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The Politics of Myth examines the political views implicit in the mythological theories of three of the most widely read popularizers of myth in the twentieth century, C. G. Jung, Mircea Eliade, and Joseph Campbell. All three had intellectual roots in the anti-modern pessimism and romanticism that also helped give rise to European fascism, and all three have been accused of fascist and anti-Semitic sentiments.

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The Politics of Myth examines the political views implicit in the mythological theories of three of the most widely read popularizers of myth in the twentieth century, C. G. Jung, Mircea Eliade, and Joseph Campbell. All three had intellectual roots in the anti-modern pessimism and romanticism that also helped give rise to European fascism, and all three have been accused of fascist and anti-Semitic sentiments. At the same time, they themselves tended toward individualistic views of the power of myth, believing that the world of ancient myth contained resources that could be of immense help to people baffled by the ambiguities and superficiality of modern life. Robert Ellwood details the life and thought of each mythologist and the intellectual and spiritual worlds within which they worked. He reviews the damaging charges that have been made about their politics, taking them seriously while endeavoring to put them in the context of the individual's entire career and lifetime contribution. Above all, he seeks to extract from their published work the view of the political world that seems most congruent with it.

This is the first critical account of the internationally renowned Mondragon cooperatives of the Basque region of Spain. The Mondragon cooperatives are seen as the leading alternative model to standard industrial organization; they are considered to be the most successful example of democratic decision making and worker ownership. However, the author argues that the vast scholarly and popular literature on Mondragon idealizes the cooperatives by falsely portraying them as apolitical institutions and by ignoring the experiences of shop floor workers. She shows how this creation of an idealized image of the cooperatives is part of a new global ideology that promotes cooperative labor-management relations in order to discredit labor unions and working-class organizations; this constitutes what she calls the "myth" of Mondragon.

The first comprehensive study of African American suburban political empowerment.

In Theorizing Myth, Bruce Lincoln traces the way scholars and others have used the category of "myth" to fetishize or deride certain kinds of stories, usually those told by others. He begins by showing that mythos yielded to logos not as part of a (mythic) "Greek miracle," but as part of struggles over political, linguistic, and epistemological authority occasioned by expanded use of writing and the practice of Athenian democracy. Lincoln then turns his attention to the period when myth was recuperated as a privileged type of narrative, a process he locates in the political and cultural ferment of the eighteenth and

nineteenth centuries. Here, he connects renewed enthusiasm for myth to the nexus of Romanticism, nationalism, and Aryan triumphalism, particularly the quest for a language and set of stories on which nation-states could be founded. In the final section of this wide-ranging book, Lincoln advocates a fresh approach to the study of myth, providing varied case studies to support his view of myth—and scholarship on myth—as ideology in narrative form.

Examines the role of plants in botanical mythology, from Aboriginal Australia to Zoroastrian Persia. Plants have a remarkable mythology dating back thousands of years. From the ancient Greeks to contemporary Indigenous cultures, human beings have told colorful and enriching stories that have presented plants as sensitive, communicative, and intelligent. This book explores the myriad of plant tales from around the world and the groundbreaking ideas that underpin them. Amid the key themes of sentience and kinship, it connects the anemone to the meaning of human life, tree hugging to the sacred basil of India, and plant intelligence with the Finnish epic The Kalevala. Bringing together commentary, original source material, and colorful illustrations, Matthew Hall challenges our perspective on these myths, the plants they feature, and the human beings that narrate them. “Whether or not we believe that any plant actually has an imagination, the rhetorical flourish in Matthew Hall’s title sends us into his book with a serious interest in what he has to say. This is a valuable addition to our knowledge about mythic tale-telling and awareness of those elements of the animate world that science, since the Renaissance, has always placed on the lowest scale of value. Hall wants to redress this imbalance, and he does so by revealing just how essential (to Indigenous cultures) the plant kingdom was to humanity’s place in the universe.” – Ashton Nichols, author of Beyond Romantic Ecocriticism: Toward Urbanatural Roosting

Analyzes the theories of myth of Cassirer, Barthes, Eliade, and Hillman and offers an alternative original account of myth-making as an essential strand of cultural production.

A collection of essays focusing on myth in Judaism from biblical to modern times, this book offers a sense of the great diversity of the Jewish religion.

Explores the interplay between the dramatic form of the dialogue and the basic themes it addresses. The Statesman is among the most widely ranging of Plato’s dialogues, bringing together in a single discourse disparate subjects such as politics, mathematics, ontology, dialectic, and myth. The essays in this collection consider these subjects and others, focusing in particular on the dramatic form of the dialogue. They take into account not only what is said but also how it is said, by whom and to whom it is said, and when and where it is said. In this way, the contributors approach the text in a manner that responds to the dialogue itself rather than bringing preconceived questions and scholarly debates to bear on it. The essays are especially attuned to the comedic elements that run through much of the dialogue and that are played out in a way that reveals the subject of the comedy. In the Statesman, these comedies reach their climax when the statesman becomes a participant in a comedy of animals and thereby is revealed in his true nature. .

Despite contemporary attempts to revive myth, this book argues that we are living in a world without myth and looks at what this means for humankind. In this provocative work, Sophia Heller challenges the assumption that we cannot be without myth, that myth is necessary to vital, soulful living. Indeed, Heller argues, we have been living in a world without myth for a long time. The Absence of Myth examines the loss of a religious mode of being-in-the-world and demonstrates how theorists who insist on the presence of myth deny its historical end. Absence of myth may seem obvious: evidenced by our lack of cult and ritual, and by our de-animated natural world, as well as in the emergence of conceptual thought and psychological awareness, which could only arise with the dissolution of a prereflective (mythic) mode of being-in-the-world. But what appears to be straightforward becomes complicated when myth is intentionally conflated with thought and reflection, usually in the attempt to cultivate a “mythic consciousness” that aims to restore meaning to life and assuage the spiritual malaise of contemporary culture. Myth cannot rest in peace. It must be continually unearthed, redefined, and recontextualized such that modern and postmodern notions of myth are made to substitute for something that has never been experienced, only imagined. Sophia Heller is an independent scholar with a Ph.D. in Mythological Studies from Pacifica Graduate Institute. She lives in Massachusetts.

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