

# Medea Lars Von Trier

## Bodil Marie Stavning Thomsen

**Lars von Trier's Women** Rex Butler, David Denny, 2016-11-17 The Danish director Lars von Trier is undoubtedly one of the world's most important and controversial filmmakers, and arguably so because of the depiction of women in his films. He has been criticized for subjecting his female characters to unacceptable levels of violence or reducing them to masochistic self-abnegation, as with Bess in *Breaking the Waves*, 'She' in *Antichrist* and Joe in *Nymphomaniac*. At other times, it is the women in his films who are dominant or break out in violence, as in his adaptation of Euripides' *Medea*, the conclusion of *Dogville* and perhaps throughout *Nymphomaniac*. Lars von Trier's *Women* confronts these dichotomies head on. Editors Rex Butler and David Denny do not take a position either for or against von Trier, but rather consider how both attitudes fall short of the real difficulty of his films, which may simply not conform to any kind of feminist or indeed anti-feminist politics as they are currently configured. Using Lacanian psychoanalysis and acknowledging the work of prior scholars on the films, *Lars von Trier's Women* reveals hidden resources for a renewed 'feminist' politics and social practice.

*Lars Von Trier* Jack Stevenson, 2019-07-25 With the international success of *Breaking the Waves* (1996) and *Dancer in the Dark* (2000), Lars von Trier has established himself as a one of the most provocative and daring film directors working today. The founding father of Dogma 95, he made the movement's most controversial film, *The Idiots* (1998), and has played a leading role in the recent resurgence of Danish cinema. Yet despite his success, von Trier remains something of an polarising and enigmatic figure hailed as the new Godard by some and a charlatan by others. In this new study, Jack Stevenson explores the achievements as well as the paradoxes of Lars von Trier, assessing his life, work, and critical reception. The book follows von Trier from his early life as a troubled son of 'Cultural Radical' parents through to his student days at the Danish Film School, diligently spent making films that were as innovative and disturbing as his later features have proved to be. These films (consisting of the *Europa* and *Gold-Hearted* trilogies) are fully examined together with considerations of his creative detours into other media and his current work in progress, *Dogville*. Based in Denmark, the author brings a unique perspective to Lars von Trier creating a multi-dimensional portrait of the director. Utilising sources heretofore unavailable in English, Stevenson's lively yet fact-filled narrative is accessible to students and film enthusiasts alike. The book is indispensable to anyone interested in Lars von Trier and the broader issues that surround modern Danish film and its current renaissance.

A Handbook to the Reception of Classical Mythology Vanda Zajko, Helena Hoyle, 2017-04-10 A Handbook to the Reception of Classical Mythology presents a collection of essays that explore a wide variety of aspects of Greek and Roman myths and their critical reception from antiquity to the present day. Reveals the importance of mythography to the survival, dissemination, and popularization of classical myth from the ancient world to the present day Features chronologically organized essays that address different sets of myths that were important in each historical era, along with their thematic relevance Features chronologically organized essays that address different sets of myths that were important in each historical era, along with their thematic relevance Offers a series of carefully selected in-depth readings, including both popular and less well-known examples

*German-Greek Yearbook of Political Economy, Volume 3* Manfred J. Holler, George Tridimas, 2021-02-09 Beiträge: Stefanos Leonardos and Constandina Koki, Political Systems and Indicators: Change and Continuity in Germany and Greece ; Emmanouil M.L. Economou, The Reconstruction of the Argo and the Revival of the Myth of the Argonauts ; Maria Michela Sassi, The Medea Syndrome ; Barbara Klose-Ullmann, The Black Medea: An Introduction ; Manfred J. Holler and George Tridimas, Antigone versus Creon: Hölderlin, Brecht, and a Game-theoretical Exercise ; Patrick McNutt, Spectators to Obedience During Covid-19: Antigone, Vladimir and Estragon

**Brill's Companion to the Reception of Euripides**, 2015-09-01 Brill's Companion to the Reception of Euripides provides a comprehensive account of the influence and appropriation of all extant Euripidean plays since their inception: from antiquity to modernity, across cultures and civilizations, from multiple perspectives and within a broad range of human experience and cultural trends, namely literature, intellectual history, visual arts, music, opera and dance, stage and cinematography. A concerted work by an international team of specialists in the field, the volume is addressed to a wide and multidisciplinary readership of classical reception studies, from experts to non-experts. Contributors engage in a vividly and lively interactive dialogue with the Ancient and the Modern which, while illuminating aspects of ancient drama and highlighting their ever-lasting relevance, offers a thoughtful and layered guide of the human condition.

