The Craft of Poetic Speech in Ancient Greece

Claude Calame 1995

In this subtle, learned, and daring book, Claude Calame subverts common assumptions about the relationships between poet and audience, challenging his readers to rethink the very principles of mythmaking in the poetry and art of the ancient Greeks.

Speech, Song, and Poetic Craft

Alexandra Hennessey Olsen 1984

This study examines the Old English poems by Cynewulf and those of the Cynewulf canon in comparison both to their probable sources and to their analogues in other European vernacular languages. With the exception of the Old English poems, the various versions are remarkably similar to each other even in the most minute points of diction. Although the phraseology of the Old English poems is often close to that of the Latin sources, there are differences that lie in the elements that derive from the oral-formulaic tradition. Because direct discourse is the focus of the Cynewulfian poems, the study focuses on speech acts, showing that the poets replaced simple verbs with formulaic language that conveys their ideas emotionally as well as intellectually. While recounting stories drawn from the Graeco-Latin Christian tradition in the poetic form inherited from the Germanic tradition, the poets composed works of high literary artistry. Indeed, they are literary artists concerned with the quality and effectiveness of their poetry.

Masks of Authority

Claude Calame 2005

Exploring a variety of literary texts representing different poetic genres, Claude Calame, an internationally known classicist, draws the lineaments of a real history of the means used by ancient Greek poets to create in their works a fictional authorship. In this collection of essays, he shows that they made of their poems, through various discursive strategies, texts to be performed, with the collective, ritual, and pragmatic values implicit in the ideas of craft and performance. How is it possible to distinguish between the external context and reception of a discursive work and the elaborate poetic effects produced in the text itself by means of language? Clearly, the partly fictional figure of the author constructed by the text is not the same as the biographical author. In ancient Greece, moreover, the person of the composer of a poem was often distinct from the person of its performer. Important examples in Masks of Authority include some of the Homeric Hymns, didactic poetry by Hesiod, a bucolic poem of Theocritus, performed poetry by Sappho and mimetic poems by Callimachus, Attic tragedy and comedy in masked performances (Sophocles and Aristophanes), an iconographic inscription, an authoritative scientific discourse by Hippocrates, and an initiatory commentary to an Orphic theogony. The result is a selective history of Greek poetics from the perspective of its authorial devices and social functions, its place between oral and written traditions.

Poetry in Speech

Egbert J. Bakker 1997

Bakker offers a highly innovative approach to oral poetry, particularly the poetry of Homer.

The Craft of Poetry

Derek Attridge 2015

This book presents an innovative format for poetry criticism that its authors call "dialogical poetics." This approach shows that readings of poems, which in academic literary criticism often look like a product of settled knowledge, are in reality a continual negotiation between readers. But Derek Attridge and Henry Staten agree to rein in their own interpretive ingenuity and "minimally interpret" poems - reading them with careful regard for what the poem can be shown to actually say, in detail and as a whole, from opening to closure. Based on a series of emails, the book explores a number of topics in the reading of poetry, including historical and intellectual context, modernist difficulty, the role of criticism, and translation. This highly readable book will appeal to anyone who enjoys poetry, offering an inspiring resource for students whilst also mounting a challenge to some of the approaches to poetry currently widespread in the academy.

Writing and Reading Byzantine Secular Poetry

Floris Bernard 2014

In the mid-eleventh century, secular Byzantine poetry attained a hitherto unseen degree of wit, vividness, and personal involvement, chiefly exemplified in the poetry of Christophoros Mitylenaios, Ioannes Mauropos, and...
Michael Pselllos. This is the first volume to consider this poetic activity as a whole, critically reconsidering modern assumptions about Byzantine poetry, and focusing on Byzantine conceptions of the role of poetry in society. It examines the various forms in which poetry reached its audience, paying attention to the visual and acoustic aspects of poetry, and exploring the ways in which poets presented themselves through their poetry and defended their interests towards critics, patrons, and friends. Ambition, education, and competition are for the first time seen as important aspects of the social background to Byzantine poetry.

