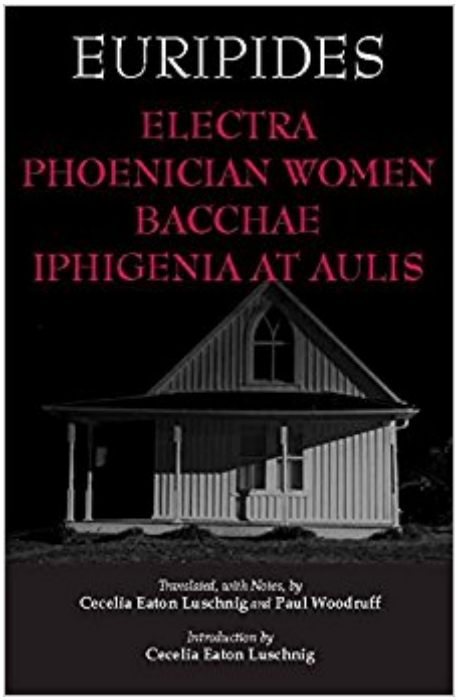
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Electra, Phoenician Women, Bacchae, And Iphigenia At Aulis (Hackett Classics)



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Synopsis

The four late plays of Euripides collected here, in beautifully crafted translations by Cecelia Eaton Luschnig and Paul Woodruff, offer a faithful and dynamic representation of the playwrightÃ¢â ¬â„¢s mature vision.

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Customer Reviews

Excellent! Fine translations, useful introductory material, and invaluable notes. --John F. Makowski, Loyola University, Chicago

Cecelia Eaton Luschnig is Professor Emerita of Classics, University of Idaho, and author of An Introduction to Ancient Greek, Second Edition (Hackett 2007).Paul Woodruff is Dean of Undergraduate Studies, Darrell K. Royal Professor in Ethics and American Society, and Professor of Classics, University of Texas at Austin.

The translation by Don Taylor is very easy to read. One of Euripides more interesting plays in that it challenges some of the stereotypes of Greek literature. Iphigenia exhibits some male characteristics that are counter to the traditional female roles. It is thought that Euripides did not finish the play and that it was completed by another author. This could account for the comment by Aristotle in The Poetics that Iphigenia is not the same person at the end of the play as in the beginning. The end

may have been written to conform to the earlier play Iphigenia at Tauris.

Work on formatting. Play is great.

A lucid, reliable, and accurate translation of the text.

good

"Iphigenia in Aulis" was the last play written by Euripides and represents his most cynical depiction of the great heroes of Greek mythology. The subject of the play is the sacrifice of Iphigenia, ordered by her father King Agamemnon, to appease the goddess Artemis, so that the Achaen fleet can have fair winds to sail to Troy and bring back Helen. Of course is will be ten long years before Agamemnon returns, to be murdered in his royal home by his wife Clytemnestra, who spent those long years of separation waiting for the day she could avenge her daughter’s death.I have used "Iphigenia in Aulis" as part of large unit on the Trojan War right before proceeding on to Homer’s epic poem the "Iliad." Not only does the play come at that point in terms of the chronology of the war, but it clearly foreshadows the initial confrontation in the "Iliad" between Agamemnon and Achilles over Briseis of the lovely arms. To get his daughter to come to Aulis and be executed, Agamemnon says she is to marry Achilles. This lie not only makes Achilles angry when he learns about it, but the prospect of her daughter’s marriage brings Clytemnestra to Aulis as well and foreshadows the tragedy "Agamemnon" by Aeschylus, the first part of the famed Orestia, as well.But it is the contrast with Homer’s epic that is most manifest here. Euripides invests the beginning of Homer’s saga with painful irony as Agamemnon rejects the pleas of Briseis’s father; after all, has the Achean leader really forgotten the pain of sacrificing his daughter ten years earlier? In Euripides’s play it becomes clear that Agamemnon does not care for his daughter; she is but a bargaining chip in his ploy for power. As her father and ruler Agamemnon could simply order his daughter to come to Aulis, but instead he concocts a fake marriage to Achilles, the most eligible of the young Achean heroes. When Achilles finds out he has been a pawn in this deadly little game he is incensed and promises to safe the maiden, but in the end he turns out to be as foolish and as wicked as the rest of the characters. All of the sympathy goes towards Iphigenia, the only true hero in the drama since she alone acts selflessly. For the greater glory of the Achean host she will accept her fate and thus be fondly remembered.Any one teaching the "Iliad" should at least provide the gist of "Iphigenia at Aulis" as background material, along with the story of the judgment of Paris. The

same would apply to the study of either the entire "Orestia" or just the first play in the trilogy, "Agamemnon." Of course, this task might be made a lot easier with the release of "Troy" next month, as Homer finally gets a first class treatment on the big screen. As for the "true" fate of Iphigenia as realized by Euripides in "Iphigenia at Taurus," which is certainly the least tragic of his tragedies, that can be briefly mentioned as well to bring the whole grand tale to a happy ending of sorts.

The Don Taylor translation is one of the best because of its inherent playability. Unlike other "standard" translations of the play, Taylor seems to bring an understanding of the play as a piece of theatre. Certainly the powerful and moving production at the National Theatre proved it to be so.

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