
Download Free Bacchae Euripides And Poetics Dionysiac

Getting the books **Bacchae Euripides And Poetics Dionysiac** now is not type of challenging means. You could not by yourself going in the same way as book heap or library or borrowing from your contacts to get into them. This is an extremely simple means to specifically get guide by on-line. This online pronouncement Bacchae Euripides And Poetics Dionysiac can be one of the options to accompany you bearing in mind having new time.

It will not waste your time. bow to me, the e-book will completely vent you new matter to read. Just invest tiny grow old to gate this on-line notice **Bacchae Euripides And Poetics Dionysiac** as well as evaluation them wherever you are now.

KEY=BACCHAE - GLASS MCGEE

Dionysiac Poetics and Euripides' Bacchae Expanded Edition Princeton University Press *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.* **Dionysiac Poetics and Euripides' Bacchae Princeton University Press** Includes afterword (p. 349-393) by the author: *Dionysus and the Bacchae in the light of recent scholarship.*

Dionysiac Poetics and Euripides' Bacchae Books on Demand *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.* **Dionysiac Poetics and Euripides' Bacchae Bloomsbury Publishing** *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. **Ritual Irony Poetry and Sacrifice in Euripides** Cornell University Press* *Ritual Irony is a critical study of four problematic later plays of Euripides: the Iphigenia in Aulis, the Phoenissae, the Heracles, and the Bacchae. Examining Euripides' representation of sacrificial ritual against the background of late fifth-century Athens, Helene P. Foley shows that each of these plays confronts directly the difficulty of making an archaic poetic tradition relevant to a democratic society. She explores the important mediating role played by choral poetry and ritual in the plays, asserting that Euripides' sacrificial metaphors and ritual performances link an anachronistic mythic ideal with a world dominated by "chance" or an incomprehensible divinity. Foley utilizes the ideas and methodology of contemporary literary theory and symbolic anthropology, addressing issues central to the emerging dialogue between the two fields. Her conclusions have important implications for the study of Greek tragedy as a whole and for our understanding of Euripides' tragic irony, his conception of religion, and the role of his choral odes. Assuming no specialized knowledge, Ritual Irony is aimed at all readers of Euripidean tragedy. It will prove particularly valuable to students and scholars of classics, comparative literature, and symbolic anthropology.*

The Bacchae of Euripides Farrar, Straus and Giroux *From the renowned contemporary American poet C. K. Williams comes this fluent and accessible version of The Bacchae, the great tragedy by Euripides. This book includes an introduction by Martha Nussbaum.*

Bacchae Random House *Dionysus, god of wine and ecstasy, has come to Thebes, and the women are streaming out of the city to worship him on the mountain, drinking and dancing in wild frenzy. The king, Pentheus, denounces this so-called 'god' as a charlatan. But no mortal can deny a god and no man can ever stand against Dionysus. This stunning translation, by the award-winning poet Robin Robertson, reinvigorated Euripides' devastating take of a god's revenge for contemporary readers, bringing the ancient verse to fervid, brutal life.*

The Gentle, Jealous God Reading Euripides' Bacchae in English Bloomsbury Publishing *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.*

Bacchae of Euripides Cambridge University Press *The Bacchae is the last and greatest of Euripides' plays. Its theme of the cost of resisting the gods who reside in human nature itself is still of immediate interest to audiences and readers and has inspired modern interpretations. Professor Kirk has made a translation which is both accurate*