The Craft Of Poetic Speech In Ancient Greece

The Routledge Companion to Ancient Philosophy-Frisbee Sheffield 2013-12-04 The Routledge Companion to Ancient Philosophy is a collection of new essays on the philosophy and philosophers of the ancient Greek and Roman worlds. Written by a cast of international scholars, it covers the full range of ancient philosophy from the sixth century BC to the sixth century AD and beyond. There are dedicated discussions of the major areas of the philosophy of Plato and Aristotle together with accounts of their predecessors and successors. The contributors also address various problems of interpretation and method, highlighting the particular demands and interest of working with ancient philosophical texts. All original texts discussed are translated into English.

Heroic Poets, Poetic Heroes-Dwight Fletcher Reynolds 1995 An astonishingly rich oral epic that chronicles the early history of a Bedouin tribe, the Sirat Bani Hilal has been performed for almost a thousand years. In this ethnography of a contemporary community of professional poet-singers, Dwight Fletcher Reynolds reveals how the epic tradition continues to provide a context for social interaction and commentary. Reynolds's account is based on performances in al-Bakatush, the northern Egyptian village in which he himself studied as an apprentice to a master epic-singer. The author explores in detail the narrative structure of the Sirat Bani Hilal as well as the tradition of epic-singing, and he pays particular attention to the relationship between today's singers and their wider community. Focusing on the sahra, or private evening performance, Reynolds sees both living epic poets and fictional epic heroes as figures engaged in an ongoing dialogue with audiences concerning such vital issues as ethnicity, religious orientation, codes of behavior, gender roles, and social hierarchies. By placing performance at the center of the process of composition, Reynolds is able to discern how the social dimensions of the past have been embedded in the modern text.

Hesiod and Classical Greek Poetry-Zoe Stamatopoulou 2017-06-30 Surveys the complex landscape of Hesiodic reception in lyric poetry and drama in the fifth century BCE.

The Art of the Poetic Line-James Longenbach 2008 James Longenbach is the author of three poetry collections, including Draft of a Letter; five works of criticism, including The Resistance to Poetry, as well as numerous essays and reviews. He is Joseph Henry Gilmore Professor of English at the University of Rochester. "Poetry is the sound of language organized in lines." James Longenbach opens this essential book with that provocative statement. Through a range of examples—from Shakespeare and Milton to Ashbery and Glück—Longenbach describes the function of line in metered, rhymed, syllabic, and free-verse poetry. That function is sonic, he argues, and our true experience of it can only be identified in relation to other elements in a poem. Syntax and the interaction of different kinds of line endings are primary to understanding line, as is the relationship of lineated poems to prose poetry. The Art of the Poetic Line is a vital new resource by one of America's most important critics and most engaging poets. The Art of the Poetic Line is part of The Art of series, a new line of books by important authors on the craft of writing, edited by Charles Baxter. Each book examines a singular, but often assumed or neglected, issue facing the contemporary writer of fiction, nonfiction, or poetry. The Art of series means to restore the art of criticism while illuminating the art of writing. Of the series, Baxter writes, “The Art Of series is meant to restore criticism as an art, with writers examining features of their craft in lively and colorful prose.” “A much-admired academic critic and poet, Longenbach contributes to this useful new series of pocket-sized writing guides with clear, swift prose that explains how poets have thought about kinds of lines; how the line, or the idea of the line, distinguishes poetry (even prose poetry) from ordinary prose; how reference to dramatic verse (especially Shakespeare's) can help us think about verse lines on the page; and how the kinds of line he identifies—the end-stopped
The Craft Of Poetic Speech In Ancient Greece

(punctuated) line, the parsing line (which follows a phrase's syntax), and the annotating line (which works against it)—combine to make memorable modern poems. A set of examples from William Carlos Williams demonstrate how Williams's freewheeling prose let him evolve from less interesting to more powerful versions of free verse. Passages from Marianne Moore, C.D. Wright, Emily Dickinson, Ezra Pound and Frank Bidart also receive incisive comment. No particular line, Longenbach writes, needs to be championed at the expense of other kinds . . . Useful in college and high school courses."—Publishers Weekly

Interpreting Cultures-J. Hart 2016-09-23 This book focuses on how we perceive, know and interpret culture across disciplinary boundaries. The study combines theoretical and critical contexts for close readings in culture through discussions of literature, philosophy, history, psychology and visual arts by and about men and women in Europe, the Americas and beyond.

