

Elektra A Play By Ezra Pound And Rudd Fleming

Ezra Pound's Japan Andrew Houwen 2021-03-25 This book is the first to deal with the subject of Ezra Pound's relationships with Japanese literature as a whole.

Questioning Minds Guy Davenport 2018-10-30 "The most intellectually exhilarating work published in 2018 . . . A lasting treasure." —Michael Dirda, *The Washington Post* Hugh Kenner (1923–2003) and Guy Davenport (1927–2005) first met in September 1953 when each gave a paper on Ezra Pound at Columbia University. They met again in the fall of 1957, and their correspondence begins with Kenner's letter of March 7, 1958. In the next forty-four years, they exchanged over one thousand letters. An extraordinary document of a literary friendship that lasted half a century, the letters represent one of the great

and—with the dawn of the age of text and Twitter—one of the last major epistolary exchanges of its kind. Students and lovers of modernism will find, in the letters, matchless engagements with Eliot, Joyce, Beckett, Basil Bunting, Charles Tomlinson, R. Buckminster Fuller, Stan Brakhage, Jonathan Williams, and the American modernists William Carlos Williams, Marianne Moore, and Louis Zukofsky. The correspondence ends with Kenner's letter of August 9, 2002, lamenting how they had drifted apart. The extensive notes and cross-referencing of archival sources in *Questioning Minds* are a major contribution to the study of literary modernism. The letters contained within explore how new works were conceived and developed by both writers. They record faithfully, and with candor, the urgency that each brought to his intellectual and creative

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pursuits. Here is a singular opportunity to follow the development of their unique fictions and essays.

Elektra Sophocles 1989 This critical edition of Ezra Pound's *Elektra* marks the most significant appearance in twenty years of a new work by the controversial poet. Composed in the early months of 1949, while Pound was under indictment for treason and hospitalized by court order in Washington, D.C., this hitherto unpublished version of Sophocles' play documents a critical stage in the poet's writing career: with his subsequent rendition of Sophocles' *Trachiniae* and his ongoing translations from the Chinese classics, it signaled his return to sustained composition and his eventual decision to resume his life work, the *Cantos*. The success of Carey Perloff's Classic Stage Company debut of Pound's play in 1987 has already demonstrated the interest of the theatrical community in the work, and this presentation of the text, with critical

apparatus, is a major event in Pound studies. The edition serves as a kind of practical workshop in translation, particularly in its exposition of Pound's discussions with his collaborator, Rudd Fleming. Richard Reid demonstrates in his introduction that Pound's choice of the *Elektra* was of crucial significance. In the play Sophocles confronts many of our most deeply held cultural assumptions: those concerning the family, the community, the claims of religion and justice, and language itself. As anyone familiar with the works of Pound will readily recognize, these issues are central in his own writings. The *Elektra* clarifies the formal, thematic, and psychological dilemmas seen in his work following the achievements recorded in the *Pisan Cantos*. This play and Pound's version of the *Trachiniae* can lead to a reassessment of his entire oeuvre in the context of this century's history. It will be essential reading for admirers of Pound's poetry, for students of the art of translation, and for

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directors and actors interested in performing the drama of ancient Athens on the modern stage.

Speaking Pound's Language

Carie Roberta DeVito 2002

Abstract: This MFA thesis documents the entire process of my research, preparation, rehearsal and performance of the role of Elektra in Sophocles' *Elektra*, a version by Ezra Pound and Rudd Fleming. My central investigation for this thesis was focused on how to portray a classical Greek character using the systems of language that Pound has impressively created. Research for this thesis role began with a study of the lives and major works of Ezra Pound and Sophocles. The many similarities between Pound's life and the character of Elektra became useful in my character development and analysis. Studying other translations of the play and other Greek myths related to Elektra's story also provided pertinent information. The rehearsal and performance log focuses on actor challenges

that I faced during the process. In this thesis I have provided a documentation and analysis of my role by describing each phase of the process.

