

OEDIPUS REX

(OEDIPUS THE KING)

BY SOPHOCLES

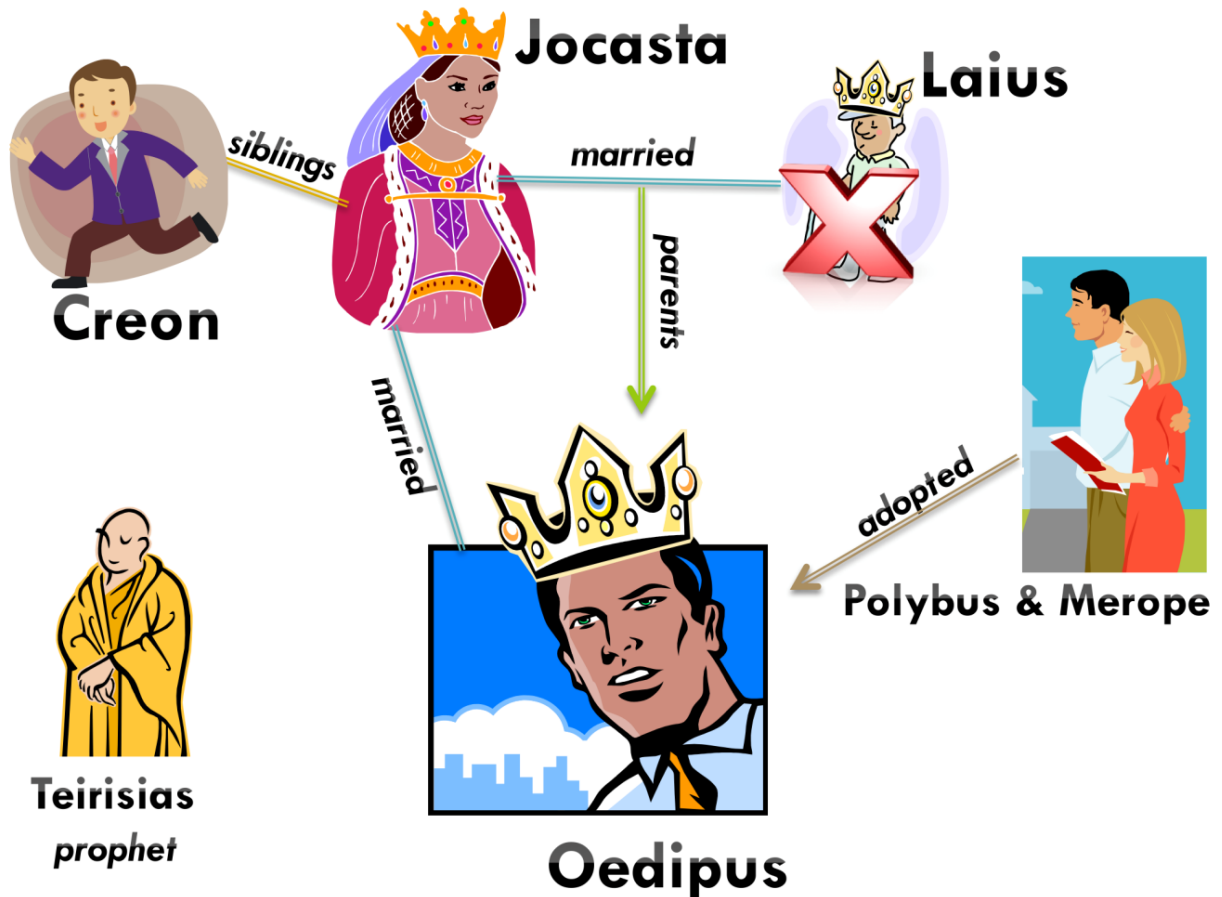
TRANS. ROBERT FAGLES

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Important characters:



Oedipus the King

Sophocles

Translated by Robert Fagles



PROLOGUE

GUIDE FOR READING

FOCUS A terrible plague has struck the city of Thebes. Plants, animals, and people are dying in great numbers. The priests of the city seek help from Oedipus, their king. As you read, look for details that help you form impressions of Oedipus as a leader.

Time and Scene: *The royal house of Thebes. Double doors dominate the façade; a stone altar stands at the center of the stage.*

Many years have passed since Oedipus solved the riddle of the Sphinx and ascended the throne of Thebes, and now a plague has struck the city. A procession of priests enters; suppliants, broken and despondent, they carry branches wound in wool and lay them on the altar.

The doors open. Guards assemble. Oedipus comes forward, majestic but for a telltale limp, and slowly views the condition of his people.

Oedipus. Oh my children, the new blood of ancient Thebes,
why are you here? Huddling at my altar,
praying before me, your branches wound in wool.
Our city reeks with the smoke of burning incense,
5 rings with cries for the Healer and wailing for the dead.
I thought it wrong, my children, to hear the truth
from others, messengers. Here I am myself—
you all know me, the world knows my fame:
I am Oedipus.

(helping a Priest to his feet)

3 branches wound in wool: tokens placed on altars by people seeking favors from the gods.

5 the Healer: the god Apollo, who could both cause and cure plagues.

WORDS TO KNOW

despondent (dĭ-spŏn'dənt) *adj.* sad; depressed



10 Speak up, old man. Your years,
your dignity—you should speak for the others.
Why here and kneeling, what preys upon you so?
Some sudden fear? some strong desire?
You can trust me. I am ready to help,
I'll do anything. I would be blind to misery
15 not to pity my people kneeling at my feet.

Priest. Oh Oedipus, king of the land, our greatest power!
You see us before you now, men of all ages
clinging to your altars. Here are boys,
still too weak to fly from the nest,
20 and here the old, bowed down with the years,
the holy ones—a priest of Zeus myself—and here
the picked, unmarried men, the young hope of Thebes.
And all the rest, your great family gathers now,
branches wreathed, massing in the squares,
25 kneeling before the two temples of queen Athena
or the river-shrine where the embers glow and die
and Apollo sees the future in the ashes.

Our city—
look around you, see with your own eyes—
our ship pitches wildly, cannot lift her head
30 from the depths, the red waves of death . . .
Thebes is dying. A blight on the fresh crops
and the rich pastures, cattle sicken and die,
and the women die in labor, children stillborn,
and the plague, the fiery god of fever hurls down
35 on the city, his lightning slashing through us—
raging plague in all its vengeance, devastating
the house of Cadmus! And black Death luxuriates
in the raw, wailing miseries of Thebes.

Now we pray to you. You cannot equal the gods,
40 your children know that, bending at your altar.
But we do rate you first of men,
both in the common crises of our lives
and face-to-face encounters with the gods.
You freed us from the Sphinx, you came to Thebes
45 and cut us loose from the bloody tribute we had paid
that harsh, brutal singer. We taught you nothing,
no skill, no extra knowledge, still you triumphed.
A god was with you, so they say, and we believe it—
you lifted up our lives.

26 river-shrine: a shrine of Apollo in Thebes, where priests foretold the future by interpreting the way offerings to the god burned.

31 blight: a disease that withers plants.

37 Cadmus (kăd'məs): the founder of Thebes; **luxuriates** (lŭg-zhŏr'ē-āts'): takes pleasure.

45 bloody tribute: the human lives taken by the Sphinx.



So now again,
50 Oedipus, king, we bend to you, your power—
we implore you, all of us on our knees:
find us strength, rescue! Perhaps you've heard
the voice of a god or something from other men,
Oedipus . . . what do you know?
55 The man of experience—you see it every day—
his plans will work in a crisis, his first of all.

Act now—we beg you, best of men, raise up our city!
Act, defend yourself, your former glory!
Your country calls you savior now
60 for your zeal, your action years ago.
Never let us remember of your reign:
you helped us stand, only to fall once more.
Oh raise up our city, set us on our feet.
The omens were good that day you brought us joy—
65 be the same man today!
Rule our land, you know you have the power,
but rule a land of the living, not a wasteland.
Ship and towered city are nothing, stripped of men
alive within it, living all as one.

Oedipus. My children,
70 I pity you. I see—how could I fail to see
what longings bring you here? Well I know
you are sick to death, all of you,
but sick as you are, not one is sick as I.
Your pain strikes each of you alone, each
75 in the confines of himself, no other. But my spirit
grieves for the city, for myself and all of you.
I wasn't asleep, dreaming. You haven't wakened me—
I have wept through the nights, you must know that,
groping, laboring over many paths of thought.
80 After a painful search I found one cure:
I acted at once. I sent Creon,
my wife's own brother, to Delphi—
Apollo the Prophet's oracle—to learn
what I might do or say to save our city.

85 Today's the day. When I count the days gone by
it torments me . . . what is he doing?
Strange, he's late, he's gone too long.

82 Delphi (děl'fī'): the site of a temple where prophecies were delivered by a priestess of Apollo.



Oedipus speaks to the chorus in the Tyrone Guthrie film version, *Oedipus Rex* (1957).

But once he returns, then, then I'll be a traitor
if I do not do all the god makes clear.

90 **Priest.** Timely words. The men over there
are signaling—Creon's just arriving.

PAUSE & REFLECT What are your impressions of
Oedipus as a leader?

FOCUS Creon is returning from Delphi with news from
the god Apollo. Read to find out about the cause of the
plague in Thebes.

Oedipus (*sighting Creon, then turning to the altar*).
Lord Apollo,
let him come with a lucky word of rescue,
shining like his eyes!

95 **Priest.** Welcome news, I think—he's crowned, look,
and the laurel wreath is bright with berries.

95 laurel wreath: a crown of
leaves worn by those seeking the
help of the oracle at Delphi.



Oedipus. We'll soon see. He's close enough to hear—
(*Enter Creon from the side; his face is shaded with a wreath.*)

Creon, prince, my kinsman, what do you bring us?
What message from the god?

Creon. Good news.

I tell you even the hardest things to bear,
100 if they should turn out well, all would be well.

Oedipus. Of course, but what were the god's *words*? There's
no hope
and nothing to fear in what you've said so far.

Creon. If you want my report in the presence of these
people . . .

(*pointing to the priests while drawing Oedipus toward the palace*)

I'm ready now, or we might go inside.

Oedipus. Speak out,
105 speak to us all. I grieve for these, my people,
far more than I fear for my own life.

Creon. Very well,
I will tell you what I heard from the god.
Apollo commands us—he was quite clear—
“Drive the corruption from the land,
110 don't harbor it any longer, past all cure,
don't nurse it in your soil—root it out!”

Oedipus. How can we cleanse ourselves—what rites?
What's the source of the trouble?

Creon. Banish the man, or pay back blood with blood.
115 Murder sets the plague-storm on the city.

Oedipus. Whose murder?
Whose fate does Apollo bring to light?

Creon. Our leader,
my lord, was once a man named Laius,
before you came and put us straight on course.

117 Laius (lā'ēs): the king of Thebes before Oedipus.

Oedipus. I know—
or so I've heard. I never saw the man myself.

120 **Creon.** Well, he was killed, and Apollo commands us now—
he could not be more clear,
“Pay the killers back—whoever is responsible.”



Oedipus. Where on earth are they? Where to find it now,
the trail of the ancient guilt so hard to trace?

125 **Creon.** “Here in Thebes,” he said.
Whatever is sought for can be caught, you know,
whatever is neglected slips away.

Oedipus. But where,
in the palace, the fields or foreign soil,
where did Laius meet his bloody death?

130 **Creon.** He went to consult an oracle, Apollo said,
and he set out and never came home again.

Oedipus. No messenger, no fellow-traveler saw what
happened?
Someone to cross-examine?

Creon. No,
they were all killed but one. He escaped,
135 terrified, he could tell us nothing clearly,
nothing of what he saw—just one thing.

Oedipus. What’s that?
One thing could hold the key to it all,
a small beginning give us grounds for hope.

