

The Power of Thetis

Allusion and
Interpretation
in the *Iliad*

LAURA M.
SLATKIN



The Power Of Thetis Allusion And Interpretation In The Iliad

Margalit Finkelberg



The Power Of Thetis Allusion And Interpretation In The Iliad:

The Power of Thetis Laura M. Slatkin, 1991 We have long recognized in the Iliad the hallmarks of the oral traditional poet who chooses among alternative arrangements of formulaic elements In The Power of Thetis Laura M Slatkin makes us aware of another compositional resource just as crucial to our understanding of the meaning of Homeric epic Slatkin shows how through the selection and combination of mythic motifs Homer interprets mythological traditions and locates his characters within them by allusion or oblique reference The figure of Thetis the mother of Achilles provides an especially revealing example of the way in which such mythological resonance contributes a wider context and meaning to the epic s central themes Slatkin teaches us to listen for what is unspoken as well as spoken in the poetry of Homer and thereby confronts us with the larger questions of the function of epic and its boundaries as a genre **The Power of Thetis** Laura M.

Slatkin, 1971 The Staying Power of Thetis Maciej Paprocki, Gary Patrick Vos, David John Wright, 2023-04-27 In 1991 Laura Slatkin published The Power of Thetis Allusion and Interpretation in the Iliad in which she argued that Homer knowingly situated the storyworld of the Iliad against the backdrop of an older world of mythos by which the events in the Iliad are explained and given traction Slatkin s focus was on Achilles mother Thetis an ostensibly marginal and powerless goddess Thetis nevertheless drives the plot of the Iliad being allusively credited with the power to uphold or challenge the rule of Zeus Now almost thirty years after Slatkin s publication this timely volume re examines depictions and receptions of this ambiguous goddess in works ranging from archaic Greek poetry to twenty first century cinema Twenty authors build upon Slatkin s readings to explore Thetis and multiple roles she played in Western literature art material culture religion and myth Ever the shapeshifter Thetis has been and continues to be reconceptualised supporter or opponent of Zeus regime model bride or unwilling victim of Peleus rape good mother or child murderess figure of comedy or monstrous witch Hers is an enduring power of transformation resonating within art and literature *Helen of Troy and Her Shameless Phantom*

Norman Austin, 2018-09-05 Like the male heroes of epic poetry Helen of Troy has been immortalized but not for deeds of strength and honor she is remembered as the beautiful woman who disgraced herself and betrayed her family and state Norman Austin here surveys interpretations of Helen in Greek literature from the Homeric period through later antiquity He looks most closely at a revisionist myth according to which Helen never sailed to Troy but remained blameless while a libertine phantom or ghost impersonated her at Troy Comparing the functions of contradictory images of Helen Austin helps to clarify the problematic relations between beauty and honor and between ugliness and shame in ancient Greece Austin first discusses the canonical account of the Iliad and the Odyssey Helen as the archetype of woman without shame He next considers different versions of Helen in the Homeric tradition Among these he shows how Sappho presents Helen as an icon of absolute beauty while she defends her own preference of eros over honor and her choice of woman as the object of desire Austin then turns to three major authors who repudiated the traditional Helen of Troy the lyric poet Stesichorus and the

dramatist Euripides who embraced the alternative myth of Helen's phantom and the historian Herodotus who claimed to have found in Egypt a Helen story that dispenses with both Helen and the phantom. Austin maintains that the conflicting motives that prompted these writers to rehabilitate Helen led to further revisions of her image though none have endured as a credible substitute for the Helen of epic tradition.

