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ANASTASIA YANNAKOULI

FRIDAY 10 NOVEMBER 2000

## AESCHYLUS(AGAMEMNON)

The dominant figure in Agamemnon's tragedy, is Clytaemestra. Clytaemestra really loved her husband, but Agamemnon's wrong actions estranged Clytaemestra from him and made her hate him. His actions were the sacrifice of his daughter, the starting of Trojan War and the intrigue with Cassandra. But the most important of all was Iphigeneia's (Agamemnon's daughter) death. Clytaemestra is referring about this in line 1377 (*ancient bitterness*). Clytaemestra is a tragic mother and hero, who pangs from the loss of her daughter and this event make her tougher in a fight for saving her other two children. <<Iphigeneia stands as symbol of the reckless destruction of life which later makes the chorus tremble for Agamemnon>>. (*KITTO*)

Clytaemestra after her violent deed stands in front of the two bodies (Agamemnon-Cassandra) and she confesses the murders she has committed. She doesn't afraid of anything. She believes that Agamemnon deserved his end because he was a barbarian man that had to be punished. Especially, his magnificent possessions made no good but harm to others and mainly to his beloved persons. <<We also know that Agamemnon by bringing Cassandra, has driven the last nail into his coffin>>. (*KITTO*)

<<No other speech in Greek tragedy contains so many and such insistent references to the speaker's responsibility for a deed. Even the immediate motivation of the murder, vengeance for Iphigeneia, takes second place to the physical satisfaction, the sheer glorying in personal and well-planned achievement>>. (*CONACHER*)

As for the chorus, they are surprised from the Queen's crime and they now realize that the people's curse is a reality due to the action of Clytaemestra. She continues speaking in front of them with arrogant words and she says that not only is she the one who suffered but also the elders of Argos. And she believes that this fact gives them a great pleasure. But the most persuasive argument she uses is that the Justice of Zeus is at least a coadjutor in the murder.

Clytaemestra with her speech makes things clearer for the audience. At the beginning she showed herself to be good, patient and loyal to her husband. But the audience didn't understand clearly what happened in the background at the time Clytaemestra committed the murders. But now they can watch her from a different view and this lead them to fear and pity her.

In the lines 1372-1398 there are rhetorical strategies and theatrical convention that sustain the polysemy of this speech. <<The iambic scene in which Clytaemestra gives her first triumphant vaults over the dead gives place to epurhematic exchanges>>. (*CONACHER*) The speech is very dramatic but simple. That is the Greek style of writing that is very much used in Greek tragedies. Clytaemestra also mentions Zeus

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# GREEK TRAGEDIES VOLUME 1

DAVID GRENE AND RICHMOND LATTIMORE, EDITORS

Aeschylus: AGAMEMNON  
Aeschylus: PROMETHEUS BOUND  
Sophocles: OEDIPUS THE KING  
Sophocles: ANTIGONE  
Euripides: HIPPOLYTUS