and readable. This he supports with an analytic commentary and a substantial introductory essay which provide the Greek-less reader with essential background information and offer interpretation of a kind usually found only in Greek editions. This is a translation for students of Greek tragedy, particularly in courses on classics in translations or classical civilisation. It will also be useful for students of drama and of English and other literatures. **Hölderlin's Dionysiac Poetry The Terrifying-Exciting Mysteries Springer** This book casts new light on the work of the German poet Friedrich Hölderlin (1770 - 1843), and his translations of Greek tragedy. It shows Hölderlin's poetry is unique within Western literature (and art) as it retrieves the socio-politics of a Dionysiac space-time and language to challenge the estrangement of humans from nature and one other. In this book, author Lucas Murrey presents a new picture of ancient Greece, noting that money emerged and rapidly developed there in the sixth century B.C. This act of monetization brought with it a concept of tragedy: money-tyrants struggling against the forces of earth and community who succumb to individual isolation, blindness and death. As Murrey points out, Hölderlin (unconsciously) retrieves the battle between money, nature and community and creatively applies its lessons to our time. But Hölderlin's poetry not only adapts tragedy to question the unlimited "machine process" of "a clever race" of money-tyrants. It also draws attention to Greece's warnings about the mortal danger of the eyes in myth, cult and theatre. This monograph thus introduces an urgently needed vision not only of Hölderlin hymns, but also the relevance of disciplines as diverse as Literary Studies, Philosophy, Psychology (Psychoanalysis) as well as Religious and Visual (Media) Studies to our present predicament, where a dangerous visual culture, through its support of the unlimitedness of money, is harming our relation to nature and one another. "Here triumphs a temperament guided by ancient religion and that excavates, in Hölderlin's translations, the central god Dionysus of Greek tragedy." "Lucas Murrey shares with his subject, Hölderlin, a vision of the Greeks as bringing something vitally important into our poor world, a vision of which few classical scholars are now capable." —Richard Seaford, author of *Money and the Early Greek Mind and Dionysus*. "Here triumphs a temperament guided by ancient religion and that excavates, in Hölderlin's translations, the central god Dionysus of Greek tragedy." —Bernhard Böschenstein, author of "Frucht des Gewitters". *Zu Hölderlins Dionysos als Gott der Revolution and Paul Celan: Der Meridian*. "Lucas Murrey takes the god of tragedy, Dionysus, finally serious as a manifestation of the ecstatic scream of liberation and visual strategies of dissolution: he pleasantly portrays Hölderlin's idiosyncratic poetic sympathy." —Anton Bierl, author of *Der Chor in der Alten Komödie. Ritual and Performativität* "Hölderlin most surely deserved such a book." —Jean-François Kervégan, author of *Que faire de Carl Schmitt? "...fascinating material..."* —Noam Chomsky, author of *Media Control and Nuclear War and Environmental Catastrophe*. **Dionysus and Rome Religion and Literature Walter de Gruyter GmbH & Co KG** While most work on Dionysus is based on Greek sources, this collection of essays examines the god's Roman and Italian manifestations. Nine contributions address Bacchus' appearance at the crossroads of Greek and Roman cultures, tracing continuities and differences between literary and archaeological sources for the god. The essays offer coverage of Dionysus in Roman art, Italian epigraphy; Latin poetry including epic, drama and

elegy; and prose, including historiography, rhetorical and Christian discourse. The introduction offers an overview of the presence of Dionysus in Italy from the archaic to the imperial periods, identifying the main scholarly trends, with treatment of key Dionysian episodes in Roman history and literature. Individual chapters address the reception of Euripides' *Bacchae* across Greek and Roman literature from Athens to Byzantium; Dionysus in Roman art of the archaic and Augustan periods; the god's relationship with *Fufluns* and *Liber* in the 4th and 3rd centuries BCE; Dionysian associations; *Bacchus* in Cicero; Ovid's *Tristia* 5.3; *Bacchus* in the writings of Christian Latin writers. The collection sheds light on a relatively understudied aspect of Dionysus, and will stimulate further research in this area.

Reading Dionysus Euripides' Bacchae and the Cultural Contestations of Greeks, Jews, Romans, and Christians **Mohr Siebeck** 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.

God of Many Names Play, Poetry, and Power in Hellenic Thought from Homer to Aristotle **Duke University Press** 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.

Celibacy in the Ancient World Its Ideal and Practice in Pre-Hellenistic Israel, Mesopotamia, and Greece **Liturgical Press** 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).

Poet, Public, and Performance in Ancient Greece Taylor & Francis Poetry in archaic and classical Greece was a practical art that arose from specific social or political circumstances. The interpretation of a poem or dramatic work must therefore be viewed in the context of its performance. In *Poetry, Public, and Performance in Ancient Greece*, Lowell Edmunds and Robert W. Wallace bring together a distinguished group of contributors to reconstruct the performance context of a wide array of works, including epic, tragedy, lyric, elegy, and proverb. Analyzing the passage in the *Odyssey* in which a collective delirium comes over the suitors, Giulio Guidorizzi reveals how the poet describes a scene that lies outside the narrative themes and diction of epic. Antonio Aloni offers a reading of Simonides' elegy for the Greeks who fell at Plataea. Lowell Edmunds interprets the so-called seal of Theognis as lying on a borderline between the performed and the textual. Taking up proverbs, maxims, and apothegms, Joseph Russo examines "the performance of wisdom." Charles Segal focuses on the unusual role played by the chorus in Euripides' *Bacchae*. Reading the plot of Euripides' *Ion*, Thomas Cole concludes that the task of constructing the meaning of the play is to some extent delegated to the public. Robert Wallace describes the "performance" of the Athenian audience and provides a catalog of good and bad behavior: whistling, shouting, and throwing objects of every kind. Finally, Maria Grazia Bonanno stresses the importance of performance in lyric poetry.

