

Euripides And Dionysus An Interpretation Of The Bacchae Bristol Classical Paperbacks

The tragedies of Euripides are among the most admired works of Greek literature. They are valued especially in our own day for their sceptical attitude to authority and divinity, for their psychological complexity and for their sympathetic but unsentimental portrayal of assertive women. In this striking new monograph, Boris Nikolsky reinterprets a Euripidean tragedy which combines these qualities to the highest degree, the *Hippolytus*. Nikolsky questions the current gender and psychoanalytical approaches to *Hippolytus* and challenges the widespread interpretations of the play as being concerned with the irresistible force of love and the inevitability of punishment for those who underestimate its power. He reads the play in terms of its own culture and argues that Euripides' primary interest lies rather in the sphere of morality. Arguing from the dramatic structure of *Hippolytus*, its imagery and the problems of its production, the author proposes a new interpretation of the play's main theme: humans turn out to be not culprits but victims of fate, their will always tends towards virtue, but their natural weakness and the ambivalence of virtue itself lead them to wrong actions. In consequence, it is exoneration and forgiveness that are shown to be the highest and only pure moral values.

Is "space" a thing, a container, an abstraction, a metaphor, or a social construct? This much is certain: space is part and parcel of the theater, of what it is and how it works. In *The Play of Space*, noted classicist-director Rush Rehm offers a strikingly original approach to the spatial parameters of Greek tragedy as performed in the open-air theater of Dionysus. Emphasizing the interplay between natural place and fictional setting, between the world visible to the audience and that evoked by individual tragedies, Rehm argues for an ecology of the ancient theater, one that "nests" fifth-century theatrical space within other significant social, political, and religious spaces of Athens. Drawing on the work of James J. Gibson, Kurt Lewin, and Michel Foucault, Rehm crosses a range of disciplines--classics, theater studies, cognitive psychology, archaeology and architectural history, cultural studies, and performance theory--to analyze the phenomenology of space and its transformations in the plays of Aeschylus, Sophocles, and Euripides. His discussion of Athenian theatrical and spatial practice challenges the contemporary view that space represents a "text" to be read, or constitutes a site of structural dualities (e.g., outside-inside, public-private, nature-culture). Chapters on specific tragedies explore the spatial dynamics of homecoming ("space for returns"); the opposed constraints of exile ("eremitic space" devoid of normal community); the power of bodies in extremis to transform their theatrical environment ("space and the body"); the portrayal of characters on the margin ("space and the other"); and the tragic interactions of space and temporality ("space, time, and memory"). An appendix surveys pre-Socratic thought on space and motion, related ideas of Plato and Aristotle, and, as pertinent, later views on space developed by Newton, Leibniz, Descartes, Kant, and Einstein. Eloquently written and with Greek texts deftly translated, this book yields rich new insights into our oldest surviving drama.

In *Renewing the Balance*, Dirk Dunbar shows how the balance worshipped in ancient Earth wisdom traditions is being integrated into Western culture's dominantly masculine, rational value system. Filled with hope, revelations regarding cultural evolution, and scholarship of the highest order, Dunbar's book passionately challenges all of us to recover the archaic reverence for the natural world, to reconsider the limits of growth, progress, and mechanistic thinking, and to join in the newly reclaimed celebration of life that fosters peace and the potential for a sustainable future. Dirk Dunbar's *Renewing the Balance* is a crucial and comprehensive account of how traditional cultures maintained a healthy balance that preserved our natural world and how our modern technocratic, economic ideology has produced a culture that is dangerously out of balance. It is at once a diagnosis of our dis-ease and a prescription for healing our collective psyche, polis, and environment. A truly fascinating philosophical adventure. ~Sam Keen Author of 12 books, including *The Passionate Life* and *Hymns to an Unknown God* *Renewing the Balance* brings depth and breadth to our efforts to understand how Western culture evolved as it did and to appreciate the many streams that now flow into our efforts to manifest ecological wisdom in a hypermodern world. ~Charlene Spretnak Author of 9 books, including *States of Grace* and *The Resurgence of the Real*

