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FIRST-PERSON FICTIONS

PINDAR'S POETIC "I"

MARY R. LEFKOWITZ

First Person Fictions Pindars Poetic I

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First Person Fictions Pindars Poetic I:

First-person Fictions Mary R. Lefkowitz, 1991 This collection of essays deals with one central problem who is the I in the odes of the ancient Greek poet Pindar Since antiquity the complex and allusive language of the first person statements has provoked many different answers In *First Person Fictions* Lefkowitz describes the function and nature of Pindar's I statements and offers a controversial solution proposing that the voice of the victory odes is rather than a changing identity the voice of the poet himself Also refuting the traditional belief that the odes were sung by a chorus Lefkowitz shows that in most cases they were sung as solos in the tradition of the Homeric bards Extensively rewritten since their publication as articles these essays are sure to provide a controversial and stimulating approach to the study of Pindar

First Person Futures in Pindar Ilja Leonard Pfeijffer, 1999 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

Franz Steiner 1999 *The Gendered 'I' in Ancient Literature* Lisa Cordes, Therese Fuhrer, 2022-10-24 Considering the ubiquity of rhetorical training in antiquity the volume starts from the premise that every first person statement in ancient literature is in some way rhetorically modelled and aesthetically shaped Focusing on different types of Greek and Latin literature poetry and prose from the Archaic Age to Late Antiquity the contributions analyse the use and modelling of gender specific elements in different types of first person speech be it that the speaker is represented as the author of a work be it that they feature as characters in the work narrating their own story or that of others In doing so they do not only offer new insights into the rhetorical strategies and literary techniques used to construct a gendered I in ancient literature They also address the form and function of first person discourse in classical literature in general touching on fields of research that have increasingly come into focus in recent years such as authorship studies studies concerning the ancient notions of the literary persona as well as a historical narratology that discusses concepts such as the narrator or the literary character in ancient literary theory and practice

Pindar and the Poetics of Permanence Henry Spelman, 2018-05-03 Recent scholarship on early Greek lyric has been primarily concerned with the immediate contexts of its first performance This volume instead turns its attention to the

rhetoric and realities of poetic permanence Taking Pindar and archaic Greek literary culture as its focus it offers a new reading of Pindar's victory odes which explores not only how they were received by those who first experienced them but also what they can mean to later audiences Part One of the discussion investigates Pindar's relationship to both of these audiences demonstrating how his epinicia address the listeners present at their premiere performance and also a broader secondary audience across space and time It argues that a full appreciation of these texts involves taking both perspectives into account Part Two describes how Pindar engages with a wide variety of other poetry particularly earlier lyric in order to situate his work both within an immanent poetic history and a contemporary poetic culture It shows how Pindar's vision of the world shaped the meaning of his work and illuminates the context within which he anticipated its permanence The book offers new insights into the texts themselves and invites us to rethink early Greek poetic culture through a combination of historical and literary perspectives

A Commentary on Pindar Nemean Nine Bruce Karl Braswell, 1998 The series publishes important new editions of and commentaries on texts from Greco-Roman antiquity especially annotated editions of texts surviving only in fragments Due to its programmatically wide range the series provides an essential basis for the study of ancient literature

Pindar: Oxford Bibliographies Online Research Guide Mary R. Lefkowitz, 2010-05 This ebook is a selective guide designed to help scholars and students of the ancient world find reliable sources of information by directing them to the best available scholarly materials in whatever form or format they appear from books chapters and journal articles to online archives electronic data sets and blogs Written by a leading international authority on the subject the ebook provides bibliographic information supported by direct recommendations about which sources to consult and editorial commentary to make it clear how the cited sources are interrelated A reader will discover for instance the most reliable introductions and overviews to the topic and the most important publications on various areas of scholarly interest within this topic In classics as in other disciplines researchers at all levels are drowning in potentially useful scholarly information and this guide has been created as a tool for cutting through that material to find the exact source you need This ebook is just one of many articles from Oxford Bibliographies Online Classics a continuously updated and growing online resource designed to provide authoritative guidance through the scholarship and other materials relevant to the study of classics Oxford Bibliographies Online covers most subject disciplines within the social science and humanities for more information visit www.oxfordbibliographies.com

Graceful Errors Hilary Susan Mackie, 2003 Reveals Pindar's competing motives without oversimplifying his work

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.

Myth, Locality, and Identity in Pindar's Sicilian Odes

Virginia M. Lewis, 2019-08-15. This book argues that Pindar engages in a striking innovative style of mythmaking that represents and shapes Sicilian identities in his epinician odes for Sicilian victors in the fifth century BCE and it contributes new insights into current debates on the relationship between myth and place in classical literature.

