

Ted Hughes And The Classics Classical Presences

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The Oxford Book of Classical Verse Adrian Poole 2000 The debts that English poetry owes to the Classics are massive and various. But they have been richly repaid by the astonishingly inventive tradition of translation to which some of the greatest poets in the English language have contributed, including Chaucer and Jonson, Dryden and Pope, Tennyson and Ezra Pound. This anthology presents the wealth of this living tradition as it has never been seen before, ranging from King Alfred to the many contemporary poets here generously represented, and from North America to Ireland and Scotland. It offers a vast array of responses to the song, verse and drama of ancient Greece and Rome, Ovid, and Juvenal. Organized by classical author and text, it runs from the epics of Homer to the late antique world where Greek and Latin writing both face an emerging Christian culture, and juxtaposes English versions, sometimes of the same passage or poem, to dramatize the endless re-animation of one great poetic tradition in and through another.

Classical Presences in Irish Poetry after 1960 Florence Impens 2018-01-02 This book provides the first overview of classical presences in Anglophone Irish poetry after 1960. Featuring detailed studies of Seamus Heaney, Michael Longley, Derek Mahon, and Eavan Boland, including close readings of key poems, it highlights the evolution of Irish poetic engagements with Greece and Rome in the last sixty years. It outlines the contours of a 'movement' which has transformed Irish poetry and accompanied its transition from a postcolonial to a transnational model, from sporadic borrowings of images and myths in the poets' early attempts to define their own voices, to the multiplication of classical adaptations since the late 1980s -- at first at a time of personal and political crises, notably in Northern Ireland, and more recently, as manifestations of the poets' engagements with European and other foreign literatures.

Laughing with Medusa Vanda Zajko 2006-01-12 Laughing with Medusa explores a series of interlinking questions, including: Does history's self-positioning as the successor of myth result in the exclusion of alternative narratives of the past? How does feminism exclude itself from certain historical discourses? Why has psychoanalysis placed myth at the centre of its explorations of the modern subject? Why are the Muses feminine? Do the categories of myth and politics intersect or are they mutually exclusive? Does feminism's recourse to myth offer a script of resistance or commit it to an ineffective utopianism? Covering a wide range of subject areas including poetry, philosophy, science, history, and psychoanalysis as well as classics, this book engages with these questions from a truly interdisciplinary perspective. It includes a specially commissioned work of fiction, 'Iphigenia's Wedding', by the poet Elizabeth Cook.

Ovid in English Ovid 1998 Tracing the influence of the great Roman poet on writers in the English language, this compendium of commentary and verse spans the literary tradition from Chaucer to Ted Hughes, exploring Ovid's influence on the many writers who found him so compelling. Original.

Tony Harrison Edith Hall 2021-01-14 This is the first book-length study of the classicism of Tony Harrison, one of the most important contemporary poets in England and the world. It argues that his unique and politically radical classicism is inextricable from his core notion that poetry should be a public property in which communal problems are shared and crystallised, and that the poet has a responsibility to speak in a public voice about collective and political concerns. Enriched by Edith Hall's longstanding friendship with Harrison and involvement with his most recent drama, inspired by Euripides' Iphigenia in Tauris, it also asserts that his greatest innovations in both form and style have been direct results of his intense engagements with individual works of ancient literature and his belief that the ancient Greek poetic imagination was inherently radical. Tony Harrison's large body of work, for which he has won several major and international prizes, and which features on the UK National Curriculum, ranges widely across long and short poems, plays,

translations and film poems. Having studied Classics at Grammar School and University and having translated ancient poets from Aeschylus to Martial and Pallas, Harrison has been immersed in the myths, history, literary forms and authorial voices of Mediterranean antiquity for his entire working life and his classical interests are reflected in every poetic genre he has essayed, from epigrams and sonnets to original stage plays, translations of Greek drama and Racine, to his experimental and harrowing film poems, where he has pioneered the welding of tightly cut video materials to tightly phrased verse forms. This volume explores the full breadth of his oeuvre, offering an insightful new perspective on a writer who has played an important part in shaping our contemporary literary landscape.