What might become of anthropology if it were to suspend its sometime claims to be a social science? What if it were to turn instead to exploring its affinities with art and literature as a mode of engaged creative practice carried forward in a world heterogeneously composed of humans and other than humans? Stuart McLean claims that anthropology stands to learn most from art and literature not as "evidence" to support explanations based on an appeal to social context or history but as modes of engagement with the materiality of expressive media—including language—that always retain the capacity to disrupt or exceed the human projects enacted through them. At once comparative in scope and ethnographically informed, *Fictionalizing Anthropology* draws on an eclectic range of sources, including ancient Mesopotamian myth, Norse saga literature, Hesiod, Lucretius, Joyce, Artaud, and Lispector, as well as film, multimedia, and performance art, along with the concept of "fabulation" (the making of fictions capable of intervening in and transforming reality) developed in the writings of Bergson and Deleuze. Sharing with proponents of anthropology's recent "ontological turn," McLean insists that experiments with language and form are a performative means of exploring alternative possibilities of collective existence, new ways of being human and other than human, and that such experiments must therefore be indispensable to anthropology's engagement with the contemporary world.

The contributions to this book offer a broad vision of the relationships that were established between Greek Philosophy and the Mystery Cults. The authors centre their attention on such thinkers as Plato, Aristotle, and the Stoic and the Neoplatonist philosophers, who used – and in some cases criticised – doctrinal elements from Mystery Cults, adapting them to their own thinking. Thus, the volume provides a new approach to some of the most renowned Greek philosophers, highlighting the influence that Mystery Cults, such as Orphism, Dionysianism, or the Eleusinian rites, had on the formation of fundamental aspects of their thinking. Given its interdisciplinary character, this book will appeal to a broad academic readership interested in the origin of Hellenic thinking and culture. It will be especially useful for those eager for a deeper approach to two fundamental domains that attract the attention of many Antiquity scholars: Greek philosophy and religion.

Euripides' Bacchae: A Study Guide The *Bacchae* is one of Euripides' final plays. It is the story of the punishment of the Theban royal family who dared to deny that Dionysus; the God of wine and breaker of barriers and conventions was a God. This Study Guide explores the structure of the play and the epic and mythical traditions associated with the God Dionysus and also the city of Thebes, which features strongly in many Greek Tragedies. *Euripides' Bacchae* remains a popular text for students of Ancient Greek Civilization, but is also a popular text for students of

Theatre Studies. This study guide has been written to assist the learner in understanding the play and context of Euripides' Bacchae. This Study Guide will also help to lay a sound foundation for those who go on to study the Ancient World at a higher (degree) level as well as appeal to those who are interested in learning more about the Ancient World generally. Euripides' Bacchae: A Study Guide includes; - An introduction to Greek tragedy and its key concepts - Analysis of Aristotle's commentary on Greek Tragedy - Synopsis of the play - An overview of the Greek myths surrounding Cadmus, Dionysus and others - Analysis of the role and function of the chorus - Analysis of the episodes of the play and the characters - Themes of justice and revenge, pollution and burial.

Drawing together new research from emerging and senior scholars, this selection of papers from the decennial Greek Drama V conference (Vancouver, 2017) explores the works of the ancient Greek playwrights and showcases new methodologies with which to study them. Sixteen chapters from a field of international contributors examine a range of topics, from the politics of the ancient theatre, to the role of the chorus, to the earliest history of the reception of Aeschylus' Oresteia. Employing anthropological, historical, and psychological critical methods alongside performance analysis and textual criticism, these studies bring fresh and original interpretations to the plays. Several contributions analyse fragmentary tragedies, while others incorporate ideas on the performance aspect of certain plays. The final chapters deal separately with comedy, naturally focusing on the plays of Aristophanes and Menander. Greek Drama V offers a window into where the academic field of Greek drama is now, and points towards the future scholarship it will produce.

Includes afterword (p. 349-393) by the author: Dionysus and the Bacchae in the light of recent scholarship.

This generous selection of published essays by the distinguished classicist Charles Segal represents over twenty years of critical inquiry into the questions of what Greek tragedy is and what it means for modern-day readers. Taken together, the essays reflect profound changes in the study of Greek tragedy in the United States during this period-in particular, the increasing emphasis on myth, psychoanalytic interpretation, structuralism, and semiotics.

A bold new reconception of ancient Greek drama as a mode of philosophical thinking The Philosophical Stage offers an innovative approach to ancient Greek literature and thought that places drama at the heart of intellectual history. Drawing on evidence from tragedy and comedy, Joshua Billings shines new light on the development of early Greek philosophy, arguing that drama is our best source for understanding the intellectual culture of classical Athens. In this incisive book, Billings recasts classical Greek intellectual history as a conversation across discourses and demonstrates the significance of dramatic reflections on widely shared theoretical questions. He argues that neither "literature" nor "philosophy" was a defined category in the fifth century BCE, and develops a method of reading dramatic form as a structured investigation of issues at the heart of the emerging discipline of philosophy. A breathtaking work of intellectual history by one of today's most original classical scholars, The Philosophical Stage presents a novel approach to ancient drama and sets a path for a renewed understanding of early Greek thought.