The Experiences of Tiresias Nicole Loraux, 2014-07-14 Nicole Loraux has devoted much of her writing to charting the paths of the Greek imaginary revealing a collective masculine psyche fraught with ambivalence as it tries to grasp the differences between nature and culture, body and soul, woman and man. *The Experiences of Tiresias* its title referring to the shepherd struck blind after glimpsing Athena's naked body captures this ambivalence in exploring how the Greek male defines himself in relationship to the feminine. In these essays Loraux disturbs the idea of virile men and feminine women, a distinction found in official discourse and aimed at protecting the ideals of male identity from any taint of the feminine. Turning to epic and to Socrates however she insists on a logic of an inclusiveness between the genders which casts a shadow over their clear, officially defined borders. The emphasis falls on the body, often associated with feminine vulnerability and weakness and often dissociated from the ideal of the brave, self-sacrificing male warrior. But heroes such as the Homeric Achilles who fears yet fights bravely and Socrates who speaks of the soul through the language of the body challenge these representations. The anatomy of pain, the heroics of childbirth, the sorrows of tears, the warrior's wounds and the madness of the soul, all these experiences are shown to engage with both the masculine and the feminine in ways that do not denigrate the experiences for either gender. Originally published in 1995, *The Princeton Legacy Library* uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Listening to Homer Ruth Scodel, 2009-06-02 DIVA discussion of how ancient Greek bards ensured that their poetry would reach audiences of various backgrounds.

The winnowing oar - New Perspectives in Homeric Studies Christos Tsagalis, Andreas Markantonatos, 2017-10-10 In the wake of recent advances in the treatment of longstanding problems pertaining to the interpretation of Homeric poetry, this volume brings together cutting-edge research from a cohort of acclaimed scholars on Homer and the Homeric Hymns. The variety of topics covered spans the entire field of Homeric philology: the methods and solutions provided for a new edition of the *Odyssey*; the puzzle of the relation between the festival of the Panathenaea and the Homeric text; the disclosure of the meaning of notorious cruxes pertaining to arcane formulas; the two emblematic heroes of the *Iliad* and the *Odyssey*, Achilles and Odysseus; Homeric poetics; the range and use of repetition in a traditional medium; the composition of the Homeric epics; the *Apologoi* and Cyclic Narrative; as well as the Homeric Hymns to Hermes and Aphrodite.

Piety and Politics Dale Launderville, 2003 Ancient kings who did not honor

the gods overlooked an indispensable means for ruling effectively in their communities. In many traditional societies royal authority was regarded as a divine gift bestowed according to the quality of the relationship of the king both to God or the gods and to the people. The tension and the harmony within these human and divine relationships demanded that the king repeatedly strive to integrate the community's piety with his political strategies. This fascinating study explores the relationship between religion and royal authority in three of history's most influential civilizations: Homeric Greece, biblical Israel, and Old Babylonian Mesopotamia. Dale Launderville identifies similar contrasting and analogous ways that piety functioned in these distinct cultures to legitimate the rule of particular kings and promote community well-being. Key to this religiopolitical dynamic was the use of royal rhetoric which necessarily took the form of political theology. By examining a host of ancient texts and drawing on the insights of philosophers, poets, historians, anthropologists, social theorists, and theologians, Launderville shows how kings increased their status the more they demonstrated through their speech and actions that they ruled on behalf of God or the gods. Launderville's work also sheds light on a number of perennial questions about ancient political life: How could the people call the king to account? Did the people forfeit too much of their freedom and initiative by giving obedience to a king who symbolized their unity as a community? How did the religious traditions serve as a check on the king's power and keep alive the voice of the people? This study in comparative political theology elucidates these engaging concerns from multiple perspectives, making Piety and Politics of interest to readers in fields ranging from biblical studies and theology to ancient history and political science.

Luce Irigaray and Premodern Culture Elizabeth D.

Harvey, Theresa Krier, 2004-08-02 The essays in this groundbreaking collection stage conversations between the thought of the controversial feminist philosopher, linguist, and psychoanalyst Luce Irigaray and premodern writers ranging from Empedocles and Homer to Shakespeare, Spenser, and Donne. They explore both the pre-Enlightenment roots of Luce Irigaray's thought and the impact that her writings have had on our understanding of ancient, medieval, and Renaissance culture. Luce Irigaray has been a major figure in Anglo-American literary theory, philosophy, and gender studies ever since her seminal works *Speculum of the Other Woman* and *This Sex Which Is Not One* were published in English translation in 1985. This collection is the first sustained examination of Irigaray's crucial relationship to premodern discourses underpinning Western culture and of the transformative effect she has had on scholars working in pre-Enlightenment periods. Like Irigaray herself, the essays work at the intersections of gender theory, historicism, and language. This collection offers powerful ways of understanding premodern texts through Irigaray's theories that allow us to imagine our past and present relationship to economics, science, psychoanalysis, gender, ethics, and social communities in new ways.

