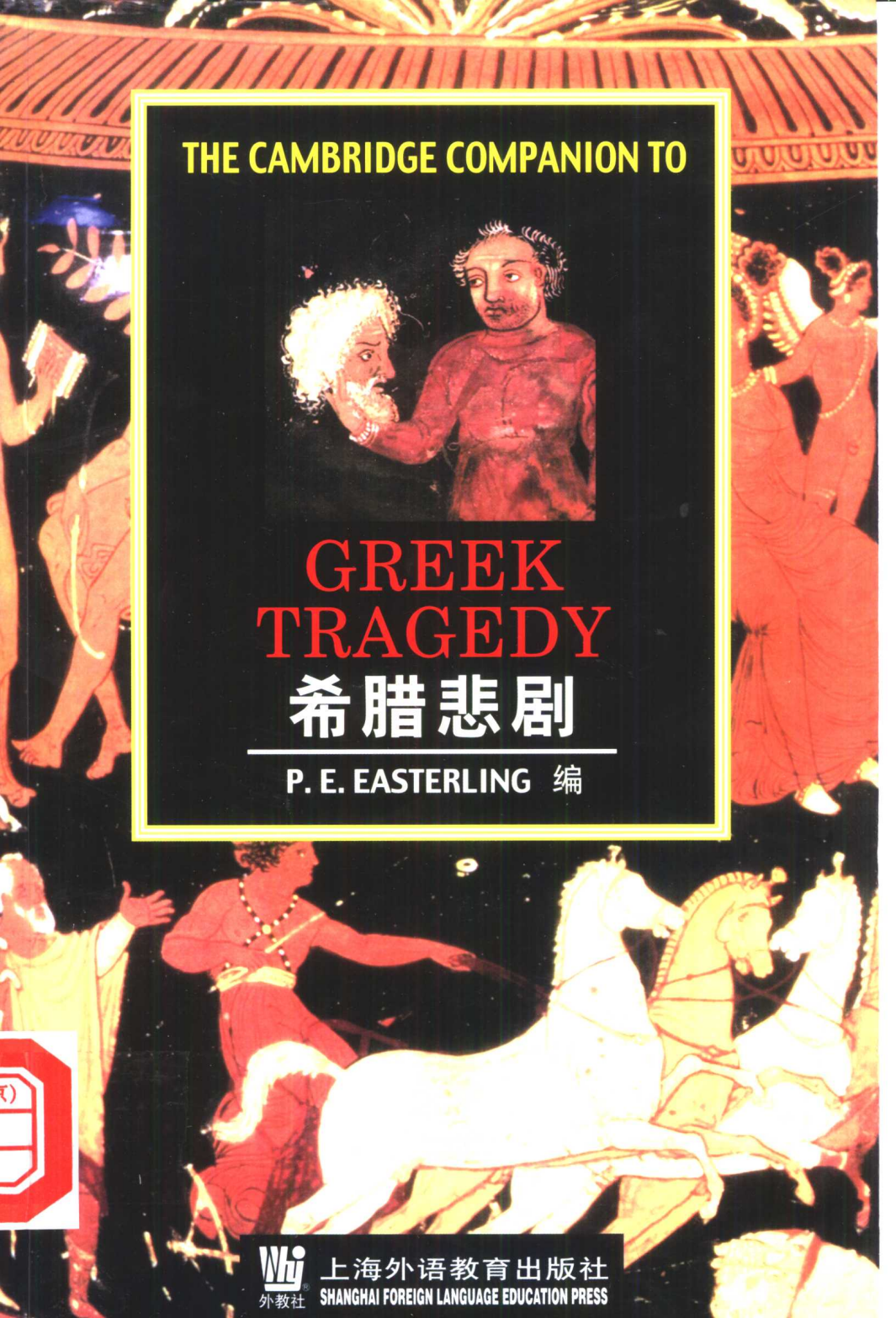


The background of the cover features a classical Greek painting depicting various scenes of tragedy. At the top, a man with a white beard and curly hair is shown in a moment of intense emotion, possibly being held or restrained by another man. Below this, a woman in a red dress is seen from the back, looking towards the right. In the bottom left, a man in a yellow robe is gesturing with his hands. In the bottom right, a man in a red tunic is riding a white horse, which is part of a chariot pulled by other white horses. The overall style is reminiscent of ancient Greek vase painting or classical fresco.

