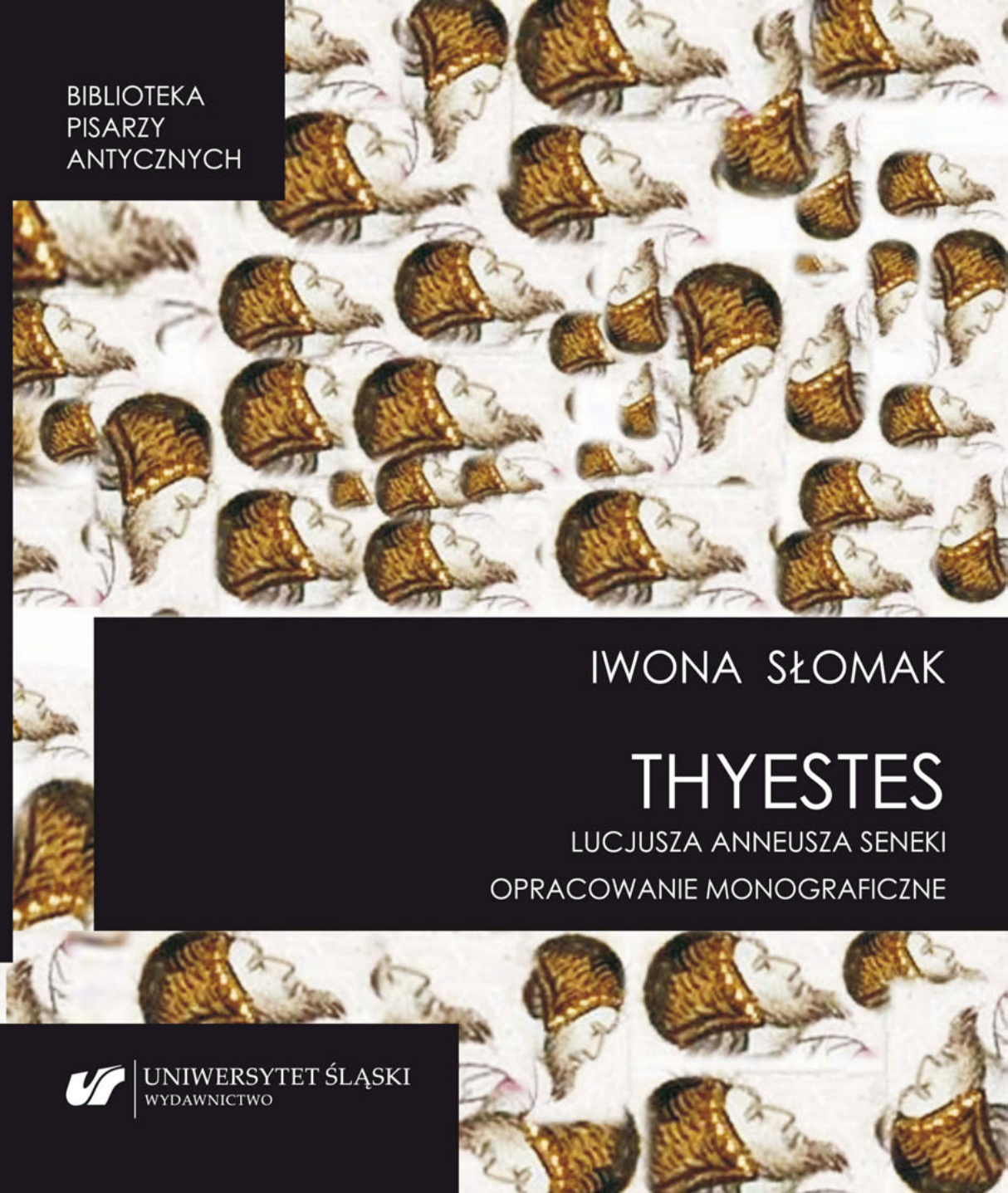




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UNIWERSYTET ŚLĄSKI
WYDAWNICTWO

