

nor do his own prose renderings, when he uses them, suggest that he possessed the technical competence which a writer even of a popular book about so difficult an author should possess. O.'s preoccupation with the complete plays to the exclusion of the fragments not only inhibits him from giving his reader as much as a hint that Aeschylus wrote other plays besides those we have and those which made up the trilogies to which they belonged, but also makes him unwilling to do more than glance at the difficult and, to the serious reader, inescapable problems that are raised by the Danaid and Theban trilogies and, above all, the *Prometheia*.

One cannot doubt that, had the author lived to carry out a final revision of this book, it would have been much improved; indeed, the editor in his preface suggests that O. might have published no more than a 'full-scale study of the *Oresteia*'. In particular, the brief and unsatisfactory chapter on the *Prometheia* would no doubt have been expanded, or never published. But on the evidence of the printed volume it is permissible to doubt whether the writer possessed the scholarship and independent critical judgment that would be needed to produce a popular account of Aeschylus in any way comparable to, say, the late H. Weir Smyth's *Aeschylean Tragedy*.

HUGH LLOYD-JONES.

**The Agamemnon of Aeschylus.** The Greek Text performed at Cambridge, February 1953, with a verse Translation by SIR JOHN SHEPPARD and an introduction by D. W. LUCAS. Pp. viii + 118. Cambridge: Bowes & Bowes, 1952. 6s.

**Sophocles' Electra and Other Plays.** A new translation by E. F. WATLING. Pp. 218. London: Penguin Books, 1953. 2s.

**Sophocles' Ajax and the Women of Trachis.** A translation in verse by L. J. MORISON. Pp. vi + 104. Eton College: The Savile Press, 1951. 5s. 6d.

**Euripides' Alceste and Other Plays.** A new translation by P. VELLACOTT. Pp. 165. London: Penguin Books, 1953. 2s.

These four volumes of translations, all of them worthy of study by the expert as well as by the general reader, show an interesting diversity of style and of approach to the problem of rendering the words and spirit of Greek tragedy in English. Sir John Sheppard's version of the *Agamemnon*, already published elsewhere in part, is based mainly on Headlam's text. It is interesting therefore to compare it with Headlam's translation and to mark its greater clarity and vigour, while it loses nothing in point of accuracy. Both in lyrics and in the blank verse used for the iambic portions, Sir John contrives to combine an easy and contemporary, yet poetical, vocabulary into periods which reflect the dramatic values of the Greek and convey not only the details of Aeschylus' imagery but also the intricately developing pattern of the play itself. So happy a result must depend in part upon the translator's life-long acquaintance with the works of Aeschylus, and also on his ability to distil his experience in both blank and lyrical verse which seems neither stilted nor archaically remote to the contemporary ear. This line or that might be bettered in other versions; and there are no doubt many to whom Mr. Macneice's free verse may seem better suited to present Aeschylus in modern dress; but no lover of the *Agamemnon* will read this version without pleasure and profit. A very short and almost trivial illustration must suffice to show its quality:—(vv. 563-6. γρη῏να δ' εἰ μῦτοι τις δεικνύντων]δῖον σάπηξ' ἀπρον ἰδὼς χῶν[ε] δάδμων, εἴτε πόρρον εἰ μεσημβρινός] καὶ τὰς δάδμων ἠγῶμενος εἴδον πρῶτος).

—then freezing cold,

When Ida was all snow—it killed the birds.  
Or sweltering heat at noon, when not a breath  
Of wind stirred, not a ripple, and the sea  
Sank in his bed and slept.

As in his earlier volume in the Penguin Classics, which contained the Theban Plays, Mr. Watling employs a modern idiom and style in which he is well at home. His versions have directness and vigour which will not estrange the ear of the reader of modern poetic drama, when he turns to the plays which have inspired many of his favourite authors. Mr. Watling's feeling for poetry and for the dramatic values of Sophocles' work is sure; and the leading threads which bind together episode and stasimon and their component parts are clearly emphasised for the Greekless reader. The very directness of his approach tends to inconsistencies: in the iambic portions prose alternates with a rapid free-stressed verse which does not submit kindly to analysis; and a poetic vocabulary is interlarded with abbreviations and phrases common in daily speech, with an effect very different from the breath-taking perfection of Sophocles himself. For example, it seems odd of