THE CAMBRIDGE COMPANION TO



GREEK
TRAGEDY
希腊悲剧

P. E. EASTERLING 编



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出版前言

《剑桥文学指南》是上海外语教育出版社从海外引进的一套研究、介绍外国文学的丛书，内容涉及作家、作品、文学流派、文学史等诸多方面。作者均为在该领域有着较深造诣的专家、学者。

《希腊悲剧》是该丛书中的一本。

公元前 5 世纪的希腊奴隶制社会，创造出灿烂的古代文明，被文学史家称为欧洲古典文化的黄金时代。这一时期的文化艺术，无论建筑、雕刻还是戏剧，即使到了 21 世纪的今天，仍然具有动人的艺术魅力。

灿烂的希腊文明孕育了多姿多彩的戏剧艺术，成为欧洲戏剧的摇篮。希腊戏剧无论在创作或理论方面，都有着辉煌的建树：亚里斯多德的《诗学》是欧洲第一部完整的戏剧理论著述；埃斯库罗斯以其开拓性的创造和宏伟、崇高的风格，赢得了“悲剧之父”的美称。如果说，埃斯库罗斯的作品，因其深刻的思想、壮观的场面、雄伟的人物和崇高的风格而深受人们的推崇，那么，他以后的另两位悲剧诗人索福克勒斯和欧里庇得斯，则以严谨的情节结构、丰富的性格塑造、激烈的戏剧冲突，使戏剧这一古老的艺术日臻成熟、完美，进入了它的黄金时代。这一时期诞生的悲剧作品，诸如《被缚的普

罗米修斯》、《阿伽门农》、《俄狄浦斯王》、《安提戈涅》、《美狄亚》等，已经和荷马史诗一样，成为世界文学宝库中的珍品。

本书汇集了剑桥大学、牛津大学、伦敦大学、杜克大学等 7 位英美著名学者的 12 篇最新论文，从新的视角对希腊悲剧进行了全面的研究。这些论文不是传统意义上着重介绍剧情的课本，而是尝试在 20 世纪的阅读、批评和表演的背景之下，对希腊悲剧进行新的阐述。论文涉及的面非常广泛，既有对雅典观众的历史考察，又有对悲剧与狄俄倪索斯酒神节关系的论述，还有对希腊悲剧的社会学研究，对希腊悲剧的语言和修辞的探讨，对自文艺复兴至今的舞台演出和银幕改编的评论，对希腊悲剧演出在 19 世纪和 20 世纪的变形的研讨，以及希腊悲剧的现代批评。最后，本书还附有一份古代希腊的大事年表和剧本、评论及翻译的一览表，对研究者有着很大的参考价值。

本书的读者对象为大学外语教师，外国文学研究人员，外国文学专业的研究生、博士生，以及具备了较高英语阅读能力的外国文学爱好者。

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PREFACE

The study of Greek tragedy can be described as a constant dialogue between two approaches, one that sees Greek culture as alien and remote, and emphasises the paramount need to decode the historical context, and another that reads the plays as part of its own tradition, as works in the 'classic repertoire' of theatre and culture. This book tries to do justice to both, in the spirit of Clifford Geertz's question, 'How is it that other people's creations can be so utterly their own and so deeply part of us?' Its aim is to present ancient Greek tragedy in the context of late twentieth-century reading, criticism, and performance, and it has three main objectives: to study the plays in relation to the society that created and developed tragic theatre, to make practical use of strategies of interpretation that have yielded interesting results in recent years, and to take note of changing patterns of reception, from antiquity to the present. All the contributors share these objectives, but it would have been wrong to try to arrive at any kind of critical consensus, and each chapter needs to be taken as an independent and personal view.

