Adaptations of Greek tragedy are increasingly claiming our attention as a dynamic way of engaging with a dramatic genre that flourished in Greece some 25 centuries ago but remains as vital as ever. In this volume, fifteen leading scholars and practitioners of the theatre systematically discuss contemporary adaptations of Greek tragedy and explore the challenges and rewards involved therein. Adopting a variety of methodologies, viewpoints and approaches, the volume offers surveys of recent developments in the field, engages with challenging theoretical issues, and shows how adapting Greek tragedy can throw new light on a range of contemporary issues – from our relation to the classical past and our shifting perceptions of ethnic and cultural identities to the place, function and market value of Greek drama in today’s cultural industries. The volume will be welcomed by students and scholars in Classics, Theatre, Drama and Performance Studies, as well as by theatre practitioners.

VAYOS LIAPIS is Professor of Ancient Theatre and Its Reception at the Open University of Cyprus. He is the author of A Commentary on the Rhesus Attributed to Euripides (2012) and co-editor of Greek Tragedy after the Fifth Century (Cambridge, 2018). He is the recipient of the 2018 National Prize for the Translation of Ancient Greek Literature into Modern Greek (Hellenic Ministry of Culture and Sports).

AVRA SIDIROPULO is Associate Professor of Contemporary Theatre Theory and Practice at the Open University of Cyprus, and Artistic Director of Persona Theatre Company. She is the author of Directions for Directing: Theatre and Method (2018) and Authoring Performance: The Director in Contemporary Theatre (2011). She was nominated for the 2020 Gilder/Coigney International Award by the League of Professional Theatre Women in New York.
ADAPTING GREEK TRAGEDY

Contemporary Contexts for Ancient Texts

EDITED BY
VAYOS LIAPIS
Open University of Cyprus

AVRA SIDIROPOULOU
Open University of Cyprus
# Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>List of Figures</td>
<td>vii</td>
</tr>
<tr>
<td>List of Contributors</td>
<td>viii</td>
</tr>
<tr>
<td>Preface</td>
<td>ix</td>
</tr>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Vayos Liapis and Avra Sidiropoulou</td>
<td></td>
</tr>
<tr>
<td>Prelude: Adapting Greek Tragedy: A Historical Perspective</td>
<td>24</td>
</tr>
<tr>
<td>Vayos Liapis</td>
<td></td>
</tr>
<tr>
<td><strong>PART I ADAPTING GREEK TRAGEDY: DEFINITIONS, CONCEPTUAL FOUNDATIONS, ETHICS</strong></td>
<td></td>
</tr>
<tr>
<td>1 Definitions: Adaptation and Related Modalities</td>
<td>59</td>
</tr>
<tr>
<td>Katja Krebs</td>
<td></td>
</tr>
<tr>
<td>2 Forsaking the Fidelity Discourse: The Application of Adaptation</td>
<td>77</td>
</tr>
<tr>
<td>Peter Meineck</td>
<td></td>
</tr>
<tr>
<td>3 Translation and/as Adaptation</td>
<td>110</td>
</tr>
<tr>
<td>Lorna Hardwick</td>
<td></td>
</tr>
<tr>
<td>4 Adaptation as a Love Affair: The Ethics of Directing the Greeks</td>
<td>131</td>
</tr>
<tr>
<td>Avra Sidiropoulou</td>
<td></td>
</tr>
<tr>
<td><strong>PART II ADAPTATION ON THE PAGE AND ON THE STAGE: RE-INSCRIBING THE GREEK CLASSICS</strong></td>
<td></td>
</tr>
<tr>
<td>5 Interlude: Speaking Up: Theatre Practitioners on Adapting the Classics</td>
<td>157</td>
</tr>
<tr>
<td>Avra Sidiropoulou</td>
<td></td>
</tr>
</tbody>
</table>
Contents

vi

6 The View from the Archive: Performances of Ancient Tragedy at the National Theatre, 1963–1973
Adam Lecznar 182

7 Compromise, Contingency, and Gendered Reception:
The Case of the Malthouse’s Antigone
Jane Montgomery Griffiths 206

8 Technology, Media, and Intermediality in Contemporary Adaptations of Greek Tragedy
Peter A. Campbell 227

9 Violence in Adaptations of Greek Tragedy
Simon Perris 247

10 Adaptations of Greek Tragedies in Non-Western Performance Cultures
Erika Fischer-Lichte 272

11 Cultural Identities: Appropriations of Greek Tragedy in Post-Colonial Discourse
Elke Steinmeyer 299

12 Trapped between Fidelity and Adaptation? On the Reception of Ancient Greek Tragedy in Modern Greece
Anastasia Bakogianni 329