Brand New Ancients Kae Tempest 2015-03-10 With this dazzling modern myth in verse, Kae Tempest became the youngest winner of the prestigious Ted Hughes Award for New Work in Poetry. Yes, the gods are on the park bench, the gods are on the bus, / The gods are all here, the gods are in us. / The gods are timeless, fearless, fighting to be bold, / conviction is a heavy hand to hold, / grip it, winged sandals tearing up the pavement -- / you, me, everyone: Brand New Ancients. Kae Tempest's words in Brand New Ancients are written to be read aloud; the book combines poem, rap, and humanist sermon, by turns tender and fierce. Set in Southeast London, Brand New Ancients finds the mythic in the mundane. It is the story of two half-brothers, Thomas and Clive, unknown to each other -- Thomas the result of an affair between his mother and Clive's father. Tempest, with wide-ranging empathy, takes us inside the passionless marriage of Jane and Kevin -- the man who suspects Thomas is not his son, but loves him just the same -- and the neighboring home of Mary and Brian, where betrayal has not been so placidly accepted. The sons of these two households -- quiet, creative Thomas and angry, destructive Clive -- will cross paths in adolescence, their fates converging with mortal fury. These characters' loves, their infidelities, their disappointments and their small comforts -- these, Tempest argues, are timeless. Our lives and our choices are no less important than those of history and myth. Awarded the Ted Hughes Award for New Work in Poetry, Brand New Ancients insists on our importance as individuals -- and asserts Kae Tempest's importance as a talent impossible to ignore.

Chameleon Poet S. J. Perry 2013-11-21 For many decades, R.S. Thomas has been portrayed according to terms that he himself helped to define. Drawing on the poet's status as a passionate defender of the Welsh nation, scholars have followed his lead in emphasising the Welsh credentials and dimensions of his work, tacitly affirming his chosen cultural identity. Chameleon Poet, however, goes against the grain of previous studies by revealing Thomas as profoundly indebted to the English literary canon. Ultimately, Thomas emerges as a classic example of what Keats famously described as the 'chameleon poet', and through this prism S.J. Perry illuminates the various dimensions of his relationship with the literary tradition. Through detailed consideration of Thomas's life and writing and extensive archival research into his reading and correspondence, Perry examines Thomas's early immersion in the work of the English Romantics, through to his discovery of Irish and Scottish writing, his response to key poetic figures, such as Herbert, Tennyson, Edward Thomas and T.S. Eliot, his involvement with the influential journal Critical Quarterly, which inspired a creative dialogue with esteemed contemporaries like Ted Hughes and Philip Larkin, and his late engagement with the traditions of the elegy as conceived within Thomas Hardy's Poems of 1912-13. As well as suggesting new readings and associations, this groundbreaking exposition of R.S. Thomas's art forms part of a wider investigation into the nature of the British poetic tradition and archipelagic identity, showing how Thomas's Welshness was in fact a hybrid construct, emerging from his imaginative interaction with the literary cultures of England, Scotland and Ireland as much as those of his homeland.

The British National Bibliography Arthur James Wells 2009

English Translation and Classical Reception Stuart Gillespie 2011-02-23 English Translation and Classical Reception is the first genuine cross-disciplinary study bringing English literary history to bear on questions about the reception of classical literary texts, and vice versa. The text draws on the author's exhaustive knowledge of the subject from the early Renaissance to the present. The first book-length study of English translation as a topic in classical reception Draws on the author's exhaustive knowledge of English literary translation from the early Renaissance to the present Argues for a remapping of English literary history which would take proper account of the currently neglected history of classical translation, from Chaucer to the present Offers a widely ranging chronological analysis of English translation from ancient literatures Previously little-known, unknown, and sometimes suppressed translated texts are recovered from manuscripts and explored in terms of their implications for English literary history and for the interpretation of classical literature