Euripides and Dionysus An Interpretation of the Bacchae Bristol Classical Press

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.

Socrates and Dionysus engages and seeks to redraw the boundaries between philosophy and poetry, science and art. Friedrich Nietzsche argues in his work The Birth of Tragedy that science conquers art, especially the tragic art of the Dionysian poet of ancient Greece. Appealing to the natural, primeval self that is suppressed but not extinguished by the knowledge of culture, Dionysian tragedy establishes contact with our bodies and their deepest longings. Science and philosophy, associated with the 'Socratism' of the theoretical man, celebrate the human mind in particular and the mind or rationality of the universe more generally. According to Nietzsche, it is Euripides who destroys the Dionysian entirely. Euripides celebrated the unadorned individual because only the individual, separated from their god, is intelligible or accessible to human reason; he insisted that art be comprehended by mind or that it be rationally understood. Euripides was possessed of such a rationalizing drive, Nietzsche claims, because his primary audience was Socrates. It is Socrates, therefore, who is the true opponent of Dionysus. Following Nietzsche's bifurcation between philosophy and art, postmodern political philosopher Richard Rorty rejects the tendency of philosophy to posit absolute, universal truths and turns to the concept of 'redescription' which he associates with the 'wisdom of the novel'. The novel is wise because it posits the relative truths and perspectives of the various individuals, societies and cultures that it represents. As an art form, it can therefore include every possible perspective of every particular situation, event or person. New interdisciplinary fields in politics, literature and film are giving rise to an expanding community of scholars who disagree with the approaches taken by Nietzsche and Rorty. These scholars are shedding light on the ways in which philosophy and art are friends rather than enemies. They seek to bridge the theoretical and ethical gaps between the world of 'fiction' and the world of 'fact', of art and science. There appears to be a fundamental tension between literary-artistic and scientific projects. Whereas the artist seeks to recreate human experience, thereby evoking basic ethical issues, the scientist apparently seeks ethically-neutral, evidence-based facts as the constituents of our knowledge of reality. Chapters in this volume, however, will reconsider how artists,

philosophers and film-makers have addressed and attempted to reconcile the artist's language of normativity and the scientist's language of facticity.

A brilliant and influential study of the god of Greek drama and the one surviving tragedy, Euripides' *Bacchae*, in which he appears

Tracing the interrelationship among play, poetic imitation, and power to the Hellenic world, Mihai I. Spariosu provides a revisionist model of cultural change in Greek antiquity. Challenging the traditional and static distinction made between archaic and later Greek culture, Spariosu's perspective is grounded in a dialectical understanding of values whose dominance depends on cultural emphasis and which shifts through time. Building upon the scholarship of an earlier volume, *Dionysus Reborn*, Spariosu here continues to draw on Dionysus—the “God of many names,” of both poetic play and sacred power—as a mythical embodiment of the two sides of the classical Greek mentality. Combining philosophical reflection with close textual analysis, the author examines the divided nature of the Hellenic mentality in such primary canonic texts as the *Iliad*, the *Odyssey*, the *Theogony*, *Works and Days*, the most well-known of the Presocratic fragments, Euripides' *Bacchae*, Aristophanes' *The Frogs*, Plato's *Republic* and *Laws*, and Aristotle's *Poetics* and *Politics*. Spariosu's model illuminates the many of the most enduring questions in contemporary humanistic study and addresses modern questions about the nature of the interrelation of poetry, ethics, and politics.

Hidden paths analyses the representation of character in Greek tragedy, focusing on one of the most important and controversial theatre plays of all times the *Bacchae*. Euripides' last play has always been a favourite, enjoying an enormous success for centuries on and off the stage. This book argues that in the representation of characters in the play we can find a development in the view of self and representation of man. This development, which is also to be partly traced in the works of Sophocles and in earlier plays by Euripides, finds a fuller expression in the *Bacchae* and culminates in the catastrophe of ignorance and incommunicability which has Pentheus at its centre. The construction of character in the text and the view of self which it entails are explored through a meticulous analysis of keywords, while verbal usage, imagery and style are exposed as the very 'stuff' of characterisation. The book uncovers the 'hidden paths' along which human life is experienced in the play and through which human characterisation materializes from the fabric of the text.

