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So You Want To Be a Dramaturg

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SO YOU WANT TO BE A DRAMATURG

A MASTER OF ARTS THESIS

BY

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Prospectus

So You Want To Be A Dramaturg

The work undertaken by a dramaturg can be a time-consuming and sometimes frustrating process. After finding the information requested by the director it must then be presented in an organized manner to him. I will illustrate this research process and present my findings of the sources available and where to find them. The play researched is Sophocles Antigone. The director is Bryan Reeder of the Lindenwood University Theatre Department.

I will strengthen my presentational, communication, as well as descriptive listening skills through regular discussions/ meetings with the director. I will be researching the information Bryan Reeder deems necessary for his production of Antigone opening in Jelkyl Theatre in April of this year. The content of the thesis is as follows:

Introduction: To include the thesis statement/ explanation of the function of the dramaturg

Chapter One: The Internet as a Research Tool

Chapter Two: Using The Script for Research Purposes

Chapter Three: Reviews of Past Performances

Chapter Four: Summary of My Experiences/ What I learned while researching this play as a dramaturg.

Works Cited:

Appendices:

This thesis will aid future theatre students in finding information pertinant to their research topics.

INTRODUCTION

The work of the dramaturg can be a time-consuming and sometimes frustrating process that is sure to teach one not only about research but about patience as well. A dramaturg spends many hours researching and documenting his or her findings. Sometimes the search is fruitful, producing page upon page of documented information. At times the information is buried, never to be found. It is possible also that an event was never reviewed, documented, or researched.

The play used for this theses is Sophocles Antigone. The focus of this project is to pass on information about sources and where to find them as an aid for future theatre students researching various topics. I will expand my knowledge of the resources available for researching future theatrical productions. This thesis will illustrate my experiences and frustrations when not finding the information and the satisfaction when finally obtaining relevant data.

The most important part of a dramaturg's work is to communicate with the director to determine the information required. The dramaturg and the director may meet many times during both the pre-production and production phases of the play. These meetings allow the director to clarify which areas he or she wants information about. One area he may want to have researched is the time period. He may want to know what was happening in the real world at the time during which the play was written. The director may request a comparison of these events with the events of the play. This

information for the time period of the play Antigone is not hard to find. The events of the period are documented in academic history texts and the events of the play can be found in the script.

Other areas the director may want researched are costuming, lighting, staging, and any mythical or religious connections the play has with the people's beliefs at the of the writing. He may request information on the social, economic or political mores of the time for comparison with the play. He may want to see reviews of past performances in order to obtain other directors perspectives of the plays and its presentation.

To gain information in the areas requested the dramaturg will spend many hours reading. Sometimes the reading will lead to irrelevant and useless information; however, after obtaining useful information he or she then presents it to the director in a well organized articulate manner. Additional meetings with the director will make clear to the dramaturg any additional information the director may require. The director's needs and wants may change during the process of researching the play. If this situation presents itself, the resources the dramaturg uses may also change.

CHAPTER ONE

LET THE GAME BEGIN

During my initial meeting with Bryan Reeder he requested a character analysis for six of the characters and a style analysis of the play. The outlines to guide these analyses are found in Francis Hodge's book Play Directing Analysis, Communication, and Style, on pages sixty-two through sixty-three and 326-328 respectively. His reason for suggesting this undertaking was twofold: The character analysis helps one understand the characters' motivations and their reactions to the world around them. The style analysis provides insights that further one's understanding of the playwright's method of writing. I did an in-depth character analysis of six of the characters, including Antigone and Creon.

At the next meeting, Bryan suggested searching for reviews of past productions. Of particular interest to him was the comparison of the function and action of the Chorus as used during Sophocles' time with modern directors interpretation of the use of the Chorus. Information such as this is discussed by reviewers who also provide other interesting facts and opinions about various productions.

In general, reviewers summarize the story or explain to the reader the adaptation of the play they are reviewing, including how the play follows the original text and, if not, how the two differ. Reviewers then give an overview of the production's stage setting, the lighting, the actors' performances, and costuming. Reviewers may make comparisons to past performances of the play they may have seen or reviewed. This generally leads to an opinion

of how all of the above either supported or interfered with the specific production under review. They then give their opinion of the production as a whole.