Ovid Unseens Mathew Owen 2014-02-27 Ovid Unseens provides a bank of 80 practice passages of Latin verse, half elegiac and half hexameter. Taken from across Ovid's works, including the *Metamorphoses*, *Fasti*, *Heroides*, *Amores* and *Tristia*, the passages help build students' knowledge and confidence in a notoriously difficult element of Latin language learning. Every passage begins with an introduction, outlining the basic story and theme of the passage, followed by a 'lead-in' sentence, paraphrasing the few lines before the passage begins. The first set of passages are translation exercises of 12-16 lines, each accompanied by a *Discendum* box which highlights a key feature of poetic Latin, equipping students further with the skills to tackle ever more difficult verse passages at first sight. These are followed by longer passages with scansion exercises and questions on comprehension and stylistic analysis, replicating unseen verse exam questions in full. The comprehensive introduction provides an overview of Ovid's life and work, an account of some of the stylistic features of his poetry, and practical help in the form of tips on how to approach the more challenging lines of Latin verse and produce a fluent translation. A step-by-step guide to scansion, with practice exercises and answers, covers the essential principles for scanning lines of Latin verse, from the basics of understanding syllables, feet and types of metres, to coping with elision and caesurae. A guideline verse vocabulary list is provided which covers words particularly common in Ovid's works. Broken down into small 'checklists', each corresponding to a group of four passages, the vocabulary is learnt cumulatively and as it is encountered.

The 100 Best Nonfiction Books of All Time Robert McCrum 2018 100 Best Non Fiction Books has its origins in the recent 2 year-long Observer serial which every week featured a work of non fiction). It is also a companion volume to McCrum's very successful 100 Best Novels published by Galileo in 2015. The list of books starts in 1611 with the King James Bible and ends in 2014 with Elizabeth Kolbert's *The Sixth Extinction*. And in between, on this extraordinary voyage through the written treasures of our culture we meet Pepys' Diaries, Charles Darwin's *The Origin of Species*, Stephen Hawking's *A Brief History of Time* and a whole host of additional works.

The Cambridge Companion to Ted Hughes Terry Gifford 2011-06-30 Explores the life, work and literary significance of the late Poet Laureate. *Religion & Literature* 2009

Portrayals of Antigone in Portugal 2017-04-03 Portrayals of Antigone in Portugal offers an analysis of nine 20th and 21st century Portuguese literary and cinematic versions of this Theban myth.

The Origins of Free Verse Henry Tompkins Kirby-Smith 1998 Argues that free verse has deep historical roots, and traces them, from Milton to contemporary poetry

Ted Hughes in Context Terry Gifford 2018-06-21 Ted Hughes wrote in a wide range of modes which were informed by an even wider range of contexts to which his lifetime's reading, interests and experience gave him access. The achievement of Ted Hughes as one of the major poets of the twentieth century is complimented by his growing reputation as a writer of letters, plays, literary criticism and translations. In addition, Hughes made important contributions to education, literary history, emergent environmentalism and debates about life writing. *Ted Hughes in Context* brings together thirty-four contributors who inform new readings of the works, and conceptualize Hughes's work within long-standing critical traditions while acknowledging a new awareness of his future importance. This collection offers consideration not only of the most important aspects of Hughes's work, but also the most neglected.

Ovid's Presence in Contemporary Women's Writing Fiona Cox 2018-07-26 This innovative study analyses the presence of Ovid in contemporary

women's writing through a series of insightful case studies of prominent female authors, from Ali Smith, Marina Warner, and Marie Darrieussecq, to Alice Oswald, Saviana Stănescu, and Yoko Tawada. Using Ovid in their engagements with a wide range of issues besetting our twenty-first century world - homelessness, refugees, the financial crisis, internet porn, anorexia, body image - these writers echo the poet's preoccupation in his own work with fleeting fame, shape-shifting, and the dangers of immediate gratification, and make evident that these concerns are not only quintessentially modern, but also peculiarly Ovidian. Moving beyond the concern of second-wave feminism with recovering silenced female voices and establishing a female perspective within canonical works, the volume places particular emphasis on the intersections between Ovid's imaginative universe and the political and aesthetic agenda of third-wave feminism. Focusing on its subjects' socially and politically charged re-shapings, re-imaginings, and receptions of Ovid, it not only demonstrates the extraordinary plasticity of his writing, but also of its myriad re-castings and re-contextualizations within contemporary culture (in terms of genre alone, the works discussed included translations, poetry, plays, novels, short stories, and memoirs). In so doing, it not only offers us a valuable perspective on the work of the selected female authors and a new and vital landmark in the history of Ovidian reception, but also reveals to us an Ovid who remains our contemporary and an enduring source of inspiration.

