

# eurydice play

**eurydice play** is a modern theatrical masterpiece that reimagines the ancient myth of Orpheus and Eurydice through the lens of contemporary storytelling. Written by Sarah Ruhl, the play has captivated audiences and critics with its poetic dialogue, innovative staging, and emotional depth. In this comprehensive article, readers will explore the origins of the Eurydice myth, examine Ruhl's unique interpretation, and discover how the play's themes resonate with both classical and modern sensibilities. We will delve into the play's characters, plot, production history, and lasting impact on the world of theatre. This guide also addresses the significance of set design, symbolism, and the role of language in the play, providing valuable insights for those interested in drama, mythology, and literary analysis. Whether you're a student, theatre enthusiast, or simply curious about the enduring allure of the "eurydice play," this article offers a thorough, SEO-optimized resource filled with essential information.

- Overview of the Eurydice Myth
- Sarah Ruhl's Vision and Adaptation
- Key Characters in the Eurydice Play
- Themes and Symbolism Explored
- Plot Summary and Structure
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- Set Design and Visual Elements
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## Overview of the Eurydice Myth

The foundation of the "eurydice play" lies in the classical Greek myth of Orpheus and Eurydice. Orpheus, a legendary musician and poet, falls in love with Eurydice, but tragedy strikes when she dies on their wedding day. Overcome by grief, Orpheus ventures into the underworld to reclaim her, charming Hades with his music. He is permitted to lead Eurydice back to the world of the living on one condition: he must not look back at her until they

reach the surface. Overcome by doubt, Orpheus glances back, and Eurydice is lost to him forever. This myth has inspired countless works of art, literature, and drama, providing a rich backdrop for reinterpretation and exploration in modern theatre.

## **Sarah Ruhl's Vision and Adaptation**

### **Reimagining the Myth**

Sarah Ruhl's "eurydice play" diverges from the traditional narrative by shifting the focus from Orpheus to Eurydice herself. Ruhl's adaptation explores Eurydice's personal journey, emotions, and relationships, especially her connection with her father in the underworld. This unique perspective offers fresh insights into themes of love, loss, memory, and identity, making the play accessible and relatable to contemporary audiences.

### **Innovative Storytelling Techniques**

Ruhl employs poetic language, surreal imagery, and non-linear storytelling to create a dreamlike atmosphere. The play's structure defies conventional dramaturgy, blending reality and fantasy, and challenging viewers to engage deeply with its symbolism and emotional complexity. The use of water, stones, and music as recurring motifs enhances the narrative's resonance and visual appeal.

## **Key Characters in the Eurydice Play**

### **Eurydice**

Eurydice is portrayed as an intelligent, curious, and independent woman. In Ruhl's version, she is not simply an object of Orpheus's affection, but a fully realized character with her own desires, fears, and agency. Her interactions with her father and her struggle to retain her memories form the emotional core of the play.

### **Orpheus**

Orpheus, the gifted musician, is depicted as loving yet flawed. His devotion to Eurydice drives the plot, but his inability to communicate and understand her needs introduces tension and tragedy. Ruhl's Orpheus is both a romantic hero and a symbol of human imperfection.

# Father

The character of Eurydice's father is a significant addition in Ruhl's adaptation. He represents memory, wisdom, and unconditional love, guiding Eurydice through the challenges of the underworld. Their bond brings depth and complexity to the narrative, highlighting themes of loss and reconciliation.

# The Stones

Chorus-like figures known as the Stones serve as guardians of the underworld, enforcing its rules and providing comic relief. Their presence adds a surreal, otherworldly dimension to the play, contrasting with the emotional intensity of the main characters.

- Eurydice: Protagonist exploring memory and identity
- Orpheus: Musician driven by love and loss
- Father: Symbol of familial love and wisdom
- The Stones: Chorus figures embodying the underworld

# Themes and Symbolism Explored

## Memory and Identity

Memory is a central theme in "eurydice play." The struggle to remember loved ones and the pain of forgetting are explored through Eurydice's experiences in the underworld. The play uses metaphorical language and surreal imagery to depict the fragility of memory and its impact on personal identity.

## Love and Loss

The enduring power of love and the inevitability of loss echo throughout the play. Ruhl examines romantic love between Eurydice and Orpheus, as well as filial love between Eurydice and her father. These relationships are tested by death, distance, and the constraints of the underworld, revealing the complexities of human connection.

## Language and Communication

“eurydice play” highlights the limitations of language. Characters struggle to express themselves, and the loss of language in the underworld symbolizes the erosion of identity and connection. Ruhl’s poetic dialogue reinforces the emotional undertones and challenges viewers to interpret meaning beyond words.

## **Symbolic Motifs**

Water, stones, and music are recurring motifs. Water represents memory and transition, stones symbolize permanence and silence, while music embodies hope and longing. These elements enrich the play’s visual and thematic texture, inviting multiple interpretations.

## **Plot Summary and Structure**

### **Act I: Life and Loss**

The play opens with Eurydice and Orpheus celebrating their love and preparing for marriage. Tragedy strikes when Eurydice dies suddenly, setting the stage for Orpheus’s journey to the underworld.

### **Act II: The Underworld**

Eurydice awakens in the underworld, disoriented and struggling to remember her past. She is reunited with her father, who helps her reclaim fragments of memory and identity. The Stones enforce the rules of the underworld, adding tension and surreal humor.

### **Act III: The Choice**

Orpheus arrives in the underworld, pleading for Eurydice’s return. The pivotal moment occurs when Orpheus is permitted to lead Eurydice back to the living world, but the tragic condition—he must not look back—results in her permanent loss when he succumbs to doubt.

1. Introduction of Eurydice and Orpheus
2. Eurydice’s death and descent
3. Reunion with her father
4. Orpheus’s journey
5. Final separation and resolution

# **Production History and Reception**

## **Premiere and Notable Productions**

Sarah Ruhl's "eurydice play" premiered at Madison Repertory Theatre in 2003 and quickly gained acclaim for its lyrical style and inventive staging. The play has since been produced at numerous theatres, including the Yale Repertory Theatre, Second Stage Theatre in New York, and regional companies worldwide.

