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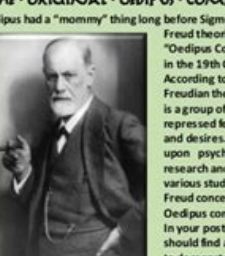
Blindness and vision motifs abound in the play Oedipus Rex. In what ways do blindness, twilight, prophecy (seeing into the future), parent/childhood and how does they all relate to the each other? Your poster should highlight all of the ways that vision, twilight, blindness, etc. come into play. Use cut out pictures, symbols, design and/or if available. Make it colorful, make it interesting, make it art!

ORNY · AND · THE · RIN · OF · SPIN · X ·



How does Oedipus come to embody the title of the Sphinx? How does Oedipus reveal the three stages of man like the title to answer? Why does the sphinx kill him? Why also in the play kill and/or destroy themselves? Make connections, research this part of the play and design your poster in a way that visually helps connect the ideas of the play with the title of the play. Use cut out pictures, symbols, design and bits of quotes. Make it colorful, make it interesting, make it art!


THE · ORIGINAL · OEDIPUS · COMPLEX ·



Oedipus had a "complex" being long before Freud. Freud theorized the Oedipus Complex in the 19th Century. According to Freud theory, it is a stage of emotional development and sexual desire that all children go through. Freud considered the Oedipus complex.

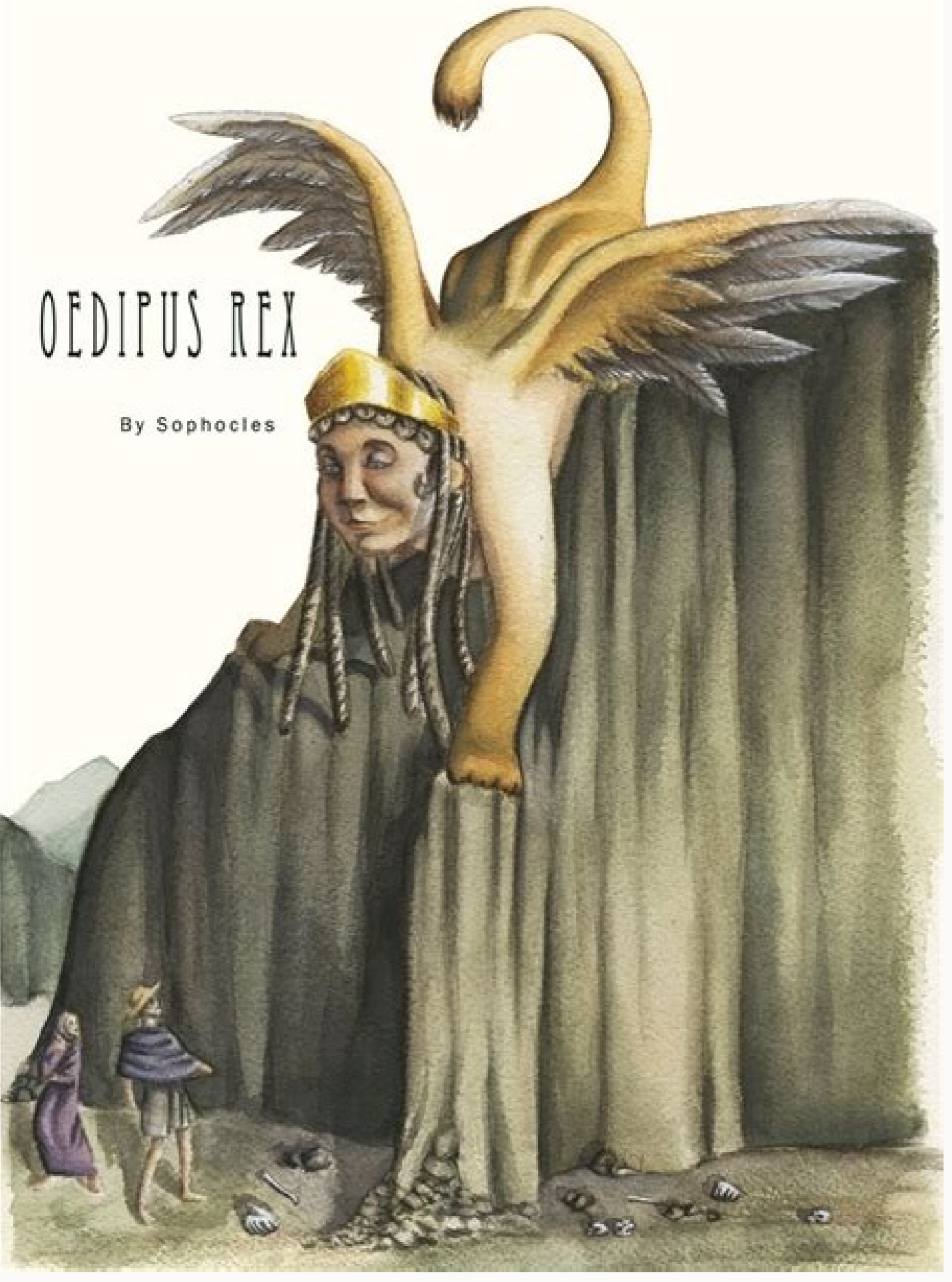
In your poster, you should identify any Freudian elements that are present in the story of Oedipus, through pictures, symbols, text and quotes.