key to translate *Ἀγ. 542* (Σόφοις ὑποσυνέλαβ[ε]ν' αἰὲς ὅπως ἔχεται εὐφροσύνη) by 'One of you bring him here, whichever of you is looking after him'; but at the great moments Mr. Watling does much better than this. In the lyrics there is little beyond the use of paragraphs to represent the repetitive balance of strophe and antistrophe, but the reader cannot fail to understand Sophocles' intention in the translated version, even if its impact is reduced. The images are mainly rendered with accuracy and force—e.g. *Ἀγ. 477-8* 'Who'd be that man? To huddle over the coals of flickering hope. Not I.'

Mr. Morison's version is at once more complete, consistent, and 'poetical' than Mr. Watling's and less dramatically effective. He would take an honourable place amongst nineteenth-century translators for his careful blank verse and consistently elevated vocabulary, and for the skill with which he makes use of a variety of lyric metres; but to the Greekless reader at least his sentences and phrases will often seem more obscure than evocative, more often grand, elevated, and remote, than compellingly alive and relevant to Everyman in his modern humour. He is at his best in the lyrics, where his sense of poetry and use of rhyme and metre give poise and balance to the odes, and at his worst in stichomythia. Their versions of *Ἀγ. 596* (ὁ δὲ δῶκε λαβόν[τ]α) will serve to illustrate the weaknesses and strengths of both translators, though Mr. Watling, in his attractive stanza, is perhaps more than usually laconic.

Watling:

O glorious Salamis, beauty of the world  
Set fast for ever in the washing waves,  
Pity us here,  
Stretched on our grassy beds. How long?  
Months without number,  
Year after weary year,  
Waiting for nothing but our cold  
Dark everlasting graves.

Morison:

O glorious Salamis, enthroned on high  
Amid the waves that lash thy shore,  
Conspicuous to every eye,  
Thou hast thy seat: and I all sore of heart  
Long while through these uncounted months  
Have tarried, by time's weary course  
Depressed and in the camp have lain  
Here in the pasture-fields of Ida's plain  
And have no hope left but to reach anon  
Hades' dim realms abhorred.

Both books provide brief stage directions and introductory notes. It is a pity, though no doubt a matter of policy, that in both Mr. Watling's book and Mr. Vellacott's in the Penguin Classics the lines are not numbered.

Mr. Vellacott has translated *Alceste*, *Hippolytus*, and *I.T.* Like Mr. Watling, he uses a contemporary style to lessen the strangeness of Greek drama to the reader, but in iambs he mostly abandons even free verse for plain but often effective prose. The result is a reliable version, faithfully rendering the sense of the Greek and more often than not well phrased for acting on the stage. Strophe and antistrophe are distinguished in the choruses, though there is little metrical correspondence and in some places—*Hipp.* 1102 ff. for example—expansion of one element makes it quite disproportionately long. In contrast with Mr. Watling, Mr. Vellacott's tendency is to over-elaboration and especially to the insertion of adjectives not found in the Greek text, to underline his meaning; but despite these qualifications, the reader cannot fail to mark those qualities which distinguish Euripides' work from that of the other tragedians. Whether or no this style of translation will continue to satisfy is not certain; but the Penguin Classics deserve the greatest praise for the high standard of fidelity and good taste which they achieve. Amongst other benefits not the least is perhaps the renewed interest with which they set the student of Greek literature to reconsider his favourite translations of an earlier age.

P. G. MASON.

**The Imagery of Sophocles' Antigone, a Study of Poetic Language and Structure.** By ROSEMARY F. GOHLEN. Princeton: University Press, 1951 (London: Geoffrey Cumberlege). Pp. 171. 30s.