13 Adaptation and the Transtextual Palimpsest: Anne Carson’s Antigonick as a Textual/Visual Hybrid
Vayos Liapis 355

Bibliography 389
Index 426
Figures

5.1 Portrait photo of Charles Mee. Reproduced with permission of Charles Mee. page 158
5.2 Portrait photo of Suzuki Tadashi. Reproduced with permission of Suzuki Tadashi. 166
5.3 Portrait photo of Ivo van Hove. © Jan Versweyveld, reproduced with permission of Ivo van Hove, 174
12.1 Hecuba (Karyofyllia Karabeti), Helen (Eleni Roussinou) and the daemon (Georgina Dalara) in Sotiris Hatzakis’ production of The Trojan Women (2015). Reproduced with permission of the National Theatre, Greece. 347
12.2 Antigone (Anastasia-Rafaella Konidi) and the chorus in Stathis Livathinos’ Antigone (2016). Reproduced with permission of the National Theatre, Greece. 351
13.1 Hand-inked blocks of text on upper and lower page, with superimposed illustration printed on translucent vellum. From Carson (2012), [79], reproduced with permission of New Directions Publishing Corp. 359
13.2 Hand-inked blocks of text spread out over the entire page. From Carson (2012), [39], reproduced with permission of New Directions Publishing Corp. 361
13.3 A page hand-inked with a single line of text. From Carson (2012), [47], reproduced with permission of New Directions Publishing Corp. 361
13.4 Cover of Anne Carson’s Antigonick. Reproduced with permission of New Directions Publishing Corp. 363
Contributors

Anastasia Bakogianni is Senior Lecturer in Classical Studies at Massey University, New Zealand.

Peter A. Campbell is Associate Professor of Theatre History and Criticism and Dean, School of Contemporary Arts at Ramapo College of New Jersey.

Erika Fischer-Lichte is a professor at the Institut für Theaterwissenschaft at the Freie Universität Berlin.

Lorna Hardwick is Professor Emerita in Classical Studies at the Open University.

Katja Krebs is Senior Lecturer in Performance and Theatre Studies at the University of Bristol.

Adam Lecznar is Lecturer in Classical Languages and Literature at the University of Leeds.

Vayos Liapis is Professor of Ancient Theatre and Its Reception at the Open University of Cyprus.

Peter Meineck is Professor of Classics in the Modern World at New York University.

Jane Montgomery Griffiths is former Professor of Theatre Practice and Head of the Centre for Theatre and Performance at Monash University.

Simon Perris is Associate Professor of Classics at Victoria University of Wellington.

Avra Sidiropoulou is Associate Professor of Theatre Studies at the Open University of Cyprus.

Elke Steinmeyer is Senior Lecturer in the Classics Programme at the University of KwaZulu-Natal.
Preface

This volume grew out of the editors’ shared interest in the long and variegated reception of Greek tragedy as material for adaptation. The project was conceived in late 2012, at a time when the growing body of contemporary adaptations of Greek tragedy, despite having already attracted a significant amount of scholarly attention, had not yet found the comprehensive treatment it seemed to require. During the extraordinarily long period in which this volume was in preparation, new monographs and edited volumes appeared, which tackled various aspects of adaptation studies, especially with regard to modern and contemporary adaptations of Greek tragedy (see Introduction). Still, even after this spate of relevant publications, we trust that the present volume remains the first thorough and wide-ranging exploration of contemporary adaptations of Greek tragedy from a variety of perspectives. We hope that it will be of interest to students, researchers and scholars in classics, theatre, drama, and performance studies, as well as to theatre practitioners.

We are grateful to all the contributors to this volume for their good humour and exemplary patience, as well as for the excellent quality of their chapters. We are also grateful to the three eminent theatre practitioners, Charles L. Mee, Suzuki Tadashi and Ivo van Hove, for the interviews they graciously accorded to co-editor Avra Sidiropoulou. Last but not least, we extend our warmest thanks to Dr Michael Sharp for his interest in this project and for his guidance, to the Syndics of Cambridge University Press for accepting this book for publication, to the Press’s anonymous readers for careful and astute remarks which improved the overall quality of the volume, and to our copy-editor, Damian Love, for his eagle-eyed attention to the manuscript and for countless editorial improvements.

Chapter 5 uses photographic portraits of (alphabetically) Charles L. Mee, Suzuki Tadashi, and Ivo Van Hove. We thank the above for their permission to reproduce their respective portraits.
Preface

Chapter 12 uses images from the National Theatre of Greece’s productions of Euripides’ *The Trojan Women* (dir. Sotiris Hatzakis, 2015) and Sophocles’ *Antigone* (dir. Stathis Livathinos, 2016). We thank the National Theatre of Greece for their permission to reproduce the above images.

Chapter 13 uses text excerpts from *Antigonick* by Anne Carson (pp. 11–12, 14–15, 15–16, 17–18, 20, 22, 24, and 28–36), copyright © 2012 by Anne Carson. We thank New Directions Publishing Corp. for their permission to reproduce the above excerpts.

Chapter 13 also uses illustrations by Bianca Stone from *Antigonick*, copyright © 2012 by Anne Carson (pp. 5, 7, 8, 10), copyright © 2012 by Bianca Stone. We thank New Directions Publishing Corp. for their permission to reproduce the above illustrations.

Vayos Liapis
Avra Sidiropoulou