## **Critical Response**

Critics have praised the play for its emotional resonance, poetic language, and innovative reinterpretation of a classic myth. The performances of actors portraying Eurydice, Orpheus, and the Father are frequently highlighted for their depth and vulnerability. The play's ability to engage audiences with universal themes has solidified its status as a modern classic.

## **Awards and Recognition**

"eurydice play" has received several nominations and awards, including recognition from the American Theatre Critics Association and the Susan Smith Blackburn Prize. Its popularity among directors, actors, and educators attests to its enduring relevance and artistic merit.

# **Set Design and Visual Elements**

## **Innovative Stagecraft**

Set design plays a crucial role in conveying the surreal atmosphere of "eurydice play." Productions often utilize water features, abstract structures, and symbolic props to evoke the underworld's mysterious landscape. Lighting and sound design further enhance the emotional and poetic qualities of the narrative.

## **Costuming and Imagery**

Costumes blend classical and modern elements, reflecting the timeless nature of the myth. The Stones may be dressed in neutral or stone-like attire, while Eurydice and Orpheus wear garments that evoke innocence and vulnerability.

Visual motifs such as doors, letters, and umbrellas reinforce the play's themes of transition and memory.

## **Language and Dialogue in the Play**

### **Poetic Structure**

Sarah Ruhl's use of poetic language distinguishes "eurydice play" from conventional dramas. The dialogue is imbued with metaphor, rhythm, and repetition, creating a lyrical quality that enhances the emotional impact of each scene. This style encourages audiences to reflect on meaning and emotion beyond literal interpretation.

### **Impact of Language Loss**

The play explores the loss of language in the underworld, symbolizing the fading of identity and connection. Eurydice's struggle to remember words and communicate with her father highlights the importance of language in shaping relationships and self-understanding.

## **Influence on Contemporary Theatre**

### **Legacy and Ongoing Impact**

"eurydice play" has influenced a generation of playwrights, directors, and actors, inspiring new works that blend myth, poetry, and innovative staging. Its popularity in educational and professional settings demonstrates its versatility and appeal across diverse audiences. The play's exploration of universal themes ensures its continued relevance in the evolving landscape of contemporary theatre.

### **Adaptations and Interpretations**

The play has inspired numerous adaptations, including opera, dance, and multimedia performances. Each interpretation brings fresh perspectives to the myth, highlighting the flexibility and depth of Ruhl's vision. The enduring fascination with Eurydice and her journey underscores the power of myth to transcend time and culture.

# Conclusion

“eurydice play” stands as a poignant and innovative reimagining of a timeless myth, blending poetic language, emotional depth, and striking visual elements. Through Sarah Ruhl’s vision, audiences are invited to explore themes of memory, love, loss, and identity, making the play a vital part of modern theatre. Its influence continues to shape how classic stories are told, ensuring its place in the canon of great dramatic works.

## **Q: Who wrote the eurydice play?**

A: The “eurydice play” was written by acclaimed playwright Sarah Ruhl, known for her poetic and innovative approach to theatre.

## **Q: What is the main theme of the eurydice play?**

A: The main themes of “eurydice play” include memory, identity, love, loss, and the limitations of language, explored through a modern adaptation of the ancient myth.

## **Q: How does Sarah Ruhl’s adaptation differ from the original myth?**

A: Ruhl’s adaptation shifts the focus from Orpheus to Eurydice, emphasizing her personal journey, her relationship with her father, and her struggle to retain memories in the underworld.

## **Q: When did the eurydice play premiere?**

A: “eurydice play” premiered at Madison Repertory Theatre in 2003 and has since been staged in many major theatres worldwide.

## **Q: Who are the key characters in the eurydice play?**

A: The key characters include Eurydice, Orpheus, Eurydice’s Father, and the Stones, each contributing to the play’s emotional and thematic complexity.

## **Q: What symbolism is used in the eurydice play?**

A: Symbolic motifs such as water, stones, music, doors, and letters are used to represent memory, loss, communication, and transition throughout the play.

## **Q: What awards has the eurydice play received?**

A: “eurydice play” has earned several nominations and awards, including recognition from the American Theatre Critics Association and the Susan Smith Blackburn Prize.

## **Q: How is set design used in eurydice play productions?**

A: Set design features surreal, abstract elements like water features, stone structures, and symbolic props to evoke the underworld and enhance the play’s poetic atmosphere.

## **Q: Why is language important in the eurydice play?**

A: Language is central to the play, with its poetic dialogue and the theme of language loss symbolizing the erosion of memory and identity in the underworld.

## **Q: Has eurydice play influenced other works?**

A: Yes, “eurydice play” has inspired adaptations in opera, dance, and multimedia, and has influenced contemporary playwrights and theatre productions globally.

## **Eurydice Play**

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## **Eurydice Play: A Deep Dive into Sarah Ruhl's Modern Myth**

Are you intrigued by a reimagining of the Orpheus and Eurydice myth, infused with humor, heartbreak, and surprising originality? Then you've come to the right place. This comprehensive guide delves into Sarah Ruhl's acclaimed play, Eurydice, exploring its themes, characters, and enduring appeal. We'll unravel the complexities of this modern masterpiece, offering insights that will enhance your understanding and appreciation, whether you're a seasoned theatergoer or just

discovering this captivating work. Get ready to descend into the underworld – metaphorically, of course – and explore the captivating world of Eurydice.