**Diversifying Greek Tragedy on the Contemporary US Stage** Melinda Powers, 2018-08-16 In its long history of performance and reception, Greek drama has been interpreted and adapted in ever-changing ways to share in the preoccupations and tensions of particular historical moments. Diversifying Greek Tragedy on the Contemporary US Stage explores this tradition by investigating a cross section of theatrical productions that have reimagined Greek tragedy in order to address social and political concerns in the US. Studying performance and its role in creating social, historical, and cultural identities, this volume draws on cutting-edge research to move discussion away from the interpretation of dramatic texts in isolation from their performance contexts and towards an analysis of the dynamic experience of live theatre. The study focuses particularly on the ability of engaged performances to pose critical challenges to the long-standing stereotypes

and political policies that have contributed to the misrepresentation and marginalization of underrepresented communities. However, in the process it also uncovers the ways in which such performances can inadvertently reinforce the very stereotypes they aim to challenge, demonstrating that ancient drama can be a powerful, yet dangerous tool in the search for justice.

*Antipodean Antiquities* Marguerite Johnson, 2019-03-21 Leading and emerging, early career scholars in Classical Reception Studies come together in this volume to explore the under-represented area of the Australasian Classical Tradition. They interrogate the interactions between Mediterranean Antiquity and the antipodean worlds of New Zealand and Australia through the lenses of literature, film, theatre and fine art. Of interest to scholars across the globe who research the influence of antiquity on modern literature, film, theatre and fine art, this volume fills a decisive gap in the literature by bringing antipodean research into the spotlight. Following a contextual introduction to the field, the six parts of the volume explore the latest research on subjects that range from the Lord of the Rings and Xena: Warrior Princess franchises to important artists such as Sidney Nolan and local authors whose work offers opportunities for cross-cultural and interdisciplinary analysis with well-known Western authors and artists.

**Medea** Euripides, 2014-07-04 A student edition of this challenging and popular tragedy with notes and commentary. The most controversial of the Greek tragedians, Euripides is also the most modern in his sympathies, a dramatist who handles the complex emotions of his characters with extraordinary depth and insight. Wronged and discarded by her husband, Medea gradually reveals her revenge in its increasing horror, while the audience is led to understand the incomprehensible; a woman who murders her own children. Since its first production (431 BC), the play has exerted an irresistible attraction for actors and directors alike. Translated by J. Michael Walton.

**On Monsters** Stephen T. Asma, 2011-09 A comprehensive modern-day bestiary.--The New Yorker

Screening the Golden Ages of the Classical Tradition Meredith E. Safran, 2018-10-24 Analyses of Rancière's philosophy and its potential for understanding the conversation between contemporary politics and art cinema.

Medea's Long Shadow in Postcolonial Contexts Ana Filipa Prata, Rodrigo Verano, 2024-06-10 This interdisciplinary volume explores the ancient Greek myth of Medea and its global analogues found in other mythic and folk tales of deadly, exiled women, such as those of La Malinche and La Llorona, examining the connections between these figures and their depictions from antiquity to modernity. The book considers the figure of the foreign woman, her exile, fratricide, and infanticide, in its ancient Greek form and in global, postcolonial receptions in a range of media, including drama, film, novels, and the visual arts. The chapters illuminate the contradictions of considering the classical Medea as a central reference point for analysis of other female figures from peripheral territories, while simultaneously acknowledging the insights that such comparisons can yield. Emphasizing the ways in which Medea's seditious nature enables the establishment of an extensive and heterogeneous

