

## Singing Soldiers, Then and Now

After an examination of three of Greece's most famous martial and lyric poets, a correlation was found that afforded each individual certain similarities to modern cadences, as performed by the United States Armed Forces, including the physical, measurable aspects of the poems, their context, and their perceived intent and reception. This presentation focuses on one, Archilochus, who arguably shares the greatest affinity with a specific type of cadence, the Jody Call, and will discuss the meaning of, and method behind, his poetry and that of modern soldiers, using examples from the Greek poet's known body of literature, and from that of different branches of the United States Military.

The essay follows a progression examining the Greek's rather liberal approach to honor in battle, as seen in the *Ripsaspis* elegiac; apparent disregard for what one might call protocol in his drinking episodes, especially while on the watch; and tendency towards invective, present in some of his best known works; beside the cadence call known for berating the "Jodies" and "long hairs" who have been spared in (or dodged) the draft, and who are free at home to do as they please with whomever they please (especially the soldier's lover). Readily apparent in each modern example is the often dark "soldier's humor," arguably aiming for repression of memories of traumatic experiences in battle, but superficially intending the accomplishment of multiple objectives, including, but not limited to, keeping in step. The results should reveal the similarities, where they are and where they are not, between the Jody Call and the martial poetry of Archilochus.