

Epic

R. L. Ullman

Epic and History David Konstan, Kurt A. Raaflaub, 2009-10-27 With contributions from leading scholars, this is a unique cross-cultural comparison of historical epics across a wide range of cultures and time periods, which presents crucial insights into how history is treated in narrative poetry. The first book to gain new insights into the topic of 'epic and history' through in-depth cross-cultural comparisons. Covers epic traditions across the globe and across a wide range of time periods. Brings together leading specialists in the field, and is edited by two internationally regarded scholars. An important reference for scholars and students interested in history and literature across a broad range of disciplines.

Epic Adventures Jan Jansen, Hendrik M. J. Maier, 2004 The many adventures of the epic in modern times are fascinating topics in themselves. The Romantics claimed that every self-respecting nation should, at some time, have had one and they set out to reconstruct these epics for political as well as cultural reasons. Such epics represented earlier stages in the development of nation-states and in this modern world they were, for a long time, hard to appreciate. The introduction of tape recorders, however, brought the epic back in the limelight. It became fashionable for scholars to record long oral narratives, and to present them as long written poems that reflected deeply ingrained ideas. Because of this technology, the idea of the epic was revitalized. This volume presents critical analyses of epics in Sub-Saharan Africa, the former Soviet Union, South-East Asia, Medieval Europe, and America and discusses the process of revitalization, sometimes even invention, of epics in particular historical, political, and academic contexts. Jan Jansen is a member of the Department of Anthropology of the University of Leiden, Netherlands. Henk M.J. Maier is professor in the Department of Languages and Cultures of Southeast Asia and Oceania of the University of Leiden, Netherlands.

The Epic Lancelles Abercrombie, 2016-04-12 [...] I. BEGINNINGS The invention of epic poetry corresponds with a definite and, in the history of the world, often recurring state of society. That is to say, epic poetry has been invented many times and independently; but, as the needs which prompted the invention have been broadly similar, so the invention [...].

BK OF THE EPIC THE WORLDS GRT H. a. (Helene Adeline) D. 19 Guerber, 2016-08-25

Heroic Epic and Saga Felix J. Oinas, 1978

The Book of the Epic Hélène Adeline Guerber, 2022-10-27 This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

The Evolution of the Gilgamesh Epic Jeffrey H. Tigay, 1982 The Epic of Gilgamesh is one of the world's oldest known epics: it predates Homer by several centuries and is recognized as seminal to the cultural history of the Ancient Near East. Interpretation and decipherment of the story of Gilgamesh--fragmentary and contradictory as its several variants are--has been a monumental scholarly task, spanning more than a century. In this volume, Jeffrey H. Tigay traces the development of the composition of the Gilgamesh Epic over nearly two millennia and through the several languages in which it has been transmitted. The result is a study both comprehensive in breadth and impressive in methodology. The author breaks from his scholarly predecessors in relying on documented textual evidence rather than on critical analysis and hypotheses.

The Epic Lancelles Abercrombie, 2004-06

The Epic of America James Truslow Adams, 1959

Epic Ambitions in Modern Times Robert Crossley, 2022-08-16 Epic Ambitions in Modern Times examines how artists, in various forms and media, have reinvented the epic in the past three centuries.

The Book of the Epic H. A. Guerber, 2013-06-17 The greatest of all the world's epics, the Iliad and the Odyssey, are attributed to Homer, or Melesigenes, who is said to have lived some time between 1050 and 850 B.C. Ever since the second century before Christ, however, the question whether Homer is the originator of the poems, or whether, like the Rhapsodists, he merely recited extant verses, has been hotly disputed. The events upon which the Iliad is based took place some time before 1100 B.C., and we are told the poems of Homer were collected and committed to writing by Pisistratus during the age of Epic Poetry, or second age of Greek literature, which ends 600 B.C. It stands to reason that the Iliad must have been inspired by or at least based upon previous poems, since such perfection is not achieved at a single bound. Besides, we are aware of the existence of many shorter Greek epics, which have either been entirely lost or of which we now possess only fragments. A number of these ancient epics form what is termed the Trojan Cycle, because all relate in some way to the War of Troy. Among them is the Cypria, in eleven books, by Stasimus of Cyprus (or by Arctinus of Miletus), wherein is related Jupiter's frustrated wooing of Thetis, her marriage with Peleus, the episode of the golden apple, the judgment of Paris, the kidnapping of Helen, the mustering of the Greek forces, and the main events of the first nine years of the Trojan War. The Iliad (of which a synopsis is given) follows this epic, taking up the story where the wrath of Achilles is aroused and ending it with the funeral of Hector. This, however, does not conclude the story of the Trojan War, which is resumed in the Aethiopia, in five books, by Arctinus of Miletus. After describing the arrival of Penthesilea, Queen of the Amazons, to aid the Trojans, the poet relates her death at the hand of Achilles, who, in his turn, is slain by Apollo and Paris. This epic concludes with the famous dispute between Ajax and Ulysses for the possession of Achilles' armor. The Little Iliad, whose authorship is ascribed to sundry poets, including Homer, next describes the madness and death of Ajax, the arrival of Philoctetes with the arrows of Hercules, the death of Paris, the purloining of the Palladium, the stratagem of the wooden horse, and the death of Priam.