Tales from Ovid Ted Hughes 2009-12-03 When Michael Hofmann and James Lasdun's ground-breaking anthology *After Ovid* (also Faber) was published in 1995, Hughes's three contributions to the collective effort were nominated by most critics as outstanding. He had shown that rare translator's gift for providing not just an accurate account of the original, but one so thoroughly imbued with his own qualities that it was as if Latin and English poet were somehow the same person. *Tales from Ovid*, which went on to win the Whitbread Prize for Poetry, continued the project of recreation with 24 passages, including the stories of Phaeton, Actaeon, Echo and Narcissus, Procne, Midas and Pyramus and Thisbe. In them, Hughes's supreme narrative and poetic skills combine to produce a book that stands, alongside his *Crow* and *Gaudete*, as an inspired addition to the myth-making of our time.

Piecing Together the Fragments Josephine Balmer 2013-09-26 Based on a PhD thesis for the Department of Literature and Creative Writing at the University of East Anglia--Preface.

Ted Hughes Jonathan Bate 2016-09-27 Ted Hughes, Poet Laureate, was one of the greatest writers of the twentieth century. He was one of Britain's most important poets. With an equal gift for poetry and prose, he was also a prolific children's writer and has been hailed as the greatest English letterwriter since John Keats. His magnetic personality and insatiable appetite for friendship, love, and life also attracted more scandal than any poet since Lord Byron. His lifelong quest to come to terms with the suicide of his first wife, Sylvia Plath, is the saddest and most infamous moment in the public history of modern poetry. Hughes left behind a more complete archive of notes and journals than any other major poet, including thousands of pages of drafts, unpublished poems, and memorandum books that make up an almost complete record of Hughes's inner life, which he preserved for posterity. Renowned scholar Jonathan Bate has spent five years in the Hughes archives, unearthing a wealth of new material. His book offers, for the first time, the full story of Hughes's life as it was lived, remembered, and reshaped in his art.

The Augustan Art of Poetry Robin Sowerby 2006-01-26 While previous studies have concentrated largely upon political concerns, *The Augustan Art of Poetry* is an exploration of the influence of the Roman Augustan aesthetic on English neo-classical poets of the seventeenth and eighteenth centuries. At the conclusion of his translation of Virgil, Dryden claims implicitly to have given English poetry the kind of refinement in language and style that Virgil had given the Latin. In this timely new study Robin Sowerby offers a strong apologia for the fine artistry of the Augustans, concentrating in particular on the period's translations, a topic and method not hitherto ventured in any full-length comparative study. The mediation of the Augustan aesthetic is explored through the *De Arte Poetica* of Vida represented in the Augustan version of Pitt, and its culmination is represented by examination of Dryden's Virgil in relation to predecessors. The effect of the Augustan aesthetic upon versions of silver Latin poets and upon Pope's Homer is also assessed and comparisons are drawn with modern translations.

Understanding Latin Literature Susanna Morton Braund 2017-04-27 *Understanding Latin Literature* is a highly accessible, user-friendly work that provides a fresh and illuminating introduction to the most important aspects of Latin prose and poetry. This second edition is heavily revised to

reflect recent developments in scholarship, especially in the area of the later reception and reverberations of Latin literature. Chapters are dedicated to Latin writers such as Virgil and Livy and explore how literature related to Roman identity and society. Readers are stimulated and inspired to do their own further reading through engagement with a wide selection of translated extracts and through understanding the different ways in which they can be approached. Central throughout is the theme of the fundamental connections between Latin literature and issues of elite Roman culture. The versatile and accessible structure of *Understanding Latin Literature* makes it suitable for both individual and class use.