140 **Creon.** He said thieves attacked them—a whole band,
not single-handed, cut King Laius down.

Oedipus. A thief,
so daring, so wild, he’d kill a king? Impossible,
unless conspirators paid him off in Thebes.

Creon. We suspected as much. But with Laius dead
no leader appeared to help us in our troubles.

145 **Oedipus.** Trouble? Your *king* was murdered—royal blood!
What stopped you from tracking down the killer
then and there?

Creon. The singing, riddling Sphinx.
She . . . persuaded us to let the mystery go
and concentrate on what lay at our feet.

Oedipus. No,
150 I’ll start again—I’ll bring it all to light myself!
Apollo is right, and so are you, Creon,
to turn our attention back to the murdered man.
Now you have *me* to fight for you, you’ll see:
I am the land’s avenger by all rights,
155 and Apollo’s champion too.

154 avenger: one who punishes wrongdoing.



But not to assist some distant kinsman, no,
 for my own sake I'll rid us of this corruption.
 Whoever killed the king may decide to kill me too,
 with the same violent hand—by avenging Laius
 160 I defend myself.

157 corruption: pollution;
 contamination.

(to the priests)

Quickly, my children.

Up from the steps, take up your branches now.

(to the guards)

One of you summon the city here before us,
 tell them I'll do everything. God help us,
 we will see our triumph—or our fall.

*(Oedipus and Creon enter the palace, followed by the
 guards.)*

165 **Priest.** Rise, my sons. The kindness we came for
 Oedipus volunteers himself.
 Apollo has sent his word, his oracle—
 Come down, Apollo, save us, stop the plague.

*(The priests rise, remove their branches and exit to the
 side.)*

PAUSE & REFLECT What is the cause of the plague in
 Thebes?

PARADOS

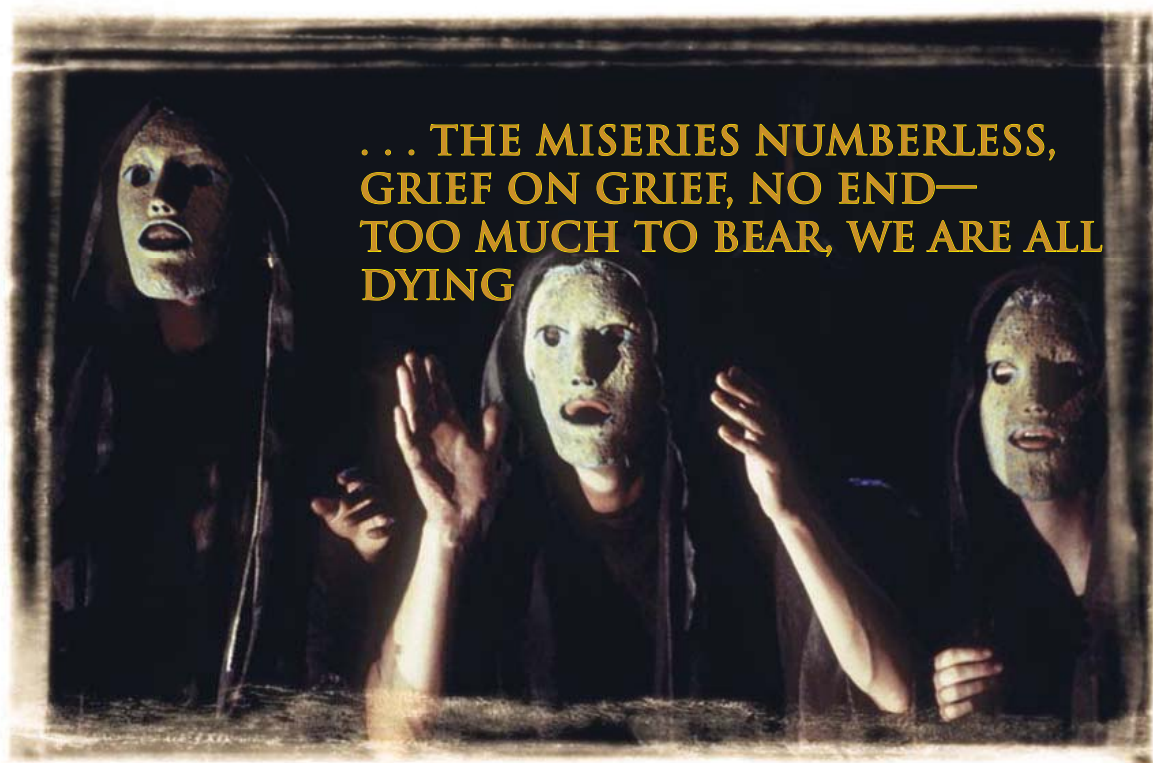
FOCUS The chorus enters and chants a plea to the gods,
 describing the people's sufferings. As you read, look for
 details that help you visualize the sufferings of the people
 of Thebes.

*(Enter a Chorus, the citizens of Thebes, who have not
 heard the news that Creon brings. They march around the
 altar, chanting.)*

Chorus. Zeus!

Great welcome voice of Zeus, what do you bring?
 170 What word from the gold vaults of Delphi
 comes to brilliant Thebes? Racked with terror—
 terror shakes my heart
 and I cry your wild cries, Apollo, Healer of Delos
 I worship you in dread . . . what now, what is your price?
 175 some new sacrifice? some ancient rite from the past
 come round again each spring?—

173 Delos (dē'lōs'): the island
 where Apollo was born.



Masked members of the chorus, from a stage production of *Oedipus the King*, directed by Peter Hall (1996).

what will you bring to birth?
Tell me, child of golden Hope
warm voice that never dies!

180 You are the first I call, daughter of Zeus
deathless Athena—I call your sister Artemis,
heart of the market place enthroned in glory,
guardian of our earth—
I call Apollo, Archer astride the thunderheads of heaven—
185 O triple shield against death, shine before me now!
If ever, once in the past, you stopped some ruin
launched against our walls
you hurled the flame of pain
far, far from Thebes—you gods
190 come now, come down once more!

180–244 In this chant the chorus prays to various gods—Athena, Artemis, Apollo, Zeus, and Dionysus—for help and protection.

No, no
the miseries numberless, grief on grief, no end—
too much to bear, we are all dying
O my people . . .
Thebes like a great army dying



195 and there is no sword of thought to save us, no
and the fruits of our famous earth, they will not ripen
no and the women cannot scream their pangs to birth—
screams for the Healer, children dead in the womb
and life on life goes down

200 you can watch them go
like seabirds winging west, outracing the day's fire
down the horizon, irresistibly
streaking on to the shores of Evening

Death
so many deaths, numberless deaths on deaths, no end—
205 Thebes is dying, look, her children
stripped of pity . . .
generations strewn on the ground
unburied, unwept, the dead spreading death
and the young wives and gray-haired mothers with them
210 cling to the altars, trailing in from all over the city—
Thebes, city of death, one long cortege
and the suffering rises

211 cortege (kôr-tězh'): funeral procession.

wails for mercy rise
and the wild hymn for the Healer blazes out
215 clashing with our sobs our cries of mourning—
O golden daughter of god, send rescue
radiant as the kindness in your eyes!
Drive him back!—the fever, the god of death
that raging god of war
220 not armored in bronze, not shielded now, he burns me,
battle cries in the onslaught burning on—
O rout him from our borders!

216 golden daughter of god: Athena.

Sail him, blast him out to the Sea-queen's chamber
the black Atlantic gulfs
225 or the northern harbor, death to all
where the Thracian surf comes crashing.
Now what the night spares he comes by day and kills—
the god of death.

223 Sea-queen's chamber: the ocean depths—home of Amphitrite, wife of the sea god Poseidon.

226 Thracian (thrā'shən) **surf:** the rough waters of the western Black Sea.

230 O lord of the stormcloud,
you who twirl the lightning, Zeus, Father,
thunder Death to nothing!

Apollo, lord of the light, I beg you—
whip your longbow's golden cord
showering arrows on our enemies—shafts of power



champions strong before us rushing on!

235 Artemis, Huntress,
torches flaring over the eastern ridges—
ride Death down in pain!

God of the headdress gleaming gold, I cry to you—
your name and ours are one, Dionysus—
240 come with your face aflame with wine
your raving women's cries
your army on the march! Come with the lightning
come with torches blazing, eyes ablaze with glory!
Burn that god of death that all gods hate!

239 your name and ours are one, Dionysus (dī'ə-nī'səs): Dionysus, god of wine, was born of a Theban woman.

PAUSE & REFLECT What details helped you visualize Thebes as a city of death?

EPISODE 1

FOCUS Oedipus will now speak to his people. Read to find out what he intends to do to the killer or killers of Laius.

(Oedipus enters from the palace to address the Chorus, as if addressing the entire city of Thebes.)

245 **Oedipus.** You pray to the gods? Let me grant your prayers.
Come, listen to me—do what the plague demands:
you'll find relief and lift your head from the depths.

I will speak out now as a stranger to the story,
a stranger to the crime. If I'd been present then,
250 there would have been no mystery, no long hunt
without a clue in hand. So now, counted
a native Theban years after the murder,
to all of Thebes I make this proclamation:
if any one of you knows who murdered Laius,
255 the son of Labdacus, I order him to reveal
the whole truth to me. Nothing to fear,
even if he must denounce himself,
let him speak up
and so escape the brunt of the charge—
260 he will suffer no unbearable punishment,
nothing worse than exile, totally unharmed.

255 Labdacus (lăb'də-kəs).

(Oedipus pauses, waiting for a reply.)

WORDS TO KNOW



Next,

if anyone knows the murderer is a stranger,
a man from alien soil, come, speak up.
I will give him a handsome reward, and lay up
265 gratitude in my heart for him besides.

(silence again, no reply)

But if you keep silent, if anyone panicking,
trying to shield himself or friend or kin,
rejects my offer, then hear what I will do.
I order you, every citizen of the state
270 where I hold throne and power: banish this man—
whoever he may be—never shelter him, never
speak a word to him, never make him partner
to your prayers, your victims burned to the gods.
Never let the holy water touch his hands.
275 Drive him out, each of you, from every home.
He is the plague, the heart of our corruption,
as Apollo's oracle has just revealed to me.
So I honor my obligations:
I fight for the god and for the murdered man.

274 holy water: water used for purification after a sacrifice to the gods.

280 Now my curse on the murderer. Whoever he is,
a lone man unknown in his crime
or one among many, let that man drag out
his life in agony, step by painful step—
I curse myself as well . . . if by any chance
285 he proves to be an intimate of our house,
here at my hearth, with my full knowledge,
may the curse I just called down on him strike me!

285 intimate: friend.

These are your orders: perform them to the last.
I command you, for my sake, for Apollo's, for this country
290 blasted root and branch by the angry heavens.
Even if god had never urged you on to act,
how could you leave the crime uncleansed so long?
A man so noble—your king, brought down in blood—
you should have searched. But I am the king now,
295 I hold the throne that he held then, possess his bed
and a wife who shares our seed . . . why, our seed
might be the same, children born of the same mother
might have created blood-bonds between us
if his hope of offspring had not met disaster—



300 but fate swooped at his head and cut him short.
So I will fight for him as if he were my father,
stop at nothing, search the world
to lay my hands on the man who shed his blood,
the son of Labdacus descended of Polydorus,
305 Cadmus of old and Agenor, founder of the line:
their power and mine are one.

304 Polydorus (pŏl'ə-dŏr'əs).

305 Agenor (ə-jĕ'nŏr'): Cadmus' father.

Oh dear gods,
my curse on those who disobey these orders!
Let no crops grow out of the earth for them—
shrivel their women, kill their sons,
310 burn them to nothing in this plague
that hits us now, or something even worse.
But you, loyal men of Thebes who approve my actions,
may our champion, Justice, may all the gods
be with us, fight beside us to the end!