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WYDAWNICTWO UNIWERSYTETU ŚLĄSKIEGO • KATOWICE 2023

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IWONA SŁOMAK

THYESTES BY LUCIUS ANNAEUS SENECA
MONOGRAPH STUDY

SUMMARY

The author of the monograph has aimed to provide a comprehensive study of the tragedy *Thyestes* by Lucius Annaeus Seneca. The nature of this work required to reference the current, extensive state of research on the play in question, which has remained essentially unknown to the Polish-speaking literary public, and thus deserving of introducing it to a wider audience. The author's main intention, however, has been to present her own original interpretative concept, based on an in-depth reading of the text, taking into account the background of the rest of the Seneca's oeuvre, as well as the canon of texts that are potentially a point of reference for him and a source of intertextual references. At the same time, the monograph is addressed both to a specialized audience—historians of literature, drama, culture and ideas—and to a wide range of readers interested in ancient literature and culture, including especially its rationalizing trend and bearing witness to the dynamic changes taking place in the perception of the function of literature and the conventions of its reception. For these reasons, the work includes chapters of a problem-oriented and synthesizing nature, as well as a section comprising a systematic discussion of the work's longer semantic wholes and individual places, arranged according to the order of the dialogue and choral parts, and within those—the thought and verse periods. These chapters contain numerous internal references. Thanks to this compositional concept, it is possible both to read the work successively in order—beginning with cross-cutting issues and overall conclusions, through to individual premises and explanations—and to focus only on selected formal issues, thematic threads or places.

The first chapter ("Author, Dating, Testimony and Reception Outline") presents a calendar of Seneca the Younger's life and work. Against this background, the author discusses the issue of the difficulty of dating and establishing the chronology of Seneca's plays—a difficulty that results from the partial opacity of the undoubtedly existing references and commentaries in the work to certain phenomena contemporary to Seneca. The problem of testimony and reception of Seneca's plays is also briefly presented here, along with a selection of the most important bibliography on the subject. In the next two chapters ("The Family of Pelops—the ancient literary tradition" and "The Pelopians in

ancient drama”), the monograph elaborates on traditional plot elements used by the playwright. The author of this study draws attention to the multiplicity of variants of these particular elements functioning in literary circulation, and raises the question of the arbitrariness with which ancient authors drew from it. Among the conclusions reached in this part of the work, one of the most important points raised by the author is the essentially working and media status of mythical plot in Seneca’s craft, who, drawing on tradition on the one hand and innovating on the other, seems to have aimed mainly at selecting the means of expression for the ideas he himself is interested in promoting. Hence, it would be advisable to treat with a greater dose of discernment the assumptions about the author’s alleged limitation by the plot matter he is developing, which sometimes support the play’s partial interpretive conclusions. The following section (“Tradition and innovation in Seneca’s dramas from a genological perspective: composition, choruses, time and place”) discusses selected formal aspects of the Senecan plays, with particular emphasis on *Thyestes*. This part of the synthesis serves, on the one hand, to indicate precisely the extent to which Seneca realizes the genological paradigm associated with Greek tragedy of the classical period, and, on the other hand, is intended to demonstrate the significant innovations noticeable in the surviving serious Roman plays in the context of the aforementioned paradigm. In the synthetic chapter devoted to the semantic dominants of the play (“Interpretation”), the author critically compiles *Thyestes*’ interpretive proposals to date and succinctly presents the results of her own findings in this regard. She points out the limitations of approaches that favor the *de facto* perspective of selected characters in the drama—which is a contradiction of beliefs that Seneca elsewhere gives ample expression to in the discursive form. She also raises the issue of Seneca’s dramatic strategy of refraining from a clearly moralizing tone toward the controversial element he brings to the stage. By avoiding monologizing the story, Seneca avoids open didacticism; he also engages the intellectual potential rather than the emotions of the audience, who, having traced the characters’ ventures, their ethopoeia and the course of their arguments, is confronted with the necessity of dealing independently with the issues presented to them for consideration. For *Thyestes*, these issues include, in particular, those related to the theme of tyrannical power, the obsessions that accompany the fascination with power, and religious discourse in the service of tyrannical oppression. The last and longest part of the work (“Commentary”) discusses the various parts of the play. Depending on their specifics, the relevant commentary either takes the form of shorter subsections containing philological-historical explanations or of longer problem-oriented discussions. In this part, the author, in addition to critically addressing the state of research, presents her own original interpretive hypotheses, along with extensive argumentation. There is room here for a new reading of the play’s prologue, with an indication of its paradigmatic nature

and an emphasis that it is possible to transcend the limitations of the hitherto literal and figurative reading of the drama's first act. The fifth act of the play, among others, is also discussed at particular length, where a return to a more plausible manuscript lesson significantly changes the perspective of interpretation of the work as a whole.