WHY · THIS · ROAD · INTEREST ·



Oedipus killed his father, Laïus, at a crossroads at a place where three roads meet. What is the significance of there being a road? What does the road represent? What happened differently on the play had he not come to that crossroad on that day? Through the idea of crossroads, the # 3, and the killing of Laïus and design a poster that represents your feeling through pictures, design, text and art.

Carol McKee-Mason ©2003



OEDIPUS REX

By Sophocles



OEDIPUS REX

by Sophocles



In poetics Aristotle has praised Sophocles on many occasions for writing Oedipus Rex. He called it a great tragedy as it possessed the perfect blend of necessary elements for a dramatic performance of tragedy. Aristotle in Poetics defines tragedy as well as the six elements a great tragedy should own. He defines tragedy as an "Artistic imitation of an action that is serious, complete in itself, and of adequate magnitude". The function of a tragedy should be to arouse emotions of pity and fear in the audience to bring out emotional relief (Catharsis). The first and important element in a tragedy is the Plot. It should be an organization of events so it makes the whole tragedy. The plot must have a beginning, middle and an end. Oedipus Rex has the usual "Aristotelian triangle" involving the Exposition (rising action), climax and Denouement (the falling action). The rising action being the Thebes is struck by a mysterious plague and Oedipus sends Creon to find out about the plague, the climax being that Oedipus finds out the truth about how he killed his father and married his own mother and the falling action that he stabs his eyes after his wife/mother hang herself on knowing the truth. A good plot for tragedy according to Aristotle should move from happiness to unhappiness. Like Oedipus falls from his status as a King because of the discovery and is thrown into despair. The second one is Character. The main Oedipus as the Ideal Tragic Hero. In his famous "Poetics," the philosopher Aristotle laid the foundations for literary criticism of Greek tragedy. His famous connection between "pity and fear" and "catharsis" developed into one of Western philosophy's greatest questions: why is it that people are drawn to watching tragic heroes suffer horrible fates? Aristotle's ideas revolve around three crucial effects: First, the audience develops an emotional attachment to the tragic hero; second, the audience fears what may befall the hero; and finally (after misfortune strikes) the audience pities the suffering hero. Through these attachments the individual members of the audience go through a catharsis, a term which Aristotle borrowed from the medical writers of his day, which means a "refining" – the viewer of a tragedy refines his or her sense of difficult ethical issues through a vicarious experience of such thorny problems. Clearly, for Aristotle's theory to work, the tragic hero must be a complex and well-constructed character, as in Sophocles' Oedipus the King. As a tragic hero, Oedipus elicits the three needed responses from the audience far better than most; indeed, Aristotle and subsequent critics have labeled Oedipus the ideal tragic hero. A careful examination of Oedipus and how he meets and exceeds the parameters of the tragic hero reveals that he legitimately deserves this title. Oedipus' nobility and virtue provide his first key to success as a tragic hero. Following Aristotle, the audience must respect the tragic hero as a "larger and better" version of themselves. The dynamic nature of Oedipus' nobility earns him this respect. First, as any Greek audience member would know, Oedipus is actually the son of Laïus and Jocasta, the King and Queen of Thebes. Thus, he is a noble in the simplest sense; that is, his parents were themselves royalty. Second, Oedipus himself believes he is the son of Polybus and Merope, the King and Queen of Corinth. Again, Oedipus attains a second kind of nobility, albeit a false one. Finally, Oedipus earns royal respect at Thebes when he solves the riddle of the Sphinx. As a gift for freeing the city, Creon gives Oedipus dominion over the city. Thus, Oedipus' nobility derives from many and diverse sources, and the audience develops a great respect and emotional attachment to him. The complex nature of Oedipus' "hamartia," is also important. The Greek term "hamartia," typically translated as "tragic flaw," actually is closer in meaning to a "mistake" or an "error," "falling," rather than an innate flaw. In Aristotle's understanding, all tragic heroes have a "hamartia," but this is not inherent in their characters, for then the audience would lose respect for them and be unable to pity them; likewise, if the hero's falling were entirely accidental and involuntary, the audience would not fear for the hero. Instead, the character's flaw must result from something that is also a central part of their virtue, which goes somewhat awry, usually due to a lack of knowledge. By defining the notion this way, Aristotle indicates that a truly tragic hero must have a falling that is neither idiosyncratic nor arbitrary, but is somehow more deeply imbedded – a kind of human failing and human weakness. Oedipus fits this precisely, for his basic flaw is his lack of knowledge about his own identity. Moreover, no amount of foresight or preemptive action could remedy Oedipus' hamartia; unlike other tragic heroes, Oedipus bears no responsibility for his flaw. The audience fears for Oedipus because nothing he does can change the tragedy's outcome. Finally, Oedipus' downfall elicits a great sense of pity from the audience. First, by blinding himself, as opposed to committing suicide, Oedipus achieves a kind of surrogate death that intensifies his suffering. He comments on