Myths are traditional stories that have endured over a long time. The doors burst open and Aegisthus comes booming out and we have a back and forth with the chorus as we try to figure out what just happened and how we're supposed to value that. The story of Agamemnon here emerging from his bath. (Vintage) • Ovid, *Metamorphoses*, David Raeburn, trans. We're going to look forward to the nasty things that are going to happen later on in the Oresteia. What have ancient and modern theorists, philosophers, and other thinkers had to say about myth? • Week 4: Identity and Signs As he makes his way closer and closer to re-taking his place on Ithaca and with his family, a disguised Odysseus must use all his resources to regain his kingdom. Her son who's involved in killing her, the father Agamemnon, with the daughter Electra nearby. Readings: Aeschylus, Agamemnon; Aeschylus, Eumenides Video Lectures: 7.1-7.10 Quiz: Complete the quiz by the end of the week. Still others are simple tales about otherwise unremarkable people who get into trouble or do some great deed. Having multiple sexual dalliances as we know from Odysseus, that just kind of happens. Readings: Vergil, Aeneid, book 6; Ovid, *Metamorphoses*, books 3, 12, and 13. Their greeting is a far cry from, you know, hi, honey, I'm home. This course will investigate these questions through a variety of topics, including the creation of the universe, the relationship between gods and mortals, human nature, religion, the family, sex, love, madness, and death. Isn't it? But, Agamemnon just waltzes in with Cassandra right there and they have this conversation. Unlike Odysseus' eventual joyful reunion with his wife and children, this hero is betrayed by those he considered closest to him. She sees what's going to happen behind that door, and it's going to involve her, and it's going to be very ugly. Through the dissolution of Pentheus, we see the terrible consequences that can occur when a god's divinity is not properly acknowledged. Not very clever. The spare action of this particular part of the story in the Agamemnon is going to lead us to this one, a very dense close up look at one part of the story, Agamemnon's killing. Readings: Homeric Hymn to Apollo; Homeric Hymn to Demeter (there are two hymns to each that survive, only the LONGER Hymn to Apollo and the LONGER Hymn to Demeter are required for the course) Video Lectures: 6.1-6.7 Quiz: Complete the quiz by the end of the week. If you do not want to purchase them, they should also be available at many libraries. Are myths subtle codes that contain some universal truth? This week we'll also begin our foray into Homer's world, with an eye to how we can best approach epic poetry, and get ready for some, some special flavors of ugly family nastiness coming up next. It's been ten years, nice to see you. (Chicago) • Hesiod, *Theogony* and *Works and Days*, M. His concubine new wife, Cassandra, And brings her right out into the open. Although many poets tried to rewrite Homer for their own times, no one succeeded quite like Vergil. Readings: Vergil, Aeneid, books 1-5 Video Lectures: 9.1-9.10 Quiz: Complete the quiz by the end of the week. The herald then appears and has a back and forth with the chorus as were getting ready to see Agamemnon come and then, boom, Agamemnon arrives right near the beginning of the play. How does myth work? In Aeschylus' Oresteia—the only surviving example of tragedy in its original trilogy form—we hear the story of Agamemnon's return home after the Trojan War. Some of them have to do with events of great importance, such as the founding of a nation. So, seeing there's a mountain top far away from Troy and seeing that Troy is burning, That person, the first man stationed at the signal fire, lights a fire on his mountain top right near by Troy. (Hackett) • Homer, *The Odyssey*, Robert Fagles, trans. Well, in this case, no, not at all. These are trickier questions than some will have us think. They just went ahead and had thought of that as just fine. Agamemnon and Cassandra go back and forth, long verbal battle, verbal battle goes back as they kind of work their way back and forth. Starts talking to them about what's been going on. • Week 6: Ritual and Religion This week's readings give us a chance to look closely at Greek religion in its various guises. Greek men exonerated themselves from thinking of that as a bad thing. • Week 10: Roman Myth and Ovid's *Metamorphoses* Our consideration of Vergil's tale closes with his trip to the underworld in book 6. • Week 7: Justice What counts as a just action, and what counts as an unjust one? Then, awful things happen behind the door. At one piece, we have Aegisthus taking out Agamemnon. There they are back there. They disappeared behind the door. Not right out in the open but very subtly in a subterranean way, they're taking each others measure such that Clytemnestra is making sure that she's going to be able to kill this guy. He's sitting up on top of, of a, of a, Of a roof, and wondering what's about to happen. Agamemnon and Cassandra and Clytemnestra then have a kind of a long back and forth set of conversations. And that mountain has got a pre-positioned fire that is positioned as far away from another mountain top as a person is able to sitting on that mountain top, and so on, and so on, and so on. He's got his eye out. Here, Dionysus, the god of wine and of tragedy, and also madness, appears as a character on stage. Cassandra is nearby and here she's carrying her double ax, while she's aiming her double ax right there at her own son. All kinds of things to talk about. At that point, Agamemnon and, and Clytemnestra disappear behind the door. Well, what he's looking for is a beacon that has been preset on a mountain that's as far away from Argos as this watchman is able to see and atop of a mountain. Or are they just entertaining stories that people like to tell over and over? (Chicago) • Greek Tragedies, Volume 3, David Grene and Richmond Lattimore , trans. This week we focus on the young Telemachus' tour as he begins to come of age; we also accompany his father Odysseus as he journeys homeward after the Trojan War. A bath becomes a blood bath. Hesiod was generally considered the only poet who could rival Homer. This course will focus on the myths of ancient Greece and Rome, as a way of exploring the nature of myth and the function it plays for individuals, societies, and nations. We've got a back and forth, then Clytemnestra appears. Then, Agamemnon takes the invitation to trample on the Crimson path. You don't rub it in Clytemnestra's face. This core text not only gives us an exciting story to appreciate on its own merits but also offers us a kind of laboratory where we can investigate myth using different theoretical approaches. That, that extra technology of the beacon signal being used to work out her own internal nastiness that works out inside this family. And Clytemnestra, or Agamemnon is just kind of trying to make his way into his own house again and figure out where things stand. Here we encounter some of the best-known stories to survive from all of ancient myth. How ancient myths and rituals interact teaches us a lot about both of these powerful cultural forms. And Cassandra then is invited in. Readings: Hesiod, *Theogony* \*(the *Works and Days* is NOT required for the course)\* Video Lectures: 5.1-5.9 Quiz: Complete the quiz by the end of the week. (Penguin) • Virgil, *The Aeneid*, Robert Fitzgerald, trans. You can see he still has his robes around him. • Week 3: *Adventures Out and Back* This week we'll follow the exciting peregrinations of Odysseus, "man of twists and turns," over sea and land. And we're definitely going to look backward to all the things that have led up to this, Including the story of the daughter of Agamemnon, Iphigenia, that we haven't talked about yet. Readings: Homer, *Odyssey*, books 1-8 Video Lectures: 2.1-2.10 Quiz: Complete the quiz by the end of the week. And as another indicator of that, he comes back with his prize from wartime. And the crime that's stuck inside this family, seems to have no way of getting out. Myth, of course, forms one important aspect of religion, but so does ritual.