To find reviews of Antigone I was directed to the Readers Guide To Periodical Literature. This lengthy set of indices lists periodicals where reviews of literature and of previous theatrical productions might be found. It is compiled chronologically and I, having no idea in which years the play may have been produced, started my search with the January 1890 index and finished with the February 2000 index. After a rather tedious search through all of these volumes, which are held in the Butler Library at Lindenwood University, I retrieved sources for only two reviews of Antigone productions.

I then contacted various libraries for any help they could give. I spoke with, among others, St. Louis City and St. Louis County librarians, as well as the librarians at Butler Library. It needs to be noted here that in one's search for information always ask the librarians for assistance; they are a very good source. For example, when I telephoned them more than one time they knew my name and that I was researching Antigone for this thesis, and they returned all of my calls. They should be considered a very important partner on any project as I found all of them extraordinarily helpful. Librarians can and will search computer databases and hard copy information, and suggest other publications that may be helpful.

My search for hard copy, meaning documentable information, on any aspect of Antigone continued to the point of frustration. It was then that the

focus of this thesis changed from a dramatic analysis of Antigone to finding and analyzing the sources available to do the research.I presented Mr. Reeder with the concept of a thesis that will aid future students in their theatre research efforts; it was accepted. I chose to begin with an explanation of the internet as a research tool because information abounds there; however, some of the information found on internet sites is inacurate as anyone can publish anything there at any time. The search is generally interesting, fun, productive, and can be very frustrating. All information retrieved from on-line should be compared and confirmed with a hard copy.

CHAPTER TWO
USING THE INTERNET FOR RESEARCH

In an age of computer information, the researcher can use various search engines to access reference data. Examples of search engines are: www.yahoo.com or www.about.com or AOLSEARCH, to name a few. The information highway includes full text encyclopedias and many connections to data which can sometimes be obtained quickly. Using the internet for finding details can be an enjoyable experience and can be very quick. It can also become a nightmare of irrelevant writings; one can spend many hours searching only to find the information useless. The data can sometimes be retrieved quickly, but with links to other sites and advertisements all over the pages, one can easily lose focus on the task at hand. Some links go from theatre research only to enter a site that is an advertisement for a specific theatre with schedules of its season. One example of this occured when I searched www.about.com/ for reviews of past performances, the path taken was:

AOL
www.about.com/
Arts and Literature
Performing Arts
American Theatre
Search
Antigone Reviews

Using this path will open a bulletin board where many "researchers" are seeking information on Antigone. I found them searching for reviews of past performances, inquiring on information about the characters, some wanting to find a summary of the story. Many were wanting to buy finished papers on Antigone. This is one of many fruitless searches on the internet, though not all proved to be such. It is possible to find people on-line who are seeking information and are willing to pass along the legitimate sites they have found in their research. Good sites related to theatre practices, architecture, and costuming can be found online. A search for costuming may begin with a simple keyword. Typing in the word "costume" from AOLSEARCH produced 317 matching categories and 4858 sites for the researcher to sort through (see Appendix A). Again, some of these sites proved unrelated to theatrical costuming of Sophocles time. One of the best sites--providing pictures of historical costume and permitting downloading for printing, color plates from many different periods including Sophocles' time--was found at:

http://www.siue.edu/Costumes

This site contained plates from the book, The History of Costume, by Braun and Schneider-*c.* 1861-1880. Representations from this site are presented in Appendix B. I compared these pictures with two different hard copy sources, (see Historic Costume by Kathreine Morris Lester or Costume & Fashion by James Laver) for accuracy. Sheer luck sometimes smiles on the researcher. For example: My sister's favorite actor's home page provided a resource I could use. Together she and I searched Vivien Leigh's home page found at:

AOL Keyword: Vivien Leigh. This actor's home page presents highlights of her career chronologically as The Early Years, The Middle Years, and The Later Years. By searching each one of these we discovered that she played the lead in Antigone in 1949 during her "Middle Year" period. The Keyword above can be used or, the path and URL are provided below:

Vivien Leigh's Theatre- The Middle Years @

[http://www.dycks.com/vivienleigh/theatrem.htm]

This site not only illustrates and highlights the career of actress Vivien Leigh, but it also provides a review by Jean Louis Barrault of her performance in Antigone. However it fails to give the name of the publication for which the review was written. In order to document this review one would need to research that particular reviewer or consult a biography of the actor in book form. Searching biographies of individual performers takes time away from the actual work at hand: researching the play. However, if the director requests this information, it can be verified in biographies which can be found at the local library.