Mr. Gohlen finds in his study of the language of *Antigone* six dominant image-groups, which 'serve to arouse and establish connections of thought, emotion and judgment from part to part of the play'. These images, however, have a double value: they have 'the denotative value of their particular use, in a limited context', and they serve 'to characterise the points of view of different characters in the play and set them in sharp

# Imagery Of Sophocles Antigone A Study Of Poetic Language

**Rachel Sandford**



## **Imagery Of Sophocles Antigone A Study Of Poetic Language:**

The Imagery of Sophocles' Antigone Robert F. Goheen,1951      **Imagery of Sophocles Antigone** Robert Francis Goheen,2017-03-14 A systematic investigation of a Greek text employing the techniques of the new criticism The book is a major contribution to the study of Sophocles and of Greek drama Originally published in 1951 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

**The Imagery of Sophocles' Antigone (a Study of Poetic Language and Structure).** Robert Francis Goheen,1948  
The Imagery of Sophocles' Antigone Robert W. Goheen,1965      **Greek Political Imagery from Homer to Aristotle** Roger Brock,2013-07-18 An investigation of the political imagery found in ancient Greek history literature and culture

**Looking at Antigone** David Stuttard,2017-11-02 Antigone is one of the most influential and thought provoking of all Greek tragedies Set in a newly victorious society where possibilities seem boundless and mankind can overcome all boundaries except death the action is focussed through the prism of Creon a remarkable anti hero a politician who in crisis makes a reckless decision whose pride or insecurity prevents him from backing down until it is too late and who thereby ends up losing everything Not just the story of a girl who confronts the state Antigone is an exploration of inherent human conflicts between men and women young and old power and powerlessness civil law and the unwritten laws of nature Lauded in Antiquity it has influenced drama and philosophy throughout history into the modern age With an introduction discussing the nature of the community for which Antigone was written this collection of essays by 12 leading academics from across the world draws together many of the themes explored in Antigone from Sophocles use of mythology his contemporaries reactions and later reception to questions of religion and ritual family life and incest ecology and the environment The essays are accompanied by David Stuttard s performer friendly accurate and easily accessible English translation      **Princeton Alumni Weekly** ,1953      Sophocles Jacques Jouanna,2022-01-11 Here for the first time in English is celebrated French classicist Jacques Jouanna s magisterial account of the life and work of Sophocles Exhaustive and authoritative this acclaimed book combines biography and detailed studies of Sophocles plays all set in the rich context of classical Greek tragedy and the political social religious and cultural world of Athens s greatest age the fifth century Sophocles was the commanding figure of his day The author of Oedipus Rex and Antigone he was not only the leading dramatist but also a distinguished politician military commander and religious figure And yet the evidence about his life has until now been fragmentary Reconstructing a lost literary world Jouanna has finally assembled all the available information culled from inscriptions archaeological evidence and later sources He also offers a huge range of new interpretations from his emphasis on the significance of

Sophocles political and military offices previously often seen as honorary to his analysis of Sophocles plays in the mythic and literary context of fifth century drama Written for scholars students and general readers this book will interest anyone who wants to know more about Greek drama in general and Sophocles in particular With an extensive bibliography and useful summaries not only of Sophocles extant plays but also uniquely of the fragments of plays that have been partially lost it will be a standard reference in classical studies for years to come      **Recapturing Sophocles' Antigone** William Blake

Tyrrell, Larry J. Bennett, 1998-08-13 In this book Wm Blake Tyrrell and Larry J Bennett examine Sophocles Antigone in the context of its setting in fifth century Athens The authors attempt to create an interpretive environment that is true to the issues and interests of fifth century Athenians as opposed to those of modern scholars and philosophers As they contextualize the play in the dynamics of ancient Athens the authors discuss the text of the Antigone in light of recent developments in the study of Greek antiquity and tragedy and they turn to modern Greek rituals of lamentation for suggestive analogies The result is a compelling book which opens new insights to the text challenges the validity of old problems and eases difficulties in its interpretation      *The Collected Papers of J. L. Moles - Volume 2* John Marincola, 2023-05-08 J L Moles 1949 2015 made fundamental contributions to the fields of ancient especially Cynic philosophy Greek and Roman historiography and biography Latin poetry and New Testament studies These two volumes gather together all of his major articles and reviews along with six previously unpublished papers The papers display Moles individual and sometimes iconoclastic approach his impressive range in both Classical and New Testament texts and his unrivalled abilities in close reading This is volume 2