The Metamorphosis of Ovid Sarah Annes Brown 2002-11-14 Ovid's "Metamorphoses" is one of the cornerstones of Western culture, the principal source for all the most famous myths of Greece and Rome, and a continuing inspiration for poets, composers and painters alike. This, inclusive account of this hugely important poem's influence on English literature, charts the reception of the poem over the course of six centuries from Chaucer's enigmatic "House of Fame" to Ted Hughes' "Tales from Ovid". As well as offering reassessments of works whose debt to Ovid has long been recognised, such as "The Tempest" and "Paradise Lost", Sarah Brown shows that Ovidianism is an even more complex and pervasive phenomenon in English literature than has previously been recognised, and may be found in the most unexpected places.

Ted Hughes, Class and Violence Paul Bentley 2014-04-24 Ted Hughes is widely regarded as a major figure in twentieth-century poetry, but the impact of Hughes's class background on his work has received little attention. This is the first full length study to take the measure of the importance of class in Hughes. It presents a radically new version of Hughes that challenges the image of Hughes as primarily a nature poet, as well as the image of the Tory Laureate. The controversy over 'natural' violence in Hughes's early poems, Hughes's relationship with Seamus Heaney, the Laureateship, and Hughes's revisiting of his relationship with Sylvia Plath in *Birthday Letters* (1998), are reconsidered in terms of Hughes's class background. Drawing on the thinking of cultural theorists such as Slavoj Žižek, Terry Eagleton, and Julia Kristeva, the book presents new political readings of familiar Hughes poems, alongside consideration of posthumously collected poems and letters, to reveal a surprising picture of a profoundly class-conscious poet.

The Journal of Classics Teaching 2005

Classics and Media Theory Pantelis Michelakis 2020-04-09 Introducing a largely neglected area of existing interactions between Greco-Roman antiquity and media theory, this volume addresses the question of why interactions in this area matter and how they might be developed further. It aims not only to promote awareness of the presence of the classics in media theory but also to encourage more media attentiveness among scholars of Greece and Rome. By bringing together an international team of scholars with interdisciplinary expertise in areas ranging from classical literature and classical reception studies to art history, media theory and media history, film studies, philosophy, and cultural studies, the volume as a whole engages with numerous aspects of 'classical' Greece and Rome revolving around issues of philosophy, cultural history, literature, aesthetics, and epistemology. Each chapter provides its own definition of what constitutes mediality and how it operates, constructs different genealogies of the concept of the medium, and engages with emergent fields within media studies that range from cultural techniques to media archaeology, diagrammatology, and intermediality. By seeking to foreground the persistency of Greco-Roman paradigms across the different strands of media theory the volume persuasively calls for a closer consideration of the conceptual underpinnings of the cultural practices around the transformation of ancient Greece and Rome into 'classics.'

True Manliness Thomas Hughes 1880

Dulce Et Decorum Est WILFRED. OWEN 2018-10

Classical Myth and Psychoanalysis Vanda Zajko 2013-06-27 Since Freud published the *Interpretation of Dreams* in 1900 and utilized Sophocles' *Oedipus Rex* to work through his developing ideas about the psychosexual development of children, it has been virtually impossible to think about psychoanalysis without reference to classical myth. Myth has the capacity to transcend the context of any particular retelling, continuing to transform our understanding of the present. Throughout the twentieth century, experts on the ancient world have turned to the insights of psychoanalytic criticism to supplement and inform their readings of classical myth and literature. This volume examines the inter-relationship of classical myth and psychoanalysis from the generation before Freud to the present day, engaging with debates about the role of classical myth in

modernity, the importance of psychoanalytic ideas for cultural critique, and its ongoing relevance to ways of conceiving the self. The chapters trace the historical roots of terms in everyday usage, such as narcissism and the phallic symbol, in the reception of Classical Greece, and cover a variety of both classical and psychoanalytic texts.

