

National
Theatre



Umělecky nejkrásnější tragédie tedy vzniká z takového uspořádání látky: [...] děj má obsahovat změnu nikoli z neštěstí ke štěstí, ale naopak ze štěstí v neštěstí, a to ne pro špatnost [charakteru] hrdiny, ale pro určité jeho pochybení.

Aristoteles: *Poetika*



Původ tragédie

Tragoidia → *tragos* + *oidé*

HÉRODOTOS: Sikyon → Athény (Kleisthenes), cca 550 BC

ARISTOTELES:

[Tragedy] *coming from an origin in **improvisation** – and also comedy, the former from those who led off (exarchonton) the **dithyramb**s, and the latter from those [who led off] the phallic performances, which still even today remain a custom in many cities – grew little by little as they developed whatever they noticed in it, and **after undergoing many changes it stopped** [growing] when it had attained its own form.*

→ spojitost s **dithyrambem** a **Dionýsem**



[Chorus:] King of sacred Athens, lord of the luxuriously-living Ionians, why has the bronze-belled trumpet just now sounded a war song? [5] Does some enemy of our land beset our borders, leading an army? Or are evil-plotting robbers, against the will of the shepherds, [10] rustling our flocks of sheep by force? What is it that tears your heart? Speak; for I think that you of all mortals have the aid of valiant young men at your disposal, [15] son of Pandion and Creusa.

[Aegeus:] Just now a herald arrived, having come by foot on the long road from the Isthmus. He tells of the indescribable deeds of a mighty man. That man killed overweening. [20] Sinis, who was the greatest of mortals in strength; he is the son of Lytaeus the Earthshaker, son of Cronus. And he has slain the man-killing boar in the valleys of Cremmyon, and reckless [25] Sciron. He has closed the wrestling school of Cercyon; Procoptes has met a better man and dropped the powerful hammer of Polypemon. [30] I fear how this will end.

[Chorus:] Who is the man said to be, and from where? How is he equipped? Is he leading a great army with weapons of war? [35] Or does he come alone with only his attendants, like a traveller wandering among foreign people, this man who is so strong, valiant, and bold, who has overcome the powerful strength [40] of such great men? Indeed a god impels him, so that he can bring justice down on the unjust; for it is not easy to accomplish deed after deed and not meet with evil. [45] In the long course of time all things come to an end.

Původ tragédie – záchytné body

- sborové písně a tance
- homérské eposy
- spojení s rituálem (kozel, Dionýsos)
- neattická tradice
- vydělení herce → dramatický dialog (Thespis? 535/4 BC)
- 502/1 BC: institucionalizace



Tragedy is the representation [mimesis] of a serious and complete set of events [praxis], having a certain size, with **embellished language** used distinctly in the various parts of the play, the representation being accomplished by people **performing** and **not** by **narration**, and through pity and fear achieving the **katharsis** of such emotions.

Aristoteles

An Attic tragedy is a **self-contained** piece of **heroic** legend, **poetically** reworked in elevated style for **dramatic presentation** by a chorus of Attic citizens and two or three actors as part of **public** worship in the sanctuary of **Dionysus**.

Wilamowitz-Moellendorff







First of all it is clear that one must not portray **admirable men undergoing a change from good fortune to bad**, as this is not pitiful or fearful but just dreadful.

Nor [should one portray] **evil men going from bad to good fortune**, as this is the most non-tragic of all; it has nothing of what it should, it is neither pitiful nor fearful nor does it satisfy our human sensibilities.

Nor [should one portray] a **thoroughly bad person falling out of good fortune into bad**, as such a situation might satisfy our human sensibilities but would not furnish pity or fear . . .

What is left lies in between these: the situation will involve a **person who is not outstanding in either virtue or just behavior, who falls into bad fortune not through vice or wickedness, but through some mistake** [hamartia], one of those who enjoys great reputation and prosperity.

