

Sophocles I Oedipus The King Oedipus At Colonus Antigone The Complete Greek Tragedies By Sophocles Published By University Of Chicago Press 2nd Second Edition

Sophocles

Sophocles Sophocles, 1891

Sophocles I Sophocles, 2013-04-19 *Sophocles I* contains the plays "Antigone," translated by Elizabeth Wyckoff; "Oedipus the King," translated by David Grene; and "Oedipus at Colonus," translated by Robert Fitzgerald. Sixty years ago, the University of Chicago Press undertook a momentous project: a new translation of the Greek tragedies that would be the ultimate resource for teachers, students, and readers. They succeeded. Under the expert management of eminent classicists David Grene and Richmond Lattimore, those translations combined accuracy, poetic immediacy, and clarity of presentation to render the surviving masterpieces of Aeschylus, Sophocles, and Euripides in an English so lively and compelling that they remain the standard translations. Today, Chicago is taking pains to ensure that our Greek tragedies remain the leading English-language versions throughout the twenty-first century. In this highly anticipated third edition, Mark Griffith and Glenn W. Most have carefully updated the translations to bring them even closer to the ancient Greek while retaining the vibrancy for which our English versions are famous. This edition also includes brand-new translations of Euripides' *Medea*, *The Children of Heracles*, *Andromache*, and *Iphigenia among the Taurians*, fragments of lost plays by Aeschylus, and the surviving portion of Sophocles's satyr-drama *The Trackers*. New introductions for each play offer essential information about its first production, plot, and reception in antiquity and beyond. In addition, each volume includes an introduction to the life and work of its tragedian, as well as notes addressing textual uncertainties and a glossary of names and places mentioned in the plays. In addition to the new content, the volumes have been reorganized both within and between volumes to reflect the most up-to-date scholarship on the order in which the plays were originally written. The result is a set of handsome paperbacks destined to introduce new generations of readers to these foundational works of Western drama, art, and life.

The Complete Greek Tragedies David Grene, Richmond Alexander Lattimore, 1957

Greek Tragedies David Grene, Richmond Alexander Lattimore, 1966

Oedipus the King Sophocles, 2012-10-01 Available for the first time as an independent work, David Grene's legendary translation of Oedipus the King renders Sophocles' Greek into cogent, vivid, and poetic English for a new generation to savor. Over the years, Grene and Lattimore's Complete Greek Tragedies have been the preferred choice of millions of readers—for personal libraries, individual study, and classroom use. This new, stand-alone edition of Sophocles' searing tale of jealousy, rage, and revenge will continue the tradition of the University of Chicago Press's classic series. Praise for David Grene and Richmond Lattimore's Complete Greek Tragedies "This is it. No qualifications. Go out and buy it everybody."—Kenneth Rexroth, *Nation* "The translations deliberately avoid the highly wrought and affectedly poetic; their idiom is contemporary. . . . They have life and speed and suppleness of phrase."—*Times Education Supplement*

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Hippolytos Euripides, 1889

The Theban Plays Sophocles, 1973-04-26 King Oedipus/Oedipus at Colonus/Antigone Three towering works of Greek tragedy depicting the inexorable downfall of a doomed royal dynasty The legends surrounding the house of Thebes inspired Sophocles to create this powerful trilogy about humanity's struggle against fate. King Oedipus is the devastating portrayal of a ruler who brings pestilence to Thebes for crimes he does not realize he has committed and then inflicts a brutal punishment upon himself. Oedipus at Colonus provides a fitting conclusion to the life of the aged and blinded king, while Antigone depicts the fall of the next generation, through the conflict between a young woman ruled by her conscience and a king too confident of his own authority. Translated with an Introduction by E. F. WATLING

The Greek Plays Sophocles, Aeschylus, Euripides, 2017-09-05 A landmark anthology of the masterpieces of Greek drama, featuring all-new, highly accessible translations of some of the world's most beloved plays, including Agamemnon,