Tony Harrison and the Classics Sandie Byrne 2022-02-10 This volume presents fifteen chapters focusing on different aspects of the work of Tony Harrison, showing how his adaptations and translations explored themes of language, class, access to art, and the causes and effects of war.

A People's History of Classics Edith Hall 2020-03-30 *A People's History of Classics* explores the influence of the classical past on the lives of working-class people, whose voices have been almost completely excluded from previous histories of classical scholarship and pedagogy, in Britain and Ireland from the late 17th to the early 20th century. This volume challenges the prevailing scholarly and public assumption that the intimate link between the exclusive intellectual culture of British elites and the study of the ancient Greeks and Romans and their languages meant that working-class culture was a 'Classics-Free Zone'. Making use of diverse sources of information, both published and unpublished, in archives, museums and libraries across the United Kingdom and Ireland, Hall and Stead examine the working-class experience of classical culture from the Bill of Rights in 1689 to the outbreak of World War II. They analyse a huge volume of data, from individuals, groups, regions and activities, in a huge range of sources including memoirs, autobiographies, Trade Union collections, poetry, factory archives, artefacts and documents in regional museums. This allows a deeper understanding not only of the many examples of interaction with the Classics, but also what these cultural interactions signified to the working poor: from the promise of social advancement, to propaganda exploited by the elites, to covert and overt class war. *A People's History of Classics* offers a fascinating and insightful exploration of the many and varied engagements with Greece and Rome among the working classes in Britain and Ireland, and is a must-read not only for classicists, but also for students of British and Irish social, intellectual and political history in this period. Further, it brings new historical depth and perspectives to public debates around the future of classical education, and should be read by anyone with an interest in educational policy in Britain today.

Liverpool Classical Monthly 1994

How the Classics Made Shakespeare Jonathan Bate 2020-10-13 "This book grew from the inaugural E. H. Gombrich Lectures in the Classical Tradition that I delivered in the autumn of 2013 at the Warburg Institute of the University of London, under the title, "Ancient Strength: Shakespeare and the Classical Tradition"--Preface, page ix.

Ted Hughes Elaine Feinstein 2003 Chronicles the poet's life and relationships with Sylvia Plath, Assia Wevill, and Carol Orchard and his fascination with nature and with the poets of Eastern Europe.

The Lesbian Lyre Jeffrey M. Duban 2016-08-23 Hailed by Plato as the "Tenth Muse" of ancient Greek poetry, Sappho is inarguably antiquity's greatest lyric poet. Born over 2,600 years ago on the Greek island of Lesbos, and writing amorously of women and men alike, she is the namesake lesbian. What's left of her writing, and what we know of her, is fragmentary. Shrouded in mystery, she is nonetheless repeatedly translated and discussed – no, appropriated – by all. Sappho has most recently undergone a variety of treatments by agenda-driven scholars and so-called poet-translators with little or no knowledge of Greek. Classicist-translator Jeffrey Duban debunks the postmodernist scholarship by which Sappho is interpreted today and offers translations reflecting the charm and elegant simplicity of the originals. Duban provides a reader-friendly overview of Sappho's times and themes, exploring her eroticism and Greek homosexuality overall. He introduces us to Sappho's highly cultured island home, to its lyre-accompanied musical legends, and to the fabled beauty of Lesbian women. Not least, he emphasizes the proximity of Lesbos to Troy, making the translation and enjoyment of Homer's *Iliad* and *Odyssey* a further focus. More than anything else, argues Duban, it is free verse and its rampant legacy – and no two persons more than Walt Whitman and Ezra Pound – that bear responsibility for the ruin of today's classics in translation, to say nothing of poetry in the twentieth century. Beyond matters of reflection for classicists, Duban provides a far-ranging beginner's guide to classical literature, with forays into Spenser and Milton, and into the colonial impulse of Virgil, Spenser, and the West at large.

