

Oedipus Rex Term Paper

Examines the way in which Sophocles' play "Oedipus Tyrannus" and its hero, Oedipus, King of Thebes, were probably received in their own time and place, and relates this to twentieth-century receptions and interpretations, including those of Sigmund Freud.

Why buy our paperbacks? Expedited shipping High Quality Paper Made in USA Standard Font size of 10 for all books 30 Days Money Back Guarantee BEWARE of Low-quality sellers Don't buy cheap paperbacks just to save a few dollars. Most of them use low-quality papers & binding. Their pages fall off easily. Some of them even use very small font size of 6 or less to increase their profit margin. It makes their books completely unreadable. How is this book unique? Unabridged (100% Original content) Font adjustments & biography included Illustrated Oedipus the King by Sophocles Oedipus the King by Sophocles was first performed around 429 BC. Originally, to the ancient Greeks, the title was simply Oedipus, as it is referred to by Aristotle in the Poetics. It is thought to have been renamed Oedipus Tyrannus to distinguish it from Oedipus at Colonus. In antiquity, the term "tyrant" referred to a ruler, but it did not necessarily have a negative connotation. Of his three Theban plays that have survived, and that deal with the story of Oedipus, Oedipus Rex was the second to be written. However, in terms of the chronology of events that the plays describe, it comes first, followed by Oedipus at Colonus and then Antigone. Prior to the start of Oedipus Rex, Oedipus has become the king of Thebes while unwittingly fulfilling a prophecy that he would kill his father, Laius (the previous king), and marry his mother, Jocasta (whom Oedipus took as his queen after solving the riddle of the Sphinx). The action of Sophocles' play concerns Oedipus' search for the murderer of Laius in order to end a plague ravaging Thebes, unaware that the killer he is looking for is none other than himself. At the end of the play, after the truth finally comes to light, Jocasta hangs herself while Oedipus, horrified at his patricide and incest, proceeds to gouge out his own eyes in despair. Oedipus Rex is regarded by many scholars as the masterpiece of ancient Greek tragedy. In his Poetics, Aristotle refers several times to the play in order to exemplify aspects of the genre. Many parts or elements of the myth of Oedipus take place before the opening scene of the play. They may be described or referred to in the text. In his youth, Laius was a guest of King Pelops of Elis, and became the tutor of Chrysippus, youngest of the king's sons, in chariot racing. He then violated the sacred laws of hospitality by abducting and raping Chrysippus, who according to some versions, killed himself in shame. This murder cast a doom over Laius, his son Oedipus, and all of his other descendants. However, most scholars are in agreement that the seduction or rape of Chrysippus was a late addition to the Theban myth. A son is born to King Laius and Queen Jocasta of Thebes. After Laius learns from an oracle that "he is doomed/To perish by the hand of his own son", he tightly binds the feet of the infant together with a pin and orders Jocasta to kill the infant. Hesitant to do so, she orders a servant to commit the act for her. Instead, the servant takes the baby to a mountain top to die from exposure. A shepherd rescues the infant and names him Oedipus (or "swollen feet"). (The servant directly hands the infant to the shepherd in most versions.) The shepherd carries the baby with him to Corinth, where Oedipus is taken in and raised in the court of the childless King Polybus of Corinth as if he were his own.

Literature Review from the year 2015 in the subject Didactics - English - Literature, Works, grade: 94%, University of Hartford, language: English, abstract: Over the centuries, people have believed in the influence of divine or diabolical power in their lives. One of the most often discussed themes of ancient Greek tragedy is fatalism, the idea and belief that human actions are guided by the hand of fate, destiny, the gods or some other supernatural forces. The ancient Greeks recognized the role of fate and for them it represented a terrifying

unstoppable force. Fates was the will of the gods, and unopposable reality. In the play *Oedipus The King* (425 B.C.) by Sophocles (496-406 B.C.), Oedipus is a perfect tragic hero, victim of his fate. As the play starts, the citizens of Thebes beg their king, Oedipus, to lift the plague that threatens to destroy the city. Creon, Oedipus's brother in law, announces that the oracle instructs them to find the murderer of Laius who was king of Thebes before Oedipus. Only this will end the plague. A blind prophet, Tiresias, accuses Oedipus of killing Laius. Angry, Oedipus orders him to leave. Jocasta, the queen, encourages him to ignore prophecies. However, Oedipus is anxious because just before he came to Thebes he killed a man who looked like Laius at a crossroads. Another worry haunts Oedipus: as a young man, he learned from an oracle that he was fated to kill his father and marry his mother. Then, Oedipus becomes determined to find out the truth of his birth. Finally, a shepherd reveals that Oedipus is the son of Laius and Jocasta. The prophecy has come true; Oedipus is devastated by his fate. Later, he finds that Jocasta killed herself. Oedipus is suffering so much that he blinds himself so he will no longer look upon the misery he has caused. In the play, it is the element of fate that leads ultimately to the tragic downfall of the characters. Gives comprehensive, understandable explanations of the most commonly studied plays in high school literature courses.