On Biblical Poetry-F. W. Dobbs-Allsopp 2015 Uniquely considering the characteristics of biblical Hebrew poetry beyond its currently best known feature, parallelism, On Biblical Poetry demonstrates the many interesting and valuable interpretations that yield from analyses of major facets of biblical verse, as well as careful attention to prosody—rhythm, lineation, and the like—close reading. Through a series of programmatic essays, F.W. Dobbs-Allsopp argues that biblical poetry is, in most respects, just like any other verse tradition—and thus biblical poems should be read and interpreted like other poems. Using the same critical tools and kinds of guiding assumptions as traditional verse scholarship, this book also considers the historicity and cultural specificity that distinguishes the verse of the Bible. The literary and the historical, then, are in view throughout. Issues of orality, textuality, and literacy at the site of biblical poems are also probed extensively and there is a strong comparative orientation to much of the thinking in the volume.

Rhetoric and Innovation in Hellenistic Art-Kristen Seaman 2020-04-30 Hellenistic artworks are celebrated for innovations such as narrative, characterization, and description. The most striking examples are works associated with the Hellenistic courts. Their revolutionary appearance is usually attributed to Alexander the Great's conquest of the Near East, the start of the Hellenistic kingdoms, and Greek-Eastern interactions. In Rhetoric and Innovation in Hellenistic Art, Kristin Seaman offers a new approach to Hellenistic art by investigating an internal development in Greek cultural production, notably, advances in rhetoric. Rhetorical education taught kings, artists, and courtiers how to be Greek, giving them a common intellectual and cultural background from which they approached art. Seaman explores how rhetorical techniques helped artists and their royal patrons construct Hellenism through their innovative art in the scholarly atmospheres of Pergamon and Alexandria. Drawing upon artistic, literary, and historical evidence, this interdisciplinary study will be of interest to students and scholars in art and archaeology, classics, and ancient history.

The Reception of Greek Lyric Poetry in the Ancient World: Transmission, Canonization and Paratext-2019-12-09 In The Reception of Greek Lyric Poetry in the Ancient World: Transmission, Canonization and Paratext, twenty-one international scholars discuss the afterlife of early Greek lyric poetry (iambic, elegiac, and melic) from the 5th century BCE to the 12th century CE.

Lying and Poetry from Homer to Pindar-Louise H. Pratt 1993 A suggestive study of an elemental aspect of fiction

The Craft of Poetry-William Packard 1974

Imagining Reperformance in Ancient Culture-Richard Hunter 2017-06-30 This book offers a series of studies of the idea and practice of reperformance as it affects ancient lyric poetry and drama. Special attention is paid to the range of phenomena which fall under the heading 'reperformance', to how poets use both the reality and the 'imaginary' of reperformance to create a deep temporal sense in their work and to how audiences use their knowledge of reperformance conditions to interpret what they see and hear. The studies range in scope from Pindar and fifth-century tragedy and comedy to the choral performances and reconstructions of the Imperial Age. All chapters are informed by recent developments in performance studies, and all Greek and Latin is translated. T. S. Eliot, Dante, and the Idea of Europe-Paul Douglass 2011-05-25 T. S. Eliot greatly enhanced Dante's profound influence on European literature. The essays in this volume explore Dante's
importance through a focus on Eliot. Probing the questions what Eliot made of Dante, and what Dante meant to Eliot, the essays here assess the legacy of modernism by engaging its "classicist" roots, covering a wide spectrum of topics stemming from Dante's relevance to the poetry and criticism of Eliot. The essays reflect on Eliot's aesthetic, philosophical, and religious convictions in relation to Dante, his influence upon literary modernism through his embracing and championing of the Florentine, and his desire to promote European unity. The first section of the book deals with aesthetic and philosophical issues related to Eliot's engagement with Dante, beginning with Jewel Spears Brooker's masterful essay on the concepts of immediate experience and primary consciousness in Eliot's work, and moving on to essays considering his idea of a "unified sensibility," as well as Eliot's engagement with Hindu-Buddhist and Christian themes and motifs. The second part of the book focuses on Dante's importance to Eliot's founding work in the modernist movement. In what ways did Dante directly and indirectly influence the exemplary path that Eliot blazed for his contemporaries, especially Ezra Pound? How early did Dante's influence show itself in Eliot's work? Why was he unable to complete the great trilogy he seems to have sought to write, based on Dante's Inferno, Purgatorio, and Paradiso? These questions and their answers lead to the book's final section, which considers Eliot's (and Dante's) role in the formation of a twentieth-century concept of Europe. Incisive essays on Eliot's varied sources of "tradition" in his attempt to promote the idea of a European union and his anxiety over the heritage of Romanticism are capped by a magisterial contribution from Dominic Manganiello showing precisely how Eliot's reformulation of the Dantesque "European Epic" continues to influence the work of Anglo-European and Commonwealth writers.