Euripides: Bacchae Bristol Classical Press 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.

Euripides' Bacchae Focus English translation of Euripides' tragedy based on the mythological story of King Pentheus of Thebes and his fateful encounter with the god Dionysus. Includes helpful notes, an introductory essay on Euripides and the history and production of the play; glossary, bibliography, and other helpful tools.

the Bacchae Lulu.com A horrifying play of drugs and drink. from the 5th century BC, all too relevant for today

CALLENDER CLASSICAL TEXTS

Alexander the Great: The Invisible Enemy A Biography Routledge 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.

Classical Commentaries Explorations in a Scholarly Genre Oxford University Press This rich collection of essays by an international group of authors explores a wide range of commentaries on ancient Latin and Greek texts. It 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 Soul of Tragedy Essays on Athenian Drama University of Chicago 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.

A Companion to Greek Tragedy John Wiley & Sons 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

After Dionysus A Theory of the Tragic Cornell University Press Why Athens? A Reappraisal of Tragic Politics Oxford University Press This collection of essays reconsiders Greek tragedy as a reflection of Athenian political culture. The contributors explore the Athenianness of tragedy as the polyphonic discourse of tragedy; the presentation of Athens in some plays; tragedy as an Athenian form of choral performance and how family matters are presented.

Tragic Props and Cognitive Function Aspects of the Function of Images in Thinking BRILL By applying aspects of cognitive psychology to a study of three key tragic props, this book examines the importance of visual imagery in ancient Greek tragedy. The shield, the urn and the mask are props which serve as controls for investigating the connection between visual imagery and the spectators' intellectual experience of tragic drama. As vehicles for conceptual change the props point to a function of imagery in problem solving. Connections between the visual and the cognitive in tragedy, particularly through image shape and its potential for various meanings, add a new perspective to scholarship on the role of the visual in ancient performance. These connections also add weight to the importance of imagery in contemporary problem solving and creative thought.

Renewing the Balance Outskirts Press 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* **The Ancient Greek Hero in 24 Hours Harvard University Press** The ancient Greeks' concept of "the hero" was very different from what we understand by the term today. In 24 installments, based on the Harvard course Nagy has taught and refined since the 1970s, *The Ancient Greek Hero in 24 Hours* explores civilization's roots in Classical literature—a lineage that continues to challenge and inspire us. **Dionysus Since 69 Greek Tragedy at the Dawn of the Third Millennium OUP Oxford** Greek tragedy is currently being performed more frequently than at any time since classical antiquity. This book is the first to address the fundamental question, why has there been so much Greek tragedy in the theatres, opera houses and cinemas of the last three decades? A detailed chronological appendix of production information and lavish illustrations supplement the fourteen essays by an interdisciplinary team of specialists from the worlds of classics, theatre studies, and the professional theatre. They relate the recent appeal of Greek tragedy to social trends, political developments, aesthetic and performative developments, and the intellectual currents of the last three decades, especially multiculturalism, post-colonialism, feminism, post-structuralism, revisions of psychoanalytical models, and secularization. **Another Freedom The Alternative History of an Idea 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. **Choral Mediations in Greek Tragedy Cambridge University Press** Analyses how the choruses of Greek tragedy creatively combined media and discourses to generate their own specific forms of meaning. **Emotion in Action: Thucydides and the Tragic Chorus BRILL** 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 *dêmos* in Thucydides. **Plato's Caves The Liberating Sting of Cultural Diversity Oxford University Press, USA** Months before the 2016 United States presidential election, universities across the country began reporting the appearance of white nationalist flyers featuring slogans like "Let's Become Great Again" and "Protect Your Heritage" against the backdrop of white marble statues depicting figures such as Apollo and Hercules. Groups like Identity Evropa (which sponsored the flyers) oppose cultural diversity and quote classical thinkers such as Plato in support of their anti-immigration views. The traditional scholarly narrative of cultural diversity in classical Greek political thought often reinforces the perception of ancient thinkers as xenophobic, and this is particularly the case with interpretations of Plato. While scholars who study Plato reject the wholesale dismissal of his work, the vast majority tend to admit that his portrayal of foreigners is unsettling. From student protests over the teaching of canonical texts such as Plato's Republic to the use of images of classical Greek statues in white supremacist propaganda, the world of the ancient Greeks is deeply implicated in a heated contemporary debate about identity and diversity. In Plato's Caves, Rebecca LeMoine defends the bold thesis that Plato was a friend of cultural diversity, contrary to many contemporary perceptions. LeMoine shows that, across Plato's dialogues, foreigners play a role similar to that of Socrates: liberating citizens from intellectual bondage. Through close readings of four Platonic dialogues-Republic, Menexenus, Laws, and Phaedrus-LeMoine recovers Plato's unique insight into the promise, and risk, of cross-cultural engagement. Like the Socratic "gadfly" who stings the "horse" of Athens into wakefulness, foreigners can provoke citizens to self-reflection by exposing contradictions and confronting them with alternative ways of life. **Acting Like Men Gender, Drama, and Nostalgia in Ancient Greece University of Michigan Press** Examines the concept of gender in relation to Greek drama **Masks of Dionysus Cratinus and the Art of Comedy Oxford University Press** A thorough study of Cratinus, a highly influential fifth-century Athenian dramatist whose work survives in fragments today. As well as providing insight into Cratinus himself, the book enriches our understanding of ancient Greek comedy in a dynamic evolving environment. **The Bacchantes An Ancient Greek Tragedy CreateSpace** The Complete and original. The Bacchantes - Euripides translated by Edward P. Coleridge. The Bacchae; also known as The Bacchantes is an ancient Greek tragedy, written by the Athenian playwright Euripides during his final years in Macedonia, at the court of Archelaus I of Macedon. It premiered posthumously at the Theatre of Dionysus in 405 BC as part of a tetralogy that also included Iphigeneia at Aulis and Alcmaeon in Corinth, and which Euripides' son or nephew probably directed. It won first prize in the City Dionysia festival competition. The tragedy is based on the Greek myth of King Pentheus of Thebes and his mother Agave, and their punishment by the god