Horace's Narrative Odes Michèle Lowrie, 1997. Narrative has not traditionally been a subject in the analysis of lyric poetry. This book deconstructs the polarity that divides and binds lyric and narrative means of representation in Horace's Odes. While myth is a canonical feature of Pindaric epinician, Horace cannot adopt the Pindaric mode for aesthetic and political reasons. Roman Callimacheanism's privileging of the small and elegant offers a pretext for Horace to shrink from the difficulty of writing praise poetry in the wake of civil war. But Horace by no means excludes story telling from his enacted lyric. On the formal level, numerous odes contain narration. Together they constitute a larger narrative told over the course of Horace's two lyric collections. Horace tells the story of his development as a lyricist and of the competing aesthetic and political demands on his lyric poetry. At issue is whether he can ever truly become a poet of praise.

A Companion to Greek Lyric

Laura Swift, 2022-05-11. Discover the power of Greek lyric with essays from some of the foremost scholars in the field today. Recent decades have seen a strong resurgence of interest in Greek lyric, resulting in this topic becoming one of the most dynamic areas of Classical scholarship. In *A Companion to Greek Lyric*, renowned Classical scholar Laura Swift delivers a collection of essays by international experts and emerging voices that offers up-to-date approaches on the methodology, contexts, and reception of Greek lyric from the archaic to the Hellenistic period. This edited volume includes detailed analyses of the poets themselves as well as a reflection of the current state of play in the study of Greek lyric. It showcases the scope and range of approaches to be found in scholarly work in the field. Newcomers to the subject will benefit from the range of contextual and technical information included that allows for a more effective engagement with the lyric poets. Readers will also enjoy guidance on working with texts that are mainly preserved as fragments. A selection of ways in which lyric poetry has influenced and inspired writers from Rome to the modern era. Recommendations for further reading that offer a starting point for how to follow up on a particular topic. Perfect for undergraduate and master's students taking courses on Greek

lyric or survey courses on classical literature A Companion to Greek Lyric also belongs in the libraries of students of English or Comparative Literature seeking an authoritative resource for Greek lyric **The Look of Lyric: Greek Song and the Visual** ,2016-04-26 The Look of Lyric Greek Song and the Visual addresses the various modes of interaction between ancient Greek lyric poetry and the visual arts as well as more general notions of visibility It covers diverse poetic genres in a range of contexts radiating outwards from the original performance s to encompass their broader cultural settings the later reception of the poems and finally also their understanding in modern scholarship By focusing on the relationship between the visual and the verbal as well as the sensory and the mental this volume raises a wide range of questions concerning human perception and cultural practices As this collection of essays shows Greek lyric poetry played a decisive role in the shaping of both The Cambridge Companion to Sappho P. J. Finglass,Adrian Kelly,2021-04-29 A detailed up to date survey of the most important woman writer from Greco Roman antiquity Examines the nature and context of her poetic achievement the transmission loss and rediscovery of her poetry and the reception of that poetry in cultures far removed from ancient Greece including Latin America India China and Japan **Pindar, Song, and Space** Richard Neer,Leslie Kurke,2019-11-05 A groundbreaking study of the interaction of poetry performance and the built environment in ancient Greece Winner of the PROSE Award for Best Book in Classics by the Association of American Publishers In this volume Richard Neer and Leslie Kurke develop a new integrated approach to classical Greece a lyric archaeology that combines literary and art historical analysis with archaeological and epigraphic materials At the heart of the book is the great poet Pindar of Thebes best known for his magnificent odes in honor of victors at the Olympic Games and other competitions Unlike the quintessentially personal genre of modern lyric these poems were destined for public performance by choruses of dancing men Neer and Kurke go further to show that they were also site specific as the dancers moved through the space of a city or a sanctuary their song would refer to local monuments and landmarks Part of Pindar s brief they argue was to weave words and bodies into elaborate tapestries of myth and geography and in so doing to re imagine the very fabric of the city state Pindar s poems in short were tools for making sense of space Recent scholarship has tended to isolate poetry art and archaeology But Neer and Kurke show that these distinctions are artificial Poems statues bronzes tombs boundary stones roadways beacons and buildings worked together as a suite of technologies for organizing landscapes cityscapes and territories Studying these technologies in tandem reveals the procedures and criteria by which the Greeks understood relations of nearness and distance here and there and how these ways of inhabiting space were essentially political Rooted in close readings of individual poems buildings and works of art Pindar Song and Space ranges from Athens to Libya Sicily to Rhodes to provide a revelatory new understanding of the world the Greeks built and a new model for studying the ancient world *Theatrical Reenactment in Pindar and Aeschylus* Anna Uhlig,2019-07-18 Argues that the songs of Pindar and Aeschylus share a theatrical spirit that illuminates choral performance in Classical Greece *Singing for the Gods* Barbara

Kowalzig, 2007-12-13 *Singing for the Gods* develops a new approach towards an old question in the study of religion: the relationship of myth and ritual. Focusing on ancient Greek religion, Barbara Kowalzig exploits the joint occurrence of myth and ritual in archaic and classical Greek song culture. She shows how choral performances of myth and ritual taking place all over the ancient Greek world in the early fifth century BC help to effect social and political change in their own time. Religious song emerges as integral to a rapidly changing society hovering between local, regional, and panhellenic identities and between aristocratic rule and democracy. Drawing on contemporary debates on myth, ritual, and performance in social anthropology, modern history, and theatre studies, this book establishes Greek religion's dynamic role and gives religious song culture its deserved place in the study of Greek history.