The Oxford History of Historical Writing-Andrew Feldherr 2011-02-17 The Oxford History of Historical Writing is a five-volume series that explores representations of the past from the beginnings of writing to the present day and from all over the world. Volume I offers essays by leading scholars on the development and history of the major traditions of historical writing, including the ancient Near East, Classical Greece and Rome, and East and South Asia from their origins until c. AD 600. It provides both an authoritative survey of the field and an unrivalled opportunity to make cross-cultural comparisons.

Homer's Traditional Art-John Miles Foley 2010-11-01 In recent decades, the evidence for an oral epic tradition in ancient Greece has grown enormously along with our ever-increasing awareness of worldwide oral traditions. John Foley here examines the artistic implications that oral tradition holds for the understanding of the Iliad and Odyssey in order to establish a context for their original performance and modern-day reception. In Homer's Traditional Art, Foley addresses three crucially interlocking areas that lead us to a fuller appreciation of the Homeric poems. He first explores the reality of Homer as their actual author, examining historical and comparative evidence to propose that "Homer" is a legendary and anthropomorphic figure rather than a real-life author. He next presents the poetic tradition as a specialized and highly resonant language bristling with idiomatic implication. Finally, he looks at Homer's overall artistic achievement, showing that it is best evaluated via a poetics aimed specifically at works that emerge from oral tradition. Along the way, Foley offers new perspectives on such topics as characterization and personal interaction in the epics, the nature of Penelope's heroism, the implications of feasting and lament, and the problematic ending of the Odyssey. His comparative references to the South Slavic oral epic open up new vistas on Homer's language, narrative patterning, and identity. Homer's Traditional Art represents a disentangling of the interwoven strands of orality, textuality, and verbal art. It shows how we can learn to appreciate how Homer's art succeeds not in spite of the oral tradition in which it was composed but rather through its unique agency.

Lyotard, Literature and the Trauma of the differend-D. Sawyer 2014-05-23 This original study examines Jean-François Lyotard's philosophical concept of the differend and details its unexplored implications for literature. It provides a new framework with which to understand the discourse itself, from its Homeric beginnings to postmodern works by authors such as Michael Ondaatje and Jonathan Safran Foer.
What makes language beautiful? Arabic Poetics offers an answer to what this pertinent question looked like at the height of the Islamic civilization. In this novel argument, Lara Harb suggests that literary quality depended on the ability of linguistic expression to produce an experience of discovery and wonder in the listener. Analyzing theories of how rhetorical figures, simile, metaphor, and sentence construction are able to achieve this effect of wonder, Harb shows how this aesthetic theory, first articulated at the turn of the eleventh century CE, represented a major paradigm shift from earlier Arabic criticism which based its judgement on criteria of truthfulness and naturalness. In doing so, this study poses a major challenge to the misconception in modern scholarship that Arabic criticism was 'traditionalist' or 'static', exposing an elegant widespread conceptual framework of literary beauty in the post-eleventh-century Islamicate world which is central to poetic criticism, the interpretation of Aristotle's Poetics in Arabic philosophy and the rationale underlying discussions about the inimitability of the Quran.

This volume is available on its own or as part of the seven volume set, Greek Literature. This collection reprints in facsimile the most influential scholarship published in this field during the twentieth century. For a complete list of the volume titles in this set, see the listing for Greek Literature [ISBN 0-8153-3681-0]. A full table of contents can be obtained by email: reference@routledge-ny.com.

Singing the Past reminds readers that because much medieval poetry was composed for oral recitation, both the Turkic and the medieval heroic poems must always be appreciated as poetry in performance, as sound listened to, as words spoken or sung.