The work is accompanied by an appendix, which includes a new edition of the work along with a critical apparatus, an introduction into the manuscript tradition of Seneca's dramas, and the first translation of *Thyestes* into modern Polish.

IWONA SŁOMAK

TIESTE LUCIO ANNEO SENECA
STUDIO MONOGRAFICO

RIASSUNTO

L'autrice dell'opera si è posta l'obiettivo di uno studio monografico della tragedia *Tieste* di Lucio Anneo Seneca. La natura dell'opera ha richiesto un riferimento sullo stato attuale della ricerca sull'arte in questione, che è molto ampia, sostanzialmente sconosciuta al pubblico letterario di lingua polacca, e allo stesso tempo merita un'approssimazione. L'intento principale dell'autrice, tuttavia, è stato quello di presentare un proprio, concetto originale di interpretazione, basato su una lettura approfondita del testo, tenendo conto del resto della produzione del filosofo e drammaturgo romano e del canone di testi che sono per lui potenzialmente punto di riferimento e fonte di rimandi intertestuali. La monografia si rivolge sia a un pubblico specializzato – storici della letteratura, del dramma, della cultura e delle idee – sia a un'ampia fascia di lettori interessati alla letteratura e alla cultura antiche, in particolare alla sua tendenza razionalizzante, che testimonia i mutamenti dinamici della percezione della funzione della letteratura e le convenzioni della sua ricezione. Per questi motivi l'opera presenta capitoli distinti di carattere problematico e di sintesi, nonché una parte di trattazione sistematica delle unità semantiche più lunghe dell'opera e dei singoli luoghi, ordinati secondo l'ordine delle parti dialogiche e corali, e al loro interno periodi di pensiero e versi. Questi capitoli contengono numerosi riferimenti interni. Grazie a tale concetto compositivo, è possibile leggere l'opera successivamente in ordine da questioni trasversali e conclusioni generali a premesse e spiegazioni individuali, nonché concentrarsi solo su questioni, temi o luoghi formali selezionati.

Il primo capitolo (*Autore, datazione, testimonianza e schema di ricezione*) presenta una cronologia della vita e dell'opera di Seneca il Giovane. In questo contesto, viene discusso il problema della datazione e della determinazione della cronologia dei drammi senecani, difficoltà che comporta una parziale opacità dei riferimenti e dei commenti indubbiamente esistenti nell'opera a specifici fenomeni contemporanei dell'autore di Tieste. Viene qui brevemente presentato anche il tema delle testimonianze e della ricezione dei drammi di Seneca, insieme ad una selezione della più importante letteratura sull'argomento. Nei due capitoli successivi (*Famiglia di Pelope – antica tradizione letteraria e Pelopidi nel dramma antico*) viene discussa la tradizione del materiale della trama utilizzato dal drammaturgo.