The Oresteian Trilogy

Antigone

Sophocles' Tragic Hero and His Time

An Introduction

Psyche

By Sophocles - Illustrated

Edmund Husserl's Origin of Geometry": An Introduction (1962) is Jacques Derrida's earliest published work. In this commentary-interpretation of the famous appendix to Husserl's The Crisis of European Sciences and Transcendental Phenomenology, Derrida relates writing to such key concepts as differing, consciousness, presence, and historicity. Starting from Husserl's method of historical investigation, Derrida gradually unravels a deconstructive critique of phenomenology itself, which forms the foundation for his later criticism of Western metaphysics as a metaphysics of presence. The complete text of Husserl's Origin of Geometry is included.

Created by Harvard students for students everywhere, SparkNotes books contain complete plot summaries and analyses, key facts about the featured work, analysis of the major characters, suggested essay topics, themes, motifs, and symbols, and explanations of important quotations. The Pearson Education Library Collection offers you over 1200 fiction, nonfiction, classic, adapted classic, illustrated classic, short stories, biographies, special anthologies, atlases, visual dictionaries, history trade, animal, sports titles and more

Translated and edited by Peter D. Arnott, this classic and highly popular edition contains two essential plays in the development of Greek tragedy- Oedipus the King and Antigone-for performance and study. The editor's introduction contains a brief biography of the playwright and a description of Greek theater. Also included are a list of principal dates in the life of

Sophocles and a bibliography.

A Play

Limited Inc

The Lottery

Oedipus Rex Or Oedipus the King: (annotated) (Worldwide Classics)

The Dramatic Power Of Fate In "Oedipus The King"

A History of Literary Criticism

Discusses various Greek myths, including creation stories and tales of principal gods and goddesses.

Oedipus Tyrannus: Tragic Heroism and the Limits of Knowledge, 2/e, is an accessible yet in-depth literary study of Sophocles' Oedipus Tyrannus (Oedipus Rex)--the most famous Greek tragedy and one of the greatest masterpieces of world literature. This unique volume combines a close, scene-by-scene literary analysis of the text with an account of the play's historical, intellectual, social, and mythical background and also discusses the play's place in the development of the myth and its use of the theatrical conventions of Greek drama. Based on a fresh scrutiny of the Greek text, this book offers a contemporary literary interpretation of the play, including a readable, nontechnical discussion of its underlying moral and philosophical issues; the role of the gods; the interaction of character, fate, and chance; the problem of suffering and meaning; and Sophocles' conception of tragedy and tragic heroism. This lucid guide traces interpretations of the play from antiquity to modern times--from Aristotle to Hegel, Nietzsche, Freud, Lacan, Lévi-Strauss, Girard, and Vernant--and shows its central role in shaping the European conception of tragedy and modern notions of the self. This second edition draws on new approaches to the study of Greek tragedy; discusses the most recent interpretative scholarship on the play; and contains an annotated up-to-date bibliography. Ideal for courses in classical literature in translation, Greek drama, classical civilization, theater, and literature and arts, Oedipus Tyrannus: Tragic Heroism and the Limits of Knowledge, 2/e, will also reward general readers interested in literature and especially tragedy.

Positions is a collection of three interviews with Jacques Derrida that illuminate and make more accessible the complex concepts and terms treated extensively in such works as Writing and Difference and Dissemination. Derrida takes positions on his detractors, his supporters, and the two major preoccupations of French intellectual life, Marxism and psychoanalysis. The interviews included in this volume offer a multifaceted view of Derrida. "Implications: Interview with Henri Ronse" contains a succinct statement of principles. "Semiology and Grammatology: Interview with Julia Kristeva" provides important clarifications of the role played by linguistics in Derrida's work. "Positions: Interview with Jean-Louis Houdebine and Guy Scarpetta" is a wide-ranging discussion that touches on many of the polemics that Derrida's work has provoked. Alan Bass, whose translation of Writing and Difference was highly praised for its clarity, accuracy, and readability, has provided extremely useful critical notes, full of vital information, including historical background.

