

Oral Tradition as Living Tradition in Greek Poetics

Oral tradition has played a vital role in the development of Greek poetry from its earliest beginnings. The Homeric epics, for example, were originally composed and performed orally, and they bear the marks of their oral origins in their use of formulaic language, repetitive structures, and vivid imagery. Even after the advent of writing, oral tradition continued to influence Greek poetry, as poets such as Pindar and Sappho drew on the rhythms and themes of oral performance in their written works.



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by Elizabeth Rolls

★★★★☆ 4.6 out of 5

Language : English
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Text-to-Speech : Enabled
Enhanced typesetting : Enabled
Word Wise : Enabled
Print length : 96 pages
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Screen Reader : Supported



In recent years, there has been a renewed interest in the role of oral tradition in Greek literature. Scholars have begun to recognize that oral tradition is not simply a relic of the past, but a vital and dynamic force that continues to shape the way Greek poetry is created, performed, and received. This new interest in oral tradition has led to a number of important

studies, including Walter Ong's *Orality and Literacy*, Albert Lord's *The Singer of Tales*, and Gregory Nagy's *Pindar's Homer*.

Oral Tradition as Living Tradition in Greek Poetics builds on this important scholarship by providing a comprehensive overview of the role of oral tradition in Greek poetry from Homer to the present day. The book is divided into three parts, each of which explores a different aspect of the relationship between oral tradition and Greek poetics.

The first part of the book, "The Oral Origins of Greek Poetry," examines the oral origins of the Homeric epics and other early Greek poems. This section of the book explores the ways in which oral performance shaped the form and content of these works, and it argues that oral tradition is essential to understanding their meaning.

The second part of the book, "The Influence of Oral Tradition on Greek Poetry," examines the influence of oral tradition on Greek poetry from the Archaic period to the present day. This section of the book explores the ways in which oral performance continued to influence the work of later Greek poets, such as Pindar, Sappho, and Bacchylides. It also examines the ways in which oral tradition has been revived in the modern period, and it argues that oral tradition is a vital force in contemporary Greek poetry.

The third part of the book, "The Reception of Oral Tradition in Greek Poetry," examines the reception of oral tradition in Greek poetry from ancient times to the present day. This section of the book explores the ways in which oral tradition has been received and interpreted by later poets, scholars, and audiences. It also examines the ways in which oral tradition has been used to create new works of art, and it argues that oral

tradition is a living and dynamic force that continues to inspire new creations.

Oral Tradition as Living Tradition in Greek Poetics is a groundbreaking work that offers a new understanding of the role of oral tradition in Greek poetry. The book is a must-read for anyone interested in Greek literature, oral tradition, or the history of performance.

Reviews

"*Oral Tradition as Living Tradition in Greek Poetics* is a major contribution to the study of Greek literature. This book offers a comprehensive and insightful overview of the role of oral tradition in Greek poetry from Homer to the present day. It is a must-read for anyone interested in Greek literature, oral tradition, or the history of performance." -**Walter Ong, University of Toronto**

"*Oral Tradition as Living Tradition in Greek Poetics* is a groundbreaking work that offers a new understanding of the role of oral tradition in Greek poetry. This book is a major contribution to the field, and it is sure to be a standard reference for years to come." -**Albert Lord, Harvard University**

"*Oral Tradition as Living Tradition in Greek Poetics* is a brilliant and original work that challenges our traditional understanding of Greek poetry. This book is a must-read for anyone interested in Greek literature, oral tradition, or the history of performance." -**Gregory Nagy, Harvard University**



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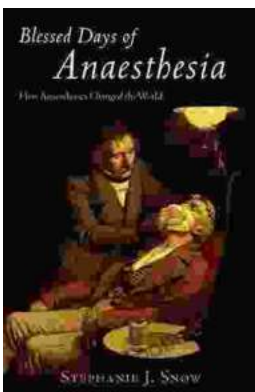
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