Dionysus (who is Pentheus' cousin). The punishment occurs because Pentheus is fighting against the gods and outlaws worship of Dionysus, and to show Pentheus and all of Thebes that Dionysus is indeed a god. The Dionysus in Euripides' tale is a young god, angry that his mortal family, the royal house of Cadmus, has denied him a place of honor as a deity. His mortal mother, Semele, was a mistress of Zeus; while pregnant she was killed, through trickery, by Hera, who was jealous of her husband's affair. When Semele died, her sisters said it was Zeus' will and accused her of lying; they also accused their father, Cadmus, of using Zeus as a coverup. Most of Semele's family refuse to believe Dionysus is the son of Zeus, and the young god is spurned in his home. He has traveled throughout Asia and other foreign lands, gathering a cult of female worshipers (Maenads or Bacchantes). At the play's start he has returned, disguised as a stranger, to take revenge on the house of Cadmus. He has also driven the women of Thebes, including his aunts, into an ecstatic frenzy, sending them dancing and hunting on Mount Kithaeron, much to the horror of their families. Complicating matters, his cousin, the young king Pentheus, has declared a ban on the worship of Dionysus throughout Thebes.

Staged Narrative Poetics and the Messenger in Greek Tragedy Univ of California Press 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.

Allegory and the Tragic Chorus in Sophocles' Oedipus at Colonus Rowman & Littlefield 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' *Bacchea* 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. **Ultra-talk Johnny Cash, the Mafia, Shakespeare, Drum Music, St. Teresa of Avila, and 17 Other Colossal Topics of Conversation University of Georgia Press** In *Ultra-Talk*, David Kirby poses a simple question: What makes a cultural phenomenon truly great? Exploring a wide variety of "king-sized cultural monuments," Kirby argues that one qualification for greatness is that a phenomenon be embraced by both the elite and the general public. Further, he argues, it must be embraced repeatedly over time. Kirby turns his critical eye to subjects that have been studied and written about, sought after avidly, discussed passionately, and even resisted vigorously around the world. Auto racing, Dante, folk music, food, Leonardo da Vinci, films, poetry, religion, striptease, television, and the internet are just some of the topics he examines. In Rome, heads of state kneel before Bernini's statue of Saint Teresa in ecstasy, says Kirby, and so do people who can't read. And everyone watches TV. *Ultra-Talk* pays homage to the work of two towering writers and critics. Johann Wolfgang von Goethe and Giacomo Leopardi both stated that a book was valid only if it had been accepted by both an intellectual elite and a vast public. Kirby would have added a second requirement: that the book's--or cultural monument's--popularity must have traction over time. By standing on the shoulders of Goethe and Leopardi, Kirby offers a way to read, see, and savor a post-theoretical worldview that everybody can share.