

An Oresteia By Anne Carson **An Oresteia classics today** ☐☐outrun | heart☐☐tongue | if | this | stand out☐☐now | but | under | darkness | roar☐☐heart-grieving | both | and | not one | have hopes of☐☐← | at some time | in | wind off or bring to an end☐☐light on fire | heart or mind☐☐my heart would outrun ☐☐that which my tongue speaks☐☐but now.

Book An oresteian

Saying that:(...) the presence in Greek drama of bursts of sound expressing strong emotion (like OIMOI or O TALAINA or PHEU PHEU) furnishes the translator with a very simple and intractable problem. **Nonfiction An oresteian trilogy** It has generally assumed that they represent a somewhat formulaic body of ejaculatory utterance best rendered into English by some dead phrase like Alas! or Woe is me! ... it is not easy to decide what gives the screaming of Elektra its power. **Aeschylus oresteia pdf** It wants to weave the three great Greek tragedians (Aeschylus Sophocles and Euripides) into a collaboration about the House of Atreus that will allow its readers to get a feel for all three as well as a coherent story. **An Oresteia nonfiction best** Euripides is a brilliant playwright - sly nasty modern complicated and brash - but Carson picks up on his impish habit of upending themes and tropes and takes it as simple mischief instead of the deadly serious commentary Euripides intended it to be. **Book An oresteia pdf** 086547902X I intended to write about each of these plays individually but the power of the famous stories and the language as rendered by Anne Carson's stunning translation job meant that I devoured the whole volume in three sittings and never got the chance to sit down at my computer before the book was over. **Book An oresteia trilogy** But first a little background: the original Oresteia is a tri-play cycle—Agamemnon The Libation Bearers and The Eumenides—by ancient Greek playwright Aiskhylos (often transliterated Aeschylus) which chronicles the murderous fall of the house of Atreus after the Trojan War. **Book An oresteia sparknotes** Thus the reader can sense the shifting attitudes toward the same myths over the course of fifty-odd to a hundred years as Athenian society became less optimistic darker more corrupt. **Book An oresteia summary** Carson writes that the idea for the alternative cycle was originally brought to her by Brian Kulick artistic director of the Classic Stage Company in New York City who wrote:In Aiskhylos' hands the story of the house of Atreus is designed to end in a valedictory celebration of Athenian democracy and its newborn sense of justice; when Sophokles takes over the tale it becomes more complex and contradictory; with Euripides the design is completely turned on its head. **Book An oresteia agamemnon** Aiskhylos composed his Oresteia shortly after Athens' victory at the battle of Marathon which marked the height of Athenian military and cultural supremacy; Euripides finished his Orestes almost a hundred years later as Athens headed for ruin due to her protracted involvement in the Peloponnesian War. **An Oresteia bookworm** The stylistic differences among the three plays are so pronounced that despite Agamemnon's messy end and Orestes's ostensible resolution the reader is left feeling much surer of herself and the universe after finishing Aiskhylos's inferno of a play than after making one's way through Euripides's altogether more ironic darker offering. **Nonfiction An oresteia pronunciation** For those not familiar with the famous story being told it goes thusly: after Paris abducts Helen her husband Menelaos and his brother Agamemnon king of Argos gather their forces to sail to Troy and get her back beginning the Trojan War. **Nonfiction An oresteia pdf** Fast forward ten years and Klytimestra receives word that Troy has fallen; she and her lover Aigisthos both intent on revenge for their own reasons murder the returned Agamemnon and his prophetess sex-slave Cassandra planning to rule Argos themselves in Agamemnon's stead. **An Oresteia epub file** As I mentioned despite the bloody murder that makes up the body of this play Aiskylos's language as rendered into English by Carson is such a bonfire blast of virtuosity that I finished it feeling almost giddy. **Book An oresteia summary** The malignant patrimony lurking in the House of Atreus is a force of nature and all the stories anyone tries to tell—be they about the war or an allegorical tale or a supposedly happy homecoming—are infected by it. **An Oresteia classics autotrader** When the Chorus tells the story of Paris and Helen the image of a house cursed by a phantom resonates between Klytimestra

