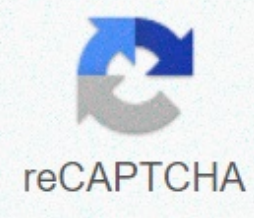




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Stanley LombardoBorn (1943-06-19) 19. 1943 (77 years)New OrleansNationalityAmericanTher namesHae KwangSpouse(s)Judith RoitmanAcademic backgroundAlma materLoyola University (BA)Tulane University (MA)University of Texas at Austin (Ph.D.)AcademicalworkInstitutionsUniversity of Kansas Stanley F. Stan Lombardo (aka Hae Kwang;[ 1] born June 19, 1943) is an American classicist and former professor of classics at the University of Kansas. He is best known for his translations of the Iliad, The Odyssey and Aeneid (published by Hackett Publishing Company). The style of his translations is a more folksy one, emphasizing the conversational English rather than the formal tone of some older American English translations of classical verse. [2] Lombardo designs his translations to be performed orally as they were in ancient Greece. He also performs the poems and has recorded them as audiobooks. In the show, he also likes to play drums, like Ezra Pound. [3] Biography of Italian descent, Lombardo is a native of New Orleans. He holds a B.A. from Loyola University in New Orleans, an M.A. from Tulane University, and a Ph.D. from the University of Texas (1976). In 1976 he joined the faculty at the University of Kansas, where he served as department president for fifteen years and taught Greek and Latin at all levels, as well as general courses in Greek literature and culture. He was appointed Director of the University of Kansas Honors Program in 2004. Lombardo is a Zen master of the Kwan Um School of Zen. Along with his wife, Judith Roitman, a retired professor of mathematics at the University of Kansas and a published poet, he was a founding member of the Kansas Zen Center. [4] Bibliography Parmenides and Empedocles (1982) Grey Fox Press. ISBN 978-0-912516-66-0 Sky Signs: Aratus' Phaenomena (1983) North Atlantic Books. 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Odysseus humiliating. New York Times book review. July 9, 2000. Further reading Michael Leddy interviews Stanley Lombardo. Jacket Magazine. Jacket 21, February 2003. External links Wikiquote has quotes related to: Stanley Lombardo Drawn from A classicist makes 'Iliad' in a modern and everyday voice Read the first chapter ILIAD Of Homer. Translated by Stanley Lombardo. Introduction by Sheila Murnaghan. 516 p. Indianapolis: Hackett Publishing Company. Cloth, \$34.95. Paper, \$9.95. t's tempting to think of the cover of Stanley Lombardo's poignant new translation of "Iliad" - a rather elegant black-and-white photograph of Allied soldiers fanning out on a gloomy Normandy beach on D-Day - as a gimmick, a cursory attempt by the publisher to make the West's oldest and most authoritative verse composition seem more "relevant." Resist the temptation. The grimly beautiful outside of this is in every way an apt symbol of what lies within. Dispensing with strict literalism but always conscious of the poem's overarching theme of heroism and its bloody consequences, Lombardo manages to be respectful of Homer's bleak spirit while taking on almost every page some wonderfully fresh refashioning of his Greek. The result is a vivid and at times disarming hard-bitten reworking of a great classic. Lombardo's performance is all the more striking when you consider the difficulties of his task. (An admirably thorough but concise account of these, as well as a sensitive and very useful review of the poem's main themes and characters, is set out in the introduction of classicist Sheila Murnaghan.) "Iliad" is a 15,000-line work that began as an oral composition in a pre-treated culture; amplified and revised by the various bards that performed it over the centuries, the poem was probably put down writing sometime during the eighth century B.C. and achieved its current form in Athens about two centuries later. There are still traces of its oral origins and several writings, which gives the translator particularly delicate problems. The often repetitive stock lines and scoldings - "rosy-fingered dawn," for example - which allowed the old composer-performer to fill in the metric topics while thinking ahead to his next line are meaningless in a written text. And there are syntactic anomalies and narrative inconsistencies that suggest unresolved competition between two or more earlier oral versions. Domestic Greek, to make matters worse, is an artificial, literary dialect that was never actually spoken - although the frequency and relaxed familiarity of both "Iliad" and "Odyssey" are quoted in the works of later Greek writers suggesting that Homer's language, archaic yet familiar, had pretty much the same cultural resonance for the old as, say, the English of the King James Bible do for us. Lombardo, a classicist at the University of Kansas, tackles these problems boldly. He makes no attempt to curate Homer, either by copying his sinewy hexameter lines or by mimicking his rugged archaic diction, as Richmond Lattimore did in his 1951 translation (long popular among classicists, perhaps because it's practically Greek); Nor does he attempt to reproduce the amplitude and momentum of the original, wonderfully captured in Robert Eagle's excellent 1990 translation. Instead, Lombardo unapologetically claims a place within a performative rather than a purely scientific tradition - a decision that will hardly love him for some classicists - to adapt to poet-translators like Christopher Logue, the