

Bookmark File PDF If Not Winter Fragments Of Sappho

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"Lyrical and emotionally gutting." —O, THE OPRAH MAGAZINE "Intellectually satisfying [and] artistically profound." —KIRKUS REVIEWS (STARRED REVIEW)

"Mesmeric."—THE PARIS REVIEW "Vividly awesome and truly great." —EILEEN MYLES "Gorgeous, gutting, unforgettable." —LENI ZUMAS "Brilliant." —MICHELLE TEA An arresting memoir equal parts refugee-coming-of-age story, feminist manifesto, and meditation on motherhood, displacement, gender politics, and art that follows award-winning writer Sophia Shalmiyev's flight from the Soviet Union, where she was forced to abandon her estranged mother, and her subsequent quest to find her. Russian sentences begin backward, Sophia Shalmiyev tells us on the first page of her striking lyrical memoir. To understand the end of her story, we must go back to the beginning. Born to a Russian mother and an Azerbaijani father, Shalmiyev was raised in the stark oppressiveness of 1980s Leningrad (now St. Petersburg), where anti-Semitism and an imbalance of power were omnipresent in her home. At just eleven years old, Shalmiyev's father stole her away to America, forever abandoning her estranged alcoholic mother, Elena. Motherless on a tumultuous voyage to the states, terrified in a strange new land, Shalmiyev depicts in urgent, poetic vignettes her emotional journeys through an uncharted world as an immigrant, artist, and, eventually,

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as a mother of two. As an adult, Shalmiyev voyages back to Russia to search endlessly for the mother she never knew—in her pursuit, we witness an arresting, impassioned meditation on art-making, gender politics, displacement, and most potently, motherhood.

Sappho's thrilling lyric verse has been unremittingly popular for more than 2,600 years—certainly a record for poetry of any kind—and love for her art only increases as time goes on. Though her extant work consists only of a collection of fragments and a handful of complete poems, her mystique endures to be discovered anew by each generation, and to inspire new efforts at bringing the spirit of her Greek words faithfully into English. In the past, translators have taken two basic approaches to Sappho: either very literally translating only the words in the fragments, or taking the liberty of reconstructing the missing parts. Willis Barnstone has taken a middle course, in which he remains faithful to the words of the fragments, only very judiciously filling in a word or phrase in cases where the meaning is obvious. This edition includes extensive notes and a special section of "Testimonia": appreciations of Sappho in the words of ancient writers from Plato to Plutarch. Also included are a glossary of all the figures mentioned in the poems, and suggestions for further reading.

The comparative study of the literatures of Ireland and Scotland has emerged as a distinct and buoyant field in recent years. This collection of new essays offers the first sustained comparison of modern Irish and Scottish poetry, featuring close readings of

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texts within broad historical and political contextualisation. Playing on influences, crossovers, connections, disconnections and differences, the 'affinities' and 'opposites' traced in this book cross both Irish and Scottish poetry in many directions. Contributors include major scholars of the new 'archipelagic' approach, as well as leading Irish and Scottish poets providing important insights into current creative practice. Poets discussed include W. B. Yeats, Hugh MacDiarmid, Sorley MacLean, Louis MacNeice, Edwin Morgan, Douglas Dunn, Seamus Heaney, Ian Hamilton Finlay, Michael Longley, Medbh McGuckian, Nuala ni Dhomhnaill, Don Paterson and Kathleen Jamie. This book is a major contribution to our understanding of poetry from these islands in the twentieth and twenty-first centuries.

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Connects the work of Merleau-Ponty to environmental studies. This richly diverse collection looks at the contemporary relevance of the philosophy of Maurice Merleau-Ponty to environmental issues and builds a coherent philosophical ecology based on his thought. The contributors describe and analyze relations within the natural world by focusing on the centrality of relations in Merleau-Ponty's work; his concept of the bond between humanity and nature; and his novel philosophies of perception, embodiment, and "wild" Being. Eco-phenomenologies of living places such as Central Park in New York City, Midwestern farmlands, and communal household dwellings of Pacific Northwest Coast people are closely examined. The contributors also explore Merleau-Ponty's philosophy for environmental ethics and develop notions such as vital values, somatic empathy, and interspecies sociality.