This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

How To Write a Killer Essay

Oedipus at Thebes

Inventions of the Other

Gods and Goddesses in Greek Mythology

The Harvard Classics

Tragic Heroism and the Limits of Knowledge

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.

First published in 1967, Writing and Difference, a collection of Jacques Derrida's essays written between 1959 and 1966, has become a landmark of contemporary French thought. In it we find Derrida at work on his systematic deconstruction of Western metaphysics. The book's first half, which includes the celebrated essay on Descartes and Foucault, shows the development of Derrida's method of deconstruction. In these essays, Derrida demonstrates the traditional

nature of some purportedly nontraditional currents of modern thought—one of his main targets being the way in which "structuralism" unwittingly repeats metaphysical concepts in its use of linguistic models. The second half of the book contains some of Derrida's most compelling analyses of why and how metaphysical thinking must exclude writing from its conception of language, finally showing metaphysics to be constituted by this exclusion. These essays on Artaud, Freud, Bataille, Hegel, and Lévi-Strauss have served as introductions to Derrida's notions of writing and différence—the untranslatable formulation of a nonmetaphysical "concept" that does not exclude writing—for almost a generation of students of literature, philosophy, and psychoanalysis. Writing and Difference reveals the unacknowledged program that makes thought itself possible. In analyzing the contradictions inherent in this program, Derrida goes on to develop new ways of thinking, reading, and writing,—new ways based on the most complete and rigorous understanding of the old ways. Scholars and students from all disciplines will find Writing and Difference an excellent introduction to perhaps the most challenging of contemporary French thinkers—challenging because Derrida questions thought as we know it.

This Squid Ink Classic edition of Oedipus Rex includes the full text of the work plus MLA style citations for scholarly secondary sources, peer-reviewed journal articles and critical essays for when your teacher requires extra resources for your research paper.

This guide will show you how to closely read and analyze the play in addition to offering you a guide on how to write a great essay. Included are scene summaries and analysis, essay and creative writing ideas, literary criticism, and step-by-step guide to pull together a good essay.

From Plato to the Present

A Tragedy

Oedipus Tyrannus

Antigone, Oedipus Rex, and Oedipus at Colonus

Oedipus at Colonus

Includes MLA Style Citations for Scholarly Secondary Sources, Peer-Reviewed Journal Articles and Critical Essays

Pairing 'King Oedipus' and 'Oedipus at Colonus' creates a single play unified by the arc of the hero's tragic fate.

The history of European drama began at the festivals of Dionysus in ancient Athens, where tragedy, satyr-drama and comedy were performed. Understanding this background is vital for students of classical, literary and theatrical subjects, and Alan H. Sommerstein's accessible study is the ideal introduction. The book begins by looking at the social and theatrical contexts and different characteristics of the three genres of ancient Greek drama. It then examines the five

main dramatists whose works survive - Aeschylus, Sophocles, Euripides, Aristophanes and Menander - discussing their styles, techniques and ideas, and giving short synopses of all their extant plays. Additional helpful features include succinct coverage of almost sixty other authors, a chronology of significant people and events, and an anthology of translated texts, all of which have been previously inaccessible to students. An up-to-date study bibliography of further reading concludes the volume. Clear, concise and comprehensive, and written by an acknowledged expert in the field, *Greek Drama and Dramatists* will be a valuable orientation text at both sixth form and undergraduate level.

Analyzes in detail the gospels of Matthew, Mark, Luke, and John to understand how meaning is concealed and how it is revealed

Why buy our paperbacks? Expedited shipping High Quality Paper Made in USA Standard Font size of 10 for all books 30 Days Money Back Guarantee BEWARE of Low-quality sellers Don't buy cheap paperbacks just to save a few dollars. Most of them use low-quality papers & binding. Their pages fall off easily. Some of them even use very small font size of 6 or less to increase their profit margin. It makes their books completely unreadable. How is this book unique?