the darkness – not just the literal inability to see, but also religious and intellectual darkness – that he faces after becoming blind. In effect, Oedipus is dead, for he receives none of the benefits of the living; at the same time, he is not dead by definition, and so his suffering cannot end. Oedipus receives the worst of both worlds between life and death, and he elicits greater pity from the audience. Second, Oedipus himself and the Chorus both note that Oedipus will continue after the tragedy's conclusion. Unlike, for example Agamemnon, Clytemnestra, and Orestes (the heroes in the Orestia trilogy), Oedipus' suffering does not end with the play; even so, the conclusion also presents a sense of closure to the play. This odd amalgam of continued suffering and closure make the audience feel as if Oedipus' suffering is his proper and natural state. Clearly, Oedipus' unique downfall demands greater pity from the audience. Oedipus fulfills the three parameters that define the tragic hero. His dynamic and multifaceted character emotionally bonds the audience; his tragic flaw forces the audience to fear for him, without losing any respect; and his horrific punishment elicits a great sense of pity from the audience. Though Sophocles crafted Oedipus long before Aristotle developed his ideas, Oedipus fits Aristotle's definition with startling accuracy. He is the tragic hero par excellence and richly deserves the title as "the ideal tragic hero." Timeline of Relevant Events An analysis of recurring themes and characters reveals a great deal about the culture of ancient Greece, namely, their complex understanding of fate, a moral code predicated on honor and pride, and a fetish for glory through war. Moreover, I contend that The Iliad is a literary manifestation and commentary on the Greek cultural system, the diverse characters, the depiction of motivating values, and the complex beliefs systems portrayed in the Iliad embodies Greek culture. Thus, a robust understanding of ancient Greece can be ascertained by an analysis of The... "Oedipus the King" is an enigmatic tragedy account where fate makes the main character to kill his father and marry his mother unknowingly. Sophocles borrows heavily from Aristotle's tragedy ideas to make a tragic hero with a noble personality who is made to fall by mere errors in life caused by fate. The greatness of the main character Oedipus, a king is shown from his perfect and ideal traits from the beginning of the plot. His indulgence in matters about the plague and solving riddles that saves a city makes him to meet his foreseen wrath. The clairvoyance in the text tells of the misfortunes that will befall Oedipus, this makes any reader to complete the reading with much enthusiasm. The element of tragedy is well stipulated in the plot of the play by making Oedipus the main character that is being stalked by fate and eventually becomes a victim. We will write a custom essay specifically for you for only \$16.05 \$11/page 308 certified writers online Tragedy is the main element in "Oedipus" is a very interesting conflict that evokes pity and fear in any reader. Emotions about the killing of his father and marrying his own mother make the audience of this piece of art to see at a glance the power of fate on the destiny of a human being. This theme is a real depiction of our day-to-day society where societies are met with people with clairvoyance ability; that in turn makes the noble personalities to be victims of tragedy. For example, the plot of the story begins when the parents of Oedipus who consult the Oracle of Apollo about having a child. The conditions were given but turned to be harsh. The strategy adopted by the parents of Oedipus to safeguard his infancy and life was bestowed upon the King of Corinth. A few years later after he has accomplished a lot of things in life and earned a noble status he meets the strange twist of fate. A close analysis of the life of Oedipus gives an account of how fate can stalk someone no matter the accomplishment he has done in life. For example, he becomes a respected king of Thebes (Robert, 1984). This position gives him the chance to have children with a loving wife. His fame is well spread across seas and lands. His life is most sought after by many people. This means a well accomplished life with all one may want to achieve in life. Fate twists after a long wait, when the priests from a country called Thebes seek guidance from him concerning a plague that is claiming a lot of people's lives. With apt wit he gives solution to Sphinx's riddle. The people seek myth with lives of people to drive home the point about predestination and tragic happenings. Well, at the end of this story a reader finds several features that make tragedy real and salient in our lives. For example, one is able to see the need for a family. Desperate situations make parents of Oedipus to seek help from a clairvoyant. The people seek guidance and help from Oedipus because of the wrath of a plague that was about to finish all the people. But the central theme about the twist of fate is being built in the plot and eventually giving a tragic end of the main character; hence evokes pity and emotions to the reader (Booth, 2006). These narrations make the play to depict the element of tragedy. Therefore, the element of tragedy is well stipulated in the plot of the play by making Oedipus the main character that is being stalked by fate and eventually becomes a victim. References Booth, A., Hunter, P., & Mays, K. (2006). The Norton Introduction to Literature. New York, NY: Harper Collins. Robert, F. (1984). The Three Theban Plays : Antigone, Oedipus The King, Oedipus At Colonus. New York, NY: Penguin Books.

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