Greek Lyric, 1996-03-21 Successfully integrating elegance and a close fidelity to the Greek, these new translations aim to provide Greekless students with as close a sense as possible of how the Greeks themselves thought and wrote about the world. Miller's skillful introduction places the works in historical context and briefly describes the different metrical forms represented in the selections. Headnotes to each section highlight the background of the poet whose works follow. Complete with a glossary of names and a select bibliography.

Horatian Readings: Poetic and Literary Texture Stephen Harrison, 2025-06-02 This volume collects eighteen pieces on Horace written over the last two decades. They share a common interest in the close reading of Horace's poems, especially of the Odes, and are intended to stand alongside the more formal analyses in my commentary on Odes 2 (2017) and the readings of Horatian poems in my monograph on generic enrichment (2007). These pieces share a number of particular concerns linked to issues prominent in classical scholarship over the period: literary career, criticism, intratextuality, intertextual interaction with other poets and genres, while a further topic is the perennial question of Horace's negotiation of the major political issues of his time and the nature of his engagement with the Augustan regime. Like all the Augustan poets, Horace was writing for a Roman readership which had been sharply divided by the internecine wars of the 40s and 30s BCE, and his work can express the perspective of the defeated as well as that of the victors, just as Vergil's does in the *Aeneid*. The volume emphasises the original cultural context and readers of the poems and seeks to present Horace's poetry with the apparatus needed for its modern literary study by scholars and advanced students.

Carnivalizing Difference Peter I. Barta, Paul Allen Miller, Charles Platter, David Shepherd, 2013-06-17 It has seemed at times that there is no neutral territory between those who see Bakhtin as the practitioner of a kind of neo-Marxist or at least materialist deconstruction and those who look at the same texts and see a defender of traditional liberal humanist values and classical conceptions of order, a conservative in the true sense of the term. Arising from a conference under the same title held at Texas Tech University, *Carnivalizing Difference* seeks to explore the actual and possible relationships between Bakhtinian theory and cultural practice. The introduction explores the changing configurations of our understanding of Bakhtin's work in the context of recent theory and outlines how that understanding can inform and be informed by culture both ancient and modern. Eleven articles spanning a wide range of periods and

cultural forms then address these issues in detail revealing the ways in which Bakhtinian thought illuminates sometimes obfuscates but always challenges

Pindars sechste olympische Siegesode Zsolt Adorjani, 2014-08-07 Pindar's Sixth Olympian Ode is considered one of the poet's most brilliant victory odes. This is the first full-scale commentary on it. Adorjani presents Greek text with critical apparatus, translation, and metrical analysis. Three introductory chapters treat matters of history, background, date, performance, and literary criticism. Then follows a verse-by-verse commentary rooted in the tradition of philological exegesis, concentrating on grammatical, stylistic, and interpretive features. Until now, the Sixth Olympian has been praised chiefly for its magnificent and lucid presentation of the myth of Iamos, a seer of Arcadian origin and ancestor of the prophetic clan of the Iamidae. This commentary illuminates both the overwhelming depth of thought and the cunningly wrought structure of this masterpiece, contributing to a better understanding of Pindar's verbal artistry.

Pindars sechste olympische Ode ist einer der glanzendsten Siegesgesänge des Dichters. Hier wird der erste umfassende philologische Kommentar zum Gedicht vorgelegt. Adorjani bietet einen griechischen Text mit kritischem Apparat, Übersetzung, metrischer Analyse und drei Einleitungskapiteln, die in die Probleme der Geschichtlichkeit, Hintergrund, Entstehungszeit, Aufführung und der literarischen Interpretation hineinführen. Auf diesen Teil folgt ein von Vers zu Vers fortschreitender Kommentar, der gemäß den alten Traditionen der Texterklärung auf grammatische, stilistische und interpretatorische Fragen eingeht. Bisher wurde Olympie 6 zumeist als großartige und suggestive Erzählung des Mythos des Sehers Iamos, des Vorfahren der olympischen Iamiden, gewürdigt. Diesem Kommentar ist daran gelegen, die intrikate Gedankentiefe und vollkommenste Formkunst dieses Meisterwerks vor Augen zu führen.

Immerse yourself in heartwarming tales of love and emotion with Explore Love with is touching creation, **First Person Fictions Pindars Poetic I** . This emotionally charged ebook, available for download in a PDF format (*), is a celebration of love in all its forms. Download now and let the warmth of these stories envelop your heart.

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