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Suzanne L. Cataldi is Professor of Philosophy at Southern Illinois University at Edwardsville and the author of *Emotion, Depth, and Flesh: A Study of Sensitive Space: Reflections on Merleau-Ponty's Philosophy of Embodiment*, also published by SUNY Press. William S. Hamrick is Professor Emeritus of Philosophy at Southern Illinois University at Edwardsville and the author of the SUNY Press book *Kindness and the Good Society: Connections of the Heart*, winner of the 2004 Edward Goodwin Ballard Book Prize in Phenomenology.

Presents articles on feminist literature, including significant authors, themes and history. With contributions by researchers from India, Europe, North America and the Caribbean, *In Translation – Reflections, refractions, transformations* touches on questions of method and on topics – including copyright, cultural hybridity, globalization, identity construction, and minority languages – which are important for the disciplinary development of translation studies but also of interest to other fields as well, most notably comparative literature, cultural studies and world literature. The volume provides a forum for new voices to be heard alongside those of well-established scholars and for current concerns to express themselves, often focusing on practices in areas of the world other than Europe or North America, which have until now tended to dominate the field. Acknowledging difference and celebrating it, the contributions conceive of translation as a process which reconstitutes and transforms, which brings renewal and growth, an interaction in a new context, a new reading, a new writing.

Prefaced by an account of the early days of Berryman studies by bibliographer and scholar Richard J. Kelly, "After thirty Falls" is the first collection of essays to be published on the American poet John Berryman (1914-1972) in over a decade. The book seeks to provoke new interest in this important figure with a group of original essays and appraisals by scholars from

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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. When her dead brother is decreed a traitor, his body left unburied beyond the city walls, Antigone refuses to accept this most severe of punishments. Defying her uncle who governs, she dares to say 'No'. Forging ahead with a funeral alone, she places personal allegiance before politics, a tenacious act that will trigger a cycle of destruction. Renowned for the revelatory nature of his work, Ivo van Hove first enthralled London audiences with his ground-breaking Roman Tragediesseen at the Barbican in 2009. Drawing on his 'ability to break open texts calcified by tradition' (Guardian), the director now turns to a classic Greek masterpiece.

These hundred poems and fragments constitute virtually all of Sappho that survives and effectively bring to life the woman whom the Greeks consider to be their greatest lyric poet. Mary Barnard's translations are lean, incisive, direct—the best ever published. She has rendered the beloved poet's verses, long the bane of translators, more authentically than anyone else in English.

A Bold, Iconoclastic New Look at One of the Great Works of Greek Tragedy In this innovative rendition of *The Oresteia*, the poet, translator, and essayist Anne Carson combines three different visions—Aischylos' *Agamemnon*, Sophokles' *Elektra*, and Euripides' *Orestes*—giving birth to a wholly new experience of the classic Greek triumvirate of vengeance. After the murder of her daughter Iphigenia by her husband

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Agamemnon, Klytimestra exacts a mother's revenge, murdering Agamemnon and his mistress, Cassandra. Displeased with Klytimestra's actions, Apollo calls on her son, Orestes, to avenge his father's death with the help of his sister Elektra. In the end, Orestes, driven mad by the Furies for his bloody betrayal of family, and Elektra are condemned to death by the people of Argos, and must justify their actions—signaling a call to change in society, a shift from the capricious governing of the gods to the rule of manmade law. Carson's accomplished rendering combines elements of contemporary vernacular with the traditional structures and rhetoric of Greek tragedy, opening up the plays to a modern audience. In addition to its accessibility, the wit and dazzling morbidity of her prose sheds new light on the saga for scholars. Anne Carson's *Oresteia* is a watershed translation, a death-dance of vengeance and passion not to be missed.