315 **Leader.** In the grip of your curse, my king, I swear
I'm not the murderer, I cannot point him out.
As for the search, Apollo pressed it on us—
he should name the killer.

Oedipus. Quite right,
but to force the gods to act against their will—
320 no man has the power.

Leader. Then if I might mention
the next best thing . . .

Oedipus. The third best too—
don't hold back, say it.

Leader. I still believe . . .
Lord Tiresias sees with the eyes of Lord Apollo.
Anyone searching for the truth, my king,
325 might learn it from the prophet, clear as day.

Oedipus. I've not been slow with that. On Creon's cue
I sent the escorts, twice, within the hour.
I'm surprised he isn't here.

Leader. We need him—
without him we have nothing but old, useless rumors.

330 **Oedipus.** Which rumors? I'll search out every word.

Leader. Laius was killed, they say, by certain travelers.

Oedipus. I know—but no one can find the murderer.

Leader. If the man has a trace of fear in him



he won't stay silent long,
335 not with your curses ringing in his ears.

Oedipus. He didn't flinch at murder,
he'll never flinch at words.

PAUSE & REFLECT What curse does Oedipus put on the killer or killers of Laius?

FOCUS After the prophet Tiresias enters, he and Oedipus quarrel bitterly. In the heat of anger, Tiresias blurts out the identity of Laius' murderer. Read to find out whom Tiresias names.

(Enter Tiresias, the blind prophet, led by a boy with escorts in attendance. He remains at a distance.)

Leader. Here is the one who will convict him, look,
they bring him on at last, the seer, the man of god.
340 The truth lives inside him, him alone.

Oedipus. O Tiresias,
master of all the mysteries of our life,
all you teach and all you dare not tell,
signs in the heavens, signs that walk the earth!
Blind as you are, you can feel all the more
345 what sickness haunts our city. You, my lord,
are the one shield, the one savior we can find.

We asked Apollo—perhaps the messengers
haven't told you—he sent his answer back:
“Relief from the plague can only come one way.
350 Uncover the murderers of Laius,
put them to death or drive them into exile.”
So I beg you, grudge us nothing now, no voice,
no message plucked from the birds, the embers
or the other mantic ways within your grasp.
355 Rescue yourself, your city, rescue me—
rescue everything infected by the dead.
We are in your hands. For a man to help others
with all his gifts and native strength:
that is the noblest work.

354 mantic: prophetic.

Tiresias. How terrible—to see the truth
360 when the truth is only pain to him who sees!
I knew it well, but I put it from my mind,



else I never would have come.

Oedipus. What's this? Why so grim, so dire?

365 **Tiresias.** Just send me home. You bear your burdens,
I'll bear mine. It's better that way,
please believe me.

Oedipus. Strange response . . . unlawful,
unfriendly too to the state that bred and reared you—
you withhold the word of god.

Tiresias. I fail to see
that your own words are so well-timed.
370 I'd rather not have the same thing said of me . . .

Oedipus. For the love of god, don't turn away,
not if you know something. We beg you,
all of us on our knees.

Tiresias. None of you knows—
and I will never reveal my dreadful secrets,
375 not to say your own.

Oedipus. What? You know and you won't tell?
You're bent on betraying us, destroying Thebes?

Tiresias. I'd rather not cause pain for you or me.
So why this . . . useless interrogation?
380 You'll get nothing from me.

Oedipus. Nothing! You,
you scum of the earth, you'd enrage a heart of stone!
You won't talk? Nothing moves you?
Out with it, once and for all!

Tiresias. You criticize my temper . . . unaware
385 of the one *you* live with, you revile me.

Oedipus. Who could restrain his anger hearing you?
What outrage—you spurn the city!

Tiresias. What will come will come.
Even if I shroud it all in silence.

390 **Oedipus.** What will come? You're bound to *tell* me that.

Tiresias. I will say no more. Do as you like, build your
anger
to whatever pitch you please, rage your worst—

Oedipus. Oh I'll let loose, I have such fury in me—
now I see it all. You helped hatch the plot,
395 you did the work, yes, short of killing him

379 interrogation (ĭn-tĕr'ĕ-gā'shən): questioning.

WORDS TO KNOW



with your own hands—and given eyes I'd say
you did the killing single-handed!

Tiresias. Is that so!

I charge you, then, submit to that decree
you just laid down: from this day onward
400 speak to no one, not these citizens, not myself.
You are the curse, the corruption of the land!

Oedipus. You, shameless—
aren't you appalled to start up such a story?
You think you can get away with this?

Tiresias. I have already.
405 The truth with all its power lives inside me.

Oedipus. Who primed you for this? Not your prophet's
trade.

Tiresias. You did, you forced me, twisted it out of me.

Oedipus. What? Say it again—I'll understand it better.

Tiresias. Didn't you understand, just now?
410 Or are you tempting me to talk?

Oedipus. No, I can't say I grasped your meaning.
Out with it, again!

Tiresias. I say you are the murderer you hunt.

Oedipus. That obscenity, twice—by god, you'll pay.

415 **Tiresias.** Shall I say more, so you can really rage?

Oedipus. Much as you want. Your words are nothing—
futile.

Tiresias. You cannot imagine . . . I tell you,
you and your loved ones live together in infamy,
you cannot see how far you've gone in guilt.

418 infamy (ɪn'fə-mē): disgrace.

420 **Oedipus.** You think you can keep this up and never suffer?

Tiresias. Indeed, if the truth has any power.

Oedipus. It does
but not for you, old man. You've lost your power,
stone-blind, stone-deaf—senses, eyes blind as stone!

Tiresias. I pity you, flinging at me the very insults
425 each man here will fling at you so soon.

Oedipus. Blind,
lost in the night, endless night that nursed you!
You can't hurt me or anyone else who sees the light—

WORDS TO KNOW

appall (ə-pôl') *v.* to horrify

futile (fyōōt'l) *adj.* useless



you can never touch me.

Tiresias. True, it is not your fate
to fall at my hands. Apollo is quite enough,
430 and he will take some pains to work this out.

Oedipus. Creon! Is this conspiracy his or yours?

Tiresias. Creon is not your downfall, no, you are your own.

Oedipus. O power—
wealth and empire, skill outstripping skill
in the heady rivalries of life,
435 what envy lurks inside you! Just for this,
the crown the city gave me—I never sought it,
they laid it in my hands—for this alone, Creon,
the soul of trust, my loyal friend from the start
steals against me . . . so hungry to overthrow me
440 he sets this wizard on me, this scheming quack,
this fortune-teller peddling lies, eyes peeled
for his own profit—seer blind in his craft!

434 heady: violent; passionate.

Come here, you pious fraud. Tell me,
when did you ever prove yourself a prophet?
445 When the Sphinx, that chanting Fury kept her death-
watch here,
why silent then, not a word to set our people free?
There was a riddle, not for some passer-by to solve—
it cried out for a prophet. Where were you?
Did you rise to the crisis? Not a word,
450 you and your birds, your gods—nothing.
No, but I came by, Oedipus the ignorant,
I stopped the Sphinx! With no help from the birds,
the flight of my own intelligence hit the mark.

And this is the man you'd try to overthrow?
455 You think you'll stand by Creon when he's king?
You and the great mastermind—
you'll pay in tears, I promise you, for this,
this witch-hunt. If you didn't look so senile
the lash would teach you what your scheming means!

460 **Leader.** I would suggest his words were spoken in anger,
Oedipus . . . yours too, and it isn't what we need.
The best solution to the oracle, the riddle
posed by god—we should look for that.



Tiresias. You are the king no doubt, but in one respect,
465 at least, I am your equal: the right to reply.
I claim that privilege too.
I am not your slave. I serve Apollo.
I don't need Creon to speak for me in public.
So,
you mock my blindness? Let me tell you this.
470 You with your precious eyes,
you're blind to the corruption of your life,
to the house you live in, those you live with—
who *are* your parents? Do you know? All unknowing
you are the scourge of your own flesh and blood,
475 the dead below the earth and the living here above,
and the double lash of your mother and your father's
curse
will whip you from this land one day, their footfall
treading you down in terror, darkness shrouding
your eyes that now can see the light!
Soon, soon
480 you'll scream aloud—what haven won't reverberate?
What rock of Cithaeron won't scream back in echo?
That day you learn the truth about your marriage,
the wedding-march that sang you into your halls,
the lusty voyage home to the fatal harbor!
485 And a crowd of other horrors you'd never dream
will level you with yourself and all your children.

There. Now smear us with insults—Creon, myself
and every word I've said. No man will ever
be rooted from the earth as brutally as you.

490 **Oedipus.** Enough! Such filth from him? Insufferable—
what, still alive? Get out—
faster, back where you came from—vanish!

Tiresias. I would never have come if you hadn't called me
here.

Oedipus. If I thought you would blurt out such absurdities,
495 you'd have died waiting before I'd had you summoned.

Tiresias. Absurd, am I! To you, not to your parents:
the ones who bore you found me sane enough.

Oedipus. Parents—who? Wait . . . who is my father?

Tiresias. This day will bring your birth and your destruction.

480 haven: place of safety.

481 Cithaeron (sĭ-thĭr'ən): a mountain about 12 miles south of Thebes.

WORDS TO KNOW



500 **Oedipus.** Riddles—all you can say are riddles, murk and darkness.

Tiresias. Ah, but aren't you the best man alive at solving riddles?

Oedipus. Mock me for that, go on, and you'll reveal my greatness.

Tiresias. Your great good fortune, true, it was your ruin.

Oedipus. Not if I saved the city—what do I care?

505 **Tiresias.** Well then, I'll be going.

(to his attendant)

Take me home, boy.

Oedipus. Yes, take him away. You're a nuisance here.

Out of the way, the irritation's gone.

(turning his back on Tiresias, moving toward the palace)

Tiresias. I will go,

once I have said what I came here to say.

510 I will never shrink from the anger in your eyes—
you can't destroy me. Listen to me closely:

the man you've sought so long, proclaiming,
cursing up and down, the murderer of Laius—
he is here. A stranger,

515 you may think, who lives among you,
he soon will be revealed a native Theban
but he will take no joy in the revelation.

Blind who now has eyes, beggar who now is rich,
he will grope his way toward a foreign soil,
a stick tapping before him step by step.

(Oedipus enters the palace.)

520 Revealed at last, brother and father both
to the children he embraces, to his mother
son and husband both—he sowed the loins
his father sowed, he spilled his father's blood!

Go in and reflect on that, solve that.

525 And if you find I've lied
from this day onward call the prophet blind.

(Tiresias and the boy exit to the side.)

PAUSE & REFLECT Whom does Tiresias name as the murderer of Laius?

ODE 1



FOCUS The chorus describes the panic that the murderer of Laius must now feel and then reflects on Oedipus. As you read, look for details that suggest how the chorus feels about Oedipus at this point in the play.

Chorus.

Who—

who is the man the voice of god denounces
resounding out of the rocky gorge of Delphi?
The horror too dark to tell,
530 whose ruthless bloody hands have done the work?
His time has come to fly
to outrace the stallions of the storm
his feet a streak of speed—
Cased in armor, Apollo son of the Father
535 lunges on him, lightning-bolts afire!
And the grim unerring Furies
closing for the kill.
Look,
the word of god has just come blazing
flashing off Parnassus' snowy heights!
540 That man who left no trace—
after him, hunt him down with all our strength!
Now under bristling timber
up through rocks and caves he stalks
like the wild mountain bull—
545 cut off from men, each step an agony, frenzied, racing
blind
but he cannot outrace the dread voices of Delphi
ringing out of the heart of Earth,
the dark wings beating around him shrieking doom
the doom that never dies, the terror—
550 The skilled prophet scans the birds and shatters me with
terror!
I can't accept him, can't deny him, don't know what to
say,
I'm lost, and the wings of dark foreboding beating—
I cannot see what's come, what's still to come . . .
and what could breed a blood feud between
555 Laius' house and the son of Polybus?
I know of nothing, not in the past and not now,
no charge to bring against our king, no cause

536 unerring: not turning aside; relentless; **Furies:** terrifying goddesses who pursue and punish criminals.