The Epic of Eden Sandra L. Richter, 2010-01-28 Does your knowledge of the Old Testament feel like a grab bag of people, books, events and ideas? How many times have you resolved to really understand the OT? To finally make sense of it? Perhaps you are suffering from what Sandra Richter calls the dysfunctional closet syndrome. If so, she has a solution. Like a home-organizing expert, she comes in and helps you straighten up your cluttered closet. Gives you hangers for facts. A timeline to put them on. And handy containers for the clutter on the floor. Plus she fills out your wardrobe of knowledge with exciting new facts and new perspectives. The whole thing is put in usable order--a history of God's redeeming grace. A story that runs from the Eden of the Garden to the garden of the New Jerusalem. Whether you are a frustrated do-it-yourselfer or a beginning student enrolled in a course, this book will organize your understanding of the Old Testament and renew your enthusiasm for studying the Bible as a whole.

Epic Frederick Turner, 2012-11-06 Epic does many things. Among others, it defines the nature of the human storyteller; recalls the creation of the world and of the human race; describes the paradoxical role of the hero as both the Everyman and the radical exception; and establishes the complex quest underlying all human action. Epic illustrates that these ingredients of epic storytelling are universal cultural elements, in existence across multiple remote geographical locations, historical eras, ethnic and linguistic groups, and levels of technological and economic development. Frederick Turner argues that epic, despite being scoffed at and neglected for over sixty years, is the most fundamental and important of all literary forms and thereby deserves serious critical attention. It is the source and origin of all other literature, the frame within which any story is possible. The mission of this book is to repair gaps in the literary understanding of epic studies—and offer permission to future epic writers and composers. The cultural genres of Marvel Comics, gothic, anime, manga, multi-user dungeon gaming, and superhero movies reprise all the epic themes and motifs. Consider The Wizard of Oz, Star Wars, The Lord of the Rings, Lost, The Matrix, Superman, Harry Potter, and Narnia. Here can be found the epic beast-man, the miraculous birth of the hero, the creation myth, the founding of the city, the quest journey, the descent into the land of the dead, the monsters, and the trickster. This book will be of interest to all readers fascinated by folklore, oral tradition, religious studies, anthropology, mythology, and enthusiastic about literature in general.

Epic in American Culture Christopher N. Phillips, 2012-05-01 The epic calls to mind the famous works of ancient poets such as Homer, Virgil, and Ovid. These long, narrative poems, defined by valiant characters and

heroic deeds, celebrate events of great importance in ancient times. In this thought-provoking study, Christopher N. Phillips shows in often surprising ways how this exalted classical form proved as vital to American culture as it did to the great societies of the ancient world. Through close readings of James Fenimore Cooper, Lydia Sigourney, Henry Wadsworth Longfellow, and Herman Melville, as well as the transcendentalists, Phillips traces the rich history of epic in American literature and art from early colonial times to the late nineteenth century. Phillips shows that far from fading in the modern age, the epic form was continuously remade to frame a core element of American cultural expression. He finds the motive behind this sustained popularity in the historical interrelationship among the malleability of the epic form, the idea of a national culture, and the prestige of authorship—a powerful dynamic that extended well beyond the boundaries of literature. By locating the epic at the center of American literature and culture, Phillips’s imaginative study yields a number of important finds: the early national period was a time of radical experimentation with poetic form; the epic form was crucial to the development of constitutional law and the professionalization of visual arts; engagement with the epic synthesized a wide array of literary and artistic forms in efforts to launch the United States into the arena of world literature; and a number of writers shaped their careers around revising the epic form for their own purposes. Rigorous archival research, careful readings, and long chronologies of genre define this magisterial work, making it an invaluable resource for scholars of American studies, American poetry, and literary history.