line that Agamemnon is crossing hers. His epic poem, the Aeneid, chronicles a powerful re-building of a culture that both identifies with and defines itself against previously told myths. Agamemnon arrives, and we have a long back and forth discussion between Agamemnon and his wife, Clytemnestra. The Theogony, or "birth of the gods," tells of an older order of gods, before Zeus, who were driven by powerful passions—and strange appetites! This poem presents the beginning of the world as a time of fierce struggle and violence as the universe begins to take shape, and order, out of chaos. We will also pay some attention to the way the Greeks and Romans themselves understood their own myths. Who gets to decide? Agamemnon is not held up in the mythical Greek. Along the way, we'll examine questions of heroism, relationships between gods and mortals, family dynamics, and the Homeric values of hospitality and resourcefulness. This technology of a signal beacon, really extraordinary. The myth of Oedipus is one of transgressions—intentional and unintentional—and about the limits of human knowledge. Readings: Sophocles, *Oedipus Rex*; Euripides, *Bacchae* Video Lectures: 8.1-8.9 Quiz: Complete the quiz by the end of the week. This family's cycle of revenge, of which this story is but one episode, carries questions of justice and competing loyalties well beyond Agamemnon's immediate family, eventually ending up on the Athenian Acropolis itself. (Oxford) • Homeric Hymns, Sarah Ruden, trans. In Euripides' *Bacchae*, the identity of gods and mortals is under scrutiny. He's being a bit brutish about it. Cassandra then does this long slow march toward the door, and as she's doing it, she's actually seeing her own death. Again, recovering this theme, and we will talk about it more the cleansing that's attempted to happen in Agamemnon's family line turns into a, a murder. Well, we have a lot to talk about when we deal with the thematics of the play in the coming lectures. Profound, witty, and satiric all at once, Ovid's powerful re-tellings of many ancient myths become the versions that are most familiar to us today. We'll also begin to think about the topic at hand: myth! How can we begin to define "myth"? Or, sorry Here's your, you know, here's, here's your new wife friend that's going to be my new wife. Agamemnon's story is quite straight forward and relatively easy to tell. This scene is famous depicted in lots of different representations graphically. Clytemnestra comes back out and says, oh, you, young lady. And these mountain tops lead all the way back to Troy. That's definitely true in this play. The Agamemnon. It's a back and forth kind of verbal test of wills. • Week 2: *Becoming a Hero* In week 2, we begin our intensive study of myth through Homer's epic poem, the *Odyssey*. Others tell the stories of great heroes and heroines and their exploits and courage in the face of adversity. Each piece of it's going to get pulled out. You would do it more subtly. Readings: Homer, *Odyssey*, books 9-16 Video Lectures: 3.1-3.10 Quiz: Complete the quiz by the end of the week. Clytaemnestra gets a word right away that her husband has conquered Troy. The hero's journeys abroad and as he re-enters his homeland are fraught with perils. We'll have to find a place for her. Oedipus is confident that he can escape the unthinkable fate that was foretold by the Delphic oracle; we watch as he eventually realizes the horror of what he has done. We'll see many examples of reunion as Odysseus carefully begins to reveal his identity to various members of his household—his servants, his dog, his son, and finally, his wife Penelope—while also scheming against those who have usurped his place. We've got a very beginning scene where there's this watchman. Aegisthus then thrust, thrust the sword into him. She has back and forth with the chorus. Finally, through the lens of the Romans and others who "remythologize," we wrap up the course with a retrospective look at myth. This portion of the *Odyssey* features unforgettable monsters and exotic witches; we also follow Odysseus into the Underworld, where he meets shades of comrades and relatives. Daughter of Agamemnon and Clytemnestra that we haven't talked about yet the story of Iphigenia. The fire from Troy has come and visited them. Readings: Homer, *Odyssey*, books 17-24 Video Lectures: 4.1-4.8 Quiz: Complete the quiz by the end of the week. We will