539 Parnassus' (pär-näs'əs) **snowy heights:** the peaks of the mountain that towers over Delphi.

555 the son of Polybus (pöl'ə-bəs): Oedipus, who believes himself to be the son of Polybus, king of Corinth.

WORDS TO KNOW



to attack his fame that rings throughout Thebes—
not without proof—not for the ghost of Laius,
560 not to avenge a murder gone without a trace.

Zeus and Apollo know, they know, the great masters
of all the dark and depth of human life.

But whether a mere man can know the truth,
whether a seer can fathom more than I—
565 there is no test, no certain proof

564 fathom: understand.

though matching skill for skill
a man can outstrip a rival. No, not till I see
these charges proved will I side with his accusers.

We saw him then, when the she-hawk swept against him,
570 saw with our own eyes his skill, his brilliant triumph—
there was the test—he was the joy of Thebes!
Never will I convict my king, never in my heart.

569 she-hawk: the Sphinx.

Thinking Through the Literature

1. Why does Oedipus send for Tiresias?
2. How does the chorus feel about Oedipus at this point in the play?
3. Why do you think Oedipus is so determined to discover the murderer of Laius?

THINK
ABOUT

- how he feels about the people of Thebes
- how he once saved the city from the Sphinx
- why he might feel especially close to the murdered king

EPISODE 2



FOCUS Creon defends himself against Oedipus' charge of treason. Read to find out how Oedipus treats Creon in this scene.

(Enter Creon from the side.)

Creon. My fellow-citizens, I hear King Oedipus
levels terrible charges at me. I had to come.
575 I resent it deeply. If, in the present crisis,
he thinks he suffers any abuse from me,
anything I've done or said that offers him
the slightest injury, why, I've no desire
to linger out this life, my reputation in ruins.
580 The damage I'd face from such an accusation
is nothing simple. No, there's nothing worse:
branded a traitor in the city, a traitor
to all of you and my good friends.

Leader. True,
but a slur might have been forced out of him,
585 by anger perhaps, not any firm conviction.

Creon. The charge was made in public, wasn't it?
I put the prophet up to spreading lies?

Leader. Such things were said . . .
I don't know with what intent, if any.

590 **Creon.** Was his glance steady, his mind right
when the charge was brought against me?

Leader. I really couldn't say. I never look
to judge the ones in power.

(The doors open. Oedipus enters.)

Wait,
here's Oedipus now.

Oedipus. You—here? You have the gall
595 to show your face before the palace gates?
You, plotting to kill me, kill the king—
I see it all, the marauding thief himself
scheming to steal my crown and power!

Tell me,
600 in god's name, what did you take me for,
coward or fool, when you spun out your plot?
Your treachery—you think I'd never detect it
creeping against me in the dark? Or sensing it,
not defend myself? Aren't you the fool,
you and your high adventure. Lacking numbers,

594 gall: rude boldness.

597 marauding: roaming in search of plunder.



605 powerful friends, out for the big game of empire—
you need riches, armies to bring that quarry down!

606 quarry: the object of a hunt.

Creon. Are you quite finished? It's your turn to listen
for just as long as you've . . . instructed me.
Hear me out, then judge me on the facts.

610 **Oedipus.** You've a wicked way with words, Creon,
but I'll be slow to learn—from you.
I find you a menace, a great burden to me.

Creon. Just one thing, hear me out in this.

Oedipus. Just one thing,
don't tell *me* you're not the enemy, the traitor.

615 **Creon.** Look, if you think crude, mindless stubbornness
such a gift, you've lost your sense of balance.

Oedipus. If you think you can abuse a kinsman,
then escape the penalty, you're insane.

620 **Creon.** Fair enough, I grant you. But this injury
you say I've done you, what is it?

Oedipus. Did you induce me, yes or no,
to send for that sanctimonious prophet?

Creon. I did. And I'd do the same again.

622 sanctimonious (sǎngk'tə-
mō'nē-əs): making a show of being
holy or pious.

625 **Oedipus.** All right then, tell me, how long is it now
since Laius . . .

Creon. Laius—what did *he* do?

Oedipus. Vanished,
swept from sight, murdered in his tracks.

Creon. The count of the years would run you far back . . .

Oedipus. And that far back, was the prophet at his trade?

Creon. Skilled as he is today, and just as honored.

630 **Oedipus.** Did he ever refer to me then, at that time?

Creon. No,
never, at least, when I was in his presence.

Oedipus. But you did investigate the murder, didn't you?

Creon. We did our best, of course, discovered nothing.

Oedipus. But the great seer never accused me then—why
not?

635 **Creon.** I don't know. And when I don't, *I* keep quiet.

Oedipus. You do know this, you'd tell it too—
if you had a shred of decency.

WORDS TO KNOW



Creon. What?
If I know, I won't hold back.

Oedipus. Simply this:
if the two of you had never put heads together,
640 we would never have heard about *my* killing Laius.

Creon. If that's what he says . . . well, you know best.
But now I have a right to learn from you
as you just learned from me.

Oedipus. Learn your fill,
you never will convict me of the murder.

645 **Creon.** Tell me, you're married to my sister, aren't you?

Oedipus. A genuine discovery—there's no denying that.

Creon. And you rule the land with her, with equal power?

Oedipus. She receives from me whatever she desires.

Creon. And I am the third, all of us are equals?

650 **Oedipus.** Yes, and it's there you show your stripes—
you betray a kinsman.

Creon. Not at all.

Not if you see things calmly, rationally,
as I do. Look at it this way first:
who in his right mind would rather rule
655 and live in anxiety than sleep in peace?
Particularly if he enjoys the same authority.
Not I, I'm not the man to yearn for kingship,
not with a king's power in my hands. Who would?
No one with any sense of self-control.
660 Now, as it is, you offer me all I need,
not a fear in the world. But if I wore the crown . . .
there'd be many painful duties to perform,
hardly to my taste.

How could kingship
please me more than influence, power
665 without a qualm? I'm not that deluded yet,
to reach for anything but privilege outright,
profit free and clear.

Now all men sing my praises, all salute me,
now all who request your favors curry mine.
670 I am their best hope: success rests in me.
Why give up that, I ask you, and borrow trouble?
A man of sense, someone who sees things clearly

665 qualm: feeling of uneasiness
or doubt.

669 curry: seek by flattery.



would never resort to treason.
 No, I have no lust for conspiracy in me,
 675 nor could I ever suffer one who does.

Do you want proof? Go to Delphi yourself,
 examine the oracle and see if I've reported
 the message word-for-word. This too:
 if you detect that I and the clairvoyant
 680 have plotted anything in common, arrest me,
 execute me. Not on the strength of one vote,
 two in this case, mine as well as yours.
 But don't convict me on sheer unverified surmise.
 How wrong it is to take the good for bad,
 685 purely at random, or take the bad for good.
 But reject a friend, a kinsman? I would as soon
 tear out the life within us, priceless life itself.
 You'll learn this well, without fail, in time.
 Time alone can bring the just man to light—
 690 the criminal you can spot in one short day.

679 clairvoyant: person who can see the future—here, Tiresias.

683 unverified: not proved to be true.

Leader. Good advice,
 my lord, for anyone who wants to avoid disaster.
 Those who jump to conclusions may go wrong.

Oedipus. When my enemy moves against me quickly,
 plots in secret, I move quickly too, I must,
 695 I plot and pay him back. Relax my guard a moment,
 waiting his next move—he wins his objective,
 I lose mine.

Creon. What do you want?
 You want me banished?

Oedipus. No, I want you dead.

Creon. Just to show how ugly a grudge can . . .

Oedipus. So,
 700 still stubborn? you don't think I'm serious?

Creon. I think you're insane.

Oedipus. Quite sane—in my behalf.

Creon. Not just as much in mine?

Oedipus. You—my mortal enemy?

Creon. What if you're wholly wrong?

Oedipus. No matter—I must rule.

WORDS TO KNOW



Creon. Not if you rule unjustly.

Oedipus. Hear him, Thebes, my city!

705 **Creon.** My city too, not yours alone!

Leader. Please, my lords.

(Enter Jocasta from the palace.)

Look, Jocasta's coming,
and just in time too. With her help
you must put this fighting of yours to rest.

710 **Jocasta.** Have you no sense? Poor misguided men,
such shouting—why this public outburst?
Aren't you ashamed, with the land so sick,
to stir up private quarrels?

(to Oedipus)

Into the palace now. And Creon, you go home.
Why make such a furor over nothing?

715 **Creon.** My sister, it's dreadful . . . Oedipus, your husband,
he's bent on a choice of punishments for me,
banishment from the fatherland or death.

Oedipus. Precisely. I caught him in the act, Jocasta,
plotting, about to stab me in the back.

720 **Creon.** Never—curse me, let me die and be damned
if I've done you any wrong you charge me with.

Jocasta. Oh god, believe it, Oedipus,
honor the solemn oath he swears to heaven.
Do it for me, for the sake of all your people.

(The Chorus begins to chant.)

725 **Chorus.** Believe it, be sensible
give way, my king, I beg you!

Oedipus. What do you want from me, concessions?

727 **concessions:** favors.

Chorus. Respect him—he's been no fool in the past
and now he's strong with the oath he swears to god.

730 **Oedipus.** You know what you're asking?

Chorus. I do.

Oedipus. Then out with it!

Chorus. The man's your friend, your kin, he's under oath—
don't cast him out, disgraced
branded with guilt on the strength of hearsay only.

Oedipus. Know full well, if that is what you want



Oedipus. Then leave me alone—get out!

Creon. I'm going.

750 You're wrong, so wrong. These men know I'm right.

(Exit to the side.)

PAUSE & REFLECT Why does Oedipus turn against Creon?

FOCUS As Creon leaves, Oedipus is still very angry. Jocasta tries to calm him down. Unintentionally, however, she awakens his deepest fears. Read to find out why he suddenly becomes afraid.

(The Chorus turns to Jocasta.)

Chorus. Why do you hesitate, my lady
why not help him in?

Jocasta. Tell me what's happened first.

755 **Chorus.** Loose, ignorant talk started dark suspicions
and a sense of injustice cut deeply too.

Jocasta. On both sides?

Chorus. Oh yes.

Jocasta. What did they say?

Chorus. Enough, please, enough! The land's so racked already
or so it seems to me . . .
End the trouble here, just where they left it.

760 **Oedipus.** You see what comes of your good intentions now?
And all because you tried to blunt my anger.

761 blunt: make less sharp.

Chorus. My king,
I've said it once, I'll say it time and again—
I'd be insane, you know it,
senseless, ever to turn my back on you.
765 You who set our beloved land—storm-tossed,
shattered—
straight on course. Now again, good helmsman,
steer us through the storm!

(The Chorus draws away, leaving Oedipus and Jocasta side by side.)

Jocasta. For the love of god,
Oedipus, tell me too, what is it?
Why this rage? You're so unbending.



770 **Oedipus.** I will tell you. I respect you, Jocasta,
much more than these men here . . .

(*glancing at the Chorus*)

Creon's to blame, Creon schemes against me.

Jocasta. Tell me clearly, how did the quarrel start?

Oedipus. He says *I* murdered Laius—I am guilty.

775 **Jocasta.** How does he know? Some secret knowledge
or simple hearsay?

Oedipus. Oh, he sent his prophet in
to do his dirty work. You know Creon,
Creon keeps his own lips clean.

Jocasta. A prophet?

Well then, free yourself of every charge!

780 Listen to me and learn some peace of mind:
no skill in the world,
nothing human can penetrate the future.
Here is proof, quick and to the point.