L'autrice della monografia richiama l'attenzione sulla molteplicità di varianti di singoli elementi di questa materia funzionanti nella circolazione letteraria e solleva il problema dell'arbitrarietà con cui gli autori antichi vi attingevano. Tra le conclusioni tratte in questa parte del lavoro, l'affermazione circa lo statuto essenzialmente lavorativo e mediale della materia fittizia nella bottega di un antico artista che, attingendo alla tradizione e introducendo innovazioni, sembra essere finalizzata soprattutto alla scelta dei mezzi espressivi per le idee che egli stesso è interessato a propagare, ha bisogno di essere enfatizzato. Quindi, si dovrebbe essere più cauti riguardo alle ipotesi sulla presunta limitazione dell'autore dal materiale della trama che sviluppa, che a volte supportano conclusioni interpretative parziali dell'opera. Poi (*Tradizione e innovazione nei drammi di Seneca dal punto di vista genetico: composizione, cori, tempo e luogo*) sono stati discussi alcuni aspetti formali delle opere di Seneca, con particolare enfasi su *Tieste*. Questa parte della sintesi serve, da un lato, a indicare con precisione la misura in cui Seneca attua il paradigma di genere associato alla tragedia greca del periodo classico, e, dall'altro, intende far emergere significative innovazioni riscontrabili nei drammi romani seri sullo sfondo del suddetto paradigma. In un sintetico capitolo dedicato alle dominanti semantiche dell'opera di Seneca (*L'interpretazione*), l'autrice confronta criticamente le proposte interpretative di *Tieste* fino ad oggi presentate e presenta brevemente i risultati delle proprie scoperte al riguardo. Indica i limiti degli approcci che di fatto favoriscono la prospettiva di personaggi selezionati nel dramma – il che è una contraddizione delle convinzioni che Seneca altrove esprime ampiamente in forma discorsiva. Solleva il problema della drammatica strategia di Seneca di astenersi da un tono moderatore rispetto all'elemento controverso che introduce sulla scena. Evitando il monologo della storia, il drammaturgo romano evita il didascalismo palese; inoltre coinvolge in misura minore le emozioni e in misura maggiore le potenzialità intellettuali dello spettatore, il quale, dopo aver seguito le azioni dei personaggi, le loro etopee e il corso delle argomentazioni, si trova di fronte alla necessità di affrontare autonomamente le questioni presentato a lui per esame. Nel caso di *Tieste*, queste questioni includono, in particolare, questioni legate al tema del potere tirannico, ossessioni che accompagnano il fascino del potere, così come il discorso religioso al servizio dell'oppressione tirannica. Nell'ultima e più lunga parte dell'opera (*Commento*) si discutono singole parti e luoghi della tragedia. A seconda della loro specificità, il commento ad essi dedicato assume la forma di sottosezioni più brevi contenenti spiegazioni filologiche e storiche e critiche testuali, oppure assume la forma di discussioni problematiche più lunghe. In questa parte, oltre ad un riferimento critico allo stato della ricerca, l'autrice presenta proprie, originali ipotesi interpretative accompagnate da ampie argomentazioni. C'è spazio qui per una nuova lettura del prologo del dramma, indicandone il carattere paradigmatico e sottolineando che è possibile superare i limiti della precedente

lettura letterale e figurativa del primo atto del dramma. Se ne è discusso ampiamente anche in il quinto atto della tragedia, nel caso in cui il ritorno a una lezione manoscritta più attendibile cambia notevolmente la prospettiva di interpretazione dell'intera opera.

All'opera era allegato un allegato, che comprendeva una nuova edizione dell'opera con un apparato critico, un'introduzione alla tradizione manoscritta dei drammi di Seneca e la prima traduzione di *Tieste* in polacco moderno.

Traduzione *Dominika Dykta*

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Thyestes, któremu poświęcona jest niniejsza praca, posiada wszystkie cechy sztuk Seneki Młodszego decydujące o wielowiekowym zainteresowaniu nimi ze strony badaczy i miłośników literatury. Odpowiadają one za odmienną twórczość autora na tle tragedii greckiej – ze względu na filozoficzno-krytyczny charakter dzieła, zerwanie z bezpośrednio dydaktyzującym tonem na rzecz prowokacji i ironii, potencjał angażowania w mniejszym stopniu emocji, a w większym intelektu odbiorcy. Znajdujemy tu również przykłady charakterystycznych dla Seneki rozwiązań semantyczno-formalnych, które potwierdzają dynamiczny rozwój gatunku w starożytności i skądinąd mogą dziś sprawiać wrażenie mocno nowoczesnych.

Iwona Słomak – latynistka i polonistka, badaczka dramatów Seneki, autorka prac poświęconych zagadnieniom poetyki i retoryki, tłumaczka; pracuje na stanowisku profesora w Instytucie Literaturoznawstwa na Wydziale Humanistycznym Uniwersytetu Śląskiego w Katowicach. Obecnie przygotowuje monografię poświęconą *Herkulesowi* w szale rzymskiego tragika.

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