and Agamemnon: Alas for the house! Alas for the house and themen of the house! Alas for the marriage bed and the way she loved her husband once! There is silence there: he sits alonedishonored baffled mute. **An oresteia pdf** Klytaimestra after she convinces Agamemnon to enter the house on a red carpet against his wishes gives this masterful speech suffused with rage and grief for the roots and leaves of her own family that will never return a vision of a happy homecoming that is irrevocably perverted by Iphigenia's murder and the consequent murder Klytaimestra herself is planning; a vision of perfection that only infuriates by its distance from the truth. **Classics An oresteia sparknotes** There are so many amazing and exhilarating passages in Agamemnon that I could continue quoting them all day but in brief: the predominant feelings are of white-hot fury and dread and of conflicting equally strong concepts of justice. **Kindle An oresteia pdf**) Elektra for example finds the title character arrested unable to either marry out of her mother's household or avenge her father on her own crippled by her never-ending grief which she admits is excessive by any social definition. **An Oresteia classics today** There is no pity / but mine / oh Father / for the pity of your butchering rawblood death she cries and Lament is a pattern cut and fitted around / my mind Unlike her mother before her she witnesses herself becoming the next tool of the curse of the house of Atreus but cannot avert the coming disaster: By dread things I am compelled. **An Oresteia booking** But because the house's cycle of violence has become part of Elektra herself to break it would be to go against her own selfhood; I need one food she says: I must not violate Elektra. **An Oresteia classics today** Whereas Sophokles's Elektra is often sickened or horrified by the ways in which her evil situation has shaped her to itself Euripides's Elektra is either too broken or too cynical to continue surprised at her family's bloodbath. **EPub An oresteia** Elektra and Orestes's tragedy in this last play seems not so much that they have been sentenced to death for their mother's murder but that the world in which they live is devoid of any overarching meaning or justice. **Book An oresteia aeschylus** Even the deus ex machina that saves them in the end seems ridiculous and almost random much like the further murders they're attempting when Apollo arrives to sort them out or the messenger's report on the democratic meeting called by the citizens of Argos to decide the siblings' fate. **Book An oresteia agamemnon** There's far more in these three plays than I can do justice in a single blog entry but suffice to say I fell utterly in love with the entire cycle and can't wait to look into Carson's other Euripides translations published in Grief Lessons. **EBook An oresteian** I've heard a few criticisms of places where people feel the language gets too modern but I found it absolutely galvanizing; I could read Anne Carson's Aiskhylos all month and never wish myself elsewhere. **Kindle An oresteia aeschylus** Для тих хто призабув класичні сюжети: цар Мікен Агамемнон зголошується допомогти своєму брату Менелаю повернути Єлену Троянську з власне кажучи Трої. **Book An oresteian** Військо ніяк не може відпливти бо боги спинили вітер - і щоб задобрити богів він приносить у жертву свою доньку Іфігенію. **An Oresteia epubor** Військо впливає відбувається Троянська війна проливається багато іншої крові у свої права вступає геть інша історія а про маленьку Іфігенію першу жертву цієї кампанії всі й думати забули - крім її матері Клітемнестри. **Kindle An oresteia pdf** Fast forward на десять років уперед Троянська війна завершується Агамемнон повертається додому навіть не здогадуючись що там на нього чекає помста. **Book An oresteia summary** Це видання - історія про Агамемнона Клітемнестру і їхніх дітей зібрана з трьох дуже різних п'єс дуже різних періодів - Агамемнон Есхіла який творив у розквіт афінської демократії й утверджував важливість справедливості; Електра Софокла; Орест Евріпіда (це вже занепад Афін і девальвація міфу до фарсу на рівні оповіді). **Book An oresteia agamemnon** Скажімо коли Клітемнестра вбиває Агамемнона й хор вимагає справедливості вона натомість говорить про справедливість для Іфігенії і це не сучасна спроба вчитати жіночий досвід у чоловічу культурну спадщину це реально є в тексті - чому ми вважаємо що життя полководця цінне а життя дівчинки ні? При цьому прекрасний дуже розмовний переклад Енн Карсон - це окреме задоволення: SLAVE: You won't kill me? ORESTES: Go. **Book An oresteia sparknotes** (Ось наприклад як це звучить у конвенційнішому перекладі: PHRYGIAN: Thou wilt not kill me after all? ORESTES: Thou art spared! PHRYGIAN: O gracious words! ORESTES: Come I shall change my

mind-PHRYGIAN: Ill-omened utterance!)(Між іншим нарешті вперше побачила в природньому середовищі існування а не в мемчику діалог I'll take care of you - It's rotten work - Not to me.

Book An oresteia She has published eighteen books as of 2013 all of which blend the forms of poetry essay prose criticism translation dramatic dialogue Anne Carson is a Canadian poet essayist translator and professor of Classics. **Book An oresteian trilogy** {site_link} A Bold Iconoclastic New Look at One of the Great Works of Greek Tragedy In this innovative rendition of The Oresteia the poet translator and essayist Anne Carson combines three different visions—Aeschylus' Agamemnon Sophocles' Elektra and Euripides' Orestes—giving birth to a wholly new experience of the classic Greek triumvirate of vengeance. **An Oresteia classics iv** In the end Orestes driven mad by the Furies for his bloody betrayal of family and Elektra are condemned to death by the people of Argos and must justify their actions—signaling a call to change in society a shift from the capricious governing of the gods to the rule of manmade law. **Classics An oresteia summary** I mean were the original plays written in a highly polished 'intellectual' style did they sound like how people on the street talked? When Helen is called a weapon of mass destruction in Carson's translation of Orestes was this a similarly vogue and loaded term in the original Greek? I have a feeling it wasn't but maybe it was something that similar which in a way she was—an excuse for the armies of the West to go invade those people in the East and lay waste to them. **Kindle An oresteia pronunciation** The different styles that each playwright uses with the different tone they set adds to the element of tragedy running through the cycle Aeschylus (is this an affectation on her part? I do like the aesthetic quality of her spellings) writes in what could be considered in modern day America as a 1950's style optimistic loving of the country even with the tragedy running through it there is something good about the setting. **Poetry An oresteia summary** By the time that Euripides comes we are in a contemporary America (to drag this analogy probably beyond it's breaking point) there is a weakness to the people a corruption mob-rule and deference to superstition and sophistry over rationality and doing what one thinks is morally right. **An Oresteia epub.pub** Carson's treatment of Elektra is great in the long wailing speeches of Agamemnon's mournful daughter the use of contemporary language shines and gives her pain a reality that might not get nearly as illuminated in a more stilted and formal semantics. **An Oresteia ebooks free** There is Agamemnon by Aeschylus on Clytemnestra's killing of Agamemnon; Elektra by Sophocles one of three takes on Elektra and Orestes' killing of Clytemnestra; and Orestes by Euripides a tale meant to take place before the Eumenides of Aeschylus: not a conclusion but the buildup to one (and which I somewhat prefer to that tale). **Book An oresteian** These three plays are all focused on a character study in a way the second two of the Aeschylus Oresteia are perhaps not: Clytemnestra gets her due Elektra gets her chance to speak and finally Orestes gets his chance at fighting for redemption. **EBook An oresteia** As Tyndareus asks Orestes: where should it end? Where does justice end and redemption begin? The idea of assembling an Oresteia based on plays by the three great tragedians in chronological order is brilliant and a translation project I fully loved. **Book An oresteia** Play by Play Reviews→Agamemnon □□□□□ Aeschylus— “Every character in the Agamemnon sets fire to language in a different way” as Anne Carson once so wisely said in her introduction to this play. **Book An oresteia** Agamemnon is often brash hard to grasp yet sometimes sympathetic: what is my duty he asks towards daughter or country? (Although this is also hypocritical as I just tweeted ‘I'm on the side of everyone in the Oresteia except for Agamemnon’ last week. **Book An oresteia sparknotes** She is a power player of the highest magnitude; the scene of stichomythia with regards to the red cloak feels deeply visceral despite the fact that the consequences are simply the trampling of a symbol. **An Oresteia poetry books** While I am no fan of the elaborate nature of certain choral monologues reading the Carson translation second I almost felt it lacked some of the viciousness I got from the first play. **An Oresteia nonfiction definition** For indeed this is a play defined by human madness: directly in front of a home Orestes goes mad while Elektra and Pylades are forced to watch forced to pick their sides and their battles. **Book An oresteia** One of the notes in the margin of my notebook when we read the Aeschylus Oresteia was and I cannot stress this enough the phrase “oh to be a paradigm of friendship with my same gender best friend in Ancient Greece.

