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# Dionysus Resurrected

Performances of Euripides' *The Bacchae*  
in a Globalizing World

Erika Fischer-Lichte

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# Dionysus Resurrected Performances Of Euripides The Bacchae In A Globalizing World

**William Allan, Laura Swift**



## **Dionysus Resurrected Performances Of Euripides The Bacchae In A Globalizing World:**

**Dionysus Resurrected** Erika Fischer-Lichte, 2013-11-08 *Dionysus Resurrected* analyzes the global resurgence since the late 1960s of Euripides *The Bacchae*. By analyzing and contextualizing these modern day performances the author reveals striking parallels between transformational events taking place during the era of the play's revival and events within the play itself. Puts forward a lively discussion of the parallels between transformational events during the era of the play's revival and events within the play itself. The first comparative study to analyse and contextualize performances of *The Bacchae* that took place between 1968 and 2009 from the United States Africa Latin America Europe and Asia. Argues that presentations of the play not only represent liminal states but also transfer the spectators into such states. Contends that the play's reflection on various stages of globalization render the tragedy a contemporary play. Establishes the importance of *The Bacchae* within Euripides work as the only extant tragedy in which the god Dionysus himself appears not just as a character but as the protagonist.

**Performance Cultures as Epistemic Cultures, Volume I** Erika Fischer-Lichte, Torsten Jost, Milos Kosic, Astrid Schenka, 2023-04-07 This volume investigates performances as situated machineries of knowing. Karin Knorr Cetina exploring them as relational processes for in and with which performers as well as spectators actively re generate diverse practices of knowing knowledges and epistemologies. Performance cultures are distinct but interconnected environments of knowledge practice. Their characteristic features depend not least on historical as well as contemporary practices and processes of interweaving performance cultures. The book presents case studies from diverse locations around the globe including Argentina Canada China Greece India Poland Singapore and the United States. Authored by leading scholars in theater performance and dance studies its chapters probe not only what kinds of knowledges are re generated in performances for example cultural social aesthetic and or spiritual knowledges the contributions investigate also how performers and spectators practice knowing and not knowing in performances paying particular attention to practices and processes of interweaving performance cultures and the ways in which they contribute to shaping performances as dynamic machineries of knowing today. Ideal for researchers students and practitioners of theater performance and dance. *Re Generating Knowledges in Performance* explores vital knowledge serving functions of performance investigating and emphasizing in particular the impact and potential of practices and processes of interweaving of performance cultures that enable performers and spectators to re generate crucial knowledges in increasingly diverse ways.

*Greek Tragedy and the Digital* George Rodosthenous, Angeliki Poulou, 2022-10-06 Adopting an innovative and theoretical approach *Greek Tragedy and the Digital* is an original study of the encounter between Greek tragedy and digital media in contemporary performance. It challenges Greek tragedy conventions through the contemporary arsenal of sound masks avatars live code poetry new media art and digital cognitive experimentations. These technological innovations in performances of Greek tragedy shed new light on contemporary transformations and adaptations of classical myths while raising emerging questions about how

augmented reality works within interactive and immersive environments Drawing on cutting edge productions and theoretical debates on performance and the digital this collection considers issues including performativity liveness immersion intermediality aesthetics technological fragmentation conventions of the chorus theatre as hypermedia and reception theory in relation to Greek tragedy Case studies include Kzryztof Warlikowski Jan Fabre Romeo Castellucci Katie Mitchell Georges Lavaudant The Wooster Group Labex Arts H2H Akram Khan Urland Crew Medea Electronique Robert Wilson Klaus Obermaier Guy Cassiers Luca di Fusco Ivo Van Hove Avra Sidiropoulou and Jay Scheib This is an incisive interdisciplinary study that serves as a practice model for conceptualizing the ways in which Greek tragedy encounters digital culture in contemporary performance

**Performance Cultures as Epistemic Cultures, Volume II** Torsten Jost,Erika Fischer-Lichte,Milos Kosc,Astrid Schenka,2023-04-07 This volume investigates performance cultures as rich and dynamic environments of knowledge practice through which distinctive epistemologies are continuously re generated cultivated and celebrated Epistemologies are dynamic formations of rules tools and procedures not only for understanding but also for doing knowledges This volume deals in particular with epistemological challenges posed by practices and processes of interweaving performance cultures These challenges arise in artistic and academic contexts because of hierarchies between epistemologies European colonialism worked determinedly violently and often with devastating effects on instituting and sustaining a hegemony of modern Euro American rules of knowing in many parts of the world Therefore Interweaving Epistemologies critically interrogates the im possibilities of interweaving epistemologies in artistic and academic contexts today Writing from diverse geographical locations and knowledge cultures the book s contributors philosophers and political scientists as well as practitioners and scholars of theater performance and dance investigate prevailing forms of epistemic ignorance and violence They introduce key concepts and theories that enable critique of unequal power relations between epistemologies Moreover contributions explore historical cases of interweaving epistemologies and examine innovative present day methods of working across and through epistemological divides in nonhegemonic sustainable creative and critical ways Ideal for practitioners students and researchers of theater performance and dance Interweaving Epistemologies emphasizes the urgent need to acknowledge study and promote epistemological plurality and diversity in practices of performance making as well as in scholarship on theater and performance around the globe today

