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This collection includes thirty scholarly essays on Homer and Greek epic poetry published by Margalit Finkelberg over the past three decades. The topics discussed reflect the author's research interests and represent the main directions of her contribution to Homeric studies: Homer's language and diction, archaic Greek epic tradition, Homer's world and values, transmission and reception of the Homeric poems. The book gives special emphasis to some of the central issues in contemporary Homeric scholarship, such as oral-formulaic theory and the role of the individual poet; Neoanalysis and the character of the relationship between Homer and the tradition about the Trojan War; the multi-layered texture of the Homeric poems; the Homeric Question; the canonic status of the Iliad and the Odyssey in antiquity and modernity. All the articles are revised and updated. The book addresses both scholars and advanced students of Classics, as well as non-specialists interested in the Homeric poems and their journey through centuries.

In this ambitious and venturesome book, Peter W. Rose applies the insights of Marxist theory to a number of central Greek literary and philosophical texts. He explores major points in the trajectory from Homer to Plato where the ideology of inherited excellence—beliefs about descent from gods or heroes—is elaborated and challenged. Rose offers subtle and penetrating new readings of Homer's Iliad and Odyssey, Pindar's Tenth Pythian Ode, Aeschylus's Oresteia, Sophokles' Philoktetes, and Plato's Republic. Rose rejects the view of art as a mere reflection of social and political reality—a view that is characteristic not only of most Marxist but of most historically oriented treatments of classical literature. He applies instead a Marxian hermeneutic derived from the work of the Frankfurt School and Fredric Jameson. His readings focus on illuminating a politics of form within the text, while responding to historically specific social, political, and economic realities. Each work, he asserts, both reflects contemporary conflicts over wealth, power, and gender roles and constitutes an attempt to transcend the status quo by projecting an ideal community. Following Marx, Rose maintains that critical engagement with the limitations of the utopian dreams of the past is the only means to the realization of freedom in the present. Classicists and their students, literary theorists, philosophers, comparatists, and Marxist critics will find *Sons of the Gods, Children of Earth* challenging reading.

From the ruins of communism, Boris Groys emerges to provoke our interest in the aesthetic goals pursued with such catastrophic consequences by its founders. Interpreting totalitarian art and literature in the

context of cultural history, this brilliant essay likens totalitarian aims to the modernists' goal of producing world-transformative art. In this new edition, Groys revisits the debate that the book has stimulated since its first publication.

Literary Nonfiction. CALIBAN AND THE WITCH is a history of the body in the transition to capitalism. Moving from the peasant revolts of the late Middle Ages to the witch-hunts and the rise of mechanical philosophy, Federici investigates the capitalist rationalization of social reproduction. She shows how the battle against the rebel body and the conflict between body and mind are essential conditions for the development of labor power and self-ownership, two central principles of modern social organization. "It is both a passionate work of memory recovered and a hammer of humanity's agenda." Peter Linebaugh, author of *The London Hanged*

Few themes have been as central to sociology as 'class' and yet class remains a perpetually contested idea. Sociologists disagree not only on how best to define the concept of class but on its general role in social theory and indeed on its continued relevance to the sociological analysis of contemporary society. Some people believe that classes have largely dissolved in contemporary societies; others believe class remains one of the fundamental forms of social inequality and social power. Some see class as a narrow economic phenomenon whilst others adopt an expansive conception that includes cultural dimensions as well as economic conditions. This 2005 book explores the theoretical foundations of six major perspectives of class with each chapter written by an expert in the field. It concludes with a conceptual map of these alternative approaches by posing the question: 'If class is the answer, what is the question?'

Despite creating vast inequalities and propping up reactionary world regimes, capitalism has many passionate defenders—but not because of what it withholds from some and gives to others. Capitalism dominates, Todd McGowan argues, because it mimics the structure of our desire while hiding the trauma that the system inflicts upon it. People from all backgrounds enjoy what capitalism provides, but at the same time are told more and better is yet to come. Capitalism traps us through an incomplete satisfaction that compels us after the new, the better, and the more. Capitalism's parasitic relationship to our desires gives it the illusion of corresponding to our natural impulses, which is how capitalism's defenders characterize it. By understanding this psychic strategy, McGowan hopes to divest us of our addiction to capitalist enrichment and help us rediscover enjoyment as we actually experienced it. By locating it in the present, McGowan frees us from our attachment to a better future and the belief that capitalism is an essential outgrowth of human nature. From this perspective, our economic, social, and political worlds open up to real political change. Eloquent and enlivened by examples from film, television, consumer culture, and everyday life, *Capitalism and Desire* brings a new, psychoanalytically grounded approach to political and social theory.

These essays on nine women artists are framed by the question, born of feminism, "What evaluative criteria can be applied to women's art?" Since the 1970s Rosalind Krauss has been exploring the art of painters, sculptors, and photographers, examining the intersection of these artists concerns with the major currents of postwar visual culture: the question of the commodity, the status of the subject, issues of representation and abstraction, and the viability of individual media. These essays on nine women artists are framed by the question, born of feminism, "What evaluative criteria can be applied to women's art?" In the case of surrealism, in particular, some have claimed that surrealist women artists must either redraw the lines of their practice or participate in the movement's misogyny. Krauss resists that claim, for these "bachelors" are artists whose expressive strategies challenge the very ideals of unity and mastery identified with masculinist aesthetics. Some of this work, such as the "part object" (Louise Bourgeois) or the "formless" (Cindy Sherman) could be said to find its power in strategies associated with such concepts as *écriture féminine*. In the work of Agnes Martin, Eva Hesse, or Sherrie Levine, one can make the case that the power of the work can be revealed only by recourse to another type of logic altogether. *Bachelors* attempts to do justice to these and other artists (Claude Cahun, Dora Maar, Louise Lawler, Francesca Woodman) in the terms their works demand.

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