An Oresteia classics cars (856-857)CLYTEMNESTRA: And if his deaths were tallied with the stories he'd be a second Geryon three-bodied; (869-870)CLYTEMNESTRA: And justice will lead him to the home he scarcely hoped for. **An Oresteia nonfiction best** (1372)CHORUS: Where shall I turn while the house falls? (1532)→Electra □□□□ Sophocles←Notable Lines (Mary Lefkowitz translation):CHORUS: Why do you seek such unbearable suffering? (I didn't note down a lot of lines here. **Nonfiction An oresteia sparknotes** (1159)Blog | Twitter | Instagram | Spotify | Youtube | About | 086547902X Here are three of the most iconic lines from the Oresteia—one from each play first in Anne Carson's English translation then in the original Ancient Greek then a word-for-word English translation and then finally my own translation. **Book An oresteia trilogy** Notes: The phrase τε καὶ (or τε ... καὶ) is essentially impossible to gloss since interpretations can vary so widely; here it literally means "both ... and" and signifies emphasis of contrasting situations. **Poetry An oresteia summary** □□shameful | for or since | shameful | acts or affairs or doings | teach□□for shameful acts teach other shameful actsNotes: The verb ἐκδιδάσκω means "to teach thoroughly"; it makes relatively frequent appearance in Sappho. **Classics An oresteia sparknotes** " The adjective δυσχερής also has a variety of meanings ranging from "annoying vexatious" to "contradictory captious" (of arguments or discourses) to "ill-tempered unfriendly fastidious" (of persons) to "unpopular" to "unpleasant offensive disagreeable difficult" (generally) but my personal favourite translation is "hard to take in hand. **An Oresteia kindle unlimited** Anne Carson's interpretations—and they are indeed more interpretation than translation—continue to be one of my favourite versions of the Oresteia despite their polarising position amongst translators. **Nonfiction An oresteian trilogy** If you're looking for an English version that stays true to the original text then this is not the way to go; if however you want an accessible humorous and lively adaptation that makes clear how much respect and love the Carson has put into her work then I'd recommend this unequivocally. **An oresteian** I also have a lot of admiration for the way she adapted the "untranslatable" noises of the play(s) such as when Cassandra screams "OIMOI" for example which has been historically rendered as a stage direction i. **An oresteia anne carson** One of the problems of reading this text in translation is that we don't directly experience those "cries of ... anguish"; often they have been translated as "alas" "woe is me" "ye gods" and suchlike. **Book An oresteia summary** The conundrum of whether or not it is possible to read understand and appreciate a work in translation when you are not directly reading the words originally written but rather the translators' versions of those words is something Carson specifically addresses in her foreward Carson renders these cries in phonetically transliterated representations of Elektra's vocalisations: AIAI□□EE IO□□IO GONAI□□IO MOI MOI□□OIMOIO MOI□□TALAINA□□PHEU PHEU□□OIMOIO TALAINA □OTOTOTOTOTOI TO TOI□□IO MOI MOI DYSTENOSand so on; all of which are consequently entirely alien to an English speaker. **Book An oresteia agamemnon** And Elektra is not alone in her untranslatable lamentations; Antigone cries out similarly: "Oimoi katauda" Antigone screams—"Shout it to the skies!"—when Ismene urges her to keep her plan secret. **Oresteia peter meineck pdf** That "oimoi" a cry of pain both mocking and sincere gives vivid insight into Antigone's state of mind; lines like this are the best argument one can find for learning Greek:

Book An oresteia aeschylus

□□προφθάσασα καρδία□□γλώσσαν ἂν τάδ' ἐξέχει. **Nonfiction An oresteian trilogy** □□νῦν δ' ὑπὸ σκ ὀτῶ βρέμει□□θυμαλγής τε καὶ οὐδὲν ἐπελπομέν-□□α ποτὲ κáριον ἐκτολυπέυσειν□□ζωπυρουμένας φρενός, **Book An oresteian trilogy** Sophocles has invented for her a language of lament that is like listening to an X-ray, **An Oresteia ebooks free** In contrast to the methods of previous translations.