Pharmakon traces the emergence of an ethical discourse in ancient Greece, one centered on states of psychological ecstasy. In the dialogues of Plato, philosophy is itself characterized as a *pharmakon*, one superior to a large number of rival occupations, each of which laid claim to their powers being derived from, connected with, or likened to, a *pharmakon*. Accessible yet erudite, *Pharmakon* is one of the most comprehensive examinations of the place of intoxicants in ancient thought yet written.

Courtney J. P. Friesen explores shifting boundaries of ancient religions by way of the reception of a popular tragedy, Euripides' *Bacchae*. As a play staging political crises provoked by the arrival of the "foreign" god Dionysus and his ecstatic cult, audiences and readers found resonances with their own cultural moments. This dramatic deity became emblematic of exuberant and liberating spirituality and, at the same time, a symbol of imperial conquest. Thus, readings of the *Bacchae* frequently foreground conflicts between religious autonomy and political authority, and between ethnic diversity and social cohesion. This cross-disciplinary study traces appropriations and evocations of this drama ranging from the fifth century BCE through Byzantium not only among "pagans" but also Jews and Christians. Writers variously articulated their religious visions over against Dionysus, often while paradoxically adopting the god's language and symbols. Consequently, imitation and emulation are at times indistinguishable from polemics and subversion.

A Companion to Euripides is an up-to-date, centralized assessment of Euripides and his work, drawing from the most recently published texts, commentaries, and scholarship, and offering detailed discussions and provocative interpretations of his extant plays and fragments. The most contemporary scholarship on Euripides and his oeuvre, featuring the latest texts and commentaries. Leading scholars in the field discuss all of Euripides' plays and their afterlife with breadth and depth. A dedicated section focuses on the reception of Euripidean drama since the Hellenistic Original and provocative interpretations of Euripides and his plays forge important paths of in future scholarship.

In *The Eating of the Gods* the distinguished Polish critic Jan Kott reexamines Greek tragedy from the modern perspective. As in his earlier acclaimed *Shakespeare Our Contemporary*, Kott provides startling insights and intuitive leaps which link our world to that of the ancient Greeks. The title refers to the *Bacchae* of Euripides, that tragedy of lust, revenge, murder, and "the joy of eating raw flesh" which Kott finds paradigmatic in its violence and bloodshed.

Despite Alexander the Great's unprecedented accomplishments, during the last seven years of his life, this indomitable warrior became increasingly unpredictable, sporadically violent, megalomaniacal, and suspicious of friends as well as enemies. What could have caused such a lamentable transformation? This biography seeks to answer that question by assessing the role of alcohol in Alexander the Great's life, using the figure of Dionysus as a symbol of its destructive effects on his psyche. The unique methodology employed in this book explores various aspects of Alexander's life while maintaining an historical framework. The exposition of the main theme is handled in such a way that the biography will appeal to general readers as well as scholars.

This book argues that Nietzsche bases his affirmative morality on the model of individual responsiveness to otherness which he takes from the mythology of Dionysus. The subject is not free to choose to avoid such responding to the demands of the other. Nietzsche finds that the basic mode of responding is pleasure. This feeling, as a basis for morality, underlies the morality which is true to the earth and the major concepts of “will to power”, “eternal return”, and “amor fati”. The priority of otherness makes all thought ethical and not only aesthetic. The basis of all meanings combines the fundamental impulse of responding outwards with an immediate complement in the individual interpretation-world. This is specifically ethical because the recognition of our own historical specificity arises as a result of the refusal of others to become mere differences within our notion of the Same, and through their demand that we “become who we are” in the recognition of their separate existence.

In his play *Bacchae*, Euripides chooses as his central figure the god who crosses the boundaries among god, man, and beast, between reality and imagination, and between art and madness. In so doing, he explores what in tragedy is able to reach beyond the social, ritual, and historical context from which tragedy itself rises. Charles Segal's reading of Euripides' *Bacchae* builds gradually from concrete details of cult, setting, and imagery to the work's implications for the nature of myth, language, and theater. This volume presents the argument that the Dionysiac poetics of the play characterize a world view and an art form that can admit logical contradictions and hold them in suspension.

