-1915, Washington was the central figure in African American culture, supporting black artists telling black stories in the contemporary Victorian aesthetic, and showing how blacks could equal whites artistically and culturally.

This book is inspired by the contemporary fascination with virtual reality and growing presence of this type of technology in everyday life. It explores the ways in which virtual reality evokes illusory transformation responses. The power of virtual reality is in making the mediation by technology in these experiences appear irrelevant to cognitive

processes, so much so that it is often assumed that skills acquired in virtual environments are generally transferable to the physical world. However, cognition is affected by virtual reality technology, which is reflected in issues related to virtual embodiment, choice of spatial strategies, differences in neural and electrophysiological patterns associated with movement processing when navigating virtual vs. physical environments, and, at least to some extent, in virtual proxemics. In addition to spatial cognition, the book explores the sense of self in virtual reality, social interaction and virtual togetherness, action and motor cognition, calling to mind debates from philosophy, psychology, and cognitive neuroscience.

Six hundred years after Poggio's retrieval of the De rerum natura, and with the recent surge of interest in Lucretius and his influence, there has never been a better time to fully assess and recognize the shaping force of his thought and poetry over European culture from antiquity to modern times. This volume offers a multidisciplinary and updated overview of Lucretius as philosopher and as poet, with special attention to how these two aspects interact. The volume includes 18 contributions by established as well as early career scholars working on Lucretius' philosophical and poetic work, and his reception both in ancient and early modern times. All the chapters present new and original research. Section I

explores core issues of Epicurean-Lucretian epistemology and ethics. Section II expounds much new material on ancient response to and reception of Lucretius. Section III presents new material and analysis on the immediate, fraught early modern reception of the poem. Section IV offers a wide collection of new and original papers on Lucretius' fortunes in the period from Machiavelli up to Victorian times. Section V explores little known aspects of the iconographical and biographical motifs related to the De rerum natura. This ethical context is a productive frame of reference for interpreting the strange artificiality of Senecan tragedy, the consciousness that its own dramatic worlds, events, and people are literary constructs. In Troades for example Achilles' ghost and its vengeance is represented both as an inexorable dramatic reality and the creature of a fabula to be dismissed as a malignant fiction."--BOOK JACKET. A Companion to Sophocles presents the first comprehensive collection of essays in decades to address all aspects of the life, works, and critical reception of Sophocles. First collection of its kind to provide introductory essays to the fragments of his lost plays and to the remaining fragments of one satyr-play, the Ichneutae, in addition to each of his extant tragedies Features new essays on Sophoclean drama that go well beyond the current

state of scholarship on Sophocles Presents readings that historicize Sophocles in relation to the social, cultural, and intellectual world of fifth century Athens Seeks to place later interpretations and adaptations of Sophocles in their historical context Includes essays dedicated to issues of gender and sexuality; significant moments in the history of interpreting Sophocles; and reception of Sophocles by both ancient and modern playwrights

This book offers an entirely new reception history of the myth of Hercules and his wife/killer Deianira. The book poses, and attempts to answer, two important and related questions. First, why have artists across two millennia felt compelled to revisit this particular myth to express anxieties about violence at both a global and domestic level? Secondly, from the moment that Sophocles disrupted a myth about the definitive exemplar of masculinity and martial prowess and turned it into a story about domestic abuse, through to a 2014 production of Handel's Hercules that was set in the context of the 'war on terror', the reception history of this myth has been one of discontinuity and conflict; how and why does each culture reinvent this narrative to address its own concerns and discontents, and how does each generation speak to, qualify or annihilate the certainties of its predecessors in order to understand, contain or exonerate the aggression with which their governors – of state and of the

household – so often enforce their authority, and the violence to which their nations, and their homes, are perennially vulnerable?

This volume offers a wealth of critical analysis, supported with ample historical and bibliographical information about one of Shakespeare's most enduringly popular and globally influential plays. Its eighteen new chapters represent a broad spectrum of current scholarly and interpretive approaches, from historicist criticism to performance theory to cultural studies. A substantial section addresses early modern themes, with attention to the protagonists and the discourses of politics, class, gender, the emotions, and the economy, along with discussions of significant 'minor' characters and less commonly examined textual passages. Further chapters scrutinize Macbeth's performance, adaptation and transformation across several media—stage, film, text, and hypertext—in cultural settings ranging from early nineteenth-century England to late twentieth-century China. The editor's extensive introduction surveys critical, theatrical, and cinematic interpretations from the late seventeenth century to the beginning of the twenty-first, while advancing a synthetic argument to explain the shifting relationship between two conflicting strains in the tragedy's reception. Written to a level that will be both accessible to advanced undergraduates and, at the same time, useful to post-

graduates and specialists in the field, this book will greatly enhance any study of Macbeth. Contributors: Rebecca Lemon, Jonathan Baldo, Rebecca Ann Bach, Julie Barmazel, Abraham Stoll, Lois Feuer, Stephen Deng, Lisa Tomaszewski, Lynne Bruckner, Michael David Fox, James Wells, Laura Engel, Stephen Buhler, Bi-qi Beatrice Lei, Kim Fedderson and J. Michael Richardson, Bruno Lessard, Pamela Mason.

This is an open access title available under the terms of a [CC BY-NC-ND 4.0 International] licence. It is free to read at Oxford Clinical Psychology Online and offered as a free PDF download from OUP and selected open access locations. The theory of mentalizing and epistemic trust introduced by Peter Fonagy and colleagues at the Anna Freud Centre has been an important perspective on mental health and illness. Mentalizing and Epistemic Trust is the first comprehensive account and evaluation of this perspective. The book explores twenty primary concepts that organize the contributions of Fonagy and colleagues: adaptation, aggression, the alien self, culture, disorganized attachment, epistemic trust, hypermentalizing, reflective function, the P factor, pretend mode, the primary unconscious, psychic equivalence, mental illness, mentalizing, mentalization-based therapy, non-mentalizing, the self, sexuality, the social environment, and teleological mode. The biographical and social

context of the development of these ideas is examined. The book also specifies the current strengths and limitations of the theory of mentalizing and epistemic trust, with attention to the implications for both clinicians and researchers. This book will be of interest to historians of the human sciences, developmental psychologists, and clinicians interested in taking a broader perspective on psychological theory and concepts.
Throughout the nineteenth century, German philosophy was haunted by the specter of the French Revolution. Kant, Hegel and their followers spent their lives wrestling with its heritage, trying to imagine a specifically German path to modernity: a "revolution without revolution." Trapped in a politically ossified society, German intellectuals were driven to brood over the nature of the revolutionary experience. In this ambitious and original study, Stathis Kouvelakis paints a rich panorama of the key intellectual and political figures in the effervescence of German thought before the 1848 revolutions. He shows how the attempt to chart a moderate, reformist path entered into crisis, generating two antagonistic perspectives within the progressive currents of German society. On the one side were those socialists—among them Moses Hess and the young Friedrich Engels—who sought to discover a principle of harmony in social relations, bypassing the question of revolutionary politics. On the other

side, the poet Heinrich Heine and the young Karl Marx developed a new perspective, articulating revolutionary rupture, proletarian hegemony and struggle for democracy, thereby redefining the very notion of politics itself.

This is the first revised, expanded, and updated edition of Psychoanalytic Terms and Concepts since its third edition in 1990. It presents a scholarly exposition of English-language psychoanalytic terms and concepts, including those from all contemporary schools of theory and practice. Each entry starts with a brief definition that is followed by an explanation of the significance of the term/concept for psychoanalysis, its historical development, and the present-day controversies about best usage.