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SAVANAH HEATH

Looking at Bacchae Bloomsbury Publishing

The messenger who reports important action that has occurred offstage is a familiar inhabitant of Greek tragedy. A messenger informs us about the death of Jocasta and the blinding of Oedipus, the madness of Heracles, the slaughter of Aigisthos, and the death of Hippolytus, among other important events. Despite its prevalence, this conventional figure remains only little understood. Combining several critical approaches—narrative theory, genre study, and rhetorical analysis—this lucid study develops a synthetic view of the messenger of Greek tragedy, showing how this role illuminates some of the genre's most persistent concerns, especially those relating to language, knowledge, and the workings of tragic theater itself. James Barrett gives close readings of several plays including Aeschylus's Persians, Sophocles' Electra and Oedipus Tyrannus, and Euripides' Bacchae and Rhesos. He traces the literary ancestry of the tragic messenger, showing that the messenger's narrative constitutes an unexplored site of engagement with Homeric epic, and that the role illuminates fifth-century b.c. experimentation with modes of speech. Breaking new ground in the study of Athenian tragedy, Barrett deepens our understanding of many central texts and of a form of theater that highlights the fragility and limits of human knowledge, a theme explored by its use of the messenger.

Bacchai Oxford University Press

With its ribald chorus of ithyphallic, half-man / half-horse creatures, satyr drama was a peculiar part of the Athenian theatrical experience. Performed three times each year after a trilogy of tragedies, it was an integral part of the 5th- and 4th-century City Dionysia, a large festival in honour of the god Dionysus. Euripides' Cyclops is the first book-length study of this fascinating genre's only complete, extant play, a theatrical version of Odysseus' encounter with the monster Polyphemus. Shaw begins with a look at the history of the genre, following its development from early 6th-century religious processions up to the Hellenistic era. He then offers a comprehensive analysis of the Cyclops' plot and performance, using the text (alongside ancient literary fragments and visual evidence) to determine the original viewing experience: the stage, masks, costumes, actions and emotions. A detailed examination of the text reveals that Euripides associates and distinguishes his version of the story from previous iterations of the myth, especially book nine of Homer's Odyssey. Euripides handles many of the same themes as his predecessors, but he updates the Cyclops for the Athenian stage, adapting his work to reflect and comment upon contemporary religious, philosophical and literary-musical trends.

Acting Like Men Dionysiac Poetics and Euripides'

Bacchae Expanded Edition

Bacchae is one of the most troubling yet intriguing of Greek tragedies. Written during Euripides' self-imposed exile in Macedonia, it tells of the brutal murder and dismemberment of Pentheus by his mother and aunts who, driven temporarily insane, have joined the Bacchae (devotees of the god Dionysus, or Bacchus). The startling plot, driven by Dionysus' desire to punish his family for refusing to accept his divinity, and culminating in the excruciating pathos of a mother's realization that she has killed her son, has held audiences transfixed since its original performance (when it won first prize). It is one of the most performed and studied plays in the Greek tragic corpus, with a strong history of reception down to the present day. This collection of essays by eminent academics gathered from across the globe explores the themes, staging and reception of the play, with essays on the characters Dionysus and Pentheus, the role of the chorus of Bacchae, key themes such as revenge, women and religion, and the historical and literary contexts of the play. The essays are accompanied by David Stuttard's English translation which is performer-friendly, accessible and closely accurate to the original.

Allegory and the Tragic Chorus in Sophocles' Oedipus at Colonus Princeton University Press

Daniel Mendelsohn makes use of insights into classical Greek conceptions of gender and Athenian notions of civic identity to demonstrate that the plays 'Children of Heracles' and 'Suppliant Women' by Euripides are subtle and coherent exercises in political theorizing.

The Great Mediations of the Classical World Cambridge University Press

The Blackwell Companion to Greek Tragedy provides readers with a fundamental grounding in Greek tragedy, and also introduces them to the various methodologies and the lively critical dialogue that characterize the study of Greek tragedy today. Comprises 31 original essays by an international cast of contributors, including up-and-coming as well as distinguished senior scholars Pays attention to socio-political, textual, and performance aspects of Greek tragedy All ancient Greek is transliterated and translated, and technical terms are explained as they appear Includes suggestions for further reading at the end of each chapter, and a generous and informative combined bibliography *Aspects of the Function of Images in Thinking* Walter de Gruyter GmbH & Co KG

