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978-1-107-07375-3 - The Structure and Performance of Euripides' *Helen*

C. W. Marshall

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The Structure and Performance of Euripides' *Helen*

Using Euripides' *Helen* as the main point of reference, C. W. Marshall's detailed study expands our understanding of Athenian tragedy and provides new interpretations of how Euripides created meaning in performance. Marshall focuses on dramatic structure to show how assumptions held by the ancient audience shaped meaning in *Helen* and to demonstrate how Euripides' play draws extensively on the satyr play *Proteus*, which was part of Aeschylus' *Oresteia*. Structure is presented not as a theoretical abstraction, but as a crucial component of the experience of performance, working with music, the chorus, and the other plays in the tetralogy. Euripides' *Andromeda* in particular is shown to have resonances with *Helen* not previously described. Arguing that the role of the director is key, Marshall shows that the choices a director can make about role doubling, gestures, blocking, humour, and masks play a crucial part in forming the meaning of *Helen*.

C. W. MARSHALL is Professor of Greek at the University of British Columbia in Vancouver, Canada.

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For Hallie

One day I looked up and there you were.

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Note on transliteration conventions

Achieving complete consistency in transliteration is next to impossible. A number of Greek terms are transliterated here rather than translated, because the idea represented does not map cleanly onto a single English word or concept. In transliteration, *e* and *o* represent epsilon and omicron, *ē* and *ō* the long vowels eta and omega. In a few cases, where the Greek word may be used comfortably in English without evoking a misleading cognate, the word is presented without italics or long vowels marked; and so I use *aulos*, *stasimon*, *strophe*, and *katabasis*, but *mēchanē*, *skēnē*, *eidōlon*, and *orchēstra*. Abbreviations follow those of the *Oxford Classical Dictionary*.