author of intriguingly urgent modern renderings of several books of 'The Iliad' or as Robert Fitzgerald, if less attempt to give epics a modern poetic voice to muffle Homer's own self Very sensibly insisting that a "Iliad" for the modern audience should be "a performance on the page for the silent reader," Lombardo has reconsidered many of the technical features of Homer's oral composition, contriving refreshing equivalents for those in print. Take, for example, what he does with Homer's extended parables - the most striking of this translation results. The poet of 'the Iliad', often interrupts the action to compare, sometimes at longer length, they make of his mythical heroes an everyday sight or activity, giving the legendary past a remarkable, occasionally unsettling immediacy: a horde of attacking Greeks swimming to sight behind a cloud of dust is compared to grain becoming visible under a cloud of chaff. Lombardo isolates these passages, indenting and whispering them so that they stand out visually from the rest of the text. The result of this deceptively simple gesture is that parables - which, as anyone who has learned Homer knows, can evoke coma-like states of students eager to get on with history - take on a particularly vivid presence here. Floating on the side in front of your eyes, they are the dreamlike reminders of a maddeningly distant peacetime world. Another notable feature of this "Iliad" is its handling of the stock scoldings and phrases. Rather than doing these exactly the same way each time (as string faithfulness to the original would require), Lombardo translates each in a slightly different way depending on the context, vivifying what might be the poem's most deadening bits. His handling of the term epea pteroota proseuda ("spoken winged words"), which occurs dozens of times in the poem at times when characters speak with great emotion or urgency, is particularly effective. When the goddess Athena eerily materializes herself next to a mortal, this phrase becomes the susurrous "She . . . feather these words into his ear" but when the Trojan Prince Hector brags about the dying Patroclus, the same phrase retains its avian metaphor while acquiring a baleful new beauty: "His words crack down on Patroclus like dark wings." Paradoxically, these innovations provide insight into the original, suggesting shadows of meaning and interpretation that the poem's old singers surely brought forth in their own artfully modulated performances. However, such reinforcements of Homer's words are used wisely; Lombardo generally prefers clarity and forthrightness. Diction of his short and sometimes staccato verses is bracingly stripped down and sometimes jarringly modern. Sounds less like aristocratic warriors than like American G.I.'s, perhaps his epic heroes "badmouth" and "beat daylight out of" each other and witheringly call each other "trash" and "pansy." "You're keeping your damn hands away, do you hear?" is how Lombardo's threatens his comrades when he decides to withdraw from the fighting at the beginning of the epic, accelerating the military and moral crisis that is the poem subject. Not all lombardo's gambles pay off, and his sensational flask sometimes undermines the power of the original. In a famous speech that is essential to delineate Achilles' character – and thus to define the whole heroic code – this straight arrow par excellence expresses its disgust at the deception of deception. (The irony is that he speaks to the notoriously smart Odysseus, whose casual approach to truth gives "Odyssey" its best moments.) On Homer's Greek, what Achilles says is that a deceitful man is as hateful to him as the gates of Hades - as death itself, that is. But in Lombardo's "Iliad", this powerful utteration gets lost in the general welter of heroic cussing: because it sounds so casual, "I hate like hell/The man who says one thing and thinks another" doesn't convey anything like the sinister power of the original. STILL, the success of so many of Lombardo's choices more than compensates for the fake notes. The cumulative effect of his technical innovations, of the sincerity of his verse, of the bleak and even meanness of his heroes' language is to emphasize with particular power the characteristic themes of "Iliad": self-destructive pride and cathartic sense of violence, elusive peace and finally the terrible cost of forgiveness. This is a poem that could easily go under the title of the photograph on the cover: "Into the Jaws of Death." There are probably too many deviations from the Greek text here, and too many overtly "modern" resonances, for this to become the default homer of university classrooms. But in a way, these departures, these fractures with philological accuracy, can make this "Iliad" an ideal means of teaching the poetic tradition to which we owe its creator - the oldest, most whitest European man. By taking the existing text homer as the starting point for a whole new performance of his own, Stanley Lombardo is following in the footsteps of the company of "Homers" who assembled this text to begin with – not to break with tradition but join its powerful stream. That his bold new "Iliad" is so specific by and for our time reminds us - and right now it's a point worth being reminded - that Homer's poem is forever. Daniel Mendelsohn, a New York writer, is a guest lecturer in classics at Princeton University. Go back to the Books home page

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