Unabridged (100% Original content) Font adjustments & biography included Illustrated Oedipus at Colonus by Sophocles Oedipus at Colonus by Sophocles was first performed around 429 BC. Originally, to the ancient Greeks, the title was simply Oedipus, as it is referred to by Aristotle in the *Poetics*. It is thought to have been renamed Oedipus Tyrannus to distinguish it from Oedipus at Colonus. In antiquity, the term "tyrant" referred to a ruler, but it did not necessarily have a negative connotation. Of his three Theban plays that have survived, and that deal with the story of Oedipus, Oedipus Rex was the second to be written. However, in terms of the chronology of events that the plays describe, it comes first, followed by Oedipus at Colonus and then Antigone. Prior to the start of Oedipus Rex, Oedipus has become the king of Thebes while unwittingly fulfilling a prophecy that he would kill his father, Laius (the previous king), and marry his mother, Jocasta (whom Oedipus took as his queen after solving the riddle of the Sphinx). The action of Sophocles' play concerns Oedipus' search for the murderer of Laius in order to end a plague ravaging Thebes, unaware that the killer he is looking for is none other than himself. At the end of the play, after the truth finally comes to light, Jocasta hangs herself while Oedipus, horrified at his patricide and incest, proceeds to gouge out his own eyes in despair. Oedipus Rex is regarded by many scholars as the masterpiece of ancient Greek tragedy. In his *Poetics*, Aristotle refers several times to the play in order to exemplify aspects of the genre. Many parts or elements of the myth of Oedipus take place before the opening scene of the play. They may be described or referred to in the text. In his youth, Laius was a guest of King Pelops of Elis, and became the tutor of Chrysippus, youngest of the king's sons, in chariot racing. He then violated the sacred laws of hospitality by abducting and raping Chrysippus, who according to some versions, killed himself in shame. This murder cast a doom over Laius, his son Oedipus, and all of his other descendants. However, most scholars are in agreement that the seduction or rape of Chrysippus was a late addition to the Theban myth. A son is born to King Laius and Queen Jocasta of Thebes. After Laius learns from an oracle that "he is doomed/To perish by the hand of his own son", he tightly binds the feet of the infant together with a pin and orders Jocasta to kill the infant. Hesitant to do so, she orders a servant to commit the act for her. Instead, the servant takes the baby to a mountain top to die from exposure. A shepherd rescues the infant and names him Oedipus (or "swollen feet"). (The servant directly hands the infant to the shepherd in most versions.) The shepherd carries the baby with him to Corinth, where Oedipus is taken in and raised in the court of the childless King Polybus of Corinth as if he were his own.

Writing and Difference

Oedipus

Sophocles: Oedipus Rex

Oedipus the King

Oedipus the King and Antigone

Sophoclean Tragedy

Convinced that all aspects of modern culture have been affected by avant-garde

Poggioli explores the relationship between the avant-garde and civilization.

Historical parallels and modern examples from all the arts are used to show how avant-garde is both symptom and cause of many major extra-aesthetic trends of time, and that the contemporary avant-garde is the sole and authentic one.

Limited Inc. is a major work in the philosophy of language by the celebrated French thinker Jacques Derrida. The book's two essays, 'Limited Inc.' and 'Signature Event Context,' constitute key statements of the Derridean theory of deconstruction.

are perhaps the clearest exposition to be found of Derrida's most controversial

Oedipus, King of Thebes, sends his brother-in-law, Creon, to ask advice of the oracle at Delphi, concerning a plague ravaging Thebes. Creon returns to report that

the plague is the result of religious pollution, since the murderer of their former king, Laius, has never been caught. Oedipus vows to find the murderer and curse

him for causing the plague. Oedipus summons the blind prophet Tiresias for help.

When Tiresias arrives he claims to know the answers to Oedipus's questions, but refuses to speak, instead telling him to abandon his search. Oedipus is enraged by

Tiresias' refusal, and verbally accuses him of complicity in Laius' murder.

Outraged, Tiresias tells the king that Oedipus himself is the murderer ("You yourself are the criminal you seek"). Oedipus cannot see how this could be, and

concludes that the prophet must have been paid off by Creon in an attempt to undermine him. The two argue vehemently, as Oedipus mocks Tiresias' lack of

sight, and Tiresias in turn tells Oedipus that he himself is blind. Eventually Tiresias

leaves, muttering darkly that when the murderer is discovered he shall be a native citizen of Thebes, brother and father to his own children, and son and husband to his own mother.

A twenty-eight essay collection that is published in two volumes. This work includes translations of seminal essays such as "Psyche: Invention of the Other," "The

Retrait of Metaphor," "At This Very Moment in This Work Here I Am," "Tours de Babel" and "Racism's Last Word"; as well as three essays that appear in English.