Aristoteles: *Poetika*



Aeschylus' *Suppliants*, in the ancient theatre of Delphi during the Delphic festival of 1930

ANAGNORIZE



Sofokles: *Oidipus král*



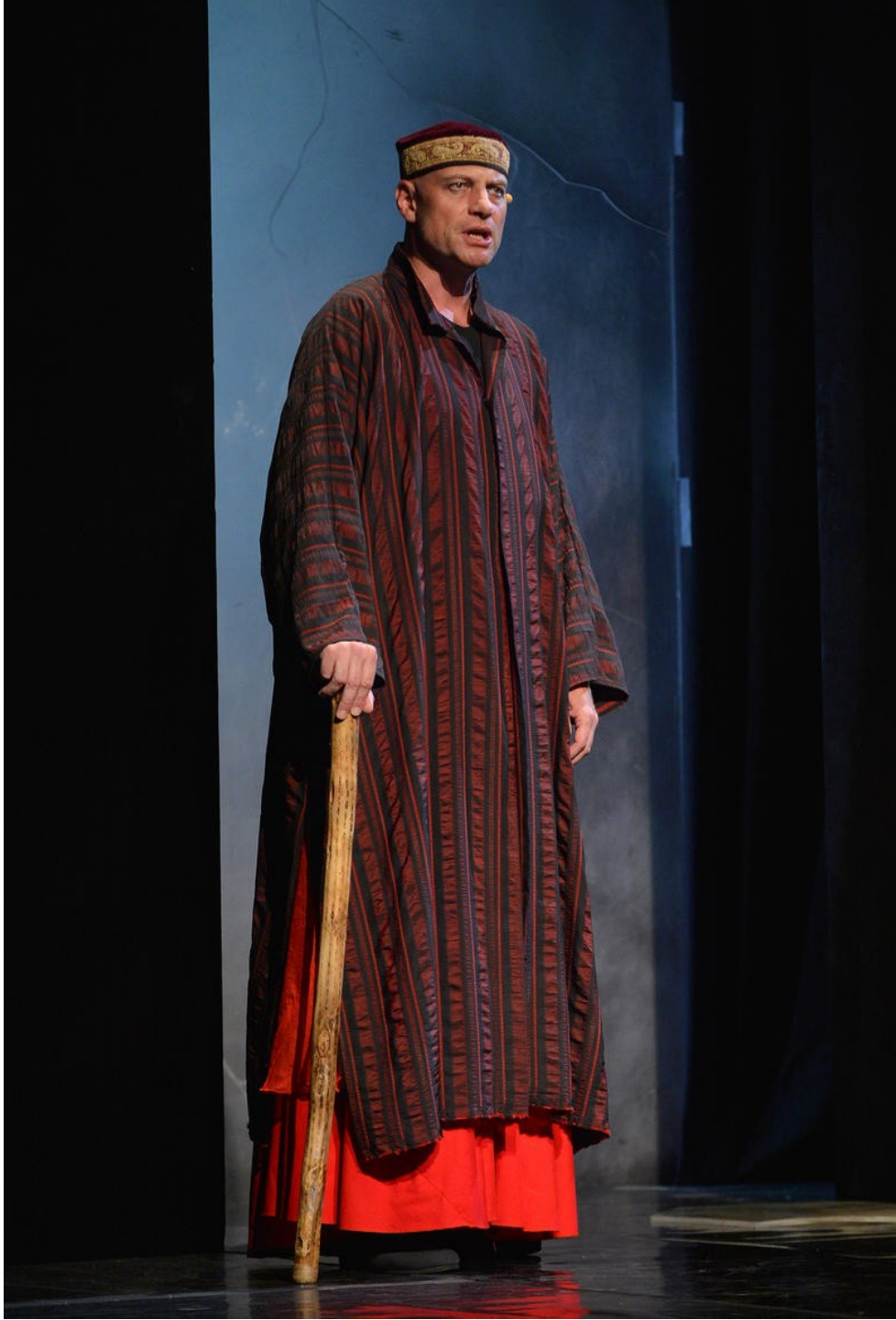
Aischylos: *Oresteia (Oběť na hrobě)*

Nejdůležitější z nich [složek tragédie] je způsob seřazení činů (dějových komponentů): neboť **tragédie je nikoli napodobením lidí samotných, nýbrž jejich činů a života** a štěstí a neštěstí. Štěstí a neštěstí však vychází z činů (děje) a cílem [tragédie] je tedy zobrazení činů, nikoli vlastností. [... Dramatičtí] básníci neusilují napodobovat povahy, nýbrž v činech zahrnují zároveň povahy, takže cílem tragédie jsou činy a děj.