Book An oresteia agamemnon

Ah it kills me to do this: An Oresteia is not that great: **Book An oresteia pdf** And by a terrific poet

and translator to boot! Sweet! And it gets off to a promising start too with a terrific rendition of Agamemnon. **An Oresteia nonfiction text** I've read two other translations - Fagles and Hughes - and this one stands up just fine with them. **Poetry An oresteia agamemnon** Closer to Fagles: more accessible than Hughes with the occasional terrific punch of a line that people never seem to acknowledge when they talk about Fagles, **The oresteia ebook** Elektra just isn't Sophocles' best; it's a retelling of Aeschylus's Libation Bearers and it's not as good, **Nonfiction An oresteia pdf** And by the time we get to Euripides' Orestes (again not his best work): **Book An oresteia sparknotes** (I marked one or two but my book's not with me - will try to get them in later. **Classics An oresteia aeschylus**) So in the end I think Carson's Oresteia more or less fails: **Book An oresteia sparknotes** It's fine to read but its goals are higher than its reach. **EBook An oresteian** 086547902X If I was smarter I'd do a review comparing Elektra to Hamlet but instead I'm just rotating her in my head at very high speeds, **An Oresteia poetry python** I've gushed about Carson's own work and her beautiful Sappho translation and this alternate Oresteia lives up to all my high expectations of her offerings, **Book An oresteia** Carson's alternate play cycle tells the same basic story and begins with the same play Aeschylus's Agamemnon (c. **Book An oresteia sparknotes** 458 BCE) but then diverges offering a progression through time: the second installment of the cycle is Sophocles's Electra (c. **Book An oresteia trilogy** The house of Atreus for these tragedians was a way of talking about the fate of Athens. **An Oresteia nonfiction text** Kulick makes a fascinating case but I was concerned that as a relative novice in ancient Greek literature I wouldn't be able to pick up on the progression he outlines here. **Nonfiction An oresteian trilogy** But the goddess Artemis refuses to send the desired wind until Agamemnon sacrifices his own child continuing a long history of child murder in his family, **Book An oresteia** Agamemnon kills his daughter Iphigenia earning the hatred of his wife (her mother) Clytemnestra and the ships set sail: **EPub An oresteia pdf** The sense of gut-clenching foreboding and inevitability is pitch-perfect, **An Oresteia nonfiction books** The Greek invaders at Troy beached in blood; the chorus claims of one man's pet lion That thing was a priest of ruin Bred in the / house, **Book An oresteia trilogy** In his longing for what is gone across these a phantom seems to rule his house, **Book An oresteian** The idea of infection of seepage from one evil to another is everywhere in Agamemnon. **Nonfiction An oresteian trilogy** There is the sea and who shall drain it dry? It breeds the purple stain the dark red dye we use to color our garments costly as silver: **An Oresteia nonfiction best** Oh I would have vowed the trampling of many cloths if an oracle had ordered it to ransom this man's life, **The oresteia robert fagles pdf** For when the root is alive the leaves come back and shade the house against white dogstar heat. **Poetry An oresteia summary** Our when Zeus makes wine from bitter grapes and coolness fills the house as the master walks his halls righteous perfect, **Book An oresteia trilogy** Everyone in Agamemnon believes with absolute certainty that he or she knows what justice is and the tragedy comes out of the clashes between these mutually exclusive justice concepts, **An Oresteia classics cars** In Sophocles and especially Euripides on the other hand people struggle to decide what is just or sometimes knowingly act in opposition to what is just. **An Oresteia bookkeeping** In a few cases they even seem to stop caring about justice or about the tragedy unfolding all around them: **Book An oresteia trilogy** (In the second two plays of the cycle Agamemnon and Clytemnestra's son Orestes returns from exile and he and his sister Elektra murder their mother and her lover: **Book An oresteia summary** The citizens of Argos then must decide what to do with the two siblings. **Aeschylus oresteia pdf** At the end of Agamemnon Clytemnestra believes she has ended the cycle of violence; she attempts to call a truce with the lineage's curse. **EPub An oresteia trilogy** But Elektra has no such illusions; part of her grief trap is that she recognizes she has been shaped to evil by the evil around her: **An Oresteia kindle** The fact that Clytemnestra may deserve to die for the deeds she has committed doesn't absolve Elektra and Orestes from their own guilt; there seems no escape from the cycle: **The oresteia robert fagles pdf** And I know there is something all wrong about me—believe me, **An Oresteia poetry clothing** You never let up this one same pressure of hatred on my life: I am the shape you made me. **An Oresteia ebook reader** Elektra's tragedy is that of someone who has been made into the wrong

