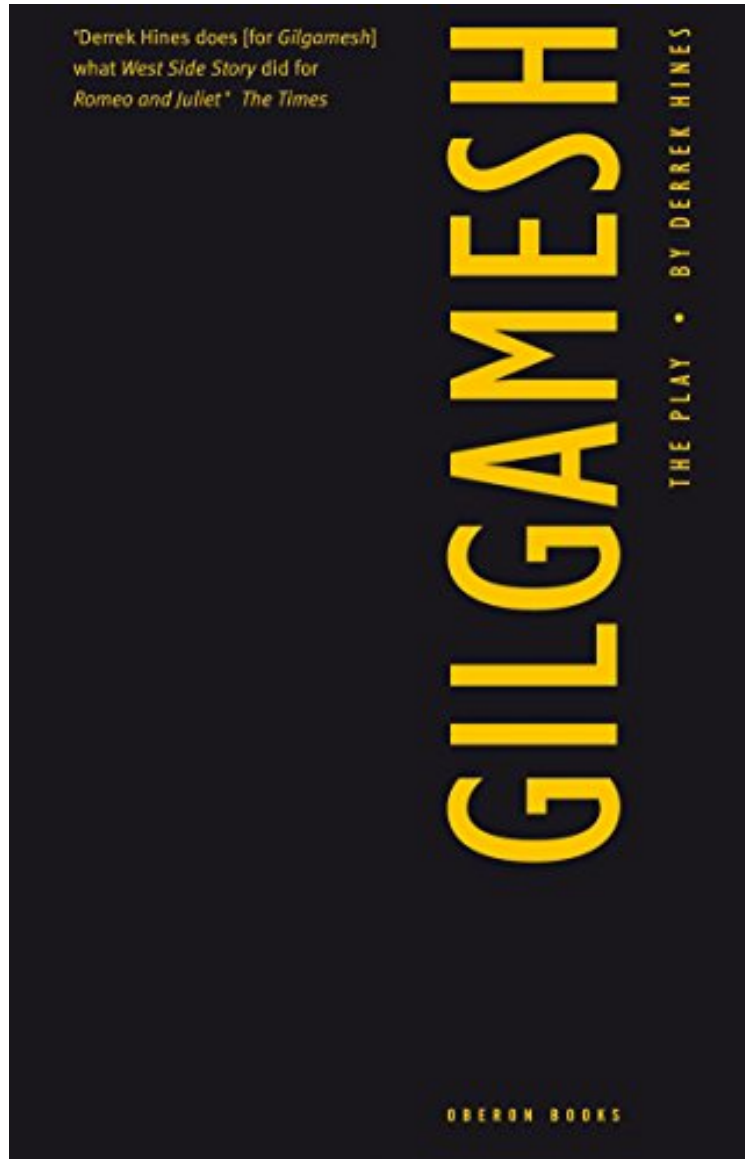


(Free download) Gilgamesh (Oberon Book)

## Gilgamesh (Oberon Book)

*Derek Hines*

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**Derek Hines : Gilgamesh (Oberon Book)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Gilgamesh (Oberon Book):

0 of 0 people found the following review helpful. Poetry is great but Kindle formatting is horribleBy LorreenI buy only eBooks these days, and while I expect to put up with some formatting weirdness in free/extra-cheap public domain books, that really isn't very tolerable in contemporary books that cost real money (even if it isn't a ton of money). And therein lies my problem with this book. I \*loved\* this new, sassy rendering of the story, but it was hard

