

Futures Poetry Of The Greek Crisis

Each number includes "Reviews and book notices."

"There are probably as many views on death as there are civilizations; even within one civilization views may shift from one century to another, as is exemplified by ancient Greece. This has been observed in our own era as well: previously death seemed to be banned to sterile hospital beds and funeral homes, nowadays dying tends to become more 'social' and comes into the open again. On the whole, a renewed interest in death is noticeable, and the present book is an expression of that trend." "This volume of essays grew out of a symposium held in December 1992 at the University of Amsterdam and organized by the Institute for Mediterranean Studies. They are arranged in four sections, viz. general, literary, philosophical and archaeological. After four general articles concerning the views on death and immortality held in Ancient Egypt, Hittite Anatolia, Homeric and Classical Greece, and Israel in Biblical times, some of the cultures not yet represented are dealt with in the other sections: Rome and Italy in the literary and archaeological sections, and the Arabic-Islamic world in the literary and philosophical sections. All papers conclude with bibliographies and there is a subject index to the book as a whole." "Although representing only some of the many cultures once bordering the Mediterranean, the contributions do reflect the wide variety of ideas on death and immortality to be found in that area. As such, this book is of interest not only to specialists in the various fields treated here, but also to historians and students of comparative religion and literature, as well as to the general academic reader."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

This book is the first study of the Greek verb to address the entire Greek Pentateuch (the first five books of the Old Testament). It investigates the value of these translations' evidence for the history of the Greek language. The nature and degree of influence from the underlying Hebrew are comprehensively analysed. New conclusions are drawn.

Beat literature? Have not the great canonical names long grown familiar? Ginsberg, Kerouac, Burroughs. Likewise the frontline texts, still controversial in some quarters, assume their place in modern American literary history. On the Road serves as Homeric journey epic. "Howl" amounts to Beat anthem, confessional outcry against materialism and war. Naked Lunch, with its dark satiric laughter, envisions a dystopian world of power and word virus. But if these are all essentially America-centered, Beat has also had quite other literary exhalations and which invite far more than mere reception study. These are voices from across the Americas of Canada and Mexico, the Anglophone world of England, Scotland or Australia, the Europe of France or Italy and from the Mediterranean of Greece and the Maghreb, and from Scandinavia and Russia, together with the Asia of Japan and China. This anthology of essays maps relevant other kinds of Beat voice, names, texts. The scope is hemispheric, Atlantic and Pacific, West and East. It gives recognition to the Beat inscribed in languages other than English and reflective of different cultural histories. Likewise the majority of contributors come from origins or affiliations beyond the US, whether in a different English or languages spanning Spanish, Danish, Turkish, Greek, or Chinese. The aim is to recognize an enlarged Beat literary map, its creative internationalism.

A comparative study exploring the particular importance of Homer in the emergence, development, and promotion of modernist writing.

Provides the first literary and cultural-historical analysis of the most important third-century Greek epic, Quintus' Posthomerica.

This book offers a revisionist account of poetry and embodiment from Milton to Romanticism. Scholars have made much of the period's theories of matter, with some studies equating the eighteenth century's modernity with its materialism. Yet the Enlightenment in Britain also brought bold new arguments for the immateriality of spirit and evocative claims about an imminent spirit realm. Protestant religious writing was of two minds about futurity, swinging back and forth between patience for the resurrected body and desire for the released soul. This ancient pattern carried over, the book argues, into understandings of poetry as a modern devotional practice. A range of authors agreed that poems can provide a foretaste of the afterlife, but they disagreed about what kind of future state the imagination should seek. The mortalist impulse—exemplified by John Milton and by Romantic poets Anna Letitia Barbauld and William Wordsworth—is to overcome the temptation of disembodiment and to restore spirit to its rightful home in matter. The spiritualist impulse—driving eighteenth-century verse by Mark Akenside, Elizabeth Singer Rowe, and Edward Young—is to break out of bodily repetition and enjoy the detached soul's freedom in advance. Although the study isolates these two tendencies, each needed the other as a source in the Enlightenment, and their productive opposition didn't end with Romanticism. The final chapter identifies an alternative Romantic vision that keeps open the possibility of a disembodied poetics, and the introduction considers present-day Anglophone writers who put it into practice.