Elektra Batya Casper

2019-04-26 Shakespeare's Hamlet--written 1,000 years after the classical Greek period--follows a narrative pattern similar to that of the Greek Electra myth, and it isn't the only story to do so. We see signs of Electra's influence again in the 20th-century works of Oscar Wilde, Eugene O'Neill and T.S. Eliot, among others. This revised and updated edition will look more closely at the influence of Electra on popular culture throughout history and the questions it poses regarding oppositions such as logic versus instinct, night versus day and repression versus freedom.

Elektra Sophocle 1989

Presents Pound's version of Sophocles' play, discusses its background, and looks at its place in Pound's writings

Elektra Ezra Pound 1989

Elektra Sophocles 1990 Early

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in 1949, while under indictment for treason and hospitalized by court order at St. Elizabeths Hospital in Washington, D.C., Ezra Pound collaborated with Rudd Fleming, a professor at the University of Maryland, on a new version of Sophokles' Elektra. Pound's decision to focus on this play of imprisonment and justice at such a crucial juncture in his own life and art throws both the play and the poet into stark and ironic relief. Rediscovered and finally produced to great acclaim in 1987 by New York's Classic Stage Company, the Pound/Fleming translation of Elektra is now available in an acting edition prepared by the CSC Repertory's artistic director. Carey Perloff says of the translation: "It is energetic, slightly outrageous, and very American It's very chiseled, very spare, not flowing or lyrical. It's sort of 'cowboy.' But line for line, it is Sophokles." Ms. Perloff also gives suggestions for staging and casting which will be invaluable to other producers

and directors.

The Cumulative Book Index

1990 A world list of books in the English language.

Modern Drama Scholarship and Criticism 1981-1990

Charles A. Carpenter 1997 A selective list of publications for the period, offering some 25,200 entries (no annotations) arranged by nationality and linguistic groups. Most entries concern literary currents in drama since the last third of the 19th century, playwrights who lived at least part of their lives in the 20th century, noted directors, and performance theory. For students and scholars of modern dramatic literature. While annual supplements of recent publications appear in the journal Modern Drama, new compilers took a publication date of 1991 as their starting point for listings, leaving some 2,000 items collected after 1992 appearing only in this volume. Annotation copyrighted by Book News, Inc., Portland, OR

The Applause/best Plays

Theater Yearbook of ... 1990

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Arion 2005

Choice 1991

Electra USA E. Teresa Choate 2009 Theatrical performance is the most ephemeral of arts. Once a production closes, the living work of art disappears. Fortunately, some productions leave behind enough evidence to reconstruct in words and pictures what a performance was like and to conjecture what the audience saw and heard. Between 1889 and 1995 in America, productions of Sophocles' *Electra* became the project of some of the most significant directors, actresses, and producers of their day. In reconstructing eleven major productions, this book seeks to accomplish two goals: first, to preserve, albeit in imperfect written form, the productions themselves; and, second, by tracing the history of *Electra*'s production, to highlight some of the most pivotal figures in the development of American theater, including several key women often neglected by theater historians. Along the way, for those who celebrate Greek tragedy in production,

this book will allow the reader to sit vicariously in the audience and enjoy eleven *Electra* productions on the American stage. E. Teresa Choate is an Associate Professor and Assistant Chair at the Department of Theatre in the School of Visual and Performing Arts at Kean University.

Elektra R. Reid 2017-03-14 This critical edition of Ezra Pound's *Elektra* marks the most significant appearance in twenty years of a "new" work by the controversial poet. Composed in the early months of 1949, while Pound was under indictment for treason and hospitalized by court order in Washington, D.C., this hitherto unpublished version of Sophocles' play documents a critical stage in the poet's writing career: with his subsequent rendition of Sophocles' *Trachiniae* and his ongoing translations from the Chinese classics, it signaled his return to sustained composition and his eventual decision to resume his life work, the *Cantos*. The success

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Translation East and West

Cornelia Niekus Moore 1992
Burns Mantle Best Plays and

the Year Book of the Drama in America 1990

MLA International Bibliography of Books and Articles on the Modern Languages and Literatures 1989 Vols. for 1969- include ACTFL annual bibliography of books and articles on pedagogy in foreign languages 1969-
Hippolytus Temporizes & Ion
Hilda Doolittle 2003 Table of contents

The Troubling Play of Gender Maria-Francesca Stadter Fox 1996

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