

different directions, instead of producing a comfortable flow. Second, its contrapuntal rhymes, both internal and external, that develop an unresolved dialectic with semantics, matching verbal elements that normally do not go together, thus again disorienting a reassuring flow. The combination of these two techniques produces a sense of melodic confusion—a need to re-read again and again to make sure that you “got it right,” as well as an encouragement to “do it yourself,” making your own verses in ways that they too will surprise more than please:

There is no poetry
there is only poetic reception of texts.
Poetic reception is a kind
of aural prejudice.
It is an affirmation of metaphysics
in front of boring corpses of signifiers.

(Alexios Mainas 2014, 22)

19. Most importantly, these aggregations do not just assemble people who enjoy making poetry together—writers, lovers, critics, painters, listeners, musicians, physicians et al. They gather the [refugees](#) from the [multitude](#), those displaced from, and disaffected with, Dionysian [insurgencies](#). They assemble a commons of the melancholics who do not entirely fit in the barricades of the *aganaktismenoi/indignados*, the demands of the demonstrations, the occupations of the squares, the celebrations of the OXI referendum, the affirmations of the Gay Pride parades, and the provocations of avant-garde events. Thus they are working toward a commons by seeking out [comrades](#), performing identities, practicing [solidarity](#), appearing in public, and above all experimenting with autonomy. In short, they are looking close to where they live for people who want to be simultaneously citizens and [friends](#).

20. The more Greece, together with the rest of Europe, seems to resemble Weimar in the 1920s, the more its younger intellectuals discover the Vienna of the time that the Austro-Hungarian Empire was declining together with tonality—Joseph Roth’s fiction together with contemporary poetry, theater, music, press, painting, architecture, theory, parks, and much more. To their despondent and restless wonderings [Nachtmusik I](#), the second movement of Mahler’s “Song of the Night” in his 7th symphony (1904–1905), provides not just the tunes, both celestial and sardonic, but the very instrumentation for their Left Melancholy. I can see Greek young men and women in a town that may be Austrian, British, German, American, or Greek leave late a bookstore, a bar, or a bed and go out together for a “walk at night.” They gather as the opening horns call each other. The movement’s unsteady march marks their steps as the watchful moon envelopes them in an *Stimmung* of melancholy. Selana knows:

Eternal mistresses
choose an ephemeral lover.
Faithful to the mortal nature
of love, to the idea of a setting sun.

(Konstantina Korryvanti 2015, 29).

The youth talk about friends they miss and new ones they have made, directions lost and envisioned. They are bewitched by the soundscape of fragmentary dances, birds, and cowbells by which woodwinds and strings make sound feel both rustic and grotesque. The mixture of major and minor keys confuses the evening patrol of the young intellectuals talking poetry and politics interchangeably. While tremendous anxiety over their “thrownness” into the crisis prevents them from becoming attuned with the world, at least they manage often to harmonize their moods and share their own immanent [attunement](#). As they reach the outskirts of town, with their resolution musically and philosophically questioned by an enigmatic pluck of the harp at the very end of Mahler’s movement, they fade into silence and the chiaroscuro used by Romantic painter Caspar Friedrich to envelope [friends and comrades contemplating the moon and possibly plotting another unrest](#).

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LINKS

New Tang Dynasty Television (NTD) reporting on Greek poetry demonstration

<https://www.youtube.com/watch?v=jYNWe6fF5VY>

Phoebe Giannisi, *Tettix*

<https://www.youtube.com/watch?v=d2fj3nqY9JQ>
<https://www.youtube.com/watch?v=Zp6vC1En8rQ>

Jezra Khaleed

BandCamp, <https://jazrakhaleed.bandcamp.com/>
 Intre: Face <https://www.youtube.com/watch?v=mdSEp8kYEMg>

International Poetry Day, 21 March 2016, Larisa

George Gogos
 Dimitris Petrou
 Danae Siozou
 Kyriakos Syfiltzoglou

<https://www.youtube.com/watch?v=MiiWdABx70w>