Since 2010 Greece has been experiencing the longest period of austerity and economic downturn in its recent history. Economic changes may be happening more rapidly and be more visible than the cultural effects of the crisis which are likely to take longer to become visible, however in recent times, both at home and abroad, the Greek arts scene has been discussed mainly in terms of the crisis. While there is no shortage of accounts of Greece's economic crisis by financial and political analysts, the cultural impact of austerity has yet to be properly addressed. This book analyses hitherto uncharted cultural aspects of the Greek economic crisis by exploring the connections between austerity and culture. Covering literary, artistic and visual representations of the crisis, it includes a range of chapters focusing on different aspects of the cultural politics of austerity such as the uses of history and archaeology, the brain drain and the Greek diaspora, Greek cinema, museums, music festivals, street art and literature as well as manifestations of how the crisis has led Greeks to rethink or question cultural discourses and conceptions of identity.

This text examines how Callimachus, Theocritus and Apollonius deal with their poetic inheritance from earlier Greek poetry.

Bilingual English/Greek. 34 Greek poets respond to the country's ongoing economic, political, and social crisis.

The recent economic crisis in Greece has triggered national self-reflection and prompted a re-examination of the political and

cultural developments in the country since 1974. While many other books have investigated the politics and economics of this transition, this study turns its attention to the cultural aspects of post-dictatorship Greece. By problematizing the notion of modernization, it analyzes socio-cultural trends in the years between the fall of the junta and the economic crisis, highlighting the growing diversity and cultural ambivalence of Greek society. With its focus on issues such as identity, antiquity, religion, language, literature, media, cinema, youth, gender and sexuality, this study is one of the first to examine cultural trends in Greece over the last fifty years. Aiming for a more nuanced understanding of recent history, the study offers a fresh perspective on current problems.

'A compelling vision, an urgent necessity, and not beyond reach' Noam Chomsky The past is forgotten, and the future is without hope. Dystopia has become a reality. This is the new normal in our apocalyptic politics - but if we accept it, our helplessness is guaranteed. To bring about real change, argues activist and political philosopher Srečko Horvat, we must first transform our mindset. Ranging through time and space, from the partisan liberation movements of Nazi-occupied Yugoslavia to the contemporary culture, refugee camps and political frontlines of 21st century Europe, Horvat shows that the problems we face today are of an unprecedented nature. To solve them, he argues in this passionate call for a new radical internationalism, we must move beyond existing ways of thinking: beyond borders, national identities and the redundant narratives of the past. Only in this way can we create new models for living and, together, shape a more open and optimistic future.

The volumes published in the series "Beiträge zur Altertumskunde" comprise monographs, collective volumes, editions, translations and commentaries on various topics from the fields of Greek and Latin Philology, Ancient History, Archeology, Ancient Philosophy as well as Classical Reception Studies. The series thus offers indispensable research tools for a wide range of disciplines related to Ancient Studies.

Guy L. Cooper III offers us the third volume of a revised and copiously expanded new edition of a recognized masterpiece of German syntactic analysis. In this and the fourth volume, he translates K. W. Krüger's work on Herodotus and on the Greek poets from Homer through Aristophanes. With the first two volumes of the set, Attic Greek Prose Syntax volumes I and II, the third addition will make an essential reference for libraries and personal collections alike. Guy L. Cooper III is Professor Emeritus of Classics, University of North Carolina, Asheville.

Authorship and Greek Song offers critical discussions of the concept of authorship in archaic Greek poetry. Its chapters explore the issue of authority (of poet-author and/or performer) and the transition from song (performed) to poem (read).

These are poems born of facets and interrogations of citizenship and national dissolution in the Greek cultural landscape of economic austerity, of the self in love, too, with topoi imbued with history, eros, and loss. The terrains are multiple and transient, the subjects both quotidian and extraordinary in their lyric consciousness of time.

Studies of varied ways in which medieval people imagined the future, reasons behind such representations, and the implications for an understanding of medieval society as a whole.

In this book, Charles Cosgrove undertakes a comprehensive examination of Papyrus Oxyrhynchus 1786, an ancient Greek Christian hymn dating to the late third century that offers the most ancient surviving example of a notated Christian melody. The author analyzes the text and music of the hymn, situating it in the context of the Greek literary and hymnic tradition, ancient Greek music, early Christian liturgy and devotion, and the social setting of Oxyrhynchus circa 300 C.E. The broad sweep of the commentary touches the interests of classical philologists, specialists in ancient Greek music, church historians, and students of church music history.