to get the full impact when in every hyphenated word (of which there were a lot--with good poetic effect) the hyphen was rendered as an m-dash, giving a wholly different effect than intended. On top of the unpleasant halting, stuttering effect achieved by that formatting abnormality, there were a few other weirdnesses, such as "tl" being routinely rendered as "d" leading to some unusual misspellings that weren't always easy to work out until one figured out the pattern of error. Publishers, please, do bother to proofread your electronic versions. This was just sloppy, and I returned my copy because of it. 17 of 18 people found the following review helpful. Not Really Gilgamesh By Frank Perry I bought this Gilgamesh along with the new rendition by Stephen Mitchell. Of the two, I would highly recommend that the potential reader buy the Mitchell version. My problem with this lusty, powerfully written and masculine poem, is that it is not Gilgamesh. The poet has been so free in rendering Gilgamesh into modern English that the epic story is almost completely lost. I would rate it higher if it had a different title with something like "A New Poem Loosely Based on the Ancient Epic"... something like that. And very loosely at that! Kind of like "Truth-in-Lending". The reader who is new to Gilgamesh will be totally baffled by this ancient classic if the Hines version is the one he or she buys. I think that the reader who is well acquainted with this nearly 5,000-year-old epic might very well find new delights in Derrek Hines's poem. But again, it just isn't Gilgamesh and should be sold as something else. 3 of 3 people found the following review helpful. Christopher Logue-esque reworking of Gilgamesh By Joe Kenney Derrek Hines does to Gilgamesh what Christopher Logue does to the Iliad in "War Music;" he's rewritten the epic from ground-up in contemporary English verse. The back cover of this edition of Gilgamesh namedrops Ted Hughes's "Tales from Ovid" and Seamus Heaney's "Beowulf" as points of comparison - but those two books were actual translations. Hines's Gilgamesh is not, and neither is Logue's "War Music." The reason Logue isn't mentioned, I assume, is because whole swathes of Hines's Gilgamesh come off like "War Music, Part Two." I mean, it's more Logue than Logue in parts, with its postmodern spin on ancient epic. Here's how Hines writes the intro of the goddess Ishtar, as she descends upon Gilgamesh: The incoming, high-velocity blip on the radar screen flips onto the sky, and cracks the sound barrier. Before him a Manhattan-high wall of glass airshatters, and reglazes behind a woman. For a moment blue's brakes fail: everything stammers sapphire until her eyes cool to human frequencies. She is ISHTAR . . . So Logue is a huge influence here. And though Hines proves himself a fine poet, there is one element where Logue is his superior: Logue remembers to craft a narrative. Hines instead relays the story of Gilgamesh in hindsight, spending more time on extended soliloquies on life and death. The battle with Humbaba for example is here relayed via the POV of an anonymous soldier, complete with high-tech metaphors of the battle. But as for Gilgamesh's actual battle with Humbaba? It's dashed off in four lines - beginning, middle, and end. Gilgamesh's quest for immortality is given even shorter shrift; he gains and loses the "Herb of Immortality" in one single line. It's for these reasons that, as others have stated, this version of Gilgamesh should not serve as one's entry point into the epic. This is certainly written for those who have read more faithful translations of Gilgamesh and are now ready for a snazzier take on it. My only regret is that Hines doesn't spend more time letting the tale unfold. He speeds through every memorable scene - Gilgamesh and Enkidu's first meeting, their battles, Ishtar's proposal to Gilgamesh and Gilgamesh's denial of her, the battle with the Taurus constellation, Enkidu's death, the whole goshdarn STORY, basically - broaching and dismissing them in the blink of an eye. That being said, this book is filled to the brim with poetic moments. Take this fantastic insight: For who needs the gods when you have poetry to exalt and redeem man in his fate - a liturgy without religion? And here is Gilgamesh's recount of his (all-too-briefly told) trip to the Underworld: "And of the Underworld, well, grim it was, but I've seen more terrifying places in a lover's eyes." So even if it isn't as jawdropping as Logue's "War Music" or as flawless as Hughes's "Tales from Ovid," this "account" of Gilgamesh at least reaches for the same heights - and sometimes manages to snatch hold.

Gilgamesh is one of the most powerful men in Iraq. A king, a demi-God and a fearsome tyrant, he thrives on the shame and suffering of his subjects, robbing them of their innocence to fuel his lust. But when the Gods turn against him, an almighty battle of will ensues, and a defiant Gilgamesh is forced to learn love, friendship, empathy and, in the end, mortality. Gilgamesh is the world's first known epic. In this electrifying stage adaptation, Derrek Hines has turned his highly acclaimed version of this ancient tale into a cutting-edge, 21st-century drama.

From Booklist What are paparazzi, CAT scans, hyperspace, and jelly roll doing in the world's oldest literary story? Nothing good, some may feel, especially if they don't take seriously Hines' stated intent "to recapture for the modern reader some of the vigor and excitement the original audience must have felt" for the third-millennium B.C.E. tale of the giant Gilgamesh, his friend Enkidu, their exploits, Enkidu's death, and Gilgamesh's quest for immortality and subsequent resignation to human limitations. For Hines, giving the story renewed impact means a total rewrite in punchy free verse that incorporates dialect passages and the odd neologism as well as modern jargon. The results are racy, flippant, and sometimes perverse, as when Hines completely elides the old poem's thousand-years-before-Genesis account of a worldwide flood. Apparently the flood episode grants more power to the gods than Hines can stomach, at least if he shares the opinion he gives the dying Enkidu: that his and Gilgamesh's story proves, however imperfectly, "that we are the gods." This is Gilgamesh for the New Age. Ray Olson Copyright copy; American Library

Association. All rights reserved Derrek Hines does [for Gilgamesh] what West Side Story did for Romeo and Juliet.' The Times  
From the Inside Flap  
In his thrillingly contemporary retelling of the world's oldest epic, award-winning poet Derrek Hines brings us as close as we may ever come to re-creating the power it had over its original listeners more than four thousand years ago in the ancient Near East. Gilgamesh, the semi-divine ruler of Uruk, is a larger-than-life bully and abuser of his people. In order to tame the arrogant king, the gods create the wild and handsome Enkidu. But after Enkidu and Gilgamesh become fast friends, they defy the gods in a series of outsized adventures that brings Gilgamesh face to face with both loss and death itself. Hines energizes this timeless tale with vivid and electrifyingly modern images, from the goddess Ishtar cracking the sound barrier, to a battlefield nightmare of spectral snipers and exploding hand grenades, to the CAT-scan image of a dying friend. The themes of love and friendship, grief, despair, and hope had their first great expression in this story, and this dazzling new interpretation brings us into its thrall again.