Euripides' Bacchae is the magnum opus of the ancient world's most popular dramatist and the most modern, perhaps postmodern, of Greek tragedies. Twentieth-century poets and playwrights have often turned their hand to Bacchae, leaving the play with an especially rich and varied translation history. It has

also been subjected to several fashions of criticism and interpretation over the years, all reflected in, influencing, and influenced by translation. The Gentle, Jealous God introduces the play and surveys its wider reception; examines a selection of English translations from the early 20th century to the early 21st, setting them in their social, intellectual, and cultural context; and argues, finally, that Dionysus and Bacchae remain potent cultural symbols even now. Simon Perris presents a fascinating cultural history of one of world theatre's landmark classics. He explores the reception of Dionysus, Bacchae, and the classical ideal in a violent and turmoil-ridden era. And he demonstrates by example that translation matters, or should matter, to readers, writers, actors, directors, students, and scholars of ancient drama. *Dionysus, Christ, and the Death of God, Volume 1* Oxford University Press, USA

Celibacy is a commitment to remain unmarried and to renounce sexual relations, for a limited period or for a lifetime. Such a commitment places an individual outside human society in its usual form, and thus questions arise: What significance does such an individual, and such a choice, have for the human family and community as a whole? Is celibacy possible? Is there a socially constructive role for celibacy? These questions guide Dale Launderville, OSB, in his study of celibacy in the ancient cultures of Israel, Mesopotamia, and Greece prior to Hellenism and the rise of Christianity. Launderville focuses especially on literary witnesses, because those enduring texts have helped to shape modern attitudes and can aid us in understanding the factors that may call forth the practice of celibacy in our own time. Readers will discover how celibacy fits within a context of relationships, and what kinds of relationships thus support a healthy and varied society, one aware of and oriented to its cosmic destiny. Dale Launderville, OSB, is professor of theology at Saint John's University School of Theology 'eminary, Collegeville, Minnesota. He is the author of Piety and Politics: The Dynamics of Royal Authority in Homeric Greece, Biblical Israel, and Old Babylonian Mesopotamia (Eerdmans, 2003) and Spirit and Reason: The Embodied Character of Ezekiel's Symbolic Thinking (Baylor University Press, 2007).

Why Athens? SUNY Press

This book contributes to the understanding of Dionysos, the Greek god of wine, dancing, theatre and ecstasy, by putting together 30 studies of classical scholars. They combine the analysis of specific instances of particular dimensions of the god in cult, myth, literature and iconography, with general visions of Dionysos in antiquity and modern times. Only from the combination of different perspectives can we grasp the complex personality of Dionysos, and the forms of his presence in different cults, literary genres, and artistic forms, from Mycenaean times to late antiquity. The ways in which Dionysos was experienced may vary

in each author, each cult, and each genre in which this god is involved. Therefore, instead of offering a new all-encompassing theory that would immediately become partial, the book narrows the focus on specific aspects of the god. Redefinition does not mean finding (again) the essence of the god, but obtaining a more nuanced knowledge of the ways he was experienced and conceived in antiquity.

Choral Mediations in Greek Tragedy Princeton University Press

Emotion in Action offers a new approach to the tragic chorus by focusing on the performance of collective emotion. Eirene Visvardi redefines choral action, analyzes choruses that enact fear and pity, and juxtaposes them to the Athenian *demos* in Thucydides.

[A New Version](#) University Press of America

In this book Professor Mastrorade draws on the seventeen surviving tragedies of Euripides, as well as the fragmentary remains of his lost plays, to explore key topics in the interpretation of the plays. It investigates their relation to the Greek poetic tradition and to the social and political structures of their original setting, aiming both to be attentive to the great variety of the corpus and to identify commonalities across it. In examining such topics as genre, structural strategies, the chorus, the gods, rhetoric, and the portrayal of women and men, this study highlights the ways in which audience responses are manipulated through the use of plot structures and the multiplicity of viewpoints expressed. It argues that the dramas of Euripides, through their dramatic technique, pose a strong challenge to simple formulations of norms, to the reading of consistent human character, and to the quest for certainty and closure.

[A Companion to Greek Tragedy](#) University of Michigan Press

This rich collection of essays by an international group of scholars explores commentaries in many different languages on ancient Latin and Greek texts. The commentaries discussed range from the ancient world to the twentieth century. The volume pays particular attention to individual commentaries, national traditions of commentary, the part played by commentaries in the reception of classical texts, and the role of printing and publishing.

[The Poetic Justice of Euripides](#) Oxford University Press

'The Soul of Tragedy' brings together scholars to offer perspectives on the Greek tragedy. The collection pays homage to this genre by offering an exploration into the oldest form of dramatic expression.