An oracle came to Laius one fine day

785 (I won't say from Apollo himself
but his underlings, his priests) and it declared
that doom would strike him down at the hands of a son,
our son, to be born of our own flesh and blood. But Laius,
so the report goes at least, was killed by strangers,
790 thieves, at a place where three roads meet . . . my son—
he wasn't three days old and the boy's father
fastened his ankles, had a henchman fling him away
on a barren, trackless mountain.

792 **henchman:** trusted follower.

There, you see?

795 Apollo brought neither thing to pass. My baby
no more murdered his father than Laius suffered—
his wildest fear—death at his own son's hands.
That's how the seers and all their revelations
mapped out the future. Brush them from your mind.
Whatever the god needs and seeks
800 he'll bring to light himself, with ease.

Oedipus. Strange,
hearing you just now . . . my mind wandered,
my thoughts racing back and forth.

Jocasta. What do you mean? Why so anxious, startled?



Oedipus. I thought I heard you say that Laius
805 was cut down at a place where three roads meet.
Jocasta. That was the story. It hasn't died out yet.
Oedipus. Where did this thing happen? Be precise.
Jocasta. A place called Phocis, where two branching roads,
one from Daulia, one from Delphi,
810 come together—a crossroads.
Oedipus. When? How long ago?
Jocasta. The heralds no sooner reported Laius dead
than you appeared and they hailed you king of Thebes.
Oedipus. My god, my god—what have you planned to do
to me?
815 **Jocasta.** What, Oedipus? What haunts you so?
Oedipus. Not yet.
Laius—how did he look? Describe him.
Had he reached his prime?
Jocasta. He was swarthy,
and the gray had just begun to streak his temples,
and his build . . . wasn't far from yours.
Oedipus. Oh no no,
820 I think I've just called down a dreadful curse
upon myself—I simply didn't know!
Jocasta. What are you saying? I shudder to look at you.
Oedipus. I have a terrible fear the blind seer can see.
I'll know in a moment. One thing more—
Jocasta. Anything,
825 afraid as I am—ask, I'll answer, all I can.
Oedipus. Did he go with a light or heavy escort,
several men-at-arms, like a lord, a king?
Jocasta. There were five in the party, a herald among them,
and a single wagon carrying Laius.
Oedipus. Ai—
830 now I can see it all, clear as day.
Who told you all this at the time, Jocasta?
Jocasta. A servant who reached home, the lone survivor.
Oedipus. So, could he still be in the palace—even now?
Jocasta. No indeed. Soon as he returned from the scene
835 and saw you on the throne with Laius dead and gone,

808 Phocis (fō'sŭs): a region of central Greece, between Delphi and Thebes.

809 Daulia (dō'lē-ə).

WORDS TO KNOW

swarthy (swôr'thē) *adj.* having a dark complexion



he knelt and clutched my hand, pleading with me
to send him into the hinterlands, to pasture,
far as possible, out of sight of Thebes.

840 I sent him away. Slave though he was,
he'd earned that favor—and much more.

Oedipus. Can we bring him back, quickly?

Jocasta. Easily. Why do you want him so?

Oedipus. I am afraid,
Jocasta, I have said too much already.
That man—I've got to see him.

845 **Jocasta.** Then he'll come.
But even I have a right, I'd like to think,
to know what's torturing you, my lord.

Oedipus. And so you shall—I can hold nothing back from
you,
now I've reached this pitch of dark foreboding.
Who means more to me than you? Tell me,
850 whom would I turn toward but you
as I go through all this?

My father was Polybus, king of Corinth.
My mother, a Dorian, Merope. And I was held
the prince of the realm among the people there,
855 till something struck me out of nowhere,
something strange . . . worth remarking perhaps,
hardly worth the anxiety I gave it.
Some man at a banquet who had drunk too much
shouted out—he was far gone, mind you—
860 that I am not my father's son. Fighting words!
I barely restrained myself that day
but early the next I went to mother and father,
questioned them closely, and they were enraged
at the accusation and the fool who let it fly.
865 So as for my parents I was satisfied,
but still this thing kept gnawing at me,
the slander spread—I had to make my move.

And so,
unknown to mother and father I set out for Delphi,
and the god Apollo spurned me, sent me away
870 denied the facts I came for,
but first he flashed before my eyes a future
great with pain, terror, disaster—I can hear him cry,

853 Dorian (dôr'ē-ən): descended from Dorus, the ancestor of one of the main divisions of the Greek people; **Merope** (měr'ə-pē').

866 gnawing at: biting at; tormenting.

867 slander: statements that unfairly harm a person's reputation.

869 spurned: rejected.



“You are fated to couple with your mother, you will
bring
a breed of children into the light no man can bear to
see—
875 you will kill your father, the one who gave you life!”
I heard all that and ran. I abandoned Corinth,
from that day on I gauged its landfall only
by the stars, running, always running
toward some place where I would never see
880 the shame of all those oracles come true.
And as I fled I reached that very spot
where the great king, you say, met his death.

Now, Jocasta, I will tell you all.
Making my way toward this triple crossroad
885 I began to see a herald, then a brace of colts
drawing a wagon, and mounted on the bench . . . a man,
just as you’ve described him, coming face-to-face,
and the one in the lead and the old man himself
were about to thrust me off the road—brute force—
890 and the one shouldering me aside, the driver,
I strike him in anger!—and the old man, watching me
coming up along his wheels—he brings down
his prod, two prongs straight at my head!
I paid him back with interest!
895 Short work, by god—with one blow of the staff
in this right hand I knock him out of his high seat,
roll him out of the wagon, sprawling headlong—
I killed them all—every mother’s son!

Oh, but if there is any blood-tie
900 between Laius and this stranger . . .
what man alive more miserable than I?
More hated by the gods? *I* am the man
no alien, no citizen welcomes to his house,
law forbids it—not a word to me in public,
905 driven out of every hearth and home.
And all these curses I—no one but I
brought down these piling curses on myself!
And you, his wife, I’ve touched your body with these,
the hands that killed your husband cover you with
blood.



910 Wasn't I born for torment? Look me in the eyes!
I am abomination—heart and soul!
I must be exiled, and even in exile
never see my parents, never set foot
on native ground again. Else I am doomed
915 to couple with my mother and cut my father down . . .
Polybus who reared me, gave me life.

911 abomination (ə-bŏm'ə-nā'shən): a disgusting thing.

But why, why?
Wouldn't a man of judgment say—and wouldn't he be
right—
some savage power has brought this down upon my
head?

Oh no, not that, you pure and awesome gods,
920 never let me see that day! Let me slip
from the world of men, vanish without a trace
before I see myself stained with such corruption,
stained to the heart.

Leader. My lord, you fill our hearts with fear.
925 But at least until you question the witness,
do take hope.

Oedipus. Exactly. He is my last hope—
I am waiting for the shepherd. He is crucial.

Jocasta. And once he appears, what then? Why so urgent?

Oedipus. I will tell you. If it turns out that his story
930 matches yours, I've escaped the worst.

Jocasta. What did I say? What struck you so?

Oedipus. You said *thieves*—
he told you a whole band of them murdered Laius.
So, if he still holds to the same number,
I cannot be the killer. One can't equal many.
935 But if he refers to one man, one alone,
clearly the scales come down on me:
I am guilty.

Jocasta. Impossible. Trust me,
I told you precisely what he said,
and he can't retract it now;
940 the whole city heard it, not just I.
And even if he should vary his first report
by one man more or less, still, my lord,
he could never make the murder of Laius

WORDS TO KNOW



truly fit the prophecy. Apollo was explicit:
 945 my son was doomed to kill my husband . . . my son,
 poor defenseless thing, he never had a chance
 to kill his father. They destroyed him first.

So much for prophecy. It's neither here nor there.
 From this day on, I wouldn't look right or left.

950 **Oedipus.** True, true. Still, that shepherd,
 someone fetch him—now!

Jocasta. I'll send at once. But do let's go inside.
 I'd never displease you, least of all in this.

(*Oedipus and Jocasta enter the palace.*)

PAUSE & REFLECT Jocasta has told Oedipus that Laius was killed at "a place where three roads meet." Why does Oedipus become fearful when he hears this piece of information?

ODE 2

FOCUS The chorus now sings about the timeless laws that rule human life. Read to find out how the chorus feels about the old prophecies.

Chorus. Destiny guide me always
 955 Destiny find me filled with reverence
 pure in word and deed.
 Great laws tower above us, reared on high
 born for the brilliant vault of heaven—
 Olympian Sky their only father,
 960 nothing mortal, no man gave them birth,
 their memory deathless, never lost in sleep:
 within them lives a mighty god, the god does not
 grow old.

Pride breeds the tyrant
 violent pride, gorging, crammed to bursting
 965 with all that is overripe and rich with ruin—
 clawing up to the heights, headlong pride
 crashes down the abyss—sheer doom!
 No footing helps, all foothold lost and gone.
 But the healthy strife that makes the city strong—
 970 I pray that god will never end that wrestling:
 god, my champion, I will never let you go.

969 strife: conflict.

WORDS TO KNOW

explicit (ɪk-splɪs'ɪt) *adj.* clear; definite



But if any man comes striding, high and mighty
in all he says and does,
no fear of justice, no reverence
975 for the temples of the gods—
let a rough doom tear him down,
repay his pride, breakneck, ruinous pride!
If he cannot reap his profits fairly
cannot restrain himself from outrage—
980 mad, laying hands on the holy things untouchable!

Can such a man, so desperate, still boast
he can save his life from the flashing bolts of god?
If all such violence goes with honor now
why join the sacred dance?

985 Never again will I go reverent to Delphi,
the inviolate heart of Earth
or Apollo's ancient oracle at Abae
or Olympia of the fires—
unless these prophecies all come true
990 for all mankind to point toward in wonder.
King of kings, if you deserve your titles
Zeus, remember, never forget!
You and your deathless, everlasting reign.

995 They are dying, the old oracles sent to Laius,
now our masters strike them off the rolls.
Nowhere Apollo's golden glory now—
the gods, the gods go down.

986 inviolate (ĭn-vĭ'ə-lĭt): pure.

987 Abae (ā'bē).

988 Olympia (ō-lĭm'pē-ə): the site of an oracle of Zeus.

Thinking Through the Literature

1. What did Oedipus do at “a place where three roads meet”?
2. Why did Oedipus run away from his home in Corinth?
3. How would you describe Jocasta's view of prophets and prophecies?
4. What is the chorus's attitude toward the old prophecies?

EPISODE 3



FOCUS Jocasta prays to the god Apollo, asking for help for her husband. Then a messenger arrives with startling news about Polybus, the king of Corinth. Read to find out what the news is.

(Enter Jocasta from the palace, carrying a suppliant's branch wound in wool.)

Jocasta. Lords of the realm, it occurred to me,
just now, to visit the temples of the gods,
1000 so I have my branch in hand and incense too.

Oedipus is beside himself. Racked with anguish,
no longer a man of sense, he won't admit
the latest prophecies are hollow as the old—
he's at the mercy of every passing voice
1005 if the voice tells of terror.
I urge him gently, nothing seems to help,
so I turn to you, Apollo, you are nearest.

(placing her branch on the altar, while an old herdsman enters from the side, not the one just summoned by the king but an unexpected Messenger from Corinth)

I come with prayers and offerings . . . I beg you,
cleanse us, set us free of defilement!
1010 Look at us, passengers in the grip of fear,
watching the pilot of the vessel go to pieces.

Messenger *(approaching Jocasta and the Chorus).*
Strangers, please, I wonder if you could lead us
to the palace of the king . . . I think it's Oedipus.
Better, the man himself—you know where he is?

1015 **Leader.** This is his palace, stranger. He's inside.
But here is his queen, his wife and mother
of his children.