A familiar compound ghost Sarah Annes Brown 2017-06-01 *A Familiar Compound Ghost* explores the relationship between allusion and the uncanny in literature. An unexpected echo or quotation in a new text can be compared to the sudden appearance of a ghost or mysterious double,

the reanimation of a corpse, or the discovery of an ancient ruin hidden in a modern city. In this scholarly and suggestive study, Brown identifies moments where this affinity between allusion and the uncanny is used by writers to generate a particular textual charge, where uncanny elements are used to flag patterns of allusion and to point to the haunting presence of an earlier work. *A Familiar Compound Ghost* traces the subtle patterns of connection between texts centuries, even millennia apart, from Greek tragedy and Latin epic, through the plays of Shakespeare and the Victorian novel, to contemporary film, fiction and poetry. Each chapter takes a different uncanny motif as its focus: doubles, ruins, reanimation, ghosts and journeys to the underworld.

The Routledge Creative Writing Coursebook Paul Mills 2006 This step-by-step practical guide to the process of creative writing provides genre-based chapters, including life writing, novels and short stories, poetry, and screenwriting.

Ted Hughes and the Classics Roger Rees 2009-06-04 This collection of sixteen articles, written by leading specialists in Classical and English literature, is an important contribution to the critical assessment of Ted Hughes, one of the most popular and controversial English poets of the late 20th century. The chapters are arranged broadly chronologically according to Hughes's publications, and deal with different aspects of his engagement with the culture and literature of ancient Greece and Rome, including translations, original works, classical thought, and ideologies in his drama and verse. Hughes is revealed as a leading figure in literary reception of the Classics in 20th century poetry, a sharply intelligent and sensitive reader of some of the world's foundational texts.

Ovid's Presence in Contemporary Women's Writing Fiona Cox 2018-08-16 This innovative study analyses the presence of Ovid in contemporary women's writing through a series of insightful case studies of prominent female authors, from Ali Smith, Marina Warner, and Marie Darrieussecq, to Alice Oswald, Saviana Stănescu, and Yoko Tawada. Using Ovid in their engagements with a wide range of issues besetting our twenty-first century world - homelessness, refugees, the financial crisis, internet porn,

anorexia, body image - these writers echo the poet's preoccupation in his own work with fleeting fame, shape-shifting, and the dangers of immediate gratification, and make evident that these concerns are not only quintessentially modern, but also peculiarly Ovidian. Moving beyond the concern of second-wave feminism with recovering silenced female voices and establishing a female perspective within canonical works, the volume places particular emphasis on the intersections between Ovid's imaginative universe and the political and aesthetic agenda of third-wave feminism. Focusing on its subjects' socially and politically charged re-shapings, re-imaginings, and receptions of Ovid, it not only demonstrates the extraordinary plasticity of his writing, but also of its myriad re-castings and re-contextualizations within contemporary culture (in terms of genre alone, the works discussed included translations, poetry, plays, novels, short stories, and memoirs). In so doing, it not only offers us a valuable perspective on the work of the selected female authors and a new and vital landmark in the history of Ovidian reception, but also reveals to us an Ovid who remains our contemporary and an enduring source of inspiration.

João de Castro Osório: tragédia e política Ália Rosa C. Rodrigues 2012-10-01 Com apenas dezanove anos, publica o Manifesto Nacionalista (1919), integra depois o Centro Sidónio Pais, fundando o Nacionalismo Lusitano em 1923 e chega a dirigir o jornal *A Ditadura*. Periódico do Fascismo Português. Em 1924, prefacia os discursos de Sidónio e chega a colaborar no golpe de 1926. Abandona nesta altura a actividade política, pendura a espada, mas continua a manejá-la, desta vez, através da pena, firmando, com a política, um compromisso estético. Este fascio reaparece, mais tarde, como escritor solicitado pelo SNI que lhe encomendava estudos sobre o pensamento político, história e literatura portuguesas. Em 1936, ano em que integra a Legião Portuguesa, redige a peça *Trilogia de Édipo*. Conhecidos os percursos biográficos, ideológico e estético do autor, ficaram abertos os caminhos para o entendimento desta obra. Há muito que Tirésias anunciava o advento deste Édipo, que o elevou até ao alto da escadaria, transformando-o no herói humano - em vez da "vítima" dos antigos -, iniciador do Novo Humanismo.