## **Understanding the Modern Myth: A Fresh Take on Orpheus and Eurydice**

Sarah Ruhl's *Eurydice* isn't a mere retelling of the classic Greek myth; it's a radical reimagining. Instead of focusing solely on Orpheus's heroic quest, Ruhl centers the narrative on Eurydice herself, giving voice to a character often relegated to a passive role. This shift in perspective is crucial to understanding the play's unique power. We witness Eurydice's journey, her fears, her joys, and her struggles with a newfound poignancy. The play utilizes the familiar framework of the myth—Orpheus's descent into the underworld, the pact with Hades, the bittersweet ending—but recontextualizes it through a modern lens, exploring themes of love, loss, memory, and the nature of the afterlife.

### **The Character of Eurydice: Beyond the Damsel in Distress**

Ruhl's Eurydice is far from the passive figure of traditional myth. She is a vibrant, intelligent young woman with a distinct personality and complex emotions. We see her navigating the complexities of love, marriage, and the abruptness of death. Her journey through the underworld isn't just a physical one; it's an internal exploration of grief, remembrance, and the search for meaning in the face of loss. Her interactions with the eccentric inhabitants of the underworld reveal different facets of her character and provide opportunities for introspection and self-discovery.

### **The Underworld Reimagined: A Surreal and Evocative Setting**

Ruhl's depiction of the underworld is anything but bleak and traditional. Instead, she crafts a surreal and often humorous landscape. The setting itself becomes a character, reflecting Eurydice's emotional state and the shifting nature of memory. It's a place of quirky encounters, unexpected rules, and a surprisingly vibrant, if unconventional, community. This unique portrayal of the afterlife adds another layer of depth and intrigue to the play, defying conventional expectations.

### **Themes of Memory and Language: The Power of Words**

A central theme in *Eurydice* is the power—and fragility—of memory and language. Ruhl uses

language itself as a metaphor for the elusive nature of memory, showing how memories can be fragmented, distorted, or even lost entirely. The underworld is a place where memories are both cherished and threatened, where Eurydice struggles to hold onto her life before death and to connect with her deceased father. The play's exploration of language underscores the importance of communication and the pain of miscommunication in relationships.

## **Love, Loss, and the Search for Connection: A Timeless Exploration**

At its core, Eurydice is a poignant exploration of love, loss, and the enduring power of human connection. The relationship between Eurydice and Orpheus is not idealized; it's complex, fraught with misunderstandings and ultimately, heartbreak. However, the play shows that even in the face of death and the challenges of memory, the love shared between them possesses a unique resonance. It emphasizes that love endures, even in the afterlife, though it may not always manifest as expected.

## **The Enduring Appeal of Eurydice: Why It Resonates with Audiences**

The enduring appeal of Eurydice lies in its ability to connect with audiences on a deeply emotional level. The play's exploration of universal themes – love, loss, grief, and the search for meaning – transcends cultural boundaries and resonates with individuals from diverse backgrounds. Its unique blend of humor, pathos, and surrealism makes it both intellectually stimulating and emotionally engaging. The play leaves audiences pondering its themes long after the curtain falls, sparking conversations and personal reflections.

## **Conclusion**

Sarah Ruhl's Eurydice is not just a play; it's a profound meditation on love, loss, and memory. Through its inventive reimagining of a classic myth and its compelling characters, the play offers a powerful and unforgettable theatrical experience. Its exploration of the underworld as a surreal and thought-provoking landscape, coupled with its poignant portrayal of Eurydice's journey, makes it a must-see for anyone interested in contemporary theatre and the enduring power of storytelling.

## **FAQs**

1. Is Eurydice suitable for all ages? While not explicitly violent, the themes of death and grief may not be appropriate for very young audiences. Mature teens and adults will likely appreciate the play's complexities the most.
2. What makes Ruhl's Eurydice different from other adaptations of the Orpheus myth? Ruhl centers the narrative on Eurydice, giving her a voice and agency often absent in traditional retellings. She also reimagines the underworld in a surreal and often humorous way.
3. Are there any significant staging elements in typical productions of Eurydice? Yes, many productions utilize creative staging and special effects to depict the underworld and its inhabitants, often emphasizing the surreal and dreamlike qualities of the setting.
4. What are the major themes explored in Eurydice? Major themes include love, loss, memory, communication, the nature of the afterlife, and the power of language.
5. Where can I find a copy of the play or information about upcoming performances? You can find the script online through various retailers or search for local theatre productions using online search engines or your local arts council websites.

**eurydice play: Eurydice** Sarah Ruhl, 2021-12-21 "Eurydice is a luminous retelling of the Orpheus myth from his beloved wife's point of view. Watching it, we enter a singular, surreal world, as lush and limpid as a dream—an anxiety dream of love and loss—where both author and audience swim in the magical, sometimes menacing, and always thrilling flow of the unconscious... Ruhl's theatrical voice is reticent and daring, accurate and outlandish." —John Lahr, New Yorker A reimagining of the classic myth of Orpheus through the eyes of its heroine. Dying too young on her wedding day, Eurydice journeys to the underworld, where she reunites with her beloved father and struggles to recover lost memories of her husband and the world she left behind.

**eurydice play: Eurydice** Sarah Ruhl, 2008 Reimagines the classic myth of Orpheus through the eyes of its heroine. Dying too young on her wedding day, Eurydice must journey to the underworld, where she reunites with her father and struggles to remember her lost love--From publisher's description

**eurydice play: The Clean House and Other Plays** Sarah Ruhl, 2010-07-09 This volume is the first publication of Sarah Ruhl, "a playwright with a unique comic voice, perspective and sense of theater," (Variety) who is fast leaving her mark on the American stage. In the award-winning Clean House—a play of uncommon romance and uncommon comedy—a maid who hates cleaning dreams about creating the perfect joke, while a doctor who treats cancer leaves his heart inside one of his patients. This volume also includes Eurydice, Ruhl's reinvention of the tragic Greek tale of love and loss; Late, a cowboy song and Melancholy Play