The internet can also be used to retrieve historic data, eg. the everyday life of the people of the era. The internet has encyclopedias as well as academic papers and texts available. These too must be compared with hard copies for accuracy. I found many examples by entering AOL Keyword Greek History (See Appendix C). I found that the most informative and easy to use of these sites was located at:

[http://www.perseus.tufts.edu]

Due to copyright restrictions this site could not be reproduced for inclusion in this thesis. "This site contains the Overview of Archaic and Classical Greek History by Thomas Martin" (Crane 1). It covers various aspects of history, including facts about Grecian way of life: particularly their homes and gods; also included is information about wars as well as the art of the period. The site also discusses Grecian cultural life during the fifth century B.C.E., the "Golden Age of Athens"--the time between the Persian and the Peloponnesian wars. Moreover, this site gave information on the, "fierce conflict and characters that represented powerful forces, both divine and human" (Crane 10.2.1), that were depicted in the spectacle of Greek tragedy.

For a look at the history of the Greek political and religious beliefs, as well as the history of the country at the time of the writing of Antigone, another useful site referred to from AOL Keyword "Greek History" was located at:

[http://www.ancientworld.simplenet/chapter8/]

This site presented "an outline of Chapter 8 from the book, The Civilization of Ancient Greece, from Dr. Silvestri's WWW Ancient World History Resource" (Silvestri's 1). The outline begins with the physical environment of Greece and covers the Minoan Civilization through to the politics of the Hellenistic Age, when Alexander The Great was proclaimed king of Persia. Most of the results from the internet search for the area of historical research were obtained from academic sites; however, all were compared with hard copies of historical texts such as Albert M. Craig's, The Heritage of

World Civilizations, and An Essay On World History to 1500, by Dr. Peter H. Griffin.

If the director wants the history of Sophocles' life and his accomplishments in the theatre of his time, the internet can also provide a number of sites containing this information. Either source is satisfactory because they do not contradict each other except in their presentation. An example of the type of information available about Sophocles' life follows:

> Sophocles was a respected public figure, as well as a general and a priest. He won many dramatic prizes at the Dionysian festivals in which tragic plays were performed at the great open-air theatre of Dionysus in Athens. He produced more than 100 plays though only seven complete works by him and more than 1000 fragments written by him survive. He was an innovator in the theatre of his time adding the third actor, increasing the size of the chorus, as well as abandoning the trilogy style for the self-contained tragedy. He is also credited with the introduction of scene painting. His drama Antigone is typical of his work: Its heroine is a model of womanly self-sacrifice. His other works include Oedipus Rex, Oedipus at Colonus, Ajax, Electra Philoctetes, and The Trachiniae. Sophocles' characters are dramatically interesting in that their fates are determined more by their own faults, than by the gods. This is the Greek ideal which has profoundly influenced

Western tragedy from its beginning to the present (Crane 1). The last two lines of this informative and interesting paragraph are what ties Sophocles' characters Antigone and Creon to the Greek world and make them remain relevant for modern interpretation. Antigone's fate is determined by her stubbornness and Creon's by his vanity.

The sites for researching any information on Sophocles may be found by using various search engines. The information found at any of these sites can be documented with a hard copy such as Oscar G. Brockett's book History of the Theatre, or an encyclopedia.

One thought provoking way to research a play is through one of the sites connected to an online class that is studying the play. One site that is formatted as a study guide was very helpful with the research of Antigone. This site is from the University of Kentucky and can be used to access other classic works as well:

[http://www.uky.edu/ArtsSciences/Classics/ant/]

The site, because of its commentary format, encourages critical thinking, by posing new questions to ask oneself while researching. This in turn can help the dramaturg gain a better understanding of the play. This numbered collection of notes provided bibliographic information, what the source referred to, and answered questions about the structure, imagery and theme of the play. This site can assist one with a complete analysis of the characters, costumes, and staging as it contains relevant information using examples from the dialogue. It also encourages the dramaturg to think more critically by exploring and comparing meanings, both hidden and explicit

within the script. To retrieve information on other classics from this site one would enter:

[www.uky.edu/ArtsSciences/classics]

which will open a list of the plays which have notes available. Due to restrictions on the site it was necessary to ask permission to use these notes as well as the accompanying script in this thesis (See Appendix D). The internet provided much of the information contained in this thesis but the most important site search was for the script.

