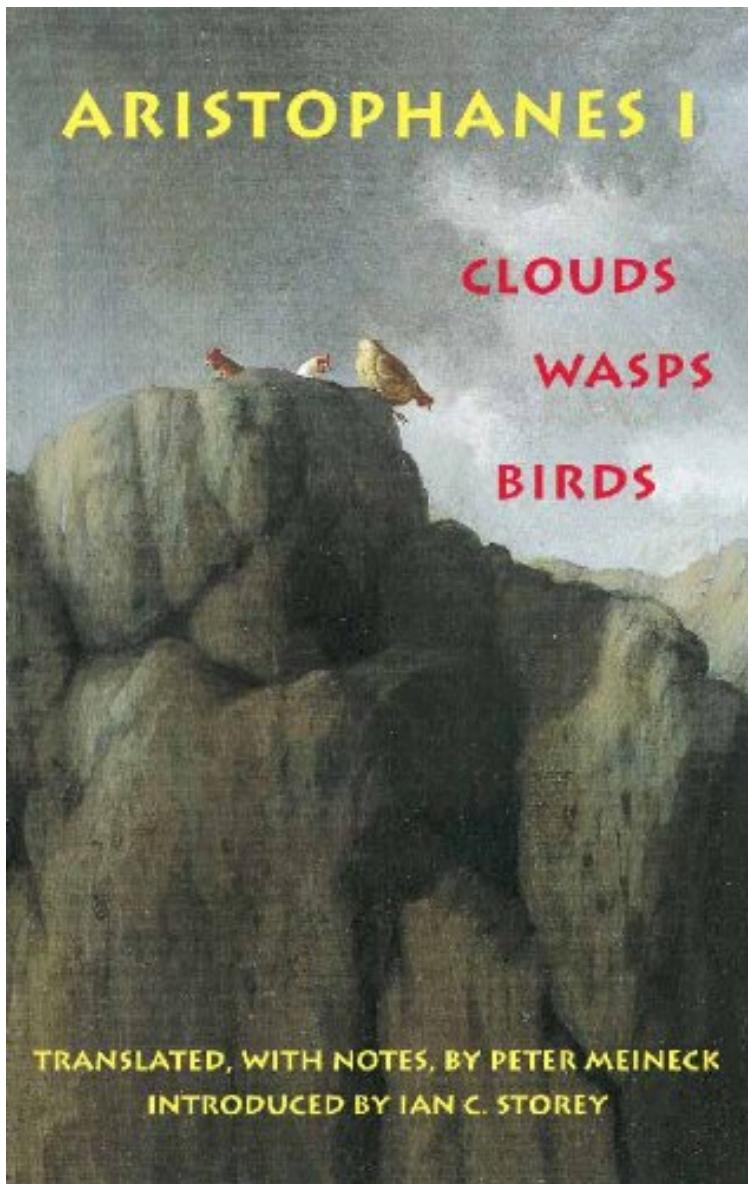


(Mobile ebook) Aristophanes 1: Clouds, Wasps, Birds (Hackett Classics)

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Aristophanes : Aristophanes 1: Clouds, Wasps, Birds (Hackett Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised Aristophanes 1: Clouds, Wasps, Birds (Hackett Classics):

1 of 1 people found the following review helpful. A Great book of Ancient ComedyBy THe NeuroClouds Waps Birds is a collection of 3 stories written by the Ancient Greek poet and writer, Aristophanes. Clouds is the first story, and it recounts the woes of Strepsiades, who worries about paying his debts. He hatches a plan and enroll his son Phillipides in "The thinkery" a place for people to learn to argue and debate, and he seeks to use his son to fend away his creditors