Prometheus Bound, Bacchae, Electra, Medea, Antigone, and Oedipus the King Featuring translations by Emily Wilson, Frank Nisetich, Sarah Ruden, Rachel Kitzinger, Mary Lefkowitz, and James Romm The great plays of Ancient Greece are among the most enduring and important legacies of the Western world. Not only is the influence of Greek drama palpable in everything from Shakespeare to modern television, the insights contained in Greek tragedy have shaped our perceptions of the nature of human life. Poets, philosophers, and politicians have long borrowed and adapted the ideas and language of Greek drama to help them make sense of their own times. This exciting curated anthology features a cross section of the most popular—and most widely taught—plays in the Greek canon. Fresh translations into contemporary English breathe new life into the texts while capturing, as faithfully as possible, their original meaning. This outstanding collection also offers short biographies of the playwrights, enlightening and clarifying introductions to the plays, and helpful annotations at the bottom of each page. Appendices by prominent classicists on such topics as “Greek Drama and Politics,” “The Theater of Dionysus,” and “Plato and Aristotle on Tragedy” give the reader a rich contextual background. A detailed time line of the dramas, as well as a list of adaptations of Greek drama to literature, stage, and film from the time of Seneca to the present, helps chart the history of Greek tragedy and illustrate its influence on our culture from the Roman Empire to the present day. With a veritable who’s who of today’s most renowned and distinguished classical translators, The Greek Plays is certain to be the definitive text for years to come. Praise for The Greek Plays “Mary Lefkowitz and James Romm deftly have gathered strong new translations from Frank Nisetich, Sarah Ruden, Rachel Kitzinger, Emily Wilson, as well as from Mary Lefkowitz and James Romm themselves. There is a freshness and pungency in these new translations that should last a long time. I admire also the introductions to the plays and the biographies and annotations provided. Closing essays by five distinguished classicists—the brilliant Daniel Mendelsohn and the equally skilled David Rosenbloom, Joshua Billings, Mary-Kay Gamel, and Gregory Hays—all enlightened me. This seems to me a helpful light into our gathering darkness.”—Harold Bloom

Tragedy and the Return of the Dead John D Lyons, 2018-05-15 Early modernity rediscovered tragedy in the dramas and the theoretical writings of the ancient Greeks and Romans. Attempting to make new tragic fictions, writers like Shakespeare, Webster, Hardy, Corneille, and Racine created a dramatic form that would probably have been unrecognizable to the ancient Athenians. Tragedy and the Return of the Dead recovers a model of the tragic that fits ancient tragedies, early modern tragedies, as well as contemporary narratives and films no longer called “tragic” but which perpetuate the same elements. Authoritative, wide-ranging, and thought provoking, Tragedy and the Return of the Dead uncovers a set of interlocking plots of family violence that stretch from Greek antiquity up to the popular culture of today. Casting aside the elite, idealist view that tragedy manifests the conflict between two equal goods or the human struggle against the divine, John D. Lyons looks closely at tragedy’s staging of gory and painful deaths, ignominious burials, and the haunting return of ghosts. Through this adjusted lens Le Cid, Hamlet, Frankenstein, The Spanish Tragedy, Romeo and Juliet, Phèdre, Macbeth, and other early

modern works appear in a striking new light. These works are at the center of a panorama that stretches from Aeschylus's Agamemnon to Hitchcock's Psycho and are placed against the background of the Gothic novel, Freud's "uncanny," and Burke's "sublime." Lyons demonstrates how tragedy under other names, such as "Gothic fiction" and "thrillers," is far from dead and continues as a vital part of popular culture.

The Passion of Infinity Daniel Greenspan, 2008-11-03 The Passion of Infinity generates a historical narrative surrounding the concept of the irrational as a threat which rational culture has made a series of attempts to understand and relieve. It begins with a reading of Sophocles' Oedipus as the paradigmatic figure of a reason that, having transgressed its mortal limit, becomes catastrophically reversed. It then moves through Aristotle's ethics, psychology and theory of tragedy, which redefine reason's collapses in moral-psychological rather than religious terms. By changing the way in which the irrational is conceived, and the nature of its relation to reason, Aristotle eliminates the concept of an irrationality which reason cannot in principle dissolve. The book culminates in an extensive reading of Kierkegaard's pseudonyms, who, in a critical retrieval of both Greek tragedy and Aristotle, prescribe their apparently pathological age a paradoxical task: develop a finite form of subjectivity willing to undergo an unthinkable thought - allow the transcendence of a god to enter into the mind as well as the marrow, to make a tragic appearance in which a limit to the immanence of human reason can again be established.

The Oedipus Plays of Sophocles Paul Woodruff, 2018-07-02 Oedipus presents ceaseless paradoxes that have fascinated readers for centuries. He is proud of his intellect, but he does not know himself and succumbs easily to self-deceptions. As a ruler he expresses the greatest good will toward his people, but as an exile he will do nothing to save them from their enemies. Faced with a damning prophecy, he tries to take destiny into his own hands and fails. Realizing this, he struggles at the end of his life for a serenity that seems to elude him. In his last misery, he is said to illustrate the tragic lament that it is better not to be born, or, once born, better to die young than to live into old age. Such are the themes a set of powerful thinkers take on in this volume-self-knowledge, self-deception, destiny, the value of a human life. There are depths to the Oedipus tragedies that only philosophers can plumb; readers who know the plays will be startled by what they find in this volume. There is nothing in literature to compare with the Oedipus plays of Sophocles that let us see the same basic myth through different lenses. The first play was the product of a poet in vibrant late middle age, the second of a man who was probably in his eighties, with the vision of a very old poet still at the height of his powers. In the volume's introduction, Paul Woodruff provides historical backdrop to Sophocles and the plays, and connections to the contributions by philosophers and classicists that follow.