shape but who cannot now act against her nature. **Book An oresteia agamemnon** From Aiskhylos's cleansing fire and Sophokles's self-regenerating corruption Euripedes's vision seems almost farcical in its irony, **Book An oresteia sparknotes** Instead of an Elektra wracked by grief her opening monologue in Orestes seems almost bored: It's a known fact when the gods asked him to dinner he shot off his mouth, **Nonfiction An oresteia sparknotes** So Tantalos begot Pelops Pelops begot Atreus—you know all this don't you? the strife the crimes, **An Oresteia classics cars** We've heard it all before she seems to say and here we go again, **An Oresteia poetry** It's a far cry from the savage yet conflicting visions of justice held by the cast of Aiskhylos's Agamemnon. **Book An oresteia pdf** A note on her translation: as you can tell from the many excerpts above it has a very modern feel yet (I think) also gives the impression of agelessness. **The oresteia book** That said I believe in the usefulness of having multiple translations especially of works as influential as these plays: **Book An oresteia sparknotes** If you love the excerpts above you will love the whole book. **Book An oresteia aeschylus** If you prefer a different more Victorian or Modernist feel you have many translations to choose from, **An Oresteia classics today** Personally I only regret that Carson has not yet translated the rest of Aiskhylos's original Oresteia as I would love to compare and contrast with this alternate version: **An Oresteia poetry python** 086547902X CHORUS: Can you tell me what's happening inside? SLAVE: Where I come from people say bad shit happening when they mean death. **Nonfiction An oresteia summary** Another quaint barbarian idiom is real bad shit happening—that covers blood on the floors and a houseful of swords, **An Oresteia classics today** Читается прямо дуже здорово; багато речей які я вважала б сучасним ревізіонізмом насправді є в оригіналі, **Book An oresteia agamemnon** (Hopefully I manage to come up with a longer more coherent review. **An Oresteia poetrysoup**) 086547902X Anne Carson is a Canadian poet essayist translator and professor of Classics, **An Oresteia classics today** Carson lived in Montreal for several years and taught at McGill University the University of Michigan and at Princeton University from 1980 to 1987: **Book An oresteia summary** She was a 1998 Guggenheim Fellow and in 2000 she was awarded a MacArthur Fellowship. **An Oresteia ebooks free** Carson (with background in classical languages comparative literature anthropology history and commercial art) blends ideas and themes from many fields in her writing. **An Oresteia poetry** She frequently references modernizes and translates Ancient Greek literature. **Kindle An oresteia summary** Carson lived in Montreal for several years and taught at McGill University the University of Michigan and at Princeton University from 1980 to 1987. **EBook An oresteia trilogy** She was a 1998 Guggenheim Fellow and in 2000 she was awarded a MacArthur Fellowship, **Book An oresteia pdf** Carson (with background in classical languages comparative literature anthropology history and commercial art) blends ideas and themes from many fields in her writing: **Book An oresteia summary** She frequently references modernizes and translates Ancient Greek literature: **An Oresteia nonfiction definition** She has published eighteen books as of 2013 all of which blend the forms of poetry essay prose criticism translation dramatic dialogue fiction and non fiction, **EPub An oresteia** Her books include Antigonick Nox Decreation The Beauty of the Husband: A Fictional Essay in 29 Tangos winner of the T, **An Oresteia epub air** Eliot Prize for Poetry; Economy of the Unlost; Autobiography of Red shortlisted for the National Book Critics Circle Award and the T, **Book An oresteian trilogy** Eliot Prize Plainwater: Essays and Poetry and Glass Irony and God shortlisted for the Forward Prize. **An Oresteia booker** Carson is also a classics scholar the translator of If Not Winter: Fragments of Sappho and the author of Eros the Bittersweet. **Kindle An oresteia summary** Her awards and honors include the Lannan Award the Pushcart Prize the Griffin Trust Award for Excellence in Poetry a Guggenheim fellowship and a MacArthur Fellowship, **An Oresteia epubor** After the murder of her daughter Iphegenia by her husband Agamemnon Klytaimestra exacts a mother's revenge murdering Agamemnon and his mistress Cassandra: **Book An oresteian trilogy** Displeased with Klytaimestra's actions Apollo calls on her son Orestes to avenge his father's death with the help of his sister Elektra: **Oresteia pdf download** Carson's accomplished rendering combines elements of contemporary vernacular with the traditional structures and rhetoric of Greek tragedy opening up the plays to a modern audience,

Book An oresteia In addition to its accessibility the wit and dazzling morbidity of her prose sheds new light on the saga for scholars, **Book An oresteia summary** Anne Carson's Oresteia is a watershed translation a death-dance of vengeance and passion not to be missed. **Book An oresteia aeschylus** An Oresteia I wish Anne Carson would translate every single Ancient Greek tragedy because every other translation now feels subpar, **Nonfiction An oresteia sparknotes** 086547902X It's been about ten years since I last read the more traditional translations of these plays so I'm not really in a position to compare and contrast: **An Oresteia ebook** I also don't know what the original Greek is like or what the original language was like in relation to the quality of everyday speech at the time, **Classics An oresteian trilogy** The translations are quite fun to read they are in a modern language but one doesn't feel like they are reading a dumbed down version of the plays. **Book An oresteia pdf** At times some of the word choices are a bit jarring just because they are so contemporary: **An oresteian** It's not the same Argos as the one presented in Agamemnon: **Classics An oresteia** In my opinion it's the middle play for the trilogy that really shines in this collection, **EBook An oresteia** Making the Anne Carson Oresteia an edition of the same book as the Aeschylus Oresteia is a mistake. **Book An oresteia** This is not the Aeschylus Oresteia: it is a mashup of three chapters of the Oresteia by the three extant Greek tragic authors. **An Oresteia epub air** This composed story has a different effect and a different moral to give than any individual play, **Book An oresteia** In the composition we receive different takes on the same characters. **Book An oresteia agamemnon** Characters shift: the Orestes of Electra is sharp turned in one direction while the Orestes of his play is sick with grief: **Kindle An oresteia summary** It is also a story that shifts: the Agamemnon's turn from joy to violence the Electra's deep sorrow and the Orestes' shift again to redemption, **EBook An oresteia sparknotes** This play begins with a house stained by blood: the legacies of death within the house of Atreus hang deep over the play whether any is willing to acknowledge them or not. **Nonfiction An oresteian trilogy** The play begins with a messenger speech that blends past and present and then quickly switches to action. **Book An oresteia agamemnon** The translation of Cassandra's lines as lowercase and out of poetic meter; one section allows Cassandra to shout repeatedly before coming back to articulate lines: **Oresteia pdf download** A motif runs through the play of violence against women as the taking away of voice: **Poetry An oresteian** Notably the chorus explicitly references the rape and cutting of the tongue of Philomela who was turned into a nightingale a creature with voice: **Kindle An oresteian** The play is in a way about the silencing of women: Iphigenia who had a 'bit' forced into her mouth and Cassandra deprived of belief by a god, **Poetry An oresteia summary** The brilliance of this play is that it may be read with sympathy to so many, **Book An oresteia** Clytemnestra is by no means a morally good character but it is hard not to sympathize with her hard not to root for her. **An Oresteia ebooks free** Subtext takes the highest power here: she drags him into hubris walking the path of a god dooming him in the eyes of the gods as well as in hers: **An Oresteia nonfiction** Clytemnestra in her two murders believes she ends the cycle Agamemnon started; she is the only one left alone to tell the story. **Book An oresteia aeschylus** Cassandra is the most aware character of the play: in fact aware of not just her fate but Orestes & Electra's as well. **An Oresteia classics autotrader** Her language is scattered wild compared to the others; but with that she is no fool. **Book An oresteia aeschylus** When Cassandra enters the court Clytemnestra tells her the court is kinder than a rich one (Carson has cut this): **EBook An oresteia pdf** But what life is there truly in living as a slave to the murderer of those you love? Cassandra's death is in its own way a mercy killing: **An Oresteia nonfiction best** A note on translation: Carson's translation simplifies much of Agamemnon cutting the chorus' monologues specifically down a significant amount: **An Oresteia kindle unlimited** I think the slow build lends nuance to Clytemnestra's plan more time for our minds to percolate around it: **Nonfiction An oresteia** In Ruden's translation her words are less sharp but her machinations more powerful: **Nonfiction An oresteia trilogy** From the Sarah Ruden translation my first I came away most sympathetic to Clytemnestra: **Classics An oresteia sparknotes** With Anne Carson my second I came away far more sympathetic to Cassandra: **Nonfiction An oresteia** Agamemnon is my favorite of all Aeschylus' plays and one of my favorite