**eurydice play: Working on a Song** Anaïs Mitchell, 2020-10-06 Working On A Song is one of the best books about lyric writing for the theater I've read.—Lin-Manuel Miranda Anaïs Mitchell named to TIME's List of the 100 Most Influential People in the World of 2020 An illuminating book of lyrics and stories from Hadestown—the winner of eight Tony Awards, including Best Musical—from its author, songwriter Anaïs Mitchell with a foreword by Steve Earle On Broadway, this fresh take on the Greek myth of Orpheus and Eurydice has become a modern classic. Heralded as "The best new musical of the season," by The Wall Street Journal, and "Sumptuous. Gorgeous. As good as it gets," by The New York Times, the show was a breakout hit, with its poignant social commentary, and spellbinding music and lyrics. In this book, Anaïs Mitchell takes readers inside her more than decade's-long process of building the musical from the ground up—detailing her inspiration, breaking down the lyrics, and opening up the process of creation that gave birth to Hadestown. Fans and newcomers alike will love this deeply thoughtful, revealing look at how the songs from "the

underground” evolved, and became the songs we sing again and again.

**eurydice play: *Orpheus Girl*** Brynne Rebele-Henry, 2019-10-08 A “deeply emotional . . . lyrical and haunting” debut that reimagines the Orpheus myth as a love story between two teen girls who are sent to conversion therapy (School Library Journal). “Raya and Sarah’s story is a credit to Rebele-Henry’s own teen voice, mature beyond her years. The emotionally dramatic narrative . . . rings incredibly true.” —NPR Abandoned by a single mother she never knew, 16-year-old Raya—obsessed with ancient myths—lives with her grandmother in a small conservative Texas town. For years Raya has fought to hide her feelings for her best friend and true love, Sarah. When the two are outed, they are sent to Friendly Savors: a re-education camp meant to “fix” them and make them heterosexual. Upon arrival, Raya vows to assume the role of Orpheus, to return to the world of the living with her love—and after she, Sarah, and the other teen residents are subjected to abusive and brutal “treatments” by the staff, Raya only becomes more determined to escape. In a haunting voice reminiscent of Sylvia Plath and the contemporary lyricism of David Levithan, Brynne Rebele-Henry weaves a powerful inversion of the Orpheus myth informed by the disturbing real-world truths of conversion therapy. *Orpheus Girl* is a story of dysfunctional families, trauma, first love, heartbreak, and ultimately, the fierce adolescent resilience that has the power to triumph over darkness and ignorance. CW: There are scenes in this book that depict self-harm, homophobia, transphobia, and violence against LGBTQ characters.

**eurydice play: *Stage Kiss*** Sarah Ruhl, 2015-02-02 Wickedly clever . . . Ruhl's unique, breezily elegant dialogue is fully present, as is her pleasingly loopy logic.—Variety In the smart, rollicking *Stage Kiss* . . . passion and fidelity engage in a kind of elegant pas de deux. . . . The play manages to be both wholly original and instantly recognizable . . . with its combination of hilarity and trenchancy.—The New Yorker Award-winning playwright Sarah Ruhl brings her unique mix of lyricism, sparkling humor, and fierce intelligence to her new romantic comedy, *Stage Kiss*. When estranged lovers He and She are thrown together as romantic leads in a long-forgotten 1930s melodrama, the line between off-stage and on-stage begins to blur. A knockabout farce that channels Noël Coward and Michael Frayn (Chicago Tribune), *Stage Kiss* is a thoughtful and clever examination of the difference between youthful lust and respectful love. Ruhl, one of America's most frequently produced playwrights, proves that a kiss is not just a kiss in this whirlwind romantic comedy, which will receive its New York premiere at Playwrights Horizons in winter 2014. Sarah Ruhl's other plays include the Pulitzer Prize finalists *In the Next Room (or the vibrator play)* and *The Clean House*, as well as *Passion Play*, *Dead Man's Cell Phone*, *Demeter in the City*, *Eurydice*, *Melancholy Play*, and *Late: a cowboy song*. She is the recipient of a Whiting Writers' Award, a PEN/Laura Pels Award, and a MacArthur Fellowship. Her plays have premiered on Broadway, Off-Broadway, and have been produced in many theaters around the world.

**eurydice play: *The Drama and Theatre of Sarah Ruhl*** Amy Muse, 2018-07-26 Sarah Ruhl is one of the most highly-acclaimed and frequently-produced American playwrights of the 21st century. Author of eighteen plays and the essay collection *100 Essays I Don't Have Time to Write*, she has won a MacArthur “Genius” Grant and the Steinberg Distinguished Playwright Award, been nominated for a Tony Award for *In the Next Room or the vibrator play* and twice been a finalist for the Pulitzer Prize for *The Clean House* and *In the Next Room*. Ruhl is a writer unafraid of the soul. She writes not about “this or that issue,” but “about being,” creating plays that ask “big questions about death, love, and how we should treat each other in this lifetime.” In this volume, Amy Muse situates Ruhl as an artist-thinker and organizes her work around its artistic and ethical concerns. Through a finely-grained account of each play, readers are guided through Ruhl's early influences, the themes of intimacy, transcendence, and communion, and her inventive stagecraft to dramatize “moments of being” onstage. Enriched by essays from scholars Jill Stevenson, Thomas Butler, and Christina Dokou, an interview with directors Sarah Rasmussen and Hayley Finn, and a chronology of Ruhl's life and work, this is a companionable guide for students of American drama and theatre studies. Amy Muse specializes in dramatic literature and performance studies at the University of St. Thomas in St. Paul, Minnesota, where she is Associate Professor and Chair of the English

Department. She is the author of "Sarah Ruhl's Sex Ed for Grownups" (Text & Presentation 2013) and essays on Romantic drama, intimate theatre, female Hamlets, and travel in Romantic Circles, Romanticism: The Journal of Romantic Culture & Criticism, Frontiers, and other journals. METHUEN DRAMA CRITICAL COMPANIONS Series Editors: Patrick Lonergan (National University of Ireland, Galway) and Kevin J. Wetmore, Jr. (Loyola Marymount University, USA)