The Poetics of Eros in Ancient Greece offers the first comprehensive inquiry into the deity of sexual love, a power that permeated daily Greek life. Avoiding Foucault's philosophical paradigm of dominance/submission, Claude Calame uses an anthropological and linguistic approach to re-create indigenous categories of erotic love. He maintains that Eros, the joyful companion of Aphrodite, was a divine figure around which poets constructed a physiology of desire that functioned in specific ways within a network of social relations. Calame begins by showing how poetry and iconography gave a rich variety of expression to the concept of Eros, then delivers a history of the deity's roles within social and political institutions, and concludes with a discussion of an Eros-centered metaphysics. Calame's treatment of archaic and classical Greek institutions reveals Eros at work in initiation rites and celebrations, educational practices, the Dionysiac theater of tragedy and comedy, and in real and imagined spatial settings. For men, Eros functioned particularly in the symposium and the gymnasium, places where men and boys interacted and where future citizens were educated. The household was the setting where girls, brides, and adult wives learned their erotic roles--as such it provides the context for understanding female rites of passage and the problematics of sexuality in conjugal relations. Through analyses of both Greek language and practices, Calame offers a fresh, subtle reading of relations between individuals as well as a quick-paced and fascinating overview of Eros in Greek society at large.

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.

Rediscovering Rhetoric-Justin T. Gleeson 2008 Rhetoric is ubiquitous in modern discourse: from
arguments delivered in the High Court, to advertisements disseminated in the high street. For the
legal and political advocate, persuasion is also a professional technique that must be perfected
properly to practise each art. In contrast with the classical era and the middle ages, in which
grammar, rhetoric and dialectic were basic features of all education, modern curricula almost
entirely neglect any theoretical study of the methods of rhetoric. Rediscovering Rhetoric re-
introduces to modern practitioners and students a grasp of the speeches, writings and
methodologies of the great classical scholars of rhetoric. Part 1 - Law and Language in the Greco-
Roman Tradition provides a contextualised introduction to significant theorists of rhetoric in the
classical period, and consists of four chapters written by practising barristers and a current Justice
of the Federal Court of Australia. Part 2 - The Practice of Persuasion comprises essays by
practitioners distinguished in their pursuit of legal persuasion - one former and two current Justices
of the High Court of Australia - illuminating their experiences of argument from the perspective of
both bench and bar. Part 3 - The Politics of Persuasion performs a similar function to Part 2, in the
related domain of politics. It includes a chapter by Graham Freudenberg, former speechwriter for
Gough Whitlam and others. Together the three parts provide a unique inter-disciplinary perspective
on the theory and practice of legal and political persuasion. Published in association with the NSW
Bar Association.

Mothers in Mourning-Nicole Loraux 1998 "Nicole Loraux brilliantly elucidates how Athenian politics
were 'gendered' in the Classical period. She investigates the Athenian state's interdiction of
ritualized mourning by women . . . (and) . . . illuminates . . . the institutional suppression of women
as a political and social force in the most flourishing period of Athenian history".--Laura M. Slatkin,
University of Chicago.

The New Simonides-Deborah Dickmann Boedeker 2001 Boedecker and Sider's edited volume
gathers the best of the recent research on Simonides' newly expanded oeuvre into this collection,
which is a useful reference for scholars of Greek poetry.

Studia Patristica-J. Baun 2010-05-31

The Shape of Herodotean Rhetoric-Vasiliki Zali 2014-10-31 In The Shape of Herodotean Rhetoric,
Vasiliki Zali offers a fresh assessment of Herodotus’ rhetorical awareness. Zali explores the ways in
which the speeches in Herodotus’ final five books emphasize the fragility of Greek unity and the
problematic Greco-Persian polarity.

The Cambridge Companion to Greek Mythology-Roger D. Woodard 2007-11-12 Professor Roger
Woodard brings together a group of the world's most authoritative scholars of classical myth to present a thorough treatment of all aspects of Greek mythology. Sixteen original articles guide the reader through all aspects of the ancient mythic tradition and its influence around the world and in later years. The articles examine the forms and uses of myth in Greek oral and written literature, from the epic poetry of 8th century BC to the mythographic catalogues of the early centuries AD. They examine the relationship between myth, art, religion and politics among the ancient Greeks and its reception and influence on later society from the Middle Ages to present day literature, feminism and cinema. This Companion volume's comprehensive coverage makes it ideal reading for students of Greek mythology and for anyone interested in the myths of the ancient Greeks and their impact on western tradition.