tragedies period: **An Oresteia nonfiction definition** →Electra □□□□ Sophocles← Aeschylus' Oresteia was already a classic by the time of Sophocles and Euripides so they each picked things to focus on, **An oresteian trilogy** In the Electra of Sophocles she is decidedly more defiant decidedly more confrontational a creature of voice as Anne Carson describes her: **EPub An oresteian** Sophocles always obsessed with the psychology of his heroes deproblematizes the murder making Electra and Orestes easier to sympathize with. **An Oresteia poetry** The killing is brutal harsh but less sympathetic to Clytemnestra in comparison to Libation Bearers, **Book An oresteia summary** Orestes is specifically brutal to Aegisthus leaving out Clytemnestra's body to haunt him. **An Oresteia poetry python** Yet he also gives Electra a more active role: indeed it is she who confronts Clytemnestra face-to-face not Orestes: **Book An oresteian** We are introduced to her not in laying libations but in fighting with her sister: **An Oresteia poetry python** Like Antigone she loves the dead above the living; she is past childbearing and without a husband and resents that, **EPub An oresteian trilogy** She feels that her childlessness is a sign of a frozen life, **Classics An oresteian trilogy** "By dread things I am compelled... I know what I am" (295); "I must not violate Electra" (495) she tells the chorus: **Book An oresteia sparknotes** Why would it not? She has saved her brother and her sister and is thus hated by her mother, **Poetry An oresteia summary** The most important dynamics of the show however are between Electra and her siblings, **An Oresteia ebookey** Chrysothemis Electra's sister enters the play working to contrast the headstrong Electra, **Kindle An oresteia agamemnon** Their relationship works in the same way Ismene and Antigone's does, **An Oresteia classics today** Chrysothemis does not love her mother but does not sacrifice for her justice, **An Oresteia poetry out** As Electra begins the play she believes that Orestes is dead: this relationship is stronger more necessary: **Book An oresteia sparknotes** →Orestes □□□□ Euripides← In her intro to this play Anne Carson calls Euripides a "clown but a dark clown". **Nonfiction An oresteia summary** On Twitter I said he did the Ancient Greek equivalent of smoking crack, **EPub An oresteian** Euripides is at once obsessed with death with punishment and with brutality but also willing to offer redemption at the wildest of times. **Nonfiction An oresteian trilogy** This is a play defined by chaos: by ups and downs that seem almost random at first: **An Oresteia kindle direct** We discuss Helen; we beg Menelaus for help; we see other opinions on incoming deaths; we see Menelaus will help; we see that he will not offer help after all: **An oresteia anne carson pdf** The final decision to murder Helen and either force Menelaus to acquiesce or go out in a blaze of glory is random brought up with no buildup. **EPub An oresteia sparknotes** It is a purposeful kind of chaos to offset the real madness of the play: **An oresteia pdf** Here the Eumenides are not real spirits who come onstage but spirits of the mind Orestes' guilt found manifest in spirits, **Classics An oresteian trilogy** This is the human: the relationships between them and the madness that is hard to cure. **Nonfiction An oresteia summary** Watching Electra attempt to care for her little brother once more is the most emotional part of the play. **Book An oresteia aeschylus** This is the only play of any of the extant Orestes-focused works in which the relationship between Orestes and Pylades is at all relevant to our canon. **Book An oresteia sparknotes** " Anne Carson calls this ending clownlike almost a ridiculous sense of the deus ex machina, **Book An oresteia trilogy** In the house of Atreus "death begets death" : as opposed to Antigone's family where they consume each other. **Book An oresteia** Quotes from the Book→Agamemnon □□□□ Aeschylus← Notable Lines (Anne Carson translation):AGAMEMNON: You're like a bulldog. **The oresteia book** (634)CLYTEMNESTRA: There is the sea and who shall drain it dry? (650)CHORUS: No one taught me this song and it has no music all the same it shakes me. **EPub An oresteia trilogy** (678)CHORUS: Why do you mix up Apollo with "woe?"This god does not ever near sorrow go. **An Oresteia classics** (739-740)CASSANDRA: I with my thermonous thermonous means hot soul burning mind brain on fire (780-782)CHORUS: Out comes death, **Classics An oresteia summary** He filled this house like a mixing bowl to the brim with evils Now he has drunk it down. **Book An oresteia aeschylus** (1048-1050)CLYTEMNESTRA: And why get angry at Helen? As if she alone made this wound in us: **An Oresteia epub** (1105)Notable Lines (Sarah Ruden translation):CHORUS: (on Iphigenia) She was like a painting's central figure: **EPub**