Messenger. Blessings on you, noble queen,
queen of Oedipus crowned with all your family—
blessings on you always!

1020 **Jocasta.** And the same to you, stranger, you deserve it . . .
such a greeting. But what have you come for?
Have you brought us news?

Messenger. Wonderful news—
for the house, my lady, for your husband too.

Jocasta. Really, what? Who sent you?

1011 pilot of the vessel: Oedipus, who guides the "ship of state."



Messenger. Corinth.
1025 I'll give you the message in a moment.
You'll be glad of it—how could you help it?—
though it costs a little sorrow in the bargain.

Jocasta. What can it be, with such a double edge?

Messenger. The people there, they want to make your
Oedipus
1030 king of Corinth, so they're saying now.

Jocasta. Why? Isn't old Polybus still in power?

Messenger. No more. Death has got him in the tomb.

Jocasta. What are you saying? Polybus, dead?—dead?

Messenger. If not,
if I'm not telling the truth, strike me dead too.

Jocasta (*to a servant*).
1035 Quickly, go to your master, tell him this!

You prophecies of the gods, where are you now?
This is the man that Oedipus feared for years,
he fled him, not to kill him—and now he's dead,
quite by chance, a normal, natural death,
1040 not murdered by his son.

Oedipus (*emerging from the palace*).
Dearest,
what now? Why call me from the palace?

Jocasta (*bringing the Messenger closer*).
Listen to *him*, see for yourself what all
those awful prophecies of god have come to.

Oedipus. And who is he? What can he have for me?

1045 **Jocasta.** He's from Corinth, he's come to tell you
your father is no more—Polybus—he's dead!

Oedipus (*wheeling on the Messenger*).
What? Let me have it from your lips.

Messenger. Well,
if that's what you want first, then here it is:
make no mistake, Polybus is dead and gone.

1050 **Oedipus.** How—murder? sickness?—what? what killed him?

Messenger. A light tip of the scales can put old bones to rest.

Oedipus. Sickness then—poor man, it wore him down.

1051 A light tip . . . to rest: A little disturbance can cause an old person to die.



Messenger. That,
and the long count of years he'd measured out.

Oedipus. So!
1055 Jocasta, why, why look to the Prophet's hearth,
the fires of the future? Why scan the birds
that scream above our heads? They winged me on
to the murder of my father, did they? That was my doom?
Well look, he's dead and buried, hidden under the earth,
and here I am in Thebes, I never put hand to sword—
1060 unless some longing for me wasted him away,
then in a sense you'd say I caused his death.
But now, all those prophecies I feared—Polybus
packs them off to sleep with him in hell!
They're nothing, worthless.

PAUSE & REFLECT What does Oedipus learn about Polybus from the messenger?

FOCUS Read to find out how Oedipus happened to be raised as the son of Polybus.

Jocasta. There.
1065 Didn't I tell you from the start?

Oedipus. So you did. I was lost in fear.

Jocasta. No more, sweep it from your mind forever.

Oedipus. But my mother's bed, surely I must fear—

Jocasta. Fear?
What should a man fear? It's all chance,
1070 chance rules our lives. Not a man on earth
can see a day ahead, groping through the dark.
Better to live at random, best we can.
And as for this marriage with your mother—
have no fear. Many a man before you,
1075 in his dreams, has shared his mother's bed.
Take such things for shadows, nothing at all—
Live, Oedipus,
as if there's no tomorrow!

Oedipus. Brave words,
and you'd persuade me if mother weren't alive.
1080 But mother lives, so for all your reassurances
I live in fear, I must.



Jocasta. But your father's death,
that, at least, is a great blessing, joy to the eyes!

Oedipus. Great, I know . . . but I fear *her*—she's still alive.

Messenger. Wait, who is this woman, makes you so afraid?

1085 **Oedipus.** Merope, old man. The wife of Polybus.

Messenger. The queen? What's there to fear in her?

Oedipus. A dreadful prophecy, stranger, sent by the gods.

Messenger. Tell me, could you? Unless it's forbidden
other ears to hear.

Oedipus. Not at all.

1090 Apollo told me once—it is my fate—
I must make love with my own mother,
shed my father's blood with my own hands.
So for years I've given Corinth a wide berth,
and it's been my good fortune too. But still,
1095 to see one's parents and look into their eyes
is the greatest joy I know.

Messenger. You're afraid of that?
That kept you out of Corinth?

Oedipus. My *father*, old man—
so I wouldn't kill my father.

Messenger. So that's it.
Well then, seeing I came with such good will, my king,
1100 why don't I rid you of that old worry now?

Oedipus. What a rich reward you'd have for that!

Messenger. What do you think I came for, majesty?
So you'd come home and I'd be better off.

Oedipus. Never, I will never go near my parents.

1105 **Messenger.** My boy, it's clear, you don't know what you're
doing.

Oedipus. What do you mean, old man? For god's sake,
explain.

Messenger. If you ran from *them*, always dodging home . . .

Oedipus. Always, terrified Apollo's oracle might come true—

Messenger. And you'd be covered with guilt, from both
your parents.

1110 **Oedipus.** That's right, old man, that fear is always with me.

Messenger. Don't you know? You've really nothing to fear.

1093 given Corinth a wide berth:
stayed far away from Corinth.



Oedipus. But why? If I'm their son—Merope, Polybus?

Messenger. Polybus was nothing to you, that's why, not in blood.

Oedipus. What are you saying—Polybus was not my father?

1115 **Messenger.** No more than I am. He and I are equals.

Oedipus. My father—
how can my father equal nothing? You're nothing to me!

Messenger. Neither was he, no more your father than I am.

Oedipus. Then why did he call me his son?

Messenger. You were a gift,
years ago—know for a fact he took you
1120 from my hands.

Oedipus. No, from another's hands?
Then how could he love me so? He loved me, deeply . . .

Messenger. True, and his early years without a child
made him love you all the more.

Oedipus. And you, did you . . .
buy me? find me by accident?

Messenger. I stumbled on you,
1125 down the woody flanks of Mount Cithaeron.

Oedipus. So close,
what were you doing here, just passing through?

Messenger. Watching over my flocks, grazing them on the
slopes.

Oedipus. A herdsman, were you? A vagabond, scraping for
wages?

Messenger. Your savior too, my son, in your worst hour.

Oedipus. Oh—
1130 when you picked me up, was I in pain? What exactly?

Messenger. Your ankles . . . they tell the story. Look at them.

Oedipus. Why remind me of that, that old affliction?

Messenger. Your ankles were pinned together. I set you free.

Oedipus. That dreadful mark—I've had it from the cradle.

1135 **Messenger.** And you got your name from that misfortune
too,
the name's still with you.

Oedipus. Dear god, who did it?—
mother? father? Tell me.

1135 you got your name from that misfortune: Oedipus' name comes from Greek words meaning "swollen foot."



Messenger. I don't know.
The one who gave you to me, he'd know more.

Oedipus. What? You took me from someone else?
1140 You didn't find me yourself?

Messenger. No sir,
another shepherd passed you on to me.

Oedipus. Who? Do you know? Describe him.

Messenger. He called himself a servant of . . .
if I remember rightly—Laius.
(Jocasta *turns sharply.*)

1145 **Oedipus.** The king of the land who ruled here long ago?

Messenger. That's the one. That herdsman was *his* man.

Oedipus. Is he still alive? Can I see him?

Messenger. They'd know best, the people of these parts.
(Oedipus *and the Messenger turn to the Chorus.*)

Oedipus. Does anyone know that herdsman,
1150 the one he mentioned? Anyone seen him
in the fields, here in the city? Out with it!
The time has come to reveal this once for all.

Leader. I think he's the very shepherd you wanted to see,
a moment ago. But the queen, Jocasta,
1155 she's the one to say.

Oedipus. Jocasta,
you remember the man we just sent for?
Is *that* the one he means?

Jocasta. That man . . .
why ask? Old shepherd, talk, empty nonsense,
don't give it another thought, don't even think—

1160 **Oedipus.** What—give up now, with a clue like this?
Fail to solve the mystery of my birth?
Not for all the world!

Jocasta. Stop—in the name of god,
if you love your own life, call off this search!
My suffering is enough.

Oedipus. Courage!
1165 Even if my mother turns out to be a slave,
and I a slave, three generations back,
you would not seem common.



Jocasta. Oh no,
listen to me, I beg you, don't do this.

1170 **Oedipus.** Listen to you? No more. I must know it all,
must see the truth at last.

Jocasta. No, please—
for your sake—I want the best for you!

Oedipus. Your best is more than I can bear.

Jocasta. You're doomed—
may you never fathom who you are!

1175 **Oedipus.** *(to a servant).*
Hurry, fetch me the herdsman, now!
Leave her to glory in her royal birth.

Jocasta. Aieeeee—
man of agony—
that is the only name I have for you,
that, no other—ever, ever, ever!

(Flinging through the palace doors. A long, tense silence follows.)

PAUSE & REFLECT How did it come about that Oedipus was raised as Polybus' son?

FOCUS Oedipus wants to solve the mystery of his birth. What do you predict he will find out when he questions the herdsman?

1180 **Leader.** Where's she gone, Oedipus?
Rushing off, such wild grief . . .
I'm afraid that from this silence
something monstrous may come bursting forth.

1185 **Oedipus.** Let it burst! Whatever will, whatever must!
I must know my birth, no matter how common
it may be—I must see my origins face-to-face.
She perhaps, she with her woman's pride
may well be mortified by my birth,
but I, I count myself the son of Chance,
the great goddess, giver of all good things—
1190 I'll never see myself disgraced. She is my mother!
And the moons have marked me out, my blood-brothers,
one moon on the wane, the next moon great with power.
That is my blood, my nature - I will never betray it,
never fail to search and learn my birth!

1192 on the wane: with its lighted part getting smaller day by day.