Late Sophocles Thomas Van Nortwick, 2015-02-26 An accessible examination of the evolution of key Sophoclean characters

The Theban Plays Sophocles, 2009-03-20 Sophocles' Theban Plays—Oedipus the King, Oedipus at Colonus, and Antigone—lie at the core of the Western literary canon. They are extensively translated, universally taught, and frequently performed. Chronicling the downfall of Oedipus, the legendary king of Thebes, and his descendants, the Theban Plays are as relevant to present-day thought about love, duty, patriotism, family, and war as when they were written 2,500 years ago. Recent translations of the plays, while linguistically correct, often fail to capture the beauty of Sophocles' original words. In combining the skills of a distinguished poet, Ruth Fainlight, and an eminent classical scholar, Robert J. Littman, this new edition of the Theban Plays is both a major work of poetry and a faithful translation of the original works. Thoughtful introductions, extensive notes, and glossaries frame each of the plays within their historical contexts and illuminate important themes, mythological roots, and previous interpretations. This elegant and uncommonly readable translation will make these seminal Greek tragedies accessible to a new generation of readers.

Theban Plays Sophocles, Peter Meineck, Paul Woodruff, 2003-01-01 This powerful new rendering of the plays of the Theban cycle includes, in addition to the translators' celebrated Oedipus Tyrannus, annotated new translations of Antigone and Oedipus at Colonus. Peter Meineck is Producing Artistic Director of The Aquila Theatre Co, Visiting Scholar at the Center for Ancient Studies, New York University and teacher of Greek Drama at the Tisch School for the Arts.

Aeschylus II Aeschylus, 2013-04-19 This updated translation of the Oresteia trilogy and fragments of the satyr play Proteus includes an extensive historical and critical introduction. In the third edition of *The Complete Greek Tragedies*, Mark Griffith and Glenn W. Most have carefully updated the translations to bring them even closer to the ancient Greek while retaining their vibrancy for which the Grene and Lattimore versions are famous. New introductions for each play offer essential information about its first production, plot, and reception in antiquity and beyond. Each volume also includes an introduction to the life and work of the tragedian and an explanation of how the plays were first staged, as well as notes addressing textual uncertainties and a glossary of names and places mentioned in the plays. The result is a series of lively and authoritative translations offering a comprehensive introduction to these foundational works of Western drama.

Sophocles' Antigone, 2011-04-18 Sophocles' Antigone comes alive in this new translation that will be useful for both academic study and stage production. Diane Rayor's accurate yet accessible translation reflects the play's inherent theatricality. She provides an analytical introduction and comprehensive notes, and the edition includes an essay by director Karen Libman. Antigone begins after Oedipus and Jocasta's sons have killed each other in a battle over the kingship. The new king, Kreon, decrees that the brother who attacked with a foreign army remain unburied and promises death to anyone who defies him. The play centers on Antigone's refusal to obey Kreon's law and Kreon's refusal to allow her brother's burial. Each acts on principle colored by gender, personality, and family history. Antigone poses a conflict between passionate characters whose extreme stances leave no room for compromise. The highly charged struggle between the individual and the state has

powerful implications for ethical and political situations today.

Antigone Sophocles, 2001-09-15 Woodruff's work with Peter Meineck makes this text one that is accessible to today's students and could be staged for modern audiences. Line notes printed at the bottom of the page bring a reader further quick assistance. . . . The choral odes as rendered here deserve special notice. After giving a succinct analysis of each in his introduction, Woodruff translates the lyrics into English that is both poetic and comprehensible. . . . Woodruff's rendering of the dialogue moves along easily; these are lines that any contemporary Antigone, Creon or Haemon might speak. Antigone's words on the gods' unwritten laws keep close to the Greek and yet would be authentic for a modern speaker. . . . Woodruff's introduction is a strong, clear, and clever blend of basic traditional information (to those who know Greek tragedy) and fresh insights. . . . Should our drama department ask for my advice as to a playable text, I would certainly suggest Woodruff's new version. --Karelisa Hartigan, *The Classical Bulletin*

The Three Theban Plays Sophocles, 1984-02-07 The heroic Greek dramas that have moved theatergoers and readers since the fifth century B.C. Towering over the rest of Greek tragedy, the three plays that tell the story of the fated Theban royal family—*Antigone*, *Oedipus the King* and *Oedipus at Colonus*—are among the most enduring and timeless dramas ever written. Robert Fagles's authoritative and acclaimed translation conveys all of Sophocles's lucidity and power: the cut and thrust of his dialogue, his ironic edge, the surge and majesty of his choruses and, above all, the agonies and triumphs of his characters. This Penguin Classics edition features an introduction and notes by the renowned classicist Bernard Knox. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

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Sophocles I Oedipus The King Oedipus At Colonus Antigone The Complete Greek Tragedies By Sophocles Published By University Of Chicago Press 2nd Second Edition Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Sophocles I Oedipus The King Oedipus At Colonus Antigone The Complete Greek Tragedies By Sophocles Published By University Of Chicago Press 2nd Second Edition**," written by a very acclaimed

author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we shall delve to the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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