This thesis analyzes Euripides' play *The Bacchae*, using a translation/adaptation by Nicholas Rudall. The analysis explores the themes of moderation, failing government, and the necessity of accepting new ideas. It focuses on the warnings of excess in ruling parties, society, and religion that appear throughout the translation/adaptation. Although this analysis examines each character in the play, it primarily focuses on Dionysus and Pentheus. After studying both Pentheus and Dionysus as individuals, the analysis compares these two characters and finds them to

be polar opposites. It also observes the shifts in their polar attitudes. Pentheus moves from a position of masculine strength and power to that of a weak individual who, under Dionysus' control, dresses as a woman. Dionysus appears as an effeminate, weak priest who claims he will not harm Thebes unless Pentheus attempts to fight his followers. When Pentheus chooses war, Dionysus becomes the dominant figure and seeks revenge.

Euripides and Alcestis demonstrates the inherent presence of indeterminacy in Euripides' play, Alcestis. The author uses about eighty of the scholarly attempts to establish a determinate meaning of the play to exhibit the difficulty and lack of success in previous attempts at interpretation. She recognizes that the meaning of the play is surrounded by ambiguity and indeterminacy and provides an interpretation based on this knowledge. As an interpretation, the author focuses on Admetus' desire in relation to Alcestis' statue and his nature as a fifth century Athenian man while exposing Alcestis as a nonidentity. She also analyzes the issues of representation and spectatorship, showing that the theatrical performance is constructed in order to function as vehicles for the satisfaction of a dominant position-that of Admetus and the spectator of the performance.

This volume is arguably one of the most important studies of Euripides to appear in the last decade. Not only does it offer incisive examinations of many of Euripides' extant plays and their influence, it also includes seminal examinations of a number of Euripides fragmentary plays. This approach represents a novel and exciting development in Euripidean studies, since it is only very recently that the fragmentary plays have begun to appear in reliable and readily accessible editions. The book's thirty-two contributors constitute an international "who's who" of Euripidean studies and Athenian drama, and their contributions will certainly feature in the forefront of scholarly discourse on Euripides and Greek drama for years to come.

Modern Greek national and cultural identities consist, to a considerable extent, of clusters of cultural memory, shaped by an ongoing dialogue with the classical past. Within this dialogue between modern Greece and classical antiquity, Greek tragedy takes pride of place. In this volume, ten scholars from Cyprus, Greece, the United Kingdom and the United States explore the various ways in which Greek tragedy and tragic myth have been reimagined and rewritten in modern Greek drama and poetry. The book's extensive coverage includes major modern Greek authors, such as Cavafy, Seferis, and Ritsos, as well as less well-known, but equally rich and rewarding, 20th- and 21st-century texts.

An advanced critical introduction to Greek tragedy for those who do not read Greek. Combines the best contemporary scholarly analysis of the classics with a wide knowledge of contemporary literary studies in discussing the masterpieces of Athenian drama.

A Study Guide for Euripides's "The Bacchae," excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.

More complex than straightforward notions of the Dionysiac, Euripides' Dionysus blurs the dividing line between many of the fundamental categories of Greek life - male and female, Greek and barbarian, divine and human. This text explores his place in Athenian religion, detailing what Euripides makes of him in the play.

Based on the Greek myth of the god Dionysus's punishment of King Pentheus and his mother Agave, Williams' The Bacchae of Euripides is a unique interpretation of one of the most celebrated plays in the history of dramatic theater.

Der Autor vergleicht die drei Erzählungen der Apostelgeschichte über Gefängnisausbrüche mit anderen Befreiungswundern in griechisch-römischen und jüdischen Mythen. Eine Analyse dieser Geschichten und ihrer konventionellen Darstellung göttlicher Epiphanie und Kultbegründung ermöglicht neue Einblicke in den kulturellen Kontext und die narrative Darstellung frühchristlicher Geschichte in der Apostelgeschichte.

Nazism did not arise in a vacuum but was deeply rooted in German culture. From the fertile soil of German Romanticism sprang ideas of great significance for the genesis of the Third Reich's ideology--notions of the individual as a mere part of the national collective, and of life as a ceaseless struggle between opposing forces. This book traces the origins of the "political religion" of Nazism. Ultrationalism and totalitarianism, racial theory and antisemitism, nature mysticism and occultism, eugenics and social Darwinism, adoration of the Führer and glorification of violence are all explored. The book also depicts the dramatic development of the Nazi movement--and the explosive impact of its political faith, passionately racing from its bloody birth in the trenches of World War I to its cataclysmic climax in the Holocaust and World War II.

[Copyright: 8230235753e134e18a3f6592971f86a3](https://www.bristolclassical.com/9780691053534)