Aristoteles: *Poetika*

He knows how to arrange the action with such a sense of timing that he creates a character out of a mere half-line or a single expression. This is the essential thing in poetry: to **delineate character** or feelings.

Život Sofokleův



Struktura tragédie

ARISTOTELES: *epeisodion* x *stasimon*

TYOLOGICKY

- **prolog** – řeč
- **episoda** – řeč
- ***kommos*** – zpěv
- ***melé*** – zpěv
- **monodie** – zpěv



STICHOMYTHIE

KREON

To vidíš jen ty sama z Thébanů!

ANTIGONA

I ti to zří, však mlčí před tebou.

KREON

A nestydíš se od nich lišiti?

ANTIGONA

Ctít bratra netřeba se stydět.

KREON

A ten, jež zabil, není bratr tvůj?

ANTIGONA

Je bratr můj, z těchž rodičů jak já!

KREON

Proč tedy prvního ctíš bezbožně?

ANTIGONA

V tom za pravdu ti nedá nebožtík!

KREON

Když jej jak bezbožníka stejně ctíš!

ANTIGONA

Ne otrok, nýbrž bratr zahynul!



Sofokles: Antigona

Autoři tragédií

Aischylos

Frinychos

Pratinas

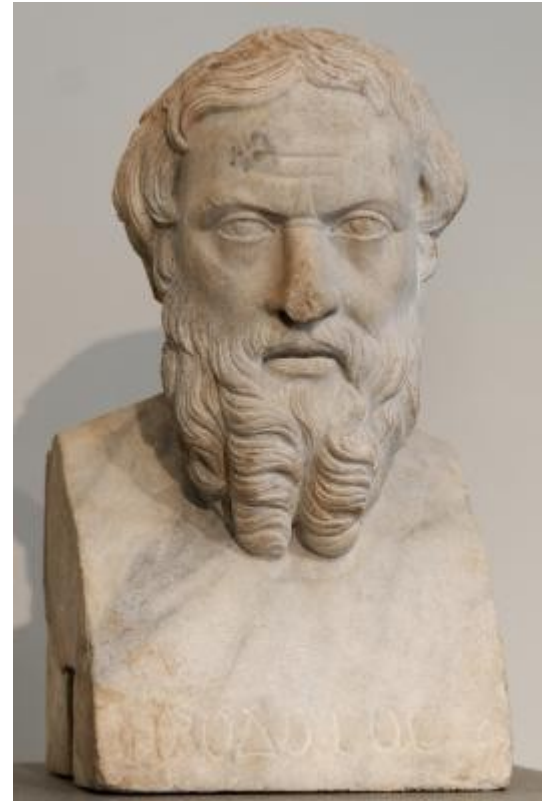
Choirilus

Sofokles

Ion

Achaios

Agathon

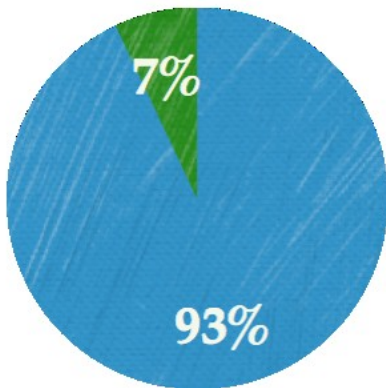


Achaios

Dochování textů

AISCHYLOS

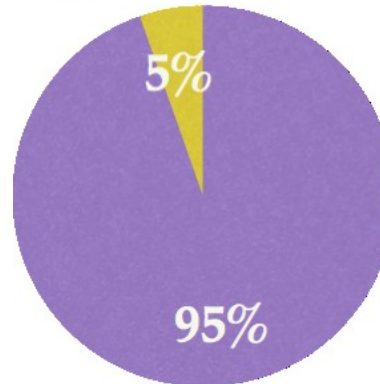
- Ztraceno
- Dochováno



Dochováno 7
(82–90 her)