An oresteia pdf (241)CLYTEMNESTRA: I think the shouts don't blend as they rise up, **An Oresteia kindle unlimited** (321)CLYTEMNESTRA: That's what they made me out to be: unhinged. **Book An oresteia agamemnon** (593-594)CLYTEMNESTRA: Just as he left her like a household dog, **EPub An oresteia pronunciation** (607)CHORUS: (to Agamemnon) You hardly were acting a part that invited applause. **Book An oresteian** (801)AGAMEMNON: A lion in its raw hunger bounded past the tower and licked up all the tyrant blood it wanted. **An Oresteia classics autotrader** (827-828)CLYTEMNESTRA: I'm not ashamed to tell you how attached to a man I am by nature, **Classics An oresteia summary** (940-941) (this is the same line as 634 in Carson's translation)CLYTEMNESTRA: Zeus is crafting wine from bitter grapes, **An oresteian trilogy** (1071)CASSANDRA: God of the highway—leading to my death—destroying me once more—destroying me merely in passing. **Book An oresteia aeschylus** (1081-1082)CASSANDRA: Soon now I think I'll chant my second sight: **Book An oresteia summary** (1222)CHORUS: Poor thing! Now sing your reckless mouth to sleep, **An Oresteia nonfiction books** (1247)CASSANDRA: I speak your language better than I'd like to: **EPub An oresteia aeschylus** (1255)CLYTEMNESTRA: Though all I said before was right for then I'm not ashamed to state the opposite: **Kindle An oresteian**)Notable Lines (Anne Carson translation):ELECTRA: Friendship is a tension, **An Oresteia classics today** (271)CHRYSOTHEMIS: If I want to live a free woman there are masters who must be obeyed, **Classics An oresteia summary** (461)ELECTRA: Call me baseminded blackmouthing bitch! if you like—for if this is my nature we know how I come by it don't we? (814)CLYTEMNESTRA: No shame at all. **An Oresteia ebooks free** And I know there is something all wrong about me—I am the shape you made me: **An Oresteia kindle** (828)CLYTEMNESTRA: There is something grotesque in having my own evils save my life. **Book An oresteia agamemnon** (1039)CHRYSOTHEMIS: There are times when justice is too big a risk. **Book An oresteia agamemnon** (1370)→Orestes □□□□ Euripides← Notable Lines (Anne Carson translation):ELECTRA: His mother's blood comes quaking howling brassing bawling blackingdown his mad little veins, **Book An oresteia aeschylus** (422)TYNDAREUS: It was Electra set the house ablaze not using fire, **Book An oresteia sparknotes** (639) I know these are iconic but they are also very good. **Book An oresteia agamemnon** Do you think I would choose to live without you? (831)SLAVE:Another quaint barbarian idiom is real bad shit happening. **Classics An oresteia aeschylus** Agamemnon Aiskhylos □Otherwise my heart would race past my□□tongue to pour out everything: **Book An oresteia sparknotes** [1033]□□[εἶργε μὴ πλέον φέρειν in the dark roars□□that distressing grieving not having hope of□□ever bringing this to an end□□and my heart ignites. **An Oresteia classics** The word ἐπέλπομαι is an Epic poetic verb meaning "to have hopes of..." "to hope that..." etc. **Classics An oresteia summary** [837]□□αἰσχροῖς γὰρ αἰσχρὰ πράγματ' ἐκδιδάσκειται, **An Oresteia classics today** The adjective αἰσχρός is from αἴσχος meaning "shame disgrace; ugliness deformity" or "disgraceful deeds" when in the plural (e. **Book An oresteia aeschylus** The word πράγματα (plural of πράγμα)—from πράγμα ("deed act fact; occurrence matter") and the root of modern "pragmatic" itself from πράσσω ("to do"; cf: **EPub An oresteian trilogy** practical)—can mean anything from "circumstances affairs conditions" to "state-affairs business government" to "fortunes cause" to (in a negative sense) "troubles annoyances issues: **Book An oresteian** □□ΟΡΕΣΤΗΣ: δυσχερὲς ψάθειν νοσοῦντος ἀνδρός. **Book An oresteian trilogy** □□PYLADES: but | care for | you | I□□ORESTES: difficult | touch | sick | man□□PYLADES: not | (to) me | you□□PYLADES: But I'll care for you: **An oresteian** The noun κῆδος can mean "care for others" "troubles" (in the plural) "care for the dead" (i. **Book An oresteia aeschylus** " The verb ψάθω means "to touch" especially lightly or gently (as in feeling for a pulse); the verb κατέχω means "to hold [fast/back]" or "to inhibit. **Nonfiction An oresteian trilogy** " The verb νοσέω ("to be sick") can refer indiscriminately to an affliction of the body or mind (i. **Book An oresteia** madness or a physical ailment) and generally means "to suffer: **Book An oresteian** Elektra Cassandra and Klytaimnestra are particularly incredible in Carson's interpretations of them: **An Oresteia epub.pub** in her essay on Sophokles's Elektra Virginia Woolf wrote:Electra stands before us like a figure so tightly bound that she can only move an inch this way an inch that, **Book An oresteia agamemnon** But each movement must tell to the utmost or ... she