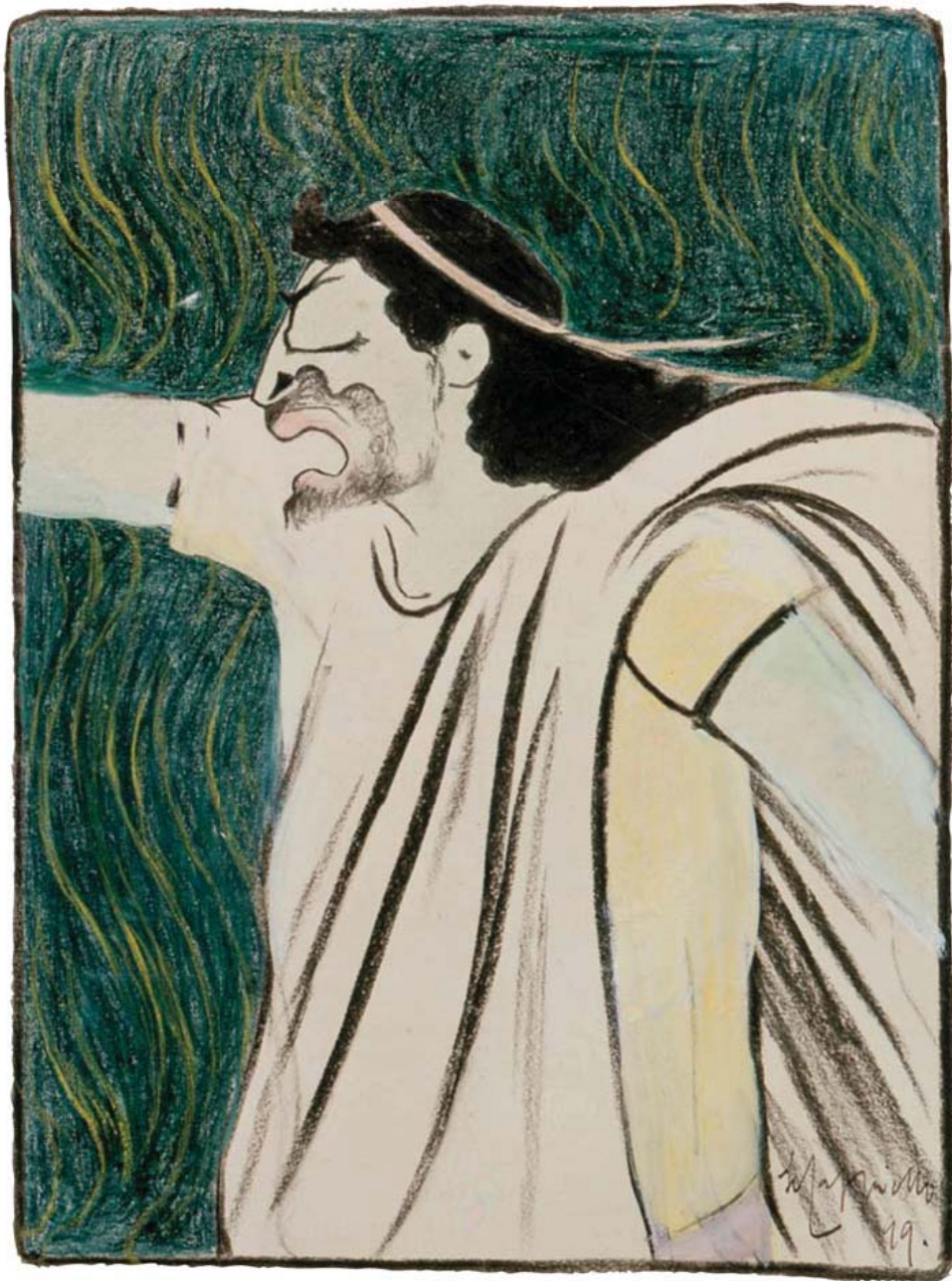


- 1225 **Oedipus.** You, I ask you first, stranger,
you from Corinth—is this the one you mean?
Messenger. You're looking at him. He's your man.
Oedipus. (*to the Shepherd*).
You, old man, come over here—
look at me. Answer all my questions.
- 1230 Did you ever serve King Laius?
Shepherd. So I did . . .
a slave, not bought on the block though,
born and reared in the palace.
Oedipus. Your duties, your kind of work?
Shepherd. Herding the flocks, the better part of my life.
- 1235 **Oedipus.** Where, mostly? Where did you do your grazing?
Shepherd. Well,
Cithaeron sometimes, or the foothills round about.
Oedipus. This man—you know him? ever see him there?
Shepherd (*confused, glancing from the Messenger to the King*).
Doing what?—what man do you mean?
Oedipus (*pointing to the Messenger*).
This one here—ever have dealings with him?
- 1240 **Shepherd.** Not so I could say, but give me a chance,
my memory's bad . . .
Messenger. No wonder he doesn't know me, master.
But let me refresh his memory for him.
I'm sure he recalls old times we had
- 1245 on the slopes of Mount Cithaeron;
he and I, grazing our flocks, he with two
and I with one—we both struck up together,
three whole seasons, six months at a stretch
from spring to the rising of Arcturus in the fall,
- 1250 then with winter coming on I'd drive my herds
to my own pens, and back he'd go with his
to Laius' folds.
- (*to the Shepherd*)
Now that's how it was,
wasn't it—yes or no?
Shepherd. Yes, I suppose . . .
it's all so long ago.
Messenger. Come, tell me,

1249 Arcturus (ärk-töör'əs): a bright star. (For the Greeks, its rising just before the sun marked the beginning of autumn.)



Shepherd. No, dear god, don't torture an old man!
Oedipus. Twist his arms back, quickly!
Shepherd. God help us, why?—
1270 what more do you need to know?
Oedipus. Did you give him that child? He's asking.
Shepherd. I did . . . I wish to god I'd died that day.
Oedipus. You've got your wish if you don't tell the truth.
Shepherd. The more I tell, the worse the death I'll die.
1275 **Oedipus.** Our friend here wants to stretch things out, does he?
(motioning to his men for torture)
Shepherd. No, no, I gave it to him—I just said so.
Oedipus. Where did you get it? Your house? Someone else's?
Shepherd. It wasn't mine, no, I got it from . . . someone.
Oedipus. Which one of them?
(looking at the citizens)
Whose house?
Shepherd. No—
1280 god's sake, master, no more questions!
Oedipus. You're a dead man if I have to ask again.
Shepherd. Then—the child came from the house . . .
of Laius.
Oedipus. A slave? or born of his own blood?
Shepherd. Oh no,
I'm right at the edge, the horrible truth—I've got to say
it!
1285 **Oedipus.** And I'm at the edge of hearing horrors, yes, but I
must hear!
Shepherd. All right! His son, they said it was—his son!
But the one inside, your wife,
she'd tell it best.
Oedipus. My wife—
1290 *she* gave it to you?
Shepherd. Yes, yes, my king.
Oedipus. Why, what for?
Shepherd. To kill it.
Oedipus. Her own child,
1295 how could she?



Shepherd. She was afraid—
frightening prophecies.

Oedipus. What?

Shepherd. They said—
he'd kill his parents.

1300 **Oedipus.** But you gave him to this old man—why?

Shepherd. I pitied the little baby, master,
hoped he'd take him off to his own country,

Monnett-Sully in the role of Oedipus in "Oedipe Roi" (1899), Leonetto Cappiello. Pastel and gouache, 56.5 × 47.1 cm. Photo by Gérard Blot. Musée d'Orsay, Paris. Photo © Réunion des Musées Nationaux/Art Resource, New York © 2007 Artists Rights Society (ARS), New York.



1305 far away, but he saved him for this, this fate.
If you are the man he says you are, believe me,
you were born for pain.

Oedipus. O god—
all come true, all burst to light!
O light—now let me look my last on you!
I stand revealed at last—
1310 cursed in my birth, cursed in marriage,
cursed in the lives I cut down with these hands!

(Rushing through the doors with a great cry. The Corinthian Messenger, the Shepherd and attendants exit slowly to the side.)

PAUSE & REFLECT What does Oedipus discover about his birth?

ODE 4

FOCUS The chorus reacts to Oedipus' discovery of the truth of his birth. Read to find out what the chorus thinks of him now.

Chorus. O the generations of men
the dying generations—adding the total
of all your lives I find they come to nothing . . .
does there exist, is there a man on earth
1315 who seizes more joy than just a dream, a vision?
And the vision no sooner dawns than dies
blazing into oblivion.

You are my great example, you, your life
your destiny, Oedipus, man of misery—
1320 I count no man blest.

You outranged all men!
Bending your bow to the breaking-point
you captured priceless glory, O dear god,
and the Sphinx came crashing down,
the virgin, claws hooked
1325 like a bird of omen singing, shrieking death—
like a fortress reared in the face of death
you rose and saved our land.

WORDS TO KNOW

oblivion (ə-blīv'ē-ən) *n.* a state of being forgotten



From that day on we called you king
we crowned you with honors, Oedipus, towering over
all—
1330 mighty king of the seven gates of Thebes.

But now to hear your story—is there a man more agonized?
More wed to pain and frenzy? Not a man on earth,
the joy of your life ground down to nothing
O Oedipus, name for the ages—
1335 one and the same wide harbor served you
son and father both
son and father came to rest in the same bridal chamber.
How, how could the furrows your father plowed
bear you, your agony, harrowing on
1340 in silence O so long?

But now for all your power
Time, all-seeing Time has dragged you to the light,
judged your marriage monstrous from the start—
the son and the father tangling, both one—
O child of Laius, would to god
1345 I'd never seen you, never never!
Now I weep like a man who wails the dead
and the dirge comes pouring forth with all my heart!
I tell you the truth, you gave me life
my breath leapt up in you
1350 and now you bring down night upon my eyes.

1347 dirge (dûrj): funeral song.

Thinking Through the Literature

1. What did the shepherd do with the baby he was ordered to kill?
2. At this point in the play, how does the chorus regard Oedipus, the man who once saved Thebes?
3. How did Oedipus unknowingly bring about the thing he most tried to avoid?
4. What do you predict Oedipus will do now that he knows the truth about his birth?

EXODOS



FOCUS A messenger reveals the terrible events that have occurred offstage. Read to find out about these events.

(Enter a Messenger from the palace.)

Messenger. Men of Thebes, always first in honor,
what horrors you will hear, what you will see,
what a heavy weight of sorrow you will shoulder . . .
1355 if you are true to your birth, if you still have
some feeling for the royal house of Thebes.
I tell you neither the waters of the Danube
nor the Nile can wash this palace clean.
Such things it hides, it soon will bring to light—
1360 terrible things, and none done blindly now,
all done with a will. The pains
we inflict upon ourselves hurt most of all.

Leader. God knows we have pains enough already.
What can you add to them?

Messenger. The queen is dead.

Leader. Poor lady—how?

1365 **Messenger.** By her own hand. But you are spared the worst,
you never had to watch . . . I saw it all,
and with all the memory that's in me
you will learn what that poor woman suffered.

1370 Once she'd broken in through the gates,
dashing past us, frantic, whipped to fury,
ripping her hair out with both hands—
straight to her rooms she rushed, flinging herself
across the bridal-bed, doors slamming behind her—
once inside, she wailed for Laius, dead so long,
1375 remembering how she bore his child long ago,
the life that rose up to destroy him, leaving
its mother to mother living creatures
with the very son she'd borne.
Oh how she wept, mourning the marriage-bed
1380 where she let loose that double brood—monsters—



husband by her husband, children by her child.

And then—

but how she died is more than I can say. Suddenly
Oedipus burst in, screaming, he stunned us so
we couldn't watch her agony to the end,
1385 our eyes were fixed on him. Circling
like a maddened beast, stalking, here, there,
crying out to us—

Give him a sword! His wife,
no wife, his mother, where can he find the mother earth
that cropped two crops at once, himself and all his
children?

1390 He was raging—one of the dark powers pointing the
way,
none of us mortals crowding around him, no,
with a great shattering cry—someone, something leading
him on—
he hurled at the twin doors and bending the bolts back
out of their sockets, crashed through the chamber.

1395 And there we saw the woman hanging by the neck,
cradled high in a woven noose, spinning,
swinging back and forth. And when he saw her,
giving a low, wrenching sob that broke our hearts,
slipping the halter from her throat, he eased her down,
1400 in a slow embrace he laid her down, poor thing . . .
then, what came next, what horror we beheld!

He rips off her brooches, the long gold pins
holding her robes—and lifting them high,
looking straight up into the points,
1405 he digs them down the sockets of his eyes, crying, “You,
you'll see no more the pain I suffered, all the pain I
caused!
Too long you looked on the ones you never should have
seen,
blind to the ones you longed to see, to know! Blind
from this hour on! Blind in the darkness—blind!”
1410 His voice like a dirge, rising, over and over
raising the pins, raking them down his eyes.
And at each stroke blood spurts from the roots,



splashing his beard, a swirl of it, nerves and clots—
black hail of blood pulsing, gushing down.

1415 These are the griefs that burst upon them both,
coupling man and woman. The joy they had so lately,
the fortune of their old ancestral house
was deep joy indeed. Now, in this one day,
wailing, madness and doom, death, disgrace,
1420 all the griefs in the world that you can name,
all are theirs forever.

Leader. Oh poor man, the misery—
has he any rest from pain now?

(A voice within, in torment.)

Messenger. He's shouting,
“Loose the bolts, someone, show me to all of Thebes!
My father's murderer, my mother's—”
1425 No, I can't repeat it, it's unholy.
Now he'll tear himself from his native earth,
not linger, curse the house with his own curse.
But he needs strength, and a guide to lead him on.
This is sickness more than he can bear.

(The palace doors open.)

1430 Look,
he'll show you himself. The great doors are opening—
you are about to see a sight, a horror
even his mortal enemy would pity.