From Elizabeth Taylor, Bette Midler, and Diana Ross to Queen Elizabeth I, Julia Child, and Princess Leia, these divas have been sister, alter ego, fairy godmother, or model for survival to gay men and the closeted boys they once were. And anyone—straight or gay, young or old, male or female—who ever needed a muse, or found one, will see their own longing mirrored here as well. These witty and poignant short essays explore reasons for diva-worship as diverse as the writers themselves. *My Diva* offers both depth and glamour as it pays tribute with joy, intelligence, and fierce, fierce love. Finalist, Lambda Book Award for LGBT Anthology, Lambda Literary Foundation

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The poet and classicist presents a new translation of the poetry of Sappho, presenting all the extant fragments in both English and the Greek, as well as furnishing an introduction to Sappho's life and times.

Wheaton College professor Jacobs once again displays his considerable gifts in this collection of essays originally published in the Weekly Standard, First Things and the Christian review Books & Culture. As in his earlier collection, A Visit to Vanity Fair, Jacobs's range of interests and the breadth of his reading is extraordinary, along with the depth of his Christian humanism. His recurring theme here is the promises and limits of the modern era, as seen through some of its most celebrated figures: Jean-Jacques Rousseau, Albert Camus, W. H. Auden, Iris Murdoch and Wole Soyinka. Even an essay on Sappho's poetry becomes a meditation on modern erotic politics, in dialogue with the Song of Solomon. A final section on Jacobs's sometimes comical attempts to install the Linux operating system on his own computer explores information technology, that quintessentially modern achievement. The tone here is somewhat more serious than in Vanity Fair, but never inaccessible, not least because Jacobs

never takes himself too seriously. Notwithstanding the relatively conservative venues where Jacobs publishes, his writing is also utterly free of ideological cant, and his reading even of those with whom he disagrees is marked by generosity, humor and humility. Every writer longs for readers of Jacobs's integrity and creativity; discerning readers will revel in the chance to let Jacobs read aloud, as it were, over their own shoulder.

In "Lovers and Livers," Jacalyn Duffin provides a lively overview of the ideas around disease.

Focusing on works by Derek Walcott, Les Murray, Anne Carson, and Bernardine Evaristo, Katharine Burkitt investigates the relationship between literary form and textual politics in postcolonial narrative poems and verse-novels. Burkitt argues that these works disrupt and undermine the traditions of particular forms and genres, and most notably the expectations attached to the prose novel, poetry, and epic. This subversion of form, Burkitt argues, is an important aspect of the texts' postcoloniality as they locate themselves critically in relation to literary convention, and they are all concerned with matters of social, racial, and national identities in a world where these categories are inherently complicated. In addition, the awareness of epic tradition in these texts unites them as 'post-epics', in that as they reuse the myths and motifs of a variety of epics, they

question the status of the form, demonstrate it to be inherently malleable, and regenerate its stories for the contemporary world. As she examines the ways in which postcolonial texts rewrite the traditions of classical epics for the twentieth and twenty-first centuries, Burkitt ties close textual analysis to a critical intervention in the politics of form.

There is no available information at this time.

For much of Euripides' life, the world was at war. The anguish and rage that resulted from a world given over to violence provoked the poet and playwright to create stunning tragedies, whose grief reverberates as accurately today as it did when democratic Athens succumbed to the Peloponnesian Wars. Following an acclaimed translation of Sappho's poems and fragments, *If Not, Winter*, the acclaimed poet and classicist Anne Carson now turns to the plays of Euripides, chronologically the latest and certainly the most troubled of the major Greek tragedians. One of the most versatile, accomplished, fertile, and plain astonishing writers of our day, Carson is a poet with the acumen of an essayist; and essayist with the lyric gift of a poet; a scholar who is as daring as she is erudite. Euripides, Carson says, is the most unpleasant of the tragedians, which is to say the most tragic, and her bold new translation of his chronicles of superstition and despair offers a new view of his discordant and unsparing art. The four plays included

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an original relationality, he demonstrates that the already present status of a relational ontology is philosophy's other possibility. Touching on a range of topics including community, human-animal relations, and intimacy, Benjamin's thoughtful and penetrating distillation of ancient, modern, and twentieth-century philosophical ideas, and his judicious attention to art and literature make this book a model for original philosophical thinking and writing.