Some Sort of Epic Grandeur Matthew Joseph Bruccoli, 1981 This biography of F. Scott Fitzgerald investigates the relationship between his novels and his magazine work, documents his finances, and discusses his disastrous marriage to Zelda and difficult relationship with Hemingway.

The Book of the Epic H. A. Guerber, 1966

Epic Zero 2 R. L. Ullman, 2016-01-29 Elliott Harkness finally has powers and is a full-fledged member of the Freedom Force, the greatest superhero team on Earth. Elliott should be over the moon, but he quickly realizes that having powers is one thing, controlling them is quite another! After yet another botched mission, Elliott finds himself grounded. But his punishment is short-lived when he's kidnapped by a band of orphaned alien outlaws who believe he's the only one capable of destroying a planet-eating monster that's annihilating worlds. All Elliott has to do is use the Orb of Oblivion, the most powerful weapon in the universe. Unfortunately, he blew it to pieces months ago! But that's just the beginning of Elliott's problems, as he's swept up in an interstellar adventure far from home complete with extraterrestrial enemies, inter-galactic crime lords, and cosmic beings beyond his wildest imagination. With the fate of the universe at stake, will Elliott rise up to be the epic hero he's always wanted to be? Or, will he always be just an Epic Zero?

Epic Paul Innes, 2013-02-11 This student guidebook offers a clear introduction to an often complex and unwieldy area of literary studies. Tracing epic from its ancient and classical roots through postmodern and contemporary examples this volume discusses: a wide range of writers including Homer, Vergil, Ovid, Dante, Chaucer, Milton, Cervantes, Keats, Byron, Eliot, Walcott and Tolkien texts from poems, novels, children’s literature, tv, theatre and film themes and motifs such as romance, tragedy, religion, journeys and the supernatural. Offering new directions for the future and addressing the place of epic in both English-language texts and World Literature, this handy book takes you on a fascinating guided tour through the epic.

American Epic Garrett Epps, 2013-09-19 The United States is the only nation in the world in which political leaders, judges and soldiers all swear allegiance not to a king or a people but to a document, the Constitution. The Constitution today, however, is much revered but little read. . Readers of AMERICAN EPIC will never think of the Constitution in quite the same way again. Garrett Epps, a legal scholar who is also a journalist and writer of prize-winning fiction, takes readers on a literary tour of the Constitution, finding in it much that is interesting, puzzling, praiseworthy, and sometimes hilarious. Reading the Constitution like a literary work yields a host of meanings that shed new light on what it means to be an American--

The Epic Trickster in American Literature Gregory E. Rutledge, 2013-04-26 Just as Africa and the West have traditionally fit into binaries of Darkness/Enlightenment, Savage/Modern, Ugly/Beautiful, and Ritual/Art, among others, much of Western cultural production rests upon the archetypal binary of Trickster/Epic, with trickster aesthetics and commensurate cultural forms characterizing Africa. Challenging this binary and the exceptionalism that underlies anti-hegemonic efforts even today, this book begins with the scholarly foundations that mapped out African trickster continuities in the United States and excavated the aesthetics of traditional African epic performances. Rutledge locates trickster-like capacities within the epic hero archetype (the epic trickster paradigm) and constructs an Homeric Diaspora, which is to say that the modern Homeric performance foundation lies at an absolute time and distance away from the ancient storytelling performance needed to understand the cautionary aesthetic inseparable from epic potential. As traditional epic performances demonstrate, unchecked epic trickster dynamism anticipates not only brutal imperialism and creative diversity, but the greatest threat to everyone, an eco-apocalypse. Relying upon the preeminent scholarship on African-American trickster-heroes, traditional African heroic performances, and cultural studies approaches to Greco-Roman epics, Rutledge traces the epic trickster aesthetic through three seminal African-American novels keenly attuned to the American Homeric Diaspora: Charles Chesnutt’s *The Marrow of Tradition*, Richard Wright’s *Native Son*, and Toni Morrison’s *Beloved*.

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