intertextual network with other mythic characters who represent a similarly disruptive role in their specific local historical and cultural contexts, the book argues for a comparative analysis that is equally attentive to myths and folk tales from all regions. These essays – by scholars of classics, comparative and world literatures, and postcolonial studies – represent a plurality of perspectives from different academic contexts in Africa, Latin America, North America, and Europe and examine how different cultures have depicted women, foreigners, crime, and abjection. The foundations of Greek myth and subsequently of the classical tradition itself are interrogated from a postcolonial perspective. In tracing the portrayals of Medea and other mythic women through the overlapping features of different female characters and plots, and intertwining local cultural and literary materials with broader debates, this volume challenges Eurocentric narratives of power and cultural domination, and works to decentralize the discussion of Medea from the exclusive domain of classical studies. *Medea's Long Shadow in Postcolonial Contexts* will be of interest to students and scholars working on Greek tragedy and its reception, as well as to those studying postcolonial and global approaches to literature, culture, and gender studies.

Lars von Trier's Renewal of Film 1984-2014 Bodil Marie Stavning Thomsen, 2017-06-01 Danish director Lars von Trier has produced more than 20 films since his first appearance with *The Elements of Crime* in 1984. One of the most acknowledged – and most controversial – film directors of our time, Trier's films often escape the representational production of meaning. In *Lars von Trier's Renewal of Film 1984-2014*. Signal, Pixel, Diagram scholar Bodil Marie Stavning Thomsen offers a comprehensive discussion of Lars von Trier's collected works. Examining Trier's experiments with narrative forms, genre, camera usage, light, and colour tones, she shows how Trier's unique ethically involving style activates the viewer's entire perception apparatus. In understanding this affective involvement, the author frames the discussion around concepts from Gilles Deleuze, Alois Riegl, Brian Massumi and others on the haptic image, the diagram, affect and the signaletic material.

*Interviews* Jan Lumholdt, 2003 A collection of interviews with the most intriguing film director to emerge in Denmark since the days of his great mentor in spirit Carl Theodor Dreyer

Intermediality in Theatre and Performance, 2006-01-01 Intermediality: the incorporation of digital technology into theatre practice, and the presence of film, television and digital media in contemporary theatre is a significant feature of twentieth-century performance. Presented here for the first time is a major collection of essays, written by the Theatre and Intermediality Research Group of the International Federation for Theatre Research, which assesses intermediality in theatre and performance. The book draws on the history of ideas to present a concept of intermediality as an integration of thoughts and medial processes, and it locates intermediality at the inter-sections situated in-between the performers, the observers and the confluence of media, medial spaces and art forms involved in performance at a particular moment in time. Referencing examples from contemporary theatre, cinema, television, opera, dance and puppet theatre, the book puts

forward a thesis that the intermedial is a space where the boundaries soften and we are in-between and within a mixing of space, media and realities, with theatre providing the staging space for intermediality. The book places theatre and performance at the heart of the 'new media' debate and will be of keen interest to students, with clear relevance to undergraduates and post-graduates in Theatre Studies and Film and Media Studies, as well as the theatre research community.

*Transcultural Images in Hollywood Cinema* Ugur Baloglu, Yildiz Derya Birincioglu, 2021-06-29 *Transcultural Images in Hollywood Cinema* discusses how cinema, particularly Hollywood, impacts the cultural identities we construct for ourselves in order to make sense of who we are in the world. The politics of representation in cinema influence the boundaries of ethnic and racial characteristics and invent cultural and symbolic meanings that create a conventional image throughout the world. The transnational perspective, dissolves, fragments, and decentralizes this image, leaving the nationalist understanding of identity to a hybrid form. Cultures and identities that are expanded across borders form a mosaic by combining their local characteristics with those of the host cultures. This book examines the transnational and transcultural characteristics of Hollywood cinema. The narrative, cinematographic, and aesthetic structures of Hollywood cinema are turned upside down as chapters analyze gender, social, cultural, and economic-political contexts. Scholars of international communication, film, and social sciences will find this book particularly interesting.