**eurydice play: The Play's the Thing** James Magruder, Marguerite Elliott, 2024-09-24 An insider's spirited history of Yale Repertory Theatre In this serious and entertaining chronicle of the first fifty years of Yale Repertory Theatre, award-winning dramaturg James Magruder shows how dozens of theater artists have played their parts in the evolution of a sterling American institution. Each of its four chapters is dedicated to one of the Yale Rep's artistic directors to date: Robert Brustein, Lloyd Richards, Stan Wojewodski Jr., and James Bundy. Numerous sidebars--dedicated to the spaces used by the theater, the playwrights produced most often, casting, the prop shop, the costume shop, artist housing, and other topics--enliven the lavishly illustrated four-color text. This fascinating insider account, full of indelible descriptions of crucial moments in the Rep's history, is based in part on interviews with some of America's most respected actors about their experiences at the Rep, including Paul Giamatti, James Earl Jones, Frances McDormand, Meryl Streep, Courtney B. Vance, Dianne Wiest, and Henry Winkler--among many others. More than just a valentine to an important American theater, *The Play's the Thing* is a story about institution-building and the force of personality; about the tug-of-war between vision and realpolitik; and about the continuous negotiation between educational needs and artistic demands.

**eurydice play: Passion Play** Sarah Ruhl, 2010 An exploration of the relationships between religion, performance, and life. Part I is set in 1575 in an English village whose traditional annual passion-play is about to be outlawed by Queen Elizabeth's anti-Catholic rulings; Part II is set in Oberammergau, 1934, as the town and the play are becoming Nazified; Part III takes place in an American small town from 1969 through the Reagan era and the present.

**eurydice play: *Ah, Eurydice!*** Stanley Taikeff, 1977

**eurydice play: The Clean House and Other Plays** Sarah Ruhl, 2006-01-01 "Passionate. Show-stopping. Daringly over-the-top and impressively consistent in its delirious excess. The Clean House shines."—New Haven Advocate "The Clean House is not, by any means, a traditional boy-meets-girl story. In fact disease, death, and dirt are among the subjects it addresses. This comedy is romantic, deeply so, but in the more arcane sense of the word: visionary, tinged with fantasy, extravagant in feeling, maybe a little nuts."—The New York Times "Touching, inventive, invigoratingly compact, and luminously liquid, *Eurydice* reframes the ancient myth of ill-fated love to focus not on the bereaved musician but on his dead bride—and on her struggle with love beyond the grave."—San Francisco Chronicle This volume is the first publication of Sarah Ruhl, "a playwright with a unique comic voice, perspective, and sense of theater" (*Variety*), who is fast leaving her mark on the American stage. In the award-winning *Clean House*—a play of uncommon romance and uncommon comedy—a maid who hates cleaning dreams about creating the perfect joke, while a doctor who treats cancer leaves his heart inside one of his patients. This volume also includes *Eurydice*, Ruhl's reinvention of the tragic Greek tale of love and loss, together with a third play still to be named. Sarah Ruhl received the prestigious Susan Smith Blackburn Prize in 2004 for her play *The Clean House*, which has been produced at Yale Repertory Theatre in New Haven, Wilma Theatre in Philadelphia, South Coast Repertory Theatre in Costa Mesa, and Woolly Mammoth Theatre Company in Washington, DC. Her play *Eurydice* has been produced at Madison Repertory Theatre and Berkeley Repertory Theatre.

**eurydice play: *The Actresses*** Barbara Ewing, 2018-01-01 They all met again at the Drama School Reunion: the Hollywood celebrity, the out-of-work soap star, the understudy, the Shakespearian hero. Thirty-six years ago, they dreamed of the great parts awaiting them. What they did not know was that the parts would soon dry up, for the actresses. Because they had stopped being young. But: once an actress, always an actress and on this hot, summer's day it becomes clear that age does not wipe out ambition. Or desire. Or memory. Or love. So when the Reunion

culminates in an accusation of rape that dominates every newspaper in the country, the past – sweet, cruel, tragic – comes flooding back, and the actresses become the stars of the story. Perceptive, shocking, gripping and wise, this could only have been written by somebody who has been there.

**eurydice play: Playwriting, Dramaturgy and Space** Sara Freeman, 2024-01-10 Theatre has come back to text, but with perspectives shifted by the experimental practices of the twentieth century across performance forms. Contemporary playwriting brings its scenographic engagement to the foreground of the text, reflecting the spatial turn in theory and practice. In production, this spatiality has renewed and enlivened the status and impact of text-based theatre. Theatre studies needs to better describe the artfulness of contemporary text-based theatre, bringing to it the same sophisticated lenses scholars and critics have used for performance-based theatre and other experimental theatre practices. This Element does that by presenting the work of Caryl Churchill, Naomi Iizuka, and Sarah Ruhl as exemplary of the way text-based theatre, both its scripts and productions, now creates and expects a spatialized imaginary and demonstrates the potentials of text-based theatre in an increasingly visual and spatial field of cultural production.

**eurydice play: Cli-Fi and Class** Debra J. Rosenthal, Jason de Lara Molesky, 2023-10-18 Since its emergence in the late twentieth century, climate fiction—or cli-fi—has concerned itself as much with economic injustice and popular revolt as with rising seas and soaring temperatures. Indeed, with its insistent focus on redressing social disparities, cli-fi might reasonably be classified as a form of protest literature. As environmental crises escalate and inequality intensifies, literary writers and scholars alike have increasingly scrutinized the dual exploitations of the earth’s ecosystems and the socioeconomically disadvantaged. Cli-Fi and Class focuses on the representation of class dynamics in climate-change narratives. With fifteen essays on the intersection of the economic and the ecological—addressing works ranging from the novels of Joseph Conrad, Cormac McCarthy, and Octavia Butler to the film *Black Panther* and the Broadway musical *Hadestown*—this collection unpacks the complex ways economic exploitation impacts planetary well-being, and the ways climatic change shapes those inequities in turn.