Fighting Words and Feuding Words

Thomas R. Walsh, 2005-07-11 Anger is central to the Homeric epic, but few scholarly interventions have probed Homer's language beyond the study of the *Iliad*'s first word, *menis*. Yet Homer uses over a dozen words for anger. *Fighting Words and Feuding Words* engages the powerful tools of Homeric poetic analysis and the anthropological study of emotion in an analysis

of two anger terms highlighted in the Iliad by the Achaean prophet Calchas Walsh argues that kotos and kholos locate two focal points for the study of aggression in Homeric poetry the first presenting Homer's terms for feud and the second providing the native terms that designate the martial violence highlighted by the Homeric tradition After focusing on these two terms as used in the Iliad and the Odyssey Walsh concludes by addressing some post Homeric and comparative implications of Homeric anger

The Art and Rhetoric of the Homeric Catalogue Benjamin Sammons, 2010 This book takes a fresh look at a familiar element of the Homeric epics the poetic catalogue It shows that in a variety of contexts Homer uses catalogue poetry not only to develop his themes but to comment on the ideals and limitations of the epic genre itself

The Dark Side of Statius' Achilleid Julene Abad Del Vecchio, 2024-06-25 The Dark Side of Statius Achilleid explores systematically and for the first time the darker aspects of Statius Achilleid bringing to light the poem's tragic and epic dimensions By seeking to position at centre stage these darker elements the book offers several new readings of the Achilleid in relation to its literary inheritance its gender dynamics and its generic tensions This volume delves beneath the surface of a story that ostensibly deals with a light subject matter the cross dressing of a young Achilles on Scyros to carry out an in depth examination of the poem's relationship to its epic and tragic precursors and to explore its more serious themes In this book the poem is shown to challenge traditional epic narratives and to display Achilles complex familial relationships as well as his transgressive and unique heroism The Achilleid also emerges as paying distinct attention to the tragic characterization of Thetis who attempts to halt the horrors that the cataclysmic Trojan war promises to beget By looking into Statius wide ranging dialogue with his literary predecessors such as Homer Sophocles Virgil Ovid Lucan and Seneca as well as Statius previous epic magnum opus the Thebaid the multidimensional characterizations of Achilles and other key characters of the poem such as Ulysses Calchas and Thetis are investigated Far from simply representing a shameful but essentially humorous cross dressing episode in Achilles life that is destined to be forgotten the Achilleid can be seen to question the very fabric of epic by probing the validity and authority of its literary tradition and displaying its highly innovative and experimental nature

Device and Composition in the Greek Epic Cycle Benjamin Sammons, 2017-06-22 From a corpus of Greek epics known in antiquity as the Epic Cycle six poems dealt with the same Trojan War mythology as the Homeric poems Though they are now lost these poems were much read and much discussed in ancient times not only for their content but for their mysterious relationship with the more famous works attributed to Homer In Device and Composition in the Greek Epic Cycle Benjamin Sammons shows that these lost poems belonged compositionally to essentially the same tradition as the Homeric poems He demonstrates that various compositional devices well known from the Homeric epics were also fundamental to the narrative construction of these later works Yet while the cyclic poets constructed their works using the same traditional devices as Homer they used these to different ends and with different results Sammons argues that the essential difference between cyclic and Homeric poetry lies not in the fundamental building blocks from which they are constructed but in the scale of