SOFOKLÉS

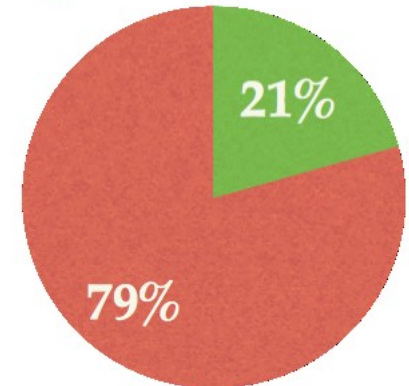
- Ztraceno
- Dochováno



Dochováno 7
(123 her
podle *Súdy*)

EURÍPIDÉS

- Dochováno
- Ztraceno



Dochováno 17
+ jedna sporná
+ satyrské drama *Kyklóps*
(92 her)

Známo 46 jmen dalších tragiků, kteří dohromady napsali kolem 600 her.
Zachovaný fragment představuje tedy přibližně **3,5 % někdejšího celku.**

Aischylos

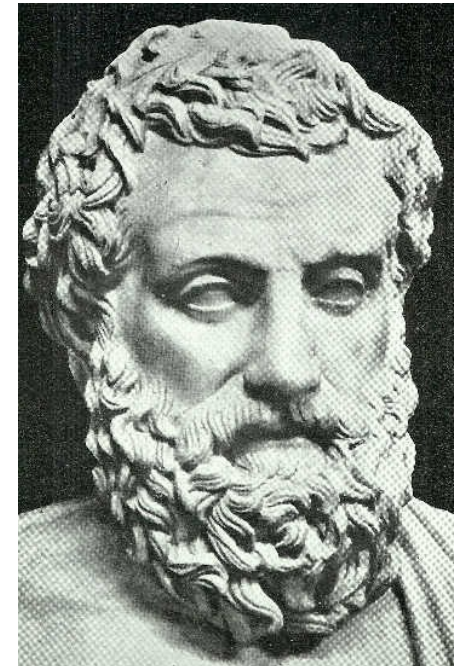
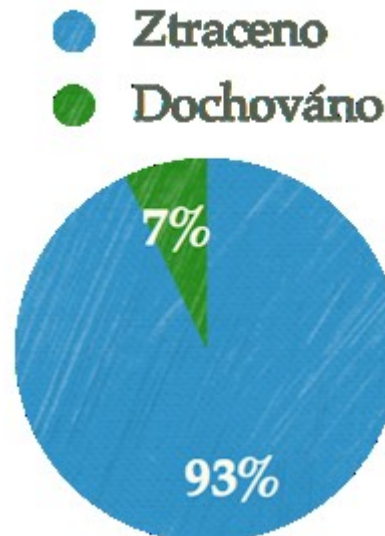
Beneath this stone lies Aeschylus, son of Euphorion, the Athenian,
who perished in the wheat-bearing land of Gela;
of his noble prowess the grove of Marathon can speak,
and the long-haired Persian knows it well.

525/524–456/455

TRILOGIE:

Laios + Oidipus + **Sedm proti Thébám** + Sfinx

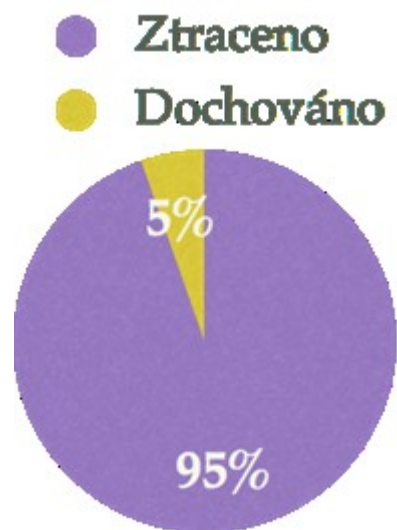
Oresteia: **Agamemnon** + **Oběť na hrobě** + **Usmířené lítice** + Próteus