**The Routledge Introduction to Theatre and Performance Studies** Erika Fischer-Lichte,2014-04-03 Erika Fischer Lichte s introduction to the discipline of Theatre and Performance Studies is a strikingly authoritative and wide ranging guide to the study of theatre in all of its forms Its three part structure moves from the first steps in starting to think about performance through to the diverse and interrelated concerns required of higher level study Part 1 Central Concepts for Theatre and Performance Research introduces the language and key ideas that are used to discuss and think about theatre concepts of performance the emergence of meaning and the theatrical event as an experience shared by actors and

spectators Part 1 contextualizes these concepts by tracing the history of Theatre and Performance Studies as a discipline Part 2 Fields Theories and Methods looks at how to analyse a performance and how to conduct theatre historiographical research This section is concerned with the doing of Theatre and Performance Studies establishing and understanding different methodological approaches using sources effectively and building theoretical frameworks Part 3 Pushing Boundaries expands on the lessons of Parts 1 and 2 in order to engage with theatre and performance in a global context Part 3 introduces the concept of interweaving performance cultures explores the interrelation of theatre with the other arts and develops a transformative aesthetics of performance Case studies throughout the book root its theoretical discussion in theatrical practice Focused accounts of plays practitioners and performances map the development of Theatre and Performance Studies as an academic discipline and of the theatre itself as an art form This is the most comprehensive and sophisticated introduction to the field available written by one of its foremost scholars *Semiotics and Visual*

*Communication IV* Evripides Zantides, Sonia Andreou, 2024-06-25 The chapters in this book consist of selected papers which investigate the theme of Myths Today paying homage to the notion of myth as defined by Roland Barthes in the late 1950 s which provided a theoretical framework under which daily habits as well as consumer practices can be examined as socially constructed signs idealized through verbal narratives While myth is a type of speech it is also a type of image typeface cinema photography sports online networks politics TV shows sound and fashion can all serve as groundwork for mythical discourses Under this framework the book explores myths today in the context of global networks globalisation visuals and mass communication The interdisciplinary nature of the book provides a platform for discussion and research broadens the scope of semiotic and visual communication thinking and challenges the boundaries of various disciplines Tragedy's Endurance Erika Fischer-Lichte, 2017-04-14 This volume sets out a novel approach to theatre historiography presenting the history of performances of Greek tragedies in Germany since 1800 as the history of the evolving cultural identity of the educated middle class throughout that period Philhellenism and theatromania took hold in this milieu amidst attempts to banish the heavily French influenced German court culture of the mid eighteenth century and by 1800 their fusion in performances of Greek tragedies served as the German answer to the French Revolution Tragedy's subsequent endurance on the German stage is mapped here through the responses of performances to particular political social and cultural milestones from the Napoleonic Wars and the Revolution of 1848 to the Third Reich the new political movements of the 1960s and 1970s and the fall of the Berlin Wall and reunification Images of ancient Greece which were prevalent in the productions of these different eras are examined closely the Nazi's proclamation of a racial kinship between the Greeks and the Germans the politicization of performances of Greek tragedies since the 1960s and 1970s emblemized by Marcuse's notion of a cultural revolution the protest choruses of the GDR and the new genre of choric theatre in the 1980s and 1990s By examining these images and performances in relation to their respective socio cultural contexts the volume sheds light on how in a constantly

changing political and cultural climate performances of Greek tragedies helped affirm destabilize re stabilize and transform the cultural identity of the educated middle class over a volatile two hundred year period      **The Bacchae of Euripides** C. K. Williams, 2014-09-09 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      **The Bacchae and Other Plays** Euripides, 2006-07-25 The plays of Euripides have stimulated audiences since the fifth century BC This volume containing Phoenician Women Bacchae Iphigenia at Aulis Orestes and Rhesus completes the new editions of Euripides in Penguin Classics Features a general introduction individual prefaces to each play chronology notes bibliography and glossary      Euripides: Bacchae William Allan, Laura Swift, 2024-02-01 Euripides Bacchae is one of the most widely read and performed Greek tragedies A story of implacable divine vengeance it skilfully transforms earlier currents of literature and myth and its formative influence on modern ideas of Greek tragedy and religion is unparalleled This up to date edition offers a detailed literary and cultural analysis The wide ranging Introduction discusses such issues as the psychological and anthropological aspects of Dionysiac ritual the god s ability to blur gender boundaries his particular connection to dramatic role playing and the interaction of belief and practice in Greek religion The Commentary s notes on language and style are intended to make the play fully accessible to students of Greek at all levels while the edition as a whole is designed for anyone with an interest in Greek tragedy or cultural history      **Euripides& Bacchae** Hans Oranje, 1984 Originally presented as the author s thesis doctoral Free University of Amsterdam      Euripides and Dionysus R. P. Winnington-Ingram, 2003      **The Gentle, Jealous God** Simon Perris, 2016-10-06 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      **Dionysiac Poetics and Euripides' Bacchae** Charles Segal, 1997-11-16 Includes afterword p 349 393 by the author Dionysus and the Bacchae in the light of Recent Scholarship      The Bacchae of Euripides Euripedes, 2021-04-20 The book The Bacchae of Euripides has been considered important throughout the human history and so that this work is never forgotten we have made efforts in its preservation by republishing this book in a modern format for present and future generations This whole book has been

reformatted retyped and designed These books are not made of scanned copies of their original work and hence the text is clear and readable     Euripides and Dionysus Reginald Pepys Winnington-Ingram,2003     Bacchae Euripides,2008

Euripides Bacchae the last of the surviving Greek tragedies was first performed in 405 BC in the annual competition for tragic drama where it won first prize It has remained one of the most frequently performed Greek tragedies ever since and one of t     Reading Dionysus Courtney J.P. Friesen,2015-07-17 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 emulati on are at times indistinguishable from polemics and subversion

**Euripides and Dionysus** R. P. Winnington-Ingram,1948     **The Bacchae of Euripides** John Edwin Sandys,2013-12-12

First published in 1900 this book by contains the text of Euripides chilling play in the original ancient Greek

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