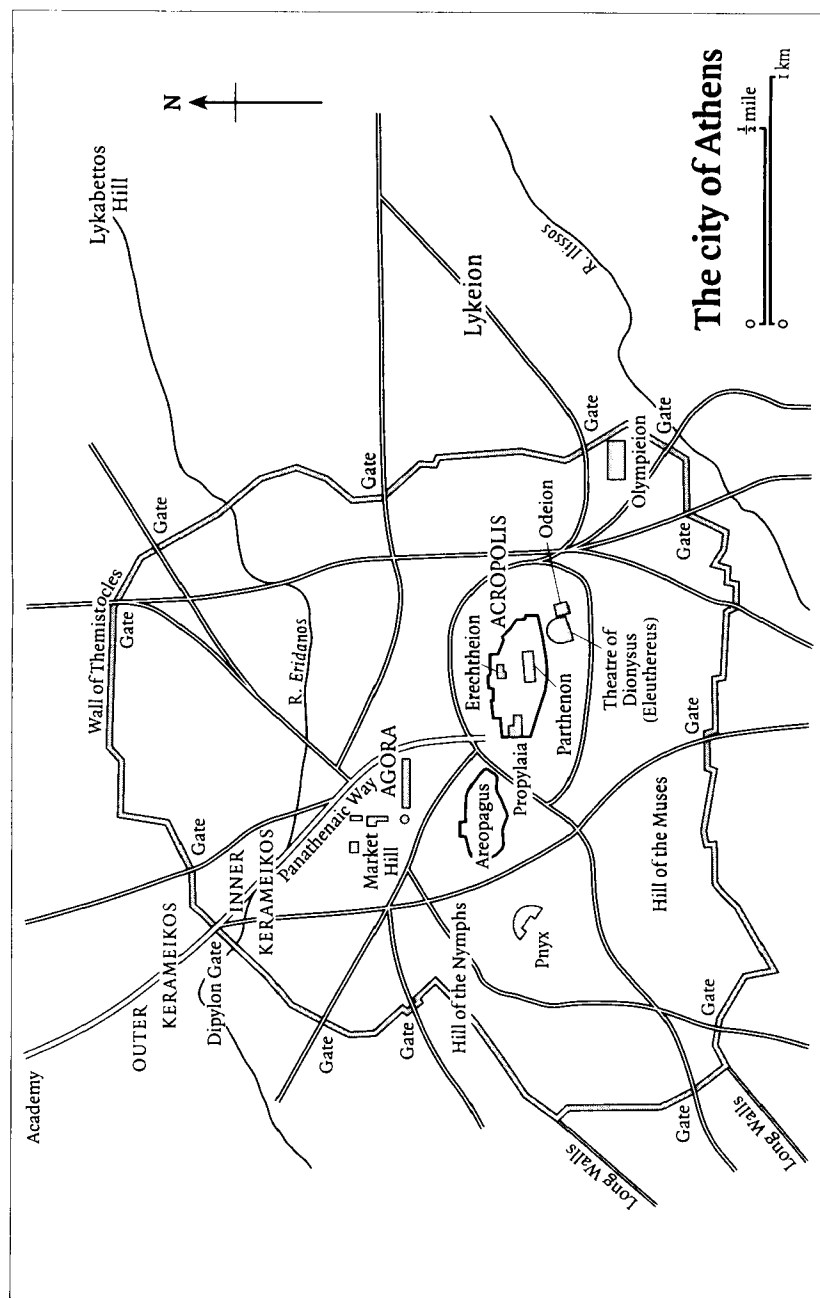
Each chapter can be read separately from the rest of the volume, but there are several ways in which each is linked with the others, particularly through recurrent discussion of a limited selection of primary texts (*Oresteia*, *Antigone*, *Oedipus the King*, *Philoctetes*, the *Electra* plays, *Bacchae*, *The Children of Heracles*, *Hecuba*, *Helen*, *Hippolytus*, *Ion*, *Medea*, *Trojan Women*). Suggestions for further reading are given at the end of each chapter, except in the case of Chapter 1: this offers more extensive footnotes on each paragraph, which are designed to give a survey of the background work on Athenian society. All footnotes are keyed to the list of Works Cited (pp. 359–79). In recent years much of the new work on tragedy has been presented at conferences; a good way of catching the flavour of the current critical debate is to sample the publications that have followed these events, especially Winkler and Zeitlin (1990); Sommerstein et al. (1993); Scodel (1993); Silk (1996); and B. Goff, ed., *Tragedy, History, Theory* (Austin

1996) and C. Pelling, ed., *Greek Tragedy and the Historian* (Oxford 1997), which appeared too late to be cited by contributors to this volume. Some issues of journals are also relevant: *BICS* 34 (1987); *Métis* 3.1-2 (1988); *Arion* 3rd series 3.1 (1995).

For information on texts, commentaries, fragments and translations the reader is referred to vol. 1 of *The Cambridge History of Classical Literature* and to pp. 355-8 below. Abbreviations of titles of Greek plays can be found in the lists on pp. 355-7, and there is a Glossary of transliterated Greek words on pp. 348-51.

This is a truly collaborative work which owes much to the generosity of all contributors in finding time to make detailed criticisms and suggestions. I am grateful, too, for comments on my own material to Eric Handley (Ch. 2) and to Joyce Reynolds and Charlotte Roueché (Ch. 9). Fiona Macintosh has shared some of the editorial responsibility; her help, along with that of three colleagues at the Press, has been vital to the cohesion of the whole volume. Nancy-Jane Thompson had the original idea for a *Cambridge Companion to Greek Tragedy* and put a great deal of energy into its planning, Pauline Hire has guided us through the complicated later phases with her usual wisdom and thoughtful attention to detail, and Susan Moore's copyediting, as always, has been matchless. Finally, it is a pleasure to thank Jennifer Potter for her vigilant proof-reading.

Part of the credit for the vigorous state of contemporary critical work on tragedy is due to the influence of a Cambridge author, R. P. Winnington-Ingram, a modest, witty and formidable scholar who died in 1993, after a distinguished career in the University of London. This *Companion* is gratefully dedicated to his memory.



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