*(Enter Oedipus, blinded, led by a boy. He stands at the
palace steps, as if surveying his people once again.)*

Chorus. O the terror—
the suffering, for all the world to see,
the worst terror that ever met my eyes.
1435 What madness swept over you? What god,
what dark power leapt beyond all bounds,
beyond belief, to crush your wretched life?—
godforsaken, cursed by the gods!
I pity you but I can't bear to look.
1440 I've much to ask, so much to learn,
so much fascinates my eyes,
but you . . . I shudder at the sight.



Oedipus. Oh, Ohh—
the agony! I am agony—
where am I going? where on earth?
1445 where does all this agony hurl me?
where's my voice?—
winging, swept away on a dark tide—
My destiny, my dark power, what a leap you made!

Chorus. To the depths of terror, too dark to hear, to see.

1450 **Oedipus.** Dark, horror of darkness
my darkness, drowning, swirling around me
crashing wave on wave—unspeakable, irresistible
headwind, fatal harbor! Oh again,
the misery, all at once, over and over
1455 the stabbing daggers, stab of memory
raking me insane.

Chorus. No wonder you suffer
twice over, the pain of your wounds,
the lasting grief of pain.

Oedipus. Dear friend, still here?
Standing by me, still with a care for me,
1460 the blind man? Such compassion,
loyal to the last. Oh it's you,
I know you're here, dark as it is
I'd know you anywhere, your voice—
it's yours, clearly yours.

Chorus. Dreadful, what you've done . . .
1465 how could you bear it, gouging out your eyes?
What superhuman power drove you on?

Oedipus. Apollo, friends, Apollo—
he ordained my agonies—these, my pains on pains!
But the hand that struck my eyes was mine,
1470 mine alone—no one else—
I did it all myself!
What good were eyes to me?
Nothing I could see could bring me joy.

Chorus. No, no, exactly as you say.

Oedipus. What can I ever see?
1475 What love, what call of the heart
can touch my ears with joy? Nothing, friends.

1468 ordained: decreed;
commanded.



Take me away, far, far from Thebes,
quickly, cast me away, my friends—
this great murderous ruin, this man cursed to heaven,
1480 the man the deathless gods hate most of all!

Chorus. Pitiful, you suffer so, you understand so much . . .
I wish you had never known.

Oedipus. Die, die—
whoever he was that day in the wilds
who cut my ankles free of the ruthless pins,
1485 he pulled me clear of death, he saved my life
for this, this kindness—

Curse him, kill him!
If I'd died then, I'd never have dragged myself,
my loved ones through such hell.

1490 **Chorus.** Oh if only . . . would to god.

Oedipus. I'd never have come to this,
my father's murderer—never been branded
mother's husband, all men see me now! Now,
loathed by the gods, son of the mother I defiled
coupling in my father's bed, spawning lives in the
loins
1495 that spawned my wretched life. What grief can crown
this grief?

It's mine alone, my destiny—I am Oedipus!

Chorus. How can I say you've chosen for the best?
Better to die than be alive and blind.

Oedipus. What I did was best—don't lecture me,
1500 no more advice. I, with *my* eyes,
how could I look my father in the eyes
when I go down to death? Or mother, so abused . . .
I have done such things to the two of them,
crimes too huge for hanging.

Worse yet,
1505 the sight of my children, born as they were born,
how could I long to look into their eyes?
No, not with these eyes of mine, never.
Not this city either, her high towers,
the sacred glittering images of her gods—
1510 I am misery! I, her best son, reared
as no other son of Thebes was ever reared,
I've stripped myself, I gave the command myself.

WORDS TO KNOW



1515 All men must cast away the great blasphemer,
the curse now brought to light by the gods,
the son of Laius—I, my father's son!

1513 blasphemer (blās-fē'mēr): a person who shows disrespect for sacred things.

Now I've exposed my guilt, horrendous guilt,
could I train a level glance on you, my countrymen?
Impossible! No, if I could just block off my ears,
the springs of hearing, I would stop at nothing—
1520 I'd wall up my loathsome body like a prison,
blind to the sound of life, not just the sight.
Oblivion—what a blessing . . .
for the mind to dwell a world away from pain.

1517 train a level glance on you: look you straight in the eye.

1525 O Cithaeron, why did you give me shelter?
Why didn't you take me, crush my life out on the spot?
I'd never have revealed my birth to all mankind.

O Polybus, Corinth, the old house of my fathers,
so I believed—what a handsome prince you raised—
under the skin, what sickness to the core.
1530 Look at me! Born of outrage, outrage to the core.

1530 outrage: a horribly offensive act.

O triple roads—it all comes back, the secret,
dark ravine, and the oaks closing in
where the three roads join . . .
You drank my father's blood, my own blood
1535 spilled by my own hands—you still remember me?
What things you saw me do? Then I came here
and did them all once more!

Marriages! O marriage,
you gave me birth, and once you brought me into the
world
you brought my sperm rising back, springing to light
1540 fathers, brothers, sons—one murderous breed—
brides, wives, mothers. The blackest things
a man can do, I have done them all!

No more—
it's wrong to name what's wrong to do. Quickly,
for the love of god, hide me somewhere,
1545 kill me, hurl me into the sea
where you can never look on me again.

(beckoning to the Chorus as they shrink away)



Closer,
it's all right. Touch the man of grief.
Do. Don't be afraid. My troubles are mine
and I am the only man alive who can sustain them.

1549 **sustain:** endure.

PAUSE & REFLECT How and why does Oedipus blind himself?

FOCUS Read to find out what happens to Oedipus at the end of the play.

(Enter Creon from the palace, attended by palace guards.)

1550 **Leader.** Put your requests to Creon. Here he is,
just when we need him. He'll have a plan, he'll act.
Now that he's the sole defense of the country
in your place.

Oedipus. Oh no, what can I say to him?
How can I ever hope to win his trust?
1555 I wronged him so, just now, in every way.
You must see that—I was so wrong, so wrong.

Creon. I haven't come to mock you, Oedipus,
or to criticize your former failings.

(turning to the guards)

You there,
have you lost all respect for human feelings?
1560 At least revere the Sun, the holy fire
that keeps us all alive. Never expose a thing
of guilt and holy dread so great it appalls
the earth, the rain from heaven, the light of day!
Get him into the halls—quickly as you can.

1565 Piety demands no less. Kindred alone
should see a kinsman's shame. This is obscene.

1566 **obscene:** disgusting.

Oedipus. Please, in god's name . . . you wipe my fears away,
coming so generously to me, the worst of men.
Do one thing more, for your sake, not mine.

1570 **Creon.** What do you want? Why so insistent?

Oedipus. Drive me out of the land at once, far from sight,
where I can never hear a human voice.



Creon. I'd have done that already, I promise you.
First I wanted the god to clarify my duties.

1575 **Oedipus.** The god? His command was clear, every word:
death for the father-killer, the curse—
he said destroy me!

Creon. So he did. Still, in such a crisis
it's better to ask precisely what to do.

Oedipus. So miserable—
1580 you would consult the god about a man like me?

Creon. By all means. And this time, I assume,
even you will obey the god's decrees.

Oedipus. I will,
I will. And you, I command you—I beg you . . .
the woman inside, bury her as you see fit.
1585 It's the only decent thing,
to give your own the last rites. As for me,
never condemn the city of my fathers
to house my body, not while I'm alive, no,
let me live on the mountains, on Cithaeron,
1590 my favorite haunt, I have made it famous.
Mother and father marked out that rock
to be my everlasting tomb—buried alive.
Let me die there, where they tried to kill me.

1595 Oh but this I know: no sickness can destroy me,
nothing can. I would never have been saved
from death—I have been saved
for something great and terrible, something strange.
Well let my destiny come and take me on its way!

1600 About my children, Creon, the boys at least,
don't burden yourself. They're men,
wherever they go, they'll find the means to live.
But my two daughters, my poor helpless girls,
clustering at our table, never without me
hovering near them . . . whatever I touched,
1605 they always had their share. Take care of them,
I beg you. Wait, better—permit me, would you?
Just to touch them with my hands and take
our fill of tears. Please . . . my king.
Grant it, with all your noble heart.
1610 If I could hold them, just once, I'd think

1604 hovering (hŭv'ər-ĭng): hang-
ing about.



I had them with me, like the early days
when I could see their eyes.

*(Antigone and Ismene, two small children, are led in from
the palace by a nurse.)*

What's that?

O god! Do I really hear you sobbing?—
my two children. Creon, you've pitied me?
1615 Sent me my darling girls, my own flesh and blood!
Am I right?

Creon. Yes, it's my doing.
I know the joy they gave you all these years,
the joy you must feel now.

Oedipus. Bless you, Creon!
May god watch over you for this kindness,
1620 better than he ever guarded me.

Children, where are you?

Here, come quickly—

*(groping for Antigone and Ismene, who approach their
father cautiously, then embrace him)*

Come to these hands of mine,
your brother's hands, your own father's hands
that served his once bright eyes so well—
that made them blind. Seeing nothing, children,
1625 knowing nothing, I became your father,
I fathered you in the soil that gave me life.

How I weep for you—I cannot see you now . . .
just thinking of all your days to come, the bitterness,
the life that rough mankind will thrust upon you.

1630 Where are the public gatherings you can join,
the banquets of the clans? Home you'll come,
in tears, cut off from the sight of it all,
the brilliant rites unfinished.

And when you reach perfection, ripe for marriage,
1635 who will he be, my dear ones? Risking all
to shoulder the curse that weighs down my parents,
yes and you too—that wounds us all together.

What more misery could you want?
Your father killed his father, sowed his mother,
1640 one, one and the selfsame womb sprang you—
he cropped the very roots of his existence.

Such disgrace, and you must bear it all!
Who will marry you then? Not a man on earth.
Your doom is clear: you'll wither away to nothing,
1645 single, without a child.

(turning to Creon)

Oh Creon,
you are the only father they have now . . .
we who brought them into the world
are gone, both gone at a stroke—
Don't let them go begging, abandoned,
1650 women without men. Your own flesh and blood!
Never bring them down to the level of my pains.
Pity them. Look at them, so young, so vulnerable,
shorn of everything—you're their only hope.
Promise me, noble Creon, touch my hand!

(reaching toward Creon, who draws back)

1655 You, little ones, if you were old enough
to understand, there is much I'd tell you.
Now, as it is, I'd have you say a prayer.
Pray for life, my children,
live where you are free to grow and season.
1660 Pray god you find a better life than mine,
the father who begot you.

Creon. Enough.

You've wept enough. Into the palace now.

Oedipus. I must, but I find it very hard.

Creon. Time is the great healer, you will see.

1665 **Oedipus.** I am going—you know on what condition?

Creon. Tell me. I'm listening.

Oedipus. Drive me out of Thebes, in exile.

Creon. Not I. Only the gods can give you that.

Oedipus. Surely the gods hate me so much—

1670 **Creon.** You'll get your wish at once.

Oedipus. You consent?

Creon. I try to say what I mean; it's my habit.



Oedipus. Then take me away. It's time.

Creon. Come along, let go of the children.

Oedipus. No—
don't take them away from me, not now! No no no!

*(clutching his daughters as the guards wrench them loose
and take them through the palace doors)*

1675 **Creon.** Still the king, the master of all things?

No more: here your power ends.

None of your power follows you through life.

*(Exit Oedipus and Creon to the palace. The Chorus comes
forward to address the audience directly.)*

Chorus. People of Thebes, my countrymen, look on Oedipus.

1680 He solved the famous riddle with his brilliance,
he rose to power, a man beyond all power.

Who could behold his greatness without envy?

Now what a black sea of terror has overwhelmed him.

Now as we keep our watch and wait the final day,

count no man happy till he dies, free of pain at last.

(Exit in procession.)