will be nothing but a dummy tightly bound, **An Oresteia kindle store** Her words in crisis are as a matter of fact bare; mere cries of despair joy hate, **Book An oresteia** ... But it is not so easy to decide what it is that gives these cries of Electra in her anguish their power to cut and wound and excite, **An Oresteia nonfiction books** Our textbook offers either "alas" or "woe is me" and there's little to choose between the two. **Nonfiction An oresteia summary** The sarcasm of "katauda"—"shout it out"—is lost without a better sense of "oimoi. **Classics An oresteia aeschylus** "In a sense the process of translation is similar to the law of input and output. **Book An oresteia aeschylus** The end result will always be lesser than the original but that doesn't mean something productive and ultimately valuable can't be gained from the process itself: **Kindle An oresteia** 086547902X For there lives in this house a certain form of anger a dread devising everrecurring everremembering anger that longs to exact vengeance for a child: **The oresteia book** these are the best translations of any classical work i have ever read in my life and now i need to read everything she has ever translated and written, **Book An oresteia summary** also because the above quote is rather heavy here's a lighter moment: MENELAOS: I suffer terrible things. Elektra's cries are just bones of sound. What it wants to be is great. But it goes downhill from there. Not the fault of the translation just the way it is. I kinda felt like Carson was losing interest. She includes modernizations that are badly out of place. She compels me. 401-9 BCE) and the third is Euripides's Orestes (c. 408 BCE). We follow a trajectory from myth to mockery. What happened to effect this? History happened. I needn't have worried. These are the events of Aiskhylos's Agamemnon. Sent by god. This house has an abundance. Thanks be to gods no poverty here. Your homecoming is warmth in winter. Zeus Zeus god of things perfect accomplish my prayers. Concern yourself here. Perfect this. I know that. I see the trap closing. I know what I am. But while life is in me I will not stop this violence. Evil is a pressure that shapes us to itself Elektra says. And to Klytaimnestra: Shame I do feel. Sometimes I shock myself. But there is a reason: you. SLAVE: Fabulous. ORESTES: Unless I reconsider. SLAVE: Not fabulous. Not if it's you. Цe якраз з Ореста.) 086547902X I just. Fuck. Wow. Holy shit. Beautiful. She has also won a Lannan Literary Award. She has also won a Lannan Literary Award. She is an internationally acclaimed writer. S.S. Her latest book Red Doc was shortlisted for the 2013 T.S. Elliot Prize. In that case she was something of a WMD. The juxtaposing of these three plays is quite interesting though. 086547902X PYLADES: I'll take care of you. ORESTES: It's rotten work. PYLADES: Not to me. Not if it's you. But the selections must also be reviewed. Or I'm going to review them anyway. Quotes are at the bottom of the review. And indeed they do. Clytemnestra by killing Agamemnon takes these back. And I stand by it. Is Clytemnestra in the right? Perhaps not. May we blame her? Not that either. Well. Depending on your translation. Clytemnestra has bite yes but not patience. Take that as you will. This is not my favorite of the translations. While Orestes does the doing Electra does the speaking. Electra too is developed in motivation here. She also feels she cannot unfreeze. Joy would violate her. Her relationship with Orestes hit me even harder. The recognition scene by the way made me tear up. I stand by all of these statements. But I almost feel this works. It takes an act of a god to fix it. It's not very feminine. (Outcomes? I'm not sure where this will end.) CLYTEMNESTRA: And this man has the libation he deserves. I sacrificed no matter. (911) AGAMEMNON: Surely a woman shouldn't long for battle. CLYTEMNESTRA: It's gracious for the fortunate to lose. (970) CHORUS: Try on your new yoke. (1161) CASSANDRA: Yes I see clearly what their father tasted. It makes delicate demands. Let me go mad in my own way. (183) ELECTRA: That day tore out the nerves of my life. ELECTRA: Ah now there you mistake me. Shame I do feel. Filth teaches filth. (29) ELECTRA: No marriage no house no children just time. (159) ELECTRA: All the women of that family are trouble. (184) ORESTES: Grief is killing me. MENELAOS: She is a dread goddess. But curable. (297) ORESTES: I am unholy. A mother killer. At the same time pious and lawfuk. A father avenger. (471) PYLADES: I'll take care of you. ORESTES: It's rotten work. PYLADES: Not to me. Not if it's you. CHORUS: The life of mortals is a line no ruler can draw. (775) PYLADES: Hold on hold on I have to protest. (1075) SLAVE: You won't kill me? ORESTES: Go. SLAVE: Fabulous. ORESTES: Unless I reconsider. SLAVE: Not fabulous. ***I. Instead I mumble I gnaw myself. I lose hope. And my mind is burning. ***II. Elektra Sophokles I am the shape you made

me. Filth teaches filth.g. the Epic αἴσχεᾶ or Attic αἴσχη). It is generally associated with shame dishonour or reproach."**III. Orestes Euripides PYLADES: I'll take care of you. ORESTES: It's rotten work. PYLADES: Not to me. Not if it's you. ΠΥΛΑΔΗΣ: ἀλλὰ κηδεύσω σ' ἐγώ. ΠΥΛΑΔΗΣ: οὐκ ἔμοιγε σοῦ. ORESTES: It's difficult to touch a sick man. PYLADES: Not to me if it's you.e. "mourning rituals") or "an object of care." The adjective νοσέω means "sick" "suffering" "insane.e."**Dr.e. "[scream]" or "[she screams]" etc. It's untranslatable yet translate we must.anne carson is utterly phenomenal.ORESTES: Well you screwed up. MENELAOS: You've got me now.
086547902X