in court. Phillipides refuses to enter the thinkery, and so Strepsiades enters himself. He begins to learn from Socrates. He begins to lose his morals in the pursuit of being able to win any argument he finds himself in. Soon he does get his son to enroll in the school, and his son learns to debate too, and becomes the nerdy intellectual he was afraid of becoming in the beginning. When the first creditors come to Strepsiades house, he tactically defeats them himself, all with no morals or dignity, but all by argument. But when his own son Phillipides violently beats him, he finds he cannot out argue his son, who "proves" that it is right for a son to beat his father. He blames this on the Thinkery, and in dismay, takes his slaves and attacks the school. Wasps tells the story of two slaves who are keeping guard over a "monster" in a house. The father of the house has a strange disease, he is addicted to law court. All medical attempts have failed, and he continues to progress in his problem. He continues to try to escape the house, even through the chimney, but fails. Then the man's friends try to free him, but at the end of the fight, he is still barely in custody. They agree to have a debate between the father and his son, who seeks to keep him. The son is winning the debate, but the father doesn't give in, so they turn the house into a courtroom in compromise. Then the son continually fools the father into doing good, and is praised for standing up to monsters like his father. Birds tells the story of two middle aged men who are looking for the "hoopoe", a large mystical bird. When they find him, they convince the Birdland that they rule the Earth and should build a city to stand up to the Gods. The birds agree, and begin building and making laws. Once the city is finished, however, several Gods sneak into the city, and people begin to try to come there as well. Then Zeus sends a delegation to the city, and Pisthareus sends all comers packing. Finally after dismantling the delegation of Zeus, Pisthareus is hailed as a hero and is proclaimed a God and receives the scepter of Zeus. The book is about 420 pages long, and is well translated by Peter Meineck, making it easy to read and understand. It is a great read for anyone interested in old Greek comedy, and is a wonderful read for anyone. It makes great use of prose, and poetry, and rhyme, and also has good humor. This a book by an ancient classic writer, and lives up to such expectations. 0 of 5 people found the following review helpful. Didn't like it so much. By Francisca Castillo I'm not into this kind of reading. Top it off lol I did read for it for a class so I didn't find it interesting. Those who like comedy from the earlier days might find this interesting? 6 of 6 people found the following review helpful. Three classic plays translated for performers and students. By J. Ott. Better known for translating the great Greek tragedies, Peter Meineck has now turned his pen on the comedies, with generally positive results. Like other translations published by Hackett, this one is aimed squarely at today's college students. It has plenty of historical background for those who want it, or can be read just for the plays. Translating comedy is trickier than tragedy, because jokes are so fickle. What one society finds hilarious, another might find distasteful. Meineck does his best to render the old Greek jokes and still be funny. He doesn't always succeed. His skills at punning are not as great as Aristophanes', nor do the jokes about minor Athenian figures like Theorus and Cardopion add much to a performance text. And these are performance texts. No matter how faithful to the original, no matter how many footnotes and endnotes the translator provides, a student should still be wary of changes made for modern performance. Today's theater operates under an entirely different set of conventions. The plays themselves are three genuine classics, WASPS being less known than CLOUDS and BIRDS, but in this book, perhaps the best. Procleon's obsession with jury service and the headaches it causes his son translates very well, and Meineck is surprisingly adept at rendering the political understory that subliminally criticizes the Athenian leader Cleon. BIRDS is the story of two friends who come up with one of the great comic plans: a utopia named Cloudcuckooland where they, with the help of the birds, rule both the gods and men. And it works! CLOUDS is read most often because it features a comic version of Socrates and his 'Pondertorium.' While Meineck and Introduction writer Ian C. Storey conclude the portrayal of Socrates is entirely inaccurate, it sure is funny. CLOUDS is really more of a father-son story, a father convincing his profligate son to get an education in order to argue the father's way out of the accumulating debts. What the father doesn't bank on is his son using new-learned rhetorical skills to argue that a son has the right to beat his father. Meineck is British, so the slang in the plays is full of 'poofters' and 'arses.' I will say this much, only recently have translations of the Greek comic playwrights begun to reflect how genuinely bawdy they were. Some of Meineck's best footnotes let you in on the double-entendres. It's all a lot of silly mischief, and in the final reckoning Aristophanes comes through loud and clear, despite such devices as rhymed doggerel passages (no rhymes in classical Greek) and confusing name translations like Makemedo. The title of this book is ARISTOPHANES I, and let us hope that professor Meineck is at work on an ARISTOPHANES II that will include some of Aristophanes lesser-known works as well as perennial favorite LYSISTRATA.

Originally adapted for the stage, Peter Meineck's revised translations achieve a level of fidelity appropriate for classroom use while managing to preserve the wit and energy that led *The New Yorker* to judge his *Clouds* "The best Greek drama we've ever seen anywhere," and *The Times Literary Supplement* to describe his *Wasps* as "Hugely enjoyable and very, very funny. A general Introduction, introductions to the plays, and detailed notes on staging, history, religious practice and myth combine to make this a remarkably useful teaching text.

Storey's contributions are solid, and conduct the beginner clearly and logically through the various minefields of Aristophanic scholarship, without oversimplification. . . . The particular virtue of Meineck lies in the fact that he is a

theatre director who has worked with these texts in an attempt to realize them for modern audiences. . . . His aim of producing translations ‘that are understandable, performable, accessible, and entertaining’ has clearly been fulfilled. --Keith Sidwell, Classical