People who research written plays must have scripts. It can be frustrating trying to find the script on-line. My own search began with the keyword "play scripts." From there I tried the keywords "Antigone and Script." This Boolean combination took me to a site about an all girl musical group named "Antigone Rising" and gave me a full performance schedule for them. The computer was recognizing the first word in my Boolean attempt--Antigone, but did not connect it to the last word--Script. It was now time to get more creative with the search and be prepared to open many useless and time-consuming sites that can be educational and interesting, as well as frustrating. The script was finally found at:

[http://www.mit.edu/Sophocles/Antigone]

Other scripts may be accessed from this site, as well, by replacing the playwright's name and the play title. Due to copyright laws, however, living playwrights works may not be available online. From this site I was able to view and print a copy of the script translated by R.C. Jebb which was used for this thesis. First and foremost the script conveys the story. The

script furnishes the dramaturg with the information for analyzing the playwright's writing style and character development style. It gives clues about all aspects of the play--the information pertinent to the environment of the world of the play. These details can be used for comparison to or as a reflection of the real world at the time the play was written. The script will also illustrate the playwright's theme. A good source for obtaining classical play scripts should be easy to access, informative, and have many scripts available for printing. There are other sites for scripts. I personally did not use any of them as I was happy with this translation and the site was user friendly. I did, however, compare it to a hard copy entitled Sophocles, The Theban Plays, translated by E.F. Watling.

One can access information on many topics online by typing in a keyword on a server or search engine. The way to start is by signing on to the server then typing the keyword in the search box provided and pressing enter or by typing www.what ever the search engine name is.com. I made several enquiries to various individuals: family members, friends and reviewers, whom I contacted through e-mail. Some of these individuals sent addresses to me for sites online thinking the final address was the only one I needed. Some of the sites listed in this thesis contain only the URL because that is the only address information I was given. All sites are accessible at the time of this writing though this information may change in the future. In this situation the dramaturg needs to be creative with the on-line search, trying different keywords or Boolean requests that require the use of connecting words such as "and" "or" "not" to narrow the search. Note:

when using the Boolean search method the commas are not part of the search. For example one could type in the complete line, "costume and Sophocles," for pages on costume relevant to the time of Sophocles. Another example is typing in "costume not modern," or "Sophocles or Antigone," for information on either subject. This kind of search can be very frustrating in that it will sometimes return information totally off track from the subject requested. If it becomes too frustrating, it is time to give it a rest and come back to it later. The time used to explore these sites though is not wasted as other information can be acquired thereby increasing the dramaturg's general knowledge in many different areas. Sites containing relevant, accurate, and informative data that was easily accessed generally were sponsored or maintained by individuals or groups associated with educational institutions. This, however, should not be used as an excuse for not verifying the information found there with a hard copy source as anyone can publish any material online. Also be sure to check the site for copyright information and restrictions which may apply to the use of the information found, and always give the date the site was accessed as part of the citation. Remember to save the information to the hard disk in the computer or floppys, and to back-up the files. Nothing is more frustrating than having so many hours or even months of research lost to a computer virus or electrical storm. Surf the internet have fun, and do not give up. With a creative approach to one's queries, the answers can be obtained on-line.

CHAPTER THREE
RESEARCHING THE SCRIPT
SCRIPT ANALYSIS

Researching the script is the first step one takes when performing the duties of a dramaturg. What the playwright is trying to convey is contained within the script through the dialogue. From the dialogue one can learn many facts which should be noted in journal form while reading the play. This journal should contain a record of the reader's initial opinions about the play, the events of the play and the characters. It is an invaluable tool if kept up to date with each reading.

The first reading of the script should focus on the story-- what happens in the play. The chronology of the events of the play and the reader's opinions should be entered into the journal for future reference. Some questions an initial reading can answer are: what is the playwright trying to communicate to the audience. Is the play easy to read and understand. What is the genre of the play. Which characters evoke an emotional response, and what feelings does the reader have about the characters? Are they likable or are they detestable? What are the characteristics that make one character likable and another not? Is he or she evil or a victim of evil? Is he or she the protagonist or the antagonist? This read-through allows the reader to form opinions about the story and the characters which may change with later analysis, and a deeper understanding of the characters and their world.