Space and Time in Ancient Greek Narrative-Alex C. Purves 2010-03-22 In this wide-ranging survey of ancient Greek narrative from archaic epic to classical prose, Alex Purves shows how stories unfold in space as well as in time. She traces a shift in authorial perspective, from a godlike overview to the more focused outlook of human beings caught up in a developing plot, inspired by advances in cartography, travel, and geometry. Her analysis of the temporal and spatial dimensions of ancient narrative leads to new interpretations of important texts by Homer, Herodotus, and Xenophon, among others, showing previously unnoticed connections between epic and prose. Drawing on the methods of classical philology, narrative theory, and cultural geography, Purves recovers a poetics of spatial representation that lies at the core of the Greeks' conception of their plots.

Choruses of Young Women in Ancient Greece-Claude Calame 2001 In this groundbreaking work, Claude Calame argues that the songs sung by choruses of young girls in ancient Greek poetry are more than literary texts; rather, they functioned as initiatory rituals in Greek cult practices. Using semiotic and anthropologic theory, Calame reconstructs the religious and social institutions surrounding the songs, demonstrating their function in an aesthetic education that permitted the young girls to achieve the stature of womanhood and to be integrated into the adult civic community. This first English edition includes an updated bibliography.

The Symposion in Ancient Greek Society and Thought-Fiona Hobden 2013-02-21 The symposion was a key cultural phenomenon in ancient Greece. This book investigates its place in ancient Greek society and thought by exploring the rhetorical dynamics of its representations in literature and art. Across genres, individual Greeks constructed visions of the party and its performances that offered persuasive understandings of the event and its participants. Symptotic representations thus communicated ideas which, set within broader cultural conversations, could possess a discursive edge. Hence, at the symposion, sympotic styles and identities might be promoted, critiqued and challenged. In the public imagination, the ethics of Greeks and foreigners might be interrogated and political attitudes intimated. Symposia might be suborned into historical narratives about struggles for power. And for philosophers, writing a Symposium was itself a rhetorical act. Investigating the symposion's discursive potential enhances understanding of how the Greeks experienced and conceptualized the symposion and demonstrates its contribution to the Greek thought world.

Rhetoric and Poetics in Antiquity-Jeffrey Walker 2000 This book offers a counter-traditional account of the history of both rhetoric and poetics. In reply to traditional rhetorical histories, which view "rhetoric" primarily as an art of practical civic oratory, the book argues in four extended essays that epideictic-poetic eloquence was central, even fundamental, to the rhetorical tradition in antiquity. In essence, Jeffrey Walker's study accomplishes what in the world of rhetoric studies amounts to a revolution: he demonstrates that in antiquity rhetoric and poetry could not be viewed separately. After Antiquity-Margaret Alexiou 2002 With the publication of Ritual Lament in Greek Tradition, widely considered a classic in Modern Greek studies and in collateral fields, Margaret Alexiou established herself as a major intellectual innovator on the interconnections among ancient, medieval, and modern Greek cultures. In her new, eagerly awaited book, Alexiou looks at how language defines the contours of myth and metaphor. Drawing on texts from the New Testament to the present day, Alexiou shows the diversity of the Greek language and its impact at crucial stages of its history on people who were not Greek. She then stipulates the relatedness of literary and "folk"
genres, and assesses the importance of rituals and metaphors of the life cycle in shaping narrative forms and systems of imagery. Alexiou places special emphasis on Byzantine literary texts of the sixth and twelfth centuries, providing her own translations where necessary; modern poetry and prose of the nineteenth and twentieth centuries; and narrative songs and tales in the folk tradition, which she analyzes alongside songs of the life cycle. She devotes particular attention to two genres whose significance she thinks has been much underrated: the tales (paramythia) and the songs of love and marriage. In exploring the relationship between speech and ritual, Alexiou not only takes the Greek language into account but also invokes the neurological disorder of autism, drawing on clinical studies and her own experience as the mother of autistic identical twin sons.

Performance Culture and Athenian Democracy—Goldhill Simon 1999-06-13 This 1999 book discusses the ways performance is central to the practice and ideology of Athenian democracy.

Pindar’s Verbal Art—James Bradley Wells 2009 Wells argues that the victory song is a traditional art form that appealed to a popular audience and served exclusive elite interests through the inclusive appeal of entertainment, popular instruction, and laughter. Wells offers a new take on old Pindaric questions: genre, unity of the victory song, tradition, and epinician performance.

Literature and Religion at Rome—Denis Feeney 1998-01-13 A sophisticated and important short study of Roman religion.
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