

THE MORTAL VOICE IN THE TRAGEDIES OF AESCHYLUS

Voice connects our embodied existence with the theoretical worlds we construct. This book argues that the voice is a crucial element of mortal identity in the tragedies of Aeschylus. It first presents conceptions of the voice in ancient Greek poetry and philosophy, understanding it in its most literal and physical form, as well as through the many metaphorical connotations that spring from it. Close readings then show how the tragedies and fragments of Aeschylus gain meaning from the rubric and performance of voice, concentrating particularly on the *Oresteia*. Sarah Nooter demonstrates how voice – as both a bottomless metaphor and performative agent of action – stands as the prevailing configuration through which Aeschylus' dramas should be heard. This highly original book will interest all scholars and students of classical literature as well as those concerned with material approaches to the interpretation of texts.

SARAH NOOTER is Associate Professor in Classics and Theater and Performance Studies at the University of Chicago. She is the author of *When Heroes Sing: Sophocles and the Shifting Soundscape of Tragedy* (Cambridge, 2012) and co-editor of *Sound and the Ancient Senses* (2018).

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for my boys

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Notes on the Text and Cover

Citations of Aeschylus are from the Oxford Classical Text, edited by Denys Page (Oxford, 1972), except where an alternative is specified. Translations from the Greek are my own unless otherwise indicated. Greek terms that I use frequently are transliterated and printed in italics (e.g., *aulos*). In English, Furies are always called Erinyes here (or Erinys in the singular) to echo the Greek text as closely as possible. To indicate places in the Greek where alliteration or other kinds of consonance are in play, I underline letters or syllables; if there is a second pattern at work in the same passage, I have rendered it in bold. I have chosen to transliterate many Greek sounds that are sometimes translated instead to emphasize the vocal and nonlinguistic quality of these syllables. Finally, while I usually give only line numbers when discussing particular plays by Aeschylus at length, particularly in chapters 3, 4, and 5, passages discussed out of context and all passages in chapter 2 are labeled with abbreviated titles as well.

For excerpts from non-Anglophone secondary sources, I have tended to use a published English translation and include the original in a footnote for reference. The abbreviation *LSJ* refers to Liddell, H. G., Scott, R., and Jones, H. S., *A Greek–English Lexicon*, 9th edn. (Oxford, 1996), and *PMG* refers to Page, D. L. *Poetae melici Graeci* (Oxford, 1962). Fragments of Aeschylean plays derive from *Tragicorum Graecorum fragmenta*, vol. 3 (Göttingen, 1985). Some portions of chapter 1 also appear in Nooter, S., “Sounds from the Stage,” in *Sound and the Ancient Senses*, eds. S. Butler and S. Nooter (New York, 2018).

On the cover of this book is a photograph of a sound wave burned into a piece of wood. This piece was commissioned from Steph Armstrong, who imprinted a visual representation of my voice uttering the first sounds sung by Cassandra in Aeschylus’ *Agamemnon*.