Positions

Brill's Companion to Sophocles

Drama for Students

Oedipus Final

Bacchantes

The Oedipus Plays, Sophocles

Brill's Companion to Sophocles offers 32 chapters, newly commissioned and written by leading scholars, on Sophocles' life and works, as well as upon the basic historical, social, intellectual, moral, philosophical and religious issues of interest to

Sophocles which remain central in the study of Greek tragedy to this day.
"Oedipus at Colonus" from Sophocles. Greek tragedians (497 BC - 406 BC).
A seemingly ordinary village participates in a yearly lottery to determine a sacrificial victim.

A revised edition of the bestselling commentary on this most important of ancient plays.

Includes Fresh-Squeezed MLA Style Citations for Scholarly Secondary Sources, Peer-Reviewed Journal Articles and Critical Essays (Squid Ink Classics)

Greek Drama and Dramatists

Margins of Philosophy

Oedipus, King of Thebes

Edmund Husserl's Origin of Geometry

Antigone, Oedipus the King, Oedipus at Colonus

This comprehensive guide to the history of literary criticism from antiquity to the present day provides an authoritative overview of the major movements, figures, and texts of literary criticism, as well as surveying their cultural, historical, and philosophical contexts. Supplies the cultural, historical and philosophical background to the literary criticism of each era Enables students to see the development of literary criticism in context Organised chronologically, from classical literary criticism through to deconstruction Considers a wide range of thinkers and events from the French Revolution to Freud's views on civilization Can be used alongside any anthology of literary criticism or as a coherent stand-alone introduction

The ancient Greek tragedy about the exiled king's final days—and the power struggle between his two sons. The second book in the trilogy that begins with Oedipus Rex and concludes with Antigone, Oedipus at Colonus is the story of an aged and blinded Oedipus anticipating his death as foretold by an earlier prophecy. Accompanied by his daughters, Antigone and Ismene, he takes up residence in the village of Colonus near Athens—where the locals fear his very presence will curse them. Nonetheless they allow him to stay, and Ismene informs him his sons are battling each other for the throne of Thebes. An oracle has pronounced that the location of their disgraced father's final resting place will determine which of them is to prevail. Unfortunately, an old enemy has his own plans for the burial, in this heart-wrenching play about two generations plagued by misfortune from the world's great ancient Greek tragedian.

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Each title in Squid Ink Classics' Electric Orange Book Collection includes the full text of the work plus fresh-squeezed MLA style citations for scholarly secondary sources, peer-reviewed journal articles and critical essays.

A Version of Sophocles' King Oedipus and Oedipus at Colonus

On the Interpretation of Narrative

Sophocles I

The Theory of the Avant-garde

Oedipus Rex by Sophocles: Oedipus Rex

Memoires for Paul De Man

Aeschylus (525-c.456 bc) set his great trilogy in the immediate aftermath of the Fall of Troy, when King Agamemnon returns to Argos, a victor in war. Agamemnon depicts the hero's discovery that his family has been destroyed by his wife's infidelity and ends with his death at her callous hand. Clytemnestra's crime is repaid in *The Choephoroi* when her outraged son Orestes kills both her and her lover. *The Eumenides* then follows Orestes as he is hounded to Athens by the Furies' law of vengeance and depicts Athene replacing the bloody cycle of revenge with a system of civil justice. Written in the years after the Battle of Marathon, *The Oresteian Trilogy* affirmed the deliverance of democratic Athens not only from Persian conquest, but also from its own barbaric past.

A tribute to one of the fathers of deconstruction as well as an extended essay on memory, death, and friendship.

"In this densely imbricated volume Derrida pursues his devoted, relentless dismantling of the philosophical tradition, the tradition of Plato, Kant, Hegel, Nietzsche, Husserl, Heidegger—each dealt with in one or more of the essays. There are essays too on linguistics (Saussure, Benveniste, Austin) and on the nature of metaphor ("White Mythology"), the latter with important implications for literary theory. Derrida is fully in control of a dazzling stylistic register in this book—a source of true illumination for those prepared to follow his arduous path. Bass is a superb translator and annotator. His notes on the multilingual allusions and puns are a great service."—Alexander Gelley, *Library Journal*

Oedipus Rex

The Wellek Library Lectures at the University of California, Irvine

The Genesis of Secrecy