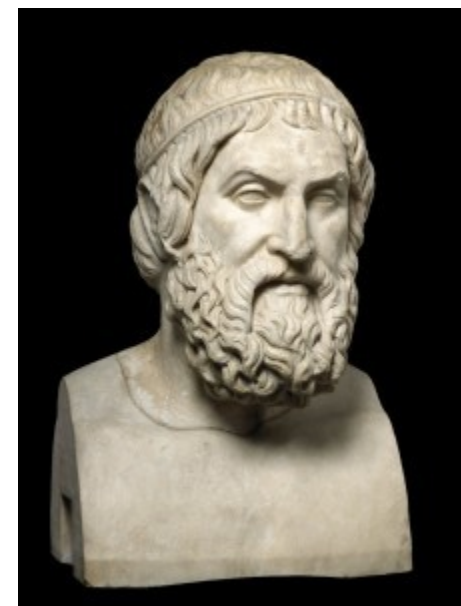
Sofoklés



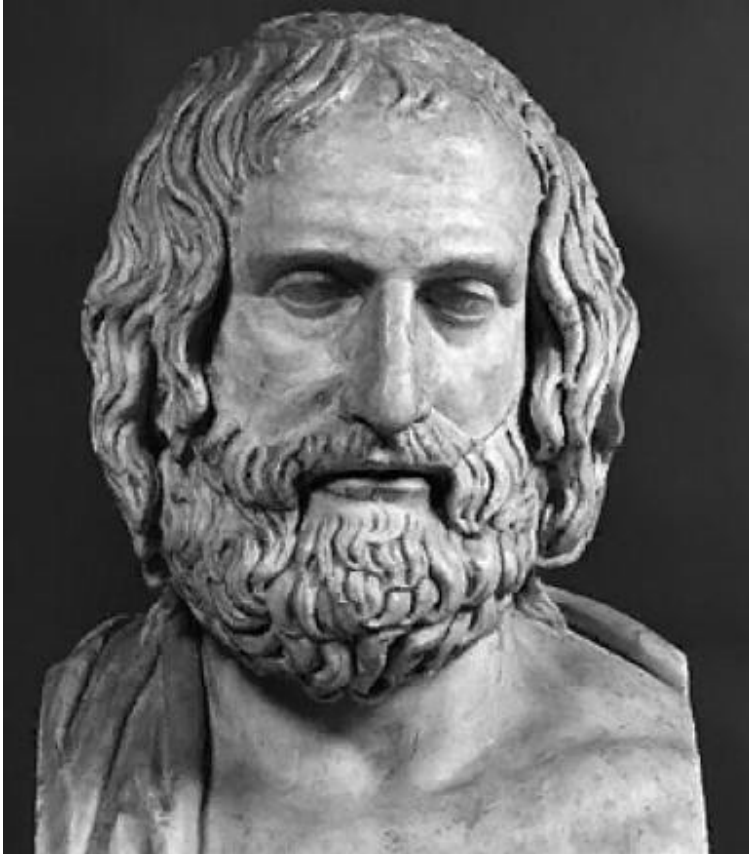
496–406 BC



Napsal 123 her
Dochováno 7
+ fragment
satyrské hry
Slídiči

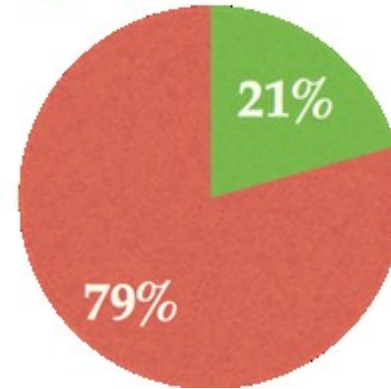


Euripidés



485/480–406 BC

● Dochováno
● Ztraceno



Napsal 92
Dochováno 17
+ jedna sporná
+ satyrská hra *Kyklóps*