This book is about passages where Pindar uses the future tense with reference to himself or to his song. It addresses the question as to exactly what the function is of the future tense in those passages. This is a vexed problem, which has played a major role in Pindaric criticism for the last decades and which has recently gained relevance for the interpretation of other authors as well. This book offers a detailed examination of all the relevant passages in Pindar, as well as a generous amount of examples from other authors. It takes a firm stand against the communis opinio that first person futures in Pindar merely express a present intention: the so-called "encomiastic" or "performative" future. It demonstrates that the reference to a future moment is relevant in every single instance of a future verb in Pindar and concludes that there is no such thing as an "encomiastic" future. Inhalt: Futures with a text internal reference - Futures referring to a later moment in the ode - "Fictional" futures - Generic futures - Futures with a specific text external reference - The case of Olympian XI - First person futures in Theocritus' second Idyll & magical texts

This anthology is a five-year retrospective of poetry readings at A POETS 'AGORA, a literary association in Athens, Greece. The poets who have read at the event, or have been part of the residency program share with the readers their poems in relation to the theme of the year. These theme-words capture the zeitgeist of Greece; Muted in 2015, Lull in 2016, Graft in 2017, Risk in 2018 and Verge in 2019. The poems are in Greek and English. The international poetry evenings, and the residency, take place in a neoclassical building at the foothills of the Acropolis, graced with frescoes that illustrate this publication. The poets are gathered along criteria of diversity and originality, as they belong to different currents of the rich Greek poetic spectrum. Together they gift readers with an authentic outline of contemporary voices, opening a path for students and researchers, or poetry lovers around the world, to receive a unique perspective on this artform.

This collection rethinks crisis in relation to critique through the prism of various declared 'crises' in the Mediterranean: the refugee crisis, the Eurozone crisis, the Greek debt crisis, the Arab Spring, the Palestinian question, and others. With contributions from cultural, literary, film, and migration studies and sociology, this book shifts attention from Europe to the Mediterranean as a site not only of intersecting crises, but a breeding ground for new cultures of critique, visions of futurity, and radical imaginaries shaped through or against frameworks of crisis. If crisis rhetoric today serves populist, xenophobic or anti-democratic agendas, can the concept crisis still do the work of critique or partake in transformative languages by scholars, artists, and activists? Or should we forge different vocabularies to understand present realities? This collection explores alternative mobilizations of crisis and forms of art, cinema, literature, and cultural practices across the Mediterranean that disengage from dominant crisis narratives. Chapter 1 is available open access under a Creative Commons Attribution 4.0 International License via link.springer.com.

A remarkable collection of poetic voices from contemporary Greece, *Austerity Measures* is a one-of-a-kind window into the creative energy that has arisen from the country's decade of crisis and a glimpse into what it is like to be Greek today. The 2008 debt crisis shook Greece to the core and went on to shake the world. More recently, Greece has become one of the main channels into Europe for refugees from poverty and war. Greece stands at the center of today's most intractable conflicts, and this situation has led to a truly extraordinary efflorescence of innovative and powerfully moving Greek poetry. Karen Van Dyck's wide-ranging bilingual anthology—which covers the whole contemporary Greek poetry scene, from literary poets to poets of the spoken word to poets online, and more—offers an unequalled sampling of some of the richest and most exciting poetry of our time.

Short-Form Creative Writing: A Writer's Guide and Anthology is a complete introduction to the art and craft of extremely

compressed works of imaginative literature. H. K. Hummel and Stephanie Lenox introduce both traditional and innovative approaches to the short form and demonstrate how it possesses structure, logic, and coherence while simultaneously resisting expectations. With discussion questions, writing prompts, flash interviews, and illustrated key concepts, the book covers: - Prose poetry - Flash fiction - Micro memoir - Lyric essay - Cross-genre/hybrid writing . . . and much more. Short-Form Creative Writing also includes an anthology, offering inspiring examples of short-form writing in all of the styles covered by the book, including work by Charles Baudelaire, Italo Calvino, Lydia Davis, Grant Faulkner, Ilya Kaminsky, Jamaica Kinkaid , and many others.

What is distinctive about Greek lyric? How should we conceptualize it in relation to literature, song, music, rhetoric, history? This discussion investigates such questions, analysing a range of influential methodologies that have shaped the recent history of the field.

This collection is an in-depth exploration of a central contemporary American poet with links to many key literary movements. The book provides a sweeping intellectual survey of modernism, postmodernism, and twentieth- and twenty-first-century American poetry.

Crises resulting from war or other upheavals turn the lives of individuals upside down, and they can leave marks on a community for many years after the event. This volume aims to explore how such crises were remembered in the ancient world, and how communities reconstituted themselves after a crisis. Can crises serve as catalysts for innovation or change, and how does this work? What do crises reveal about the 'normality' against which they are defined and framed? People living in post-crisis societies have no choice but to adapt to the changes caused by crisis. Such adaptation entails the question of how the relationship between the pre-crisis situation and the new status quo is constructed, and by whom. Due to the reduced possibility of using the immediate past, which is tainted by conflict and bad memories, it may involve revisions of historical narratives about communal pasts and identities, through the selection of new 'anchors', and sometimes even a discarding of the old ones. Crises affect all areas of life, and crisis recovery likewise spans different spheres. This volume finds traces of such recovery strategies in texts as well as visual representations; in literary as well as in documentary texts; in official ideology as much as in subaltern responses. The contributors bring together the diverse testimonies for such ways of coping that have survived from antiquity.