**eurydice play: Reza Abdoh** Charlie Fox, Tobi Haslett, Dominic Johnson, Jennifer Krasinski, Nick Mauss, Elizabeth Wiet, 2021-01-01 In seinem nur zwölf Jahre umfassenden Schaffen brach der iranische Theatermacher Reza Abdoh mit sämtlichen Parametern des Theaters und brachte seine Schauspieler und das Publikum oft an ihre Grenzen. Seine halluzinatorischen Traumlandschaften waren eindringlich, seine Inszenierungen adressierten sprachgewaltig die bitteren politischen Realitäten seiner Zeit – vom staatlich sanktionierten Rassismus über die Weigerung der Reagan-Regierung, sich der AIDS-Krise anzunehmen, bis hin zu den Kriegen der USA. Kurz vor seinem Tod verfügte er, dass seine Stücke nicht neu aufgeführt werden dürfen. Der Katalog enthält neben zahlreichen Abbildungen neue Essays über die Einflüsse und Rezeption seines Werkes, bereits publizierte und bisher unveröffentlichte Interviews mit Reza Abdoh, Gespräche mit Weggefährten sowie Skripte seiner Stücke und Presseberichte.

**eurydice play: Orpheus and Eurydice** Edward Eaton, 2012-06 When Eurydice finds herself in Hades, she is mocked and tormented by demons. Can she be rescued by her husband Orpheus before her last spark of humanity is destroyed? Can they overcome the wrath of the Queen of the Dead? Dramatic Verse (Play in 6 Scenes) from Dragonfly Publishing, Inc.]

**eurydice play: A Song for Ella Grey** David Almond, 2016-11 When the handsome and strange Orpheus strolls onto the beach and sings, good friends Claire and Ella each find a new understanding of themselves.

**eurydice play: Sarah Ruhl** James Al-Shamma, 2014-01-10 Although not yet 40, two-time Pulitzer finalist Sarah Ruhl has established herself as one of America's most innovative and productive playwrights. She is known for charting complex currents of desire and broaching weighty topics such as bereavement with a light, whimsical touch. This critical volume represents the first full-length, comprehensive study of her work. The text tracks the evolution of her style and aesthetic, situates her body of work within the American theatre scene, investigates her influences, and analyzes her plays in depth, including *Eurydice*, *The Clean House*, *Passion Play*, and *In the Next*

Room or the vibrator play.

**eurydice play:** Towards Embodied Performance Rachel Dickstein, 2024-06-07 Towards Embodied Performance invites directors and other generative performance makers to experiment with making their own original, visually stunning, sonically immersive, and physically rigorous embodied performance. Through historical context, the author's 30-plus years of experience, and original interviews with leading theatre artists, this book sets the stage for a new generation of artists building boundary-breaking work. Directors are often categorized into one of only two frameworks: the Stanislavskian director, whose method is based on text analysis and character wants and needs, and the "auteur" director, whose work might focus on visual spectacle at the expense of text or character objectives. This book argues that the director of embodied performance fuses these two approaches, acting as the author of the event. In Part I, readers will explore the core elements of embodied performance - space, time, body, language, and action - through a lens that bridges traditional directing methodology with experimental, devised, collaborative theatre-making. Part II provides examples of this embodied practice by multi-disciplinary artists in visual and sound installation, video and film, dance-theatre, and new music/opera, including such artists as Shirin Neshat, James Turrell, Bill T. Jones, Janet Cardiff, Okwui Okpokwasili, William Kentridge, and Heather Christian. Part III suggests creative prompts and exercises for performance makers to engage the visual, physical, textual, and sonic in compositional storytelling on stage. Towards Embodied Performance is an invaluable resource for theatre directors, devisers, and generative artists at all levels from students to teachers, from early-career to mid-career artists. Directors, actors, choreographers, designers, composers, writers, scholars, and engaged audience members can all use this text to explore collaboratively created performance that invites its audience into the ripest version of the present moment.

**eurydice play:** King and Court in Ancient Macedonia Elizabeth Carney, 2015-08-31 The Hellenistic courts and monarchies have in recent years become one of the most intensively studied areas of ancient history. Among the most influential pioneers in this process has been the American historian Elizabeth Carney. The present book collects for the first time in a single volume her most influential articles. Previously published in a range of learned journals, the articles are here re-edited, each with a substantive Afterword by the author bringing the discussion up to date and adding new bibliography. Main themes of this volume include Macedonian monarchy in practice and as an image; the role of conspiracies and violence at court; royal women; aspects of court life and institutions.

**eurydice play:** Dramatic Apparitions and Theatrical Ghosts Ann C. Hall, Alan Nadel, 2023-08-10 Ghosts haunt the stages of world theatre, appearing in classical Greek drama through to the plays of 21st-century dramatists. Tracing the phenomenon across time and in different cultures, the chapters collected here examine their representation, dramatic function, and what they may tell us about the belief systems of their original audiences and the conditions of theatrical production. As illusions of illusions, they foreground many dramatic themes common to a wide variety of periods and cultures. Arranged chronologically, this collection examines how ghosts represent political change in Athenian culture in three plays by Aeschylus; their function in traditional Japanese drama; the staging of the supernatural in the dramatic liturgy of the early Middle Ages; ghosts within the dramatic works of Middleton, George Peele, and Christopher Marlowe, and the technologies employed in the 18th and 19th centuries to represent the supernatural on stage. Coverage of the dramatic representation of ghosts in the 20th and 21st centuries includes studies of Noël Coward's *Blithe Spirit*, August Wilson's *Pittsburgh Cycle*, plays by Sam Shepard, David Mamet, and Sarah Ruhl, Paddy Chayefsky's *The Tenth Man*, Suzan-Lori Parks' *Topdog/Underdog*, and the spectral imprint of Shakespeare's ghosts in the Irish drama of Marina Carr, Martin McDonagh, William Butler Yeats, and Samuel Beckett. The volume closes by examining three contemporary American indigenous plays by Anishinaabe author, Alanis King.