If Not, Winter Fragments of Sappho Knopf

This lively, accessible book is the first to explore Victorian literature through scent and perfume, presenting an extensive range of well-known and unfamiliar texts in intriguing and imaginative new ways that make us re-think literature's relation with the senses. Concentrating on aesthetic and decadent authors, *Scents and Sensibility* introduces a rich selection of poems, essays, and fiction, exploring these texts with reference to both the little-known cultural history of perfume use and the appreciation of natural fragrance in Victorian Britain. It shows how scent and perfume are used to convey not merely moods and atmospheres but the nuances of the aesthete or decadent's carefully cultivated identity, personality, or sensibility. A key theme is the emergence of the olfactif, the cultivated individual with a refined sense of smell, influentially represented by the poet and critic Algernon Charles Swinburne, who is emulated by a host of canonical and less well-known aesthetic and decadent successors such as Walter Pater, Edmund Gosse, John Addington Symonds, Lafcadio Hearn, Michael Field, Oscar

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Wilde, Arthur Symons, Mark Andre Raffalovich, Theodore Wratislaw, and A. Mary F. Robinson. This book explores how scent and perfume pervade the work of these authors in many different ways, signifying such diverse things as style, atmosphere, influence, sexuality, sensibility, spirituality, refinement, individuality, the expression of love and poetic creativity, and the aura of personality, dandyism, modernity, and memory. A coda explores the contrasting twentieth-century responses of Virginia Woolf and Compton Mackenzie to the scent of Victorian literature.

Julie Hanson's award-winning collection, *Unbeknownst*, gives us plainspoken poems of unstoppable candor. They are astonished and sobered by the incoming data; they are funny; they are psychologically accurate and beautifully made. Hanson's is a mind interested in human responsibility—to ourselves and to each other—and unhappy about the disappointments that are bound to transpire ("We've been like gods, our powers wasted"). These poems are lonely with spiritual longing and wise with remorse for all that cannot last. "The Kindergartners" begins, "All their lives they've waited for / the yellow bus to come for them," then moves directly to the present reality: "Now it's February and the mat / is wet." Settings and events are local and familiar, never more exotic than a yoga session at the Y, one of several instances where the body is central to the report and to the net result ("I slip in and fold / behind the wheel into the driver's seat like a thin young thing: / My organs are surely glistening. This car was made for me."). These poems are intimate revelations, thinking as they go, including the reader

in the progress of their thoughts.

The iconoclast of Classics, Page duBois refuses to act as border patrol for a sometimes fiercely protected traditional discipline. Instead, she incorporates insights from postcolonial, psychoanalytic, and postmodern theories into her nuanced close readings of ancient Greek texts. Out of Athens sets ancient Greek culture next to the global ancient world of Vedic India, the Han dynasty in China, and the empires that survived Alexander the Great. DuBois establishes a daring agenda for the next generation of Classicists.

No less than their modern counterparts, ancient genres were contested, hybrid and ambiguous. This volume, the result of a conference at the University of Sydney, is a collection dealing with some of the many issues around ancient understandings of genre. It presents a series of case studies, some concerned with texts that have loomed large in discussions of ancient genre (such as the works of Ovid), and others, in particular late-antique works, that have received less attention. Ranging from Rome and Greece to Gaza and Syria, *Approaches to Genre in the Ancient World* makes a unique contribution to the study of ancient genre and to the understanding of the specific texts discussed.

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