The Sheffield Reader series collects the best articles on a specific topic from the Journal for the Study of the New Testament. The range of each volume reflects the breadth of the journal itself. Hence the reader will find groundbreaking studies that introduce new critical questions and move into fresh areas of enquiry, surveys of the state of play in a particular topic, and articles that engage with each other in specific debates. For undergraduates these books offer an invaluable critical introduction to a particular subject. More advanced students and scholars can use the volumes to find background material for their own area of interest, or to gain an overview of the research in an area outside their speciality.

This 1902 Attic Greek grammar remains a useful resource for the modern beginner, and for scholars of the history of Classics education.

We know ancient Greece, the civilization that shares the same name and gave us much that defines Western culture today. Yet, as financial crises have convulsed Greece repeatedly since 2010, worldwide coverage has revealed just how poorly we grasp the modern nation. This book sets out to understand the modern Greeks on their own terms. How did Greece come to be so powerfully attached to the legacy of the ancients in the first place and then define an identity for itself that is at once Greek and modern? This book reveals the remarkable achievement, during the last three hundred years, of building a modern nation on the ruins of a vanished civilization--sometimes literally so. This is the story of the Greek nation-state but also, and more fundamentally, of the collective identity that goes with it. It is not only a history of events and high politics; it is also a history of culture, of the arts, of people, and of ideas. Opening with the birth of the Greek nation-state, which emerged from encounters between Christian Europe and the Ottoman Empire, Roderick Beaton carries his story into the present moment and Greece's contentious post-recession relationship with the rest of the European Union. Through close examination of how Greeks have understood their shared identity, Beaton reveals a centuries-old tension over the Greek sense of self. How does Greece illuminate the difference between a geographically bounded state and the shared history and culture that make up a nation? A magisterial look at the development of a national identity through history, Greece: Biography of a Modern Nation is singular in its approach. By treating modern Greece as a biographical subject, a living entity in its own right, Beaton encourages us to take a fresh look at a people and culture long celebrated for their past, even as they strive to build a future as part of the modern West.

This study argues that the gist and movement of the prophecy in the book of Amos can be attributed to Amos himself, who composed a coherent cycle of poetry. His dire predictions came after the Fall of Samaria but before the Fall of Jerusalem. Writing a century later, the author of the book preserved but updated Amos' text by fitting it into a developing literary, historical and prophetic tradition. Amos is used as a test case to show that prophecy originated in the performing arts but was later transformed into history and biography. The original prophecy is a song Amos recited at symposia or festivals. The book's interest focusses on the performer and his times.

In *The Privileges of Death: Images of Immortality in Verse Inscriptions of the Hellenistic and Greco-Roman Periods* Andrzej Wypustek provides a study of various forms of poetic heroization that became increasingly widespread in Greek funerary epigram in the 1st-3rd centuries AD.

Encompassing some of the most recent academic research on mainstream issues of body image, weight and representation of the body, this collection addresses the body in areas such as ancient Greek poetry, new media art, comic book culture and biotechnology.

From the early modern period, Greek historiography has been studied in the context of Cicero's notion *historia magistra vitae* and considered to exclude conceptions of the future as different from the present and past. Comparisons with the Roman, Judeo-Christian and modern historiography have sought to justify this perspective by drawing on a category of the future as a temporal mode that breaks with the present. In this volume, distinguished classicists and historians challenge this contention by raising the

question of what the future was and meant in antiquity by offering fresh considerations of prognostic and anticipatory voices in Greek historiography from Herodotus to Appian and by tracing the roots of established views on historical time in the opposition between antiquity and modernity. They look both at contemporary scholarly argument and the writings of Greek historians in order to explore the relation of time, especially the future, to an idea of the historical that is formulated in the plural and is always in motion. By reflecting on the prognostic of historical time the volume will be of interest not only to classical scholars, but to all who are interested in the history and theory of historical time.

'Futures' features some of the most daring new voices in Greek poetry, together with international poets with Greek connections. These bold, impassioned and critically aware texts stake new poetic and political ground: they articulate what it means to live in a time when capitalism is buckling under its own weight and new ways of living and thinking seem to be emerging. In a time of crisis, 'Futures' calls for solidarity, resistance and poetry as a political paradigm.

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