these components relative to the overall construction of poems This sheds important light on the early history of epic as a genre since it is likely that these devices originally developed to provide large scale structure to shorter poems and have been put to quite different use in the composition of the monumental Homeric epics Along the way Sammons sheds new light on the overall form of lost cyclic epics and on the meaning and context of the few surviving verse fragments **Homer and Early Greek Epic** Margalit Finkelberg,2019-12-02 This collection includes thirty scholarly essays on Homer and Greek epic poetry published by Margalit Finkelberg over the past three decades The topics discussed reflect the author s research interests and represent the main directions of her contribution to Homeric studies Homer s language and diction archaic Greek epic tradition Homer s world and values transmission and reception of the Homeric poems The book gives special emphasis to some of the central issues in contemporary Homeric scholarship such as oral formulaic theory and the role of the individual poet Neoanalysis and the character of the relationship between Homer and the tradition about the Trojan War the multi layered texture of the Homeric poems the Homeric Question the canonic status of the Iliad and the Odyssey in antiquity and modernity All the articles are revised and updated The book addresses both scholars and advanced students of Classics as well as non specialists interested in the Homeric poems and their journey through centuries In Search of Goodness Ruth W. Grant,2011-04-15 Everyone wants to think of themselves as good But what does a good life look like And how do people become good Are there multiple competing possibilities for what counts as a good life all equally worthy Or is there a unified idea of the good that should guide our judgment of the possibilities This book answers these questions Homer Barbara Graziosi,2016 In this accessible and concise introduction Barbara Graziosi introduces Homer s key works and discusses the literary historical and archaeological issues at the heart of Homeric studies **No Woman s Land?** **Women s Writings and Historical Representation in World War I** Denise Borille de Abreu,2012-02-28 Women s participation in wars either directly or indirectly has been the study object of war narratives since the Classical Age This book aims to analyze women s significant role to the construction of cultural memory and how women s representations have evolved from myth since Homer until the early twentieth century when the First War was declared to the assumption of silent victims in wartime and finally to the condition of proactive members of a much dreamed society with equal opportunities for everyone This book also addresses more specifically how women war narratives of the First World War reflect upon the war trauma which brought equally disastrous consequences for women men and children and how the War contributed to the reconfiguration of women s social roles *Tears in the Graeco-Roman World* Thorsten Fögen,2009 This volume presents a wide range of contributions that analyse the cultural sociological and communicative significance of tears and crying in Graeco Roman antiquity The papers cover the time from the eighth century BCE until late antiquity and take into account a broad variety of literary genres such as epic tragedy historiography elegy philosophical texts epigram and the novel The collection also contains two papers from modern socio psychology **Orality and Narration. Performance and**

Mythic-Ritual Poetics in the Ancient World ,2025-08-21 Myths can be defined as traditional stories that societies pass on from generation to generation constantly reinventing and reshaping them through oral written or visual representations Rituals and cults on the other hand are the festive celebrations that punctuate social life providing the occasion for the community to perform and reflect on mythic stories or mimetic plays about or by gods and heroes How do then the recent advances in narratology sociolinguistics and anthropology lead us to reconsider the complex relationships between myth and ritual in ancient traditional societies both literate and non literate The papers in this groundbreaking volume explore and compare these dynamic interactions across diverse cultures including archaic and classical Greece the ancient Near East and imperial Rome Gaze, Vision, and Visuality in Ancient Greek Literature Alexandros Kampakoglou,Anna Novokhatko,2018-03-05 Visual culture performance and spectacle lay at the heart of all aspects of ancient Greek daily routine such as court and assembly cult and ritual and art and culture Seeing was considered the most secure means of obtaining knowledge with many citing the etymological connection between seeing and knowing in ancient Greek as evidence for this Seeing was also however often associated with mere appearances false perception and deception Gazing and visuality in the ancient Greek world have had a central place in the scholarship for some time now enjoying an abundance of pertinent discussions and bibliography If this book differs from the previous publications it is in its emphasis on diverse genres the concepts gaze vision and visuality are considered across different Greek genres and media The recipients of ancient Greek literature both oral and written were encouraged to perceive the narrated scenes as spectacles and to follow the gaze of the characters in the narrative By setting a broad time span the evolution of visual culture in Greece is tracked while also addressing broader topics such as theories of vision the prominence of visuality in specific time periods and the position of visuality in a hierarchisation of the senses

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