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this book consists of two main interrelated thematic units the reception of aeschylus dionysiac plays in bacchae and the refiguration of the latter in the byzantine drama christus patiens in both sections the common denominator is euripides bacchae which is approached as a receiving text in the first unit and as a source text in the second each section addresses dramatic ideological and cultural facets of the reception process yielding insight into pivotal dionysiac motifs that the ancient and byzantine treatments share different pieces of evidence mythographic stylistic and iconographic are interrogated so that light is shed on aspects of the storyline the concepts and the imagery of aeschylus two tetralogies at the same time bacchae provides a valuable exemplum for aspects of dramatic technique plot patterns and concepts refigured in christus patiens this exploration thoroughly and systematically focuses on the ways in which the pagan play was transformed to bring forward new pillars of thought and innovative values in different cultural and ideological contexts over a wide time span from greek antiquity to byzantium this extract from ovid s theban history recounts the confrontation of pentheus king of thebes with his divine cousin bacchus the god of wine notwithstanding the warnings of the seer tiresias and the cautionary tale of a character acoetes perhaps bacchus in disguise who tells of how the god once transformed a group of blasphemous sailors into dolphins pentheus refuses to acknowledge the divinity of bacchus or allow his worship at thebes enraged yet curious to witness the orgiastic rites of the nascent cult pentheus conceals himself in a grove on mt cithaeron near the locus of the ceremonies but in the course of the rites he is spotted by the female participants who rush upon him in a delusional frenzy his mother and sisters in the vanguard and tear him limb from limb the episode abounds in themes of abiding interest not least the clash between the authoritarian personality of pentheus who embodies law and order masculine prowess and the martial ethos of his city and bacchus a somewhat effeminate god of orgiastic excess who revels in the delusional and the deceptive the transgression of boundaries and the blurring of gender distinctions this course book offers a wide ranging introduction the original latin text study aids with vocabulary and an extensive commentary designed to stretch and stimulate readers gildenhard and zissos s incisive commentary will be of particular interest to students of latin at as and undergraduate level it extends beyond detailed linguistic analysis to encourage critical engagement with ovid s poetry and discussion of the most recent scholarly thought how is decadence being staged today as a practice issue pejorative and as a site of pleasure where might we find it why might we look for it and who is decadence for this book is the first monographic study of decadence in theatre and performance adam alston makes a passionate case for the contemporary relevance of decadence in the thick of a resurgent culture war by focusing on its antithetical relationship to capitalist led growth progress and intensified productivity he argues that the qualities used to disparage the study and practice of theatre and performance are the very things we should embrace in celebrating their value namely their spectacular uselessness wastefulness outmodedness and abundant potential for producing forms of creativity that flow away from the ends and excesses of capitalism alston covers an eclectic range of examples by julia bardsley uk hasard le sin finland jaamil olawale kosoko usa toco nikaido japan martin o brien uk toshiki okada japan marcel lí antúñez roca spain normandy sherwood usa the uhuruverse usa nia o witherspoon usa and wunderbaum netherlands expect ruminations on monstrous scenographies catatonic choreographies

>*Dionysiac*< *Dialogues* 2022-03-07 this book consists of two main interrelated thematic units the reception of aeschylus dionysiac plays in bacchae and the refiguration of the latter in the byzantine drama christus patiens in both sections the common denominator is euripides bacchae which is approached as a receiving text in the first unit and as a source text in the second each section addresses dramatic ideological and cultural facets of the reception process yielding insight into pivotal dionysiac motifs that the ancient and byzantine treatments share different pieces of evidence mythographic stylistic and iconographic are interrogated so that light is shed on aspects of the storyline the concepts and the imagery of aeschylus two tetralogies at the same time bacchae provides a valuable exemplum for aspects of dramatic technique plot patterns and concepts refigured in christus patiens this exploration thoroughly and systematically focuses on the ways in which the pagan play was transformed to bring forward new pillars of thought and innovative values in different cultural and ideological contexts over a wide time span from greek antiquity to byzantium

Ovid, Metamorphoses, 3.511-733 2016-09-05 this extract from ovid s theban history recounts the confrontation of pentheus king of thebes with his divine cousin bacchus the god of wine notwithstanding the warnings of the seer tiresias and the cautionary tale of a character acoetes perhaps bacchus in disguise who tells of how the god once transformed a group of blasphemous sailors into dolphins pentheus refuses to acknowledge the divinity of bacchus or allow his worship at thebes enraged yet curious to witness the orgiastic rites of the nascent cult pentheus conceals himself in a grove on mt cithaeron near the locus of the ceremonies but in the course of the rites he is spotted by the female participants who rush upon him in a delusional frenzy his mother and sisters in the vanguard and tear him limb from limb the episode abounds in themes of abiding interest not least the clash between the authoritarian personality of pentheus who embodies law and order masculine prowess and the martial ethos of his city and bacchus a somewhat effeminate god of orgiastic excess who revels in the delusional and the deceptive the transgression of boundaries and the blurring of gender distinctions this course book offers a wide ranging introduction the original latin text study aids with vocabulary and an extensive commentary designed to stretch and stimulate readers gildenhard and zissos s incisive commentary will be of particular interest to students of latin at as and undergraduate level it extends beyond detailed linguistic analysis to encourage critical engagement with ovid s poetry and discussion of the most recent scholarly thought

Staging Decadence 2023-09-07 how is decadence being staged today as a practice issue pejorative and as a site of pleasure where might we find it why might we look for it and who is decadence for this book is the first monographic study of decadence in theatre and performance adam alston makes a passionate case for the contemporary relevance of decadence in the thick of a resurgent culture war by focusing on its antithetical relationship to capitalist led growth progress and intensified productivity he argues that the qualities used to disparage the study and practice of theatre and performance are the very things we should embrace in celebrating their value namely their spectacular uselessness wastefulness outmodedness and abundant potential for producing forms of creativity that flow away from the ends and excesses of capitalism alston covers an eclectic range of examples by julia bardsley uk hasard le sin finland jaamil olawale kosoko usa toco nikaido japan martin o brien uk toshiki okada japan marcel lí antúnez roca spain normandy sherwood usa the uhuruverse usa nia o witherspoon usa and wunderbaum netherlands expect ruminations on monstrous scenographies catatonic choreographies turbo charged freneticism visions of the apocalypse and what might lie in its wake

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