**Discovery of God** Rafiq Zakaria, 2000 This Volume Presents A Historical Not A Religions Survey It Analyses The Place Of God In Every Major Religion Cutting Across Religious Precepts And Practices And Brings Out The Continual Discovery Of The Only One Who Has Endured      *Republic of Noise* Diana Senechal, 2012 In this book Diana Senechal confronts a culture that has come to depend on instant updates and communication at the expense of solitude Schools today emphasize rapid group work and fragmented activity not the thoughtful study of complex subjects The Internet offers contact with others throughout the day and night we lose the ability to be apart even in our minds Yet solitude plays an essential role in literature education democracy relationships and matters of conscience Throughout its analyses and argument the book calls not for drastic changes but for a subtle shift an attitude that honors solitude without descending into dogma Provided by publisher      **Birth of Nomos** Thanos Zartaloudis, 2018-11-14 This is a highly original interdisciplinary study of the archaic Greek word nomos and its family of words Includes extracts from ancient sources in both the original and English translation to give us a new and complete understanding of nomos and its foundational place in the Western legal tradition      **Rulers of the Sea** John Nash, 2023-12-04 This is a study of sea power and maritime strategy in the Classical Greek world More than just a study of navies and battles it examines how the sea was used to influence events ashore and how the use of naval power combined with land power had a defining impact on the period After an examination of the oft overlooked practical issues of navigation

and administration the book explores the idea of a maritime consciousness in Greece and how this shaped the way the Greeks engaged in war Naval operations from the Persian Wars down to the rise of Thebes are examined at the operational and strategic level including a catalogue of the hundreds of different maritime operations from the 5th and 4th centuries BCE Further while the great sea power Athens is most prominent it looks at other city states to examine how they utilised sea power This new approach uses modern theory to highlight some enduring lessons of sea power It demonstrates that Classical scholars should embrace sea power as an important concept in the Greek world Modern scholars of naval and strategic studies should cast their gaze further back in time when looking for lessons in sea power This book helps to bridge the scholarship between these two disciplines

**Musical Design in Sophoclean Theater** William C. Scott, 1996-01-01 William C Scott extends concepts set forth in his Goodwin Award winning **Musical Design in Aeschylean Theater** 1984 by examining scansion patterns in the odes of the seven surviving Sophoclean tragedies Analyzing the play as performed its full expression in words music and dance Scott finds that Sophocles metrical patterns are not a secondary detail of the plays but a central feature of their musical organization Just as the playwright enhanced awareness of themes with a series of recurring and developing verbal images he also designed the music to guide the audience's understanding of unfolding often ambiguous events The fabric of music and meaning is so tightly woven Scott argues that significant portions of the plays cannot be fully realized on stage unless the musical effects created by the poet are incorporated While his work necessarily centers on the chorus Scott carefully integrates that role into the meaning of the play as a whole asserting that the chorus becomes a single persona a character with partial knowledge limited perspective and inconsistent responses The combination of words meters and forms provides a new perspective on each play

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**Sophocles, Use of Psychological Terminology** Shirley D. Sullivan, 1999-01-01 At once reference text and literary foray this work is designed to engage both specialists and non specialists It offers detailed discussion of the Greek text for those who have a knowledge of the language while also making all readings available in translation and transliterated forms Sophocles Use of Psychological Terminology will be an enduring resource for anyone interested in Athenian tragedy and especially for those interested in how the early Greeks viewed what we now think of as psychological activity

**Corrupting Youth** J. Peter Euben, 1997-08-18 In Corrupting Youth Peter Euben explores the affinities between Socratic philosophy and Athenian democratic culture as a way to think about issues of politics and education both ancient and modern The book moves skillfully between antiquity and the present from ancient to contemporary political theory and from Athenian to American democracy It draws together important recent work by political theorists with the views of classical scholars in ways that

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Friendship in Ancient Greek Thought and Literature ,2023-07-03 Friendship philia is a complex and multi faceted concept that is frequently attested in ancient Greek literature and thought It is also an important social phenomenon and an institution that features in classical Greek social cultural and intellectual history This collected volume seeks to complement the extensive modern scholarship on this topic by shedding light on complementary representations nuances and tensions of friendship in a range of different sources literary epigraphic and visual It offers a broad overview of the contours of this important social phenomenon and helps the reader get a glimpse of its depth and richness

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