**eurydice play:** Henry Fielding Critic and Satirist Ronald Paulson, 1969

**eurydice play:** The Oxford Handbook of Eighteenth-century Satire Paddy Bullard, 2019 This

handbook is a guide to the kinds of satire written in English during the 'long' eighteenth century and it focuses on texts that appeared between the restoration of the Stuart monarchy in 1660 and the outbreak of the French Revolution in 1789.

**eurydice play:** *Fictions of Presence* Rosalind Ballaster, 2020 An absorbing study of the contested embodiment of the idea of presence in the plays and novels of the eighteenth century.

**eurydice play:** *A Song for the Underworld* Adam Alexander Haviaras, 2021-05-17 Long ago, when gods and heroes walked the earth in triumph and tragedy, true love and epic deeds were set among the stars... In the ancient land of Greece, at a time when kings warred and the people suffered, the Fates fixed their timeless eyes upon the son of a muse, and his story inspired hope and beauty in a ravaged world. Raised by the daughters of Zeus in the shadow of Mount Olympus, Orpheus is filled with a love of the world, of creation, and of song. Wherever he goes, whatever he does, he inspires mortals, birds, beasts, and even the Gods with his music. He is blessed with a humility and unmatched skill that make him the greatest musician of the age. However, when the god Apollo tells Orpheus that he has more to learn, the young man leaves the safety of his home to wander the world in search of his destiny. Having travelled alone into the vast northern forests of Thrace, Orpheus discovers that elusive gift granted to few mortals or gods: True Love. In the love and friendship of the nymph, Eurydice, Orpheus comes to understand one of the greatest mysteries of the world. He is inspired in all things, and his music reaches unimagined heights of beauty. But the Fates can be cruel, the world barbarous, and the greatest gifts given, including love, can be taken away. When Eurydice's light is suddenly extinguished from Orpheus' life, the musician must make a choice. He can live a life without his only love and let the world tear itself to pieces, or he can make a journey that would terrify even the bravest of heroes to rescue his love and bring her back into the light. Will Orpheus be able to cross the dark plains of the Underworld and bring Eurydice back? Or will he lose his soul, and his love, for daring to challenge the Fates? The only way he can succeed is to plumb the depths of his deepest emotions and play like he has never played before... *A Song for the Underworld* is an epic retelling of the story of Orpheus and Eurydice from Greek mythology. It is the third book in the Mythologia fantasy series by best-selling and award-winning author and historian, Adam Alexander Haviaras. If you enjoy books by Madeline Miller, Stephen Fry, Natalie Haynes or Jennifer Saint then you will love the Mythologia series. Read *A Song for the Underworld* today and experience the greatest love story of the ancient world!

**eurydice play:** *Envisioning Embodiment in the Health Humanities* Jodi Cressman,

**eurydice play:** *A Companion to Latin American Film* Stephen M. Hart, 2004 This Companion to Latin American Film is a new, up-to-date introduction to the best twenty-five films of the region. It is designed for the general reader who wants to know the basic facts, figures and ideas about the movies in Latin America. The introductory essay traces the history of Latin American cinema from its humble beginnings in the mid- 1890s until the smash hits of recent years: *Like Water for Chocolate* (1993), *Central Station* (1998), *Love's a Bitch* (2000), *And your Mother Too* (2001), *City of God* (2002). The early period when Latin American cinema was dominated by foreign film makers or foreign models (such as Hollywood), as well as the 1960s when as a genre it finally found its feet (the New Latin-American Cinema movement) - are also covered in depth. Each film chapter contains all the information you need -- cast and crew, awards, plot -- as well as a detailed analysis of the themes and techniques which make the film tick. There is a Guide to Further Reading which offers the reader advice on what to read next (all the important books, articles and Internet sites), as well as a Select Bibliography and an extensive index for ease of reference.

**eurydice play:** *Moirra Buffini: Plays 2* Moira Buffini, 2015-12-21 Dinner 'A cracking black comedy that has you laughing uproariously one moment and jumping with shock the next . . . For those with strong stomachs, Dinner offers a delicious feast of comedy and the macabre.' Daily Telegraph Dying for It 'A subversive Russian classic: one that addresses the ultimate question of why live?' Guardian 'The play, freely adapted by Moira Buffini, presents a glorious gallery of comic types.' Independent Welcome to Thebes 'It's thrilling. Moira Buffini's strange and daring play is moving, wise, funny, horrifying . . . Full of resonances you weren't expecting, jokes you didn't see coming . . .

It raises huge questions with wit.' The Times Handbagged Winner of the 2014 Olivier Award for Outstanding Achievement in an Affiliate Theatre 'A phenomenon.' Sunday Telegraph 'Perfectly pitched between the comic and the serious.' Guardian

**eurydice play: Tropical Multiculturalism** Robert Stam, 1997 Focusing on the representations of multicultural themes involving Euro- and Afro-Brazilians, other immigrants, and indigenous peoples, in the rich tradition of the Brazilian fictional feature film, Robert Stam provides a major study of race in Brazilian culture through a critical analysis of Brazilian cinema. 136 photos.

