

OEDIPUS THE KING

Sophocles, ca. 496-406 BC

The play won second prize in the festival of Dionysus, Athens, Greece, ca. 429 BC.

Like stories and poetry, drama originates from preliterate folk traditions, such as song, dance and religious ceremonies. Body painting (make-up), masks and other devices also have ancient antecedents. According to Aristotle, Greek tragedy originated from the *dithyramb*, a choral hymn to the god of wine, Dionysus. The legend is that in 534 BC, the lead singer at the Festival of Dionysus, a man named Thespis, added an actor to the chorus and carried on a dialogue, creating the possibility for dramatic action. The great playwright Aeschylus (525-456 BC) added a second actor, and his younger rival, Sophocles, a third. Sophocles triumphed over Aeschylus at the festival in 468 BC. Sophocles won first prize over twenty times and never finished lower than second. The dramatic Festival of Dionysus in Athens compared in prestige with the athletic games at Olympia, another city in ancient Greece. The plays were staged in an amphitheater, like those in Lakewood or Chastain Park in Atlanta, which have excellent natural acoustics (no electricity — so the plays were performed in the afternoon). Nine speaking characters are listed, but no more than three appear on stage at one time. So each actor, wearing masks, could play multiple characters. Sophocles makes good use of this feature of ancient drama with the horrific, gory mask Oedipus wears at the end. Sophocles was also a wealthy man, a general considered a hero long after his death, and a priest.

Translation by F. Storr, B.A.
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From the Loeb Library Edition
Originally published by Harvard University Press, 1912
The text has been edited and revised, with notes by Ted Wadley.

ARGUMENT (by the translator, Storr, not by Sophocles)

To **Laius, King of Thebes**, an oracle foretold that the child born to him by his **Queen Jocasta** would slay his father and wed his mother. So when in time a son was born the infant's feet were creveted together and he was left to die on Mount Cithaeron. But a shepherd found the babe and tended him, and delivered him to another shepherd who took him to his master, the King of **Corinth**. **Polybus** being childless adopted the boy, who grew up believing that he was indeed Polybus' son. Afterwards doubting his parentage he inquired of the Delphic god and heard himself the prophecy declared before to Laius. Therefore he fled from what he deemed his father's house and in his flight he encountered and unwillingly slew his father Laius. Arriving at Thebes he answered the riddle of the Sphinx and the grateful Thebans made their savior king. So he reigned in the city of Laius, and married the **widowed queen**. Children were born to them and Thebes prospered under his rule, until again a grievous plague fell upon the city. Again the oracle was consulted and it bade them purge themselves of blood-guilt. Oedipus denounces the crime of which he is unaware, and undertakes to track down the criminal. Step by step it is brought home to him that he is the man. The closing scene reveals Jocasta slain by her own hand and Oedipus blinded by his own act and praying for death or exile.

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Education Outlook, 1894

Educational Times, 1888

Reader's Adviser and Bookman's Manual, 1960

Edinburgh University calendar, 1893

The Edinburgh University Calendar University of

Edinburgh,1893 **Adapting Margaret Atwood** Shannon Wells-Lassagne,Fiona McMahon,2022-01-01 This book engages with Margaret Atwood s work and its adaptations Atwood has long been appreciated for her ardent defence of Canadian authors and her genre bending fiction essays and poetry However a lesser studied aspect of her work is Atwood s role both as adaptor and as source for adaptation in media as varied as opera television film or comic books Recent critically acclaimed television adaptations of the novels The Handmaid s Tale Hulu and Alias Grace Amazon have rightfully focused attention on these works but Atwood s fiction has long been a source of inspiration for artists of various media a seeming corollary to Atwood s own tendency to explore the possibilities of previously undervalued media graphic novels genres science fiction and narratives testimonial and historical modes This collection hopes to expand on other studies of Atwood s work or on their adaptations to focus on the interplay between the two providing an interdisciplinary approach that highlights the protean nature of the author and of adaptation **Glasgow University Calendar** University of Glasgow,1897 *Eight Plays For Theatre* Robert Cohen,1988-02-05 Fool for love the play focuses on May and Eddie former lovers who have met again in a motel in the desert [Homer. Odyssey, book i, with intr. \[&c.\] by W.W. Merry](#) Homerus,1887 **The Frogs, with intr. and notes by W.W. Merry** Aristophanes,1887

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