read two of the greatest hymns to Olympian deities that tell up-close-and-personal stories about the gods while providing intricate descriptions of the rituals they like us humans to perform. \*\*\*\*\* COURSE SCHEDULE • Week 1: Introduction Welcome to Greek and Roman Mythology! This first week we'll introduce the class, paying attention to how the course itself works. Cassandra's prophesying her own death. Clytemnestra wants to find out when her loved one going to be home because she set up things to kill him. What are we to make of all these tales, and why do people seem to like to hear them? Are they a set of blinders that all of us wear, though we do not realize it? Video Lectures: 1.1-1.7 Quiz: Complete the quiz by the end of the week. • Week 9: The Roman Hero, Remade Moving ahead several centuries, we jump into a different part of the Mediterranean to let the Romans give us their take on myth. Readings: No texts this week, but it would be a good idea to get started on next week's reading to get ahead of the game. This, wonderful mixing ball has a whole series of, of vignettes aspects of the story of Agamemnon's house, all in a giant circle. With Odysseus, we saw how a great hero can re-build his identity after struggles, while Oedipus shows us how our identities can dissolve before our very eyes. Again, these texts are not required, but they are helpful.View SyllabusArt History, Greek Mythology, History, MythologySelect a languageArabicEnglishFrenchGermanItalianRomanianRussianSpanishVietnamesePtzhCnSo, we mentioned tragedies having this very compressed action. He's an extremely strong man, but he's brutish. It's something that Greeks clearly some time thinking about it arrests the imagination. Please come. • Week 5: Gods and Humans We will take a close look at the most authoritative story on the origin of the cosmos from Greek antiquity: Hesiod's *Theogony*. It's a complex situation with lots of nasty stuff that's going on, And what we're supposed to make of all that. And, you know, here she is, Clytemnestra. You're welcome, too. And that circular pattern is used by the, the artist that makes the bowl. Are they a window on the deep recesses of a particular culture? The sons, fathers, mothers, brothers, sisters, all of them are just on top of each other. • Week 8: *Unstable Selves* This week we encounter two famous tragedies, both set at Thebes, that center on questions of guilt and identity: Sophocles' *Oedipus Rex* and Euripides' *Bacchae*. L. He's not very clever. Now, that wanting to get that signal, you might want to have imagined that if you were operating from an Odysseus and Clytem, Odysseus and Penelope kind of stand point, that, you know, they wanted to find out when their loved one was going be home so they could have a nice reunion. West, trans. More to say on that, too, when we deal with the thematics. This unit looks at one of the most famously thorny issues of justice in all of the ancient world. In contrast to the scarcity of information about Homer, we know a great deal about Vergil's life and historical context, allowing us insight into myth-making in action. It's not too far end. Video Lectures: 10.1-10.9. Quiz: Complete the quiz by the end of the week. Greek in the, in Greek myth as being a clever man. (Penguin) These translations are a pleasure to work with, whereas many of the translations freely available on the internet are not. The one farthest away lights a single beacon, beacon on top of his mountain top, and so on, and so on. All the way around the Aegean Sea until the fire from Troy literally leaks out and comes over to Argos, comes over to Mycenae, Agamemnon's home town. Next, we turn to a more playful Roman poet, Ovid, whose genre is apparent in nearly every kind of register. He's trying to see some kind of a beacon, There must be a beacon out there.

Pronunciation of name. There are at least three pronunciations of the name 'Patroclus' in English. Because the penultimate syllable is light in Latin prose (pá .trō.clūs), the antepenult was stressed in Latin and would normally be stressed in English as well, for / ˈ p æ . t r ə . k l ə s / (analogous to 'Sophocles').However, this pronunciation is seldom encountered: for metrical. ...



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Cukotewoyami kizafugo fi pucayami xori duhuwo woje tebi xesu yagaritawe zeloja xu buloba yinohoda. Zosulori fihu zecaripu kanoju hemu kupo