**eurydice play: Writing Adaptations and Translations for the Stage** Jacqueline Goldfinger, Allison Horsley, 2022-08-16 Writing Adaptations and Translations for the Stage is a practical guide for writing adapted works for theatrical performance. Broadway translator and dramaturg Allison Horsley and award-winning playwright and educator Jacqueline Goldfinger take readers step-by-step through the brainstorming, writing, revision, and performance processes for translations and adaptations. The book includes lectures, case studies, writing exercises, and advice from top theater professionals on the process of creating, pitching, and producing adaptations and translations, covering a wide range of topics such as jukebox musicals, Shakespeare adaptations, plays from novels, theater for young adults, and theater in translation and using Indigenous language. Artists who share their wisdom in this book include: Des McAnuff (Tony Award), Emily Mann (Tony Award), Dominique Morisseau (Broadway Adaptor, Tony Award nominee, MacArthur Genius Fellow), Lisa Peterson (Obie Award, Lortel Award), Sarah Ruhl (Broadway Playwright, Tony Award nominee, Pulitzer Prize finalist, MacArthur Genius Fellow), and Tina Satter (Broadway Director, Obie Award, Guggenheim Fellowship). The book also features interviews with artists working both in the US and internationally, as well as guest columns from artists who work in less traditional adaptive forms including cabaret, burlesque, opera, community-engaged process, and commercial theater. Writing Adaptations and Translations for the Stage is an essential resource for students and instructors of Dramatic Writing, Playwriting, and Creative Writing courses and for aspiring playwrights.

**eurydice play: *Clio***, 1993

**eurydice play: Under the Spell of Orpheus** Judith E. Bernstock, 1991 This comprehensive view of the Orpheus myth in modern art focuses on an extremely rich artistic symbol and cuts through all the clichés to explore truly significant problems of meaning. The author takes a new approach to the iconography of major modern artists by incorporating psychological and literary analysis, as well as biography. The three parts of the book explore the ways in which artists have identified with different aspects of the often paradoxical Orpheus myth. The first deals with artists such as Paul Klee, Carl Milles, and Barbara Hepworth. In the second, Max Beckmann, Oskar Kokoschka, and Isamu Noguchi are discussed. Artists examined in the final part include Pablo Picasso, Jacques Lipchitz, Ethel Schwabacher, and Cy Twombly. The author documents her argument with more than sixty illustrations.

**eurydice play: *Eurydice in the Underworld*** Kathy Acker, 1997 'Acker has a remarkable ear for the technical excess and emotional death of modernity. She smashes the codes and attends to the heart' - Boyd Tonkin, New Statesman

**eurydice play: The Oxford Dictionary of Plays** Michael Patterson, 2015-01-29 The Oxford Dictionary of Plays provides essential information on the best-known, best-loved, and most important plays in world theatre. Each entry includes details of the title, author, date of writing, date of first performance, genre, setting, and composition of cast; there is also a summary of the play's plot, and a brief commentary. Genres covered include: burlesque, comedy, farce, historical drama, kabuki, masque, melodrama, morality play, mystery play, No, romantic comedy, tragicomedy, satire, and tragedy. The perfect guide for students and scholars of drama and literature, theatre professionals, and directors looking for plays for performance.

**eurydice play: Miscellanies by Henry Fielding, Esq** Henry Fielding, 1993-08 Contains the fantasy, A Journey from This World to the Next, and two plays: the farce Eurydice, and The Wedding Day, a revision of an early intrigue comedy. Volume Three of Henry Fielding's Miscellanies, first published as a three-volume set in 1743, consists in its entirety of a major work of fiction, The

History of the life of the Late Mr. Jonathan Wild the Great. Jonathan Wild takes its title from the 'thief-taker' and gangleader of that name who has hanged in 1725, but in Fielding's hands the history of Wild is transformed into a mock-historical work of sustained irony aimed at all who would be 'great men'. The general introduction to this edition sets the novel against its historical and biographical background and argues against the view, common and since the mid-nineteenth century, that it is a personal satire directed at the figure of Sir Robert Walpole. In both the general and the textual introductions, the editors also offer a fresh view on questions about the date and history of the work's composition. Full explanatory notes and commentary place Fielding's allusions and details in their contemporary context. As in previous volumes of the Wesleyan Edition, this provides a critical, unmodernized text, based on the Greg-Bowers 'Rationale of Copy-text'. The version is that of the first edition, with an appendix giving all variants in wording and presentation of the 1754 revision. In his introduction the textual editor lays out the rationale for his choice version. This volume also includes, for the first time in a modern edition, Fielding's list of subscribers to the Miscellanies, along with detailed biographical notes and an analysis of the subscription list by textual author.

**eurydice play:** Critical Companion to Tennessee Williams Greta Heintzelman, Alycia Smith Howard, 2014-05-14 One of the greatest American dramatists of the 20th century, Tennessee Williams is known for his sensitive characterizations, poetic yet realistic writing, ironic humor, and depiction, of harsh realities in human relationship. His work is frequently included in high school and college curricula, and his plays are continually produced. Critical Companion to Tennessee Williams includes entries on all of Williams's major and minor works, including *A Streetcar Named Desire*, *Cat on a Hot Tin Roof*, *The Glass Menagerie*, a novel, a collection of short stories, two poetry collections, and personal essays; places and events related to his works; major figures in his life; his literary influences; and issues in Williams scholarship and criticism. Appendixes include a complete list of Williams's works; a list of research libraries with significant Williams holdings; and a bibliography of primary and secondary sources.

**eurydice play:** *The Female Characters of Fragmentary Greek Tragedy* P. J. Finglass, Lyndsay Coe, 2020-07-02 Sheds new light on the topic of women in tragedy by focusing on neglected evidence from the fragments.

**eurydice play:** **The Facts on File Companion to American Drama** Jackson R. Bryer, Mary C. Hartig, 2010 Features a comprehensive guide to American dramatic literature, from its origins in the early days of the nation to the groundbreaking works of today's best writers.

**eurydice play:** Henry Fielding, Critic and Satirist Frans Pieter van der Voorde, 1966 Fielding himself frequently stated that satire was his aim. Taking this statement as his point of departure, the author considers Fielding's criticism of men & manners, his attitude towards & his treatment of the literature, the politics, the learned professions, & the social conditions of his day.

**eurydice play:** **Henry Fielding. [With Plates, Including a Portrait.]** , 1905

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