Essays on Athenian Drama Bloomsbury Publishing

This work brings together eleven of Richard Buxton's studies of Greek mythology and Greek tragedy, focusing especially on the interrelationship between the two, and their importance to the

Greeks themselves. Situating and contextualizing topics and themes, such as mountains, (were)wolves, mythological names, movement/stillness, blindness, and feminization, within the world of ancient Greece - its landscapes, social and moral priorities, and mental structures - he traces the intricate variations and retellings which they underwent in Greek antiquity. Although each chapter has appeared in print in some form before, each has been thoroughly revised for the present book, taking into account recent research. The introduction sets out the principles and objectives which underlie Buxton's approach to Greek myths, and how he sees his own method in relation to those of his predecessors and contemporaries.

Euripides, Women and Sexuality Cornell University Press

In this book, Roger Travis brings together poetics and psychology to study the tragic chorus in Sophocles' Oedipus at Colonus. Beginning from Quintilian's definition of allegory as extended metaphor, Travis argues that in Oedipus at Colonus the chorus of old men forms an allegorical relationship with the aged Oedipus, which depends in turn upon the chorus's own likeness to the Athenian audience. The play relates Oedipus allegorically to the audience through the tragic chorus and transforms Oedipus' relation to the body of his mother Jocasta into a new relation to the land of Attica. Corresponding readings of Aeschylus' Suppliants and Euripides' Bacchae further explore the chorus's role in expressing the relation of the individual to the maternal body. Employing a flexible combination of Lacanian and object-relations psychoanalytic theory, Travis investigates the tragic text's conception of the problems of human existence. The introduction provides a useful survey of the advantages and disadvantages of various psychological approaches to tragedy, making this an important volume for students and scholars alike.

Diachrony Bloomsbury Publishing

Examines the concept of gender in relation to Greek drama

Poetics and the Messenger in Greek Tragedy University of Chicago Press

The word "freedom" is so overly used—and frequently abused—that it is always in danger of becoming nothing but a cliché. In *Another Freedom*, Svetlana Boym offers us a refreshing new portrait of the age-old concept. Exploring the rich cross-cultural history of the idea of freedom, from its origins in ancient Greece to the present day, she argues that our attempts to imagine freedom should occupy the space of not only "what is" but also "what if." Beginning with notions of sacrifice and the emergence of a public sphere for politics and art, Boym expands her account to include the relationships between freedom and liberation, modernity and terror, and political dissent and creative estrangement. While depicting a world of differences, she affirms lasting solidarities based on the commitment to the passionate

thinking that reflections on freedom require. To do so, Boym assembles a remarkable cast of characters: Aeschylus and Euripides, Kafka and Mandelstam, Arendt and Heidegger, and a virtual encounter between Dostoevsky and Marx on the streets of Paris. By offering a fresh look at the strange history of this idea, *Another Freedom* delivers a nuanced portrait of freedom, one whose repercussions will be felt well into the future.

The Gentle, Jealous God Books on Demand

Williams handles the spoken poetry in a flexible verse that encompasses a wide range of tone. His treatment of the lyrics uses a rhythmically bold form whose accents would particularly lend themselves to effective choral acting.

Alexander the Great: The Invisible Enemy BRILL

Dionysos, the God of wine and theatre has returned to his native land to take revenge on the puritanical Pentheus who refuses to recognise him of his rites. Remorselessly, savagely and with black humour, the God drives Pentheus and all the city to their shocking fate. This version was specially commissioned by the National Theatre for a production in May 2002, directed by Sir Peter Hall and scored by Sir Harrison Birtwhistle.

Cratinus and the Art of Comedy Rowman & Littlefield

An illustrated introduction to ancient Greek tragedy, written by one of its most distinguished experts, which provides all the background information necessary for understanding the context and content of the dramas. A special feature is an individual essay on every one of the surviving 33 plays.

[Dionysiac Poetics and Euripides' Bacchae](#) Oxford University Press

Examines the ideas of justice in Euripidean tragedy, which reveals the human experience of justice to be paradoxical, and reminds us of the need for humility in our unceasing quest for a just world. Responding to Plato's challenge to defend the political thought of poetic sources, Marlene K. Sokolon explores Euripides's understanding of justice in nine of his surviving tragedies. Drawing on Greek mythological stories, Euripides examines several competing ideas of justice, from the ancient ethic of helping friends and harming enemies to justice as merit and relativist views of might makes right. Reflecting Dionysus, the paradoxical god of Greek theater, Euripides reveals the human experience of understanding justice to be limited, multifaceted, and contradictory. His approach underscores the value of understanding justice not only as a rational idea or theory, but also as an integral part of the continuous and unfinished dialogue of political community. As the first book devoted to Euripidean justice, *Seeing with Free Eyes* adds to the growing interest in how citizens in democracies use storytelling genres to think about important political questions, such as "What is justice?" Marlene K. Sokolon is Associate Professor of Political Science at Concordia University, Canada. Her books include *Political Emotions: Aristotle and the Symphony of Reason and Emotion*.