Gender and Identity in Franz Grillparzer's Classical Dramas Alicia E. Ellis, 2021-06-10 In this provocative work, Alicia E. Ellis provides readings of Franz Grillparzer's dramas as proto-feminist formulations of female figures who refuse the gendered constraints of the ancient world. The revisionist perspectives of the tragedies recover a latent feminist impulse in the stories of Sappho, Medea, and Hero as identities marked by linguistic refusals. Activating new ideas of narrative experience, Ellis transports the figure of the female to the seat of language, testimony, and presence. Inflected by a taut impasse with a culture not produced to include female speech, Ellis shows how Grillparzer's adaptations of classical materials offer a working theory about the ways in which new forms of language highlight female energy around autonomy and agency providing a corrective to previous cultural practices. A failure to comply with social and political norms demonstrates how the three assessed and then resolved exclusionary acts through rebellious discursive performances that frame how contested identities can be thought and reformulated. Readings in this study draw from the work of Sara Ahmed and Judith Butler on cultural framing and cultural translation in contemporary feminist critique. Ahmed and Butler direct attention to the language of the texts, what they mean, and how they produce that meaning.

Ancient Greek Women in Film Konstantinos P. Nikoloutsos, 2013-11-28 This volume examines cinematic representations of ancient Greek women from the realms of myth and history. It discusses how these female figures are resurrected on the big screen by different filmmakers during different historical moments, and are therefore embedded within a narrative which

serves various purposes, depending on the director of the film, its screenwriters, the studio, the country of its origin, and the sociopolitical context at the time of its production. Using a diverse array of hermeneutic approaches (such as gender theory, feminist criticism, psychoanalysis, viewer-response theory, and personal voice criticism), the essays aim to cast light on cinema's investments in the classical past and decode the mechanisms whereby the women under examination are extracted from their original context and are brought to life to serve as vehicles for the articulation of modern ideas, concerns, and cultural trends. The volume thus aims to investigate not only how antiquity on the screen depicts, and in this process distorts, compresses, contests, and revises, antiquity on the page but also, more crucially, why the medium follows such eclectic representational strategies vis-à-vis the classical world.

The Living Art of Greek Tragedy Marianne McDonald, 2003-07-18 Marianne McDonald brings together her training as a scholar of classical Greek with her vast experience in theatre and drama to help students of the classics and of theatre learn about the living performance tradition of Greek tragedy. The Living Art of Greek Tragedy is indispensable for anyone interested in performing Greek drama, and McDonald's engaging descriptions offer the necessary background to all those who desire to know more about the ancient world. With a chapter on each of the three major Greek tragedians (Aeschylus, Sophocles, and Euripides), McDonald provides a balance of textual analysis, practical knowledge of the theatre, and an experienced look at the difficulties and accomplishments of theatrical performances. She shows how ancient Greek tragedy, long a part of the standard repertoire of theatre companies throughout the world, remains fresh and alive for contemporary audiences.

**New Philosophies of Film** Robert Sinnerbrink, 2011-10-13 A concise but comprehensive student guide to studying Emily Bronte's classic novel *Wuthering Heights*. It covers adaptations such as film and TV versions of the novel and student-friendly features include discussion points and a comprehensive guide to further reading.

**Ancient Magic and the Supernatural in the Modern Visual and Performing Arts** Filippo Carlà-Uhink, Irene Berti, 2015-04-23 To what extent did mythological figures such as Circe and Medea influence the representation of the powerful 'oriental' enchantress in modern Western art? What role did the ancient gods and heroes play in the construction of the imaginary worlds of the modern fantasy genre? What is the role of undead creatures like zombies and vampires in mythological films? Looking across the millennia, from the distrust of ancient magic and oriental cults, which threatened the new-born Christian religion, to the revival and adaptation of ancient myths and religion in the arts centuries later, this book offers an original analysis of the reception of ancient magic and the supernatural, across a wide variety of different media - from comics to film, from painting to opera. Working in a variety of fields across the globe, the authors of these essays deconstruct certain scholarly traditions by proposing original interdisciplinary approaches and collaborations, showing to what extent the visual and performing arts of different periods interlink and shape cultural and social identities.

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