Each character's beliefs and opinions, as exemplified in the dialogue, should be noted. Knowledge about a character will be revealed by how they react with and to the other characters. This too is found within the dialogue. Other information one should note from the dialogue is the overall environment of the play, i.e. the world in which the characters live and their station within that world. The political and social environments and any religious themes within the play are factors that should be focused on, as well as their effect on each of the characters. These elements are what make the characters who they are and will provide the reader with an idea of how these individuals will react to various situations.

To get detailed guidance with the analysis of character development, I used the book, Play Directing Analysis, Communication, and Style, by Francis Hodge. This book provides, in outline form, the required elements for analyzing the characters in any play. The Hodge outline is similar to the online study guide, mentioned in chapter two, in that it encourages the researcher to think critically about the information presented in the play. It differs, however, from the online guide in that Hodge presents only the raw outline with no other information. The researcher has the responsibility of finding the facts and drawing his or her own conclusions using only the dialogue given by the playwright. This element not only reveals how a character will react to the world of the play but what the world of the play is, as well. If Hodge's model is closely followed, one will obtain a better understanding of the entire world of the play.

In Part One, "Taking a Play Apart, Play Analysis: The Director's Primary Study," Hodge explains the structure of a script:

> . . .Both given circumstances and dialogue *frame* the play just as deeply rooted pilings and a covering of glass and steel frame a modern skyscraper. . . . The substructure upon which it is built, its foundation; and dialogue is the outer shell, the facade, the transparent encasement covering the activities that will go on inside. If you keep these images in mind, you will be able to see why the real guts of the play (its hard core) resides in dramatic action and characters, but that they cannot be built into the structure without the foundation of given circumstances and the facade of dialogue. (18)

The elements of a play then are: dramatic action, and characters, the real guts of the play, built on the foundation and facade that are the given circumstances and dialogue. Hodge's outline appears below with explanations.

I. *Given Circumstances*

A. Environmental facts. Discuss under the following numbered headings:

1. Geographical location, including climate (62) e.g. where does the play take place--exactly. What is the climate like. This information often defines specific location and can affect dramatic action.

2. Date: year, season, time of day (62) e.g. is it cold, hot, morning, afternoon, evening. Does the play take place in modern or ancient times?
3. Economic environment (62) e.g. the characters class level. Are they wealthy or poor and is the country itself a wealthy nation or poor township?
4. Political environment (62) e.g. the form of government the characters live under--freedom, dictatorship, king, for example. What is the specific relationship the characters have to their government? (62)
5. Social environment (62) e.g. societal restrictions or limitations the characters live under, if any.
6. Religious environment (62)--both the formal and informal religious beliefs of the characters. Much of this information will apply to item 4 as well (23).

B. Previous action (62)--what the audience is told has happened in the past.

C. Polar attitude of the principal characters, both in the beginning and at the ending (62) eg. the changes a character undergoes that are brought about by pressures from forces outside his or her control. For example, a death or birth can cause a character to change his or her attitude. A character's attitude, at the beginning of a play, is usually

more general than specific, becoming more specific as the play progresses.

D. Significance of the facts in the total meaning of the play (62) eg. how the environmental facts affect the total meaning of the play.

Hodge on the facts of the play and the importance of keeping a journal while reading states:

> All plays establish some delineation of the exact place and time of the action as well as give specific information about the environment. These elements are called the facts of the play *whether or not the playwright has been historically accurate,* because they remain fixed throughout the play. The director should isolate them by systematically noting them. (20)

Hodge continues the outline with an analysis of the dialogue and the dramatic action. The dialogue analysis gives the researcher not only a deeper understanding of each of the characters; it will reveal the environment of the play and how the characters are reacting to it. Dialogue is not just the things people say; it is what they do--it contains the dramatic action.

II. *Dialogue*

A. Choice of words

B. Choice of phrases and sentence structures

C. Choice of images

D. Choice of peculiar characteristics, for example, dialect

E. The sound of the dialogue

F. Structure of lines and speeches (62)

III. *Dramatic Action*

A. Titles of the units. Number the units in the play and give a nominative phrase as a title for each unit.

B. Detailed breakdown of the action. Separate the action into numbered units. Express the action in each line (speech) by using the initial of each character followed by a present-tense verb.

C. Summary of the action. Summarize the action of each unit by following the number of the unit with a compound sentence expressing reciprocal action.

Example: A (present-tense verb) to B and B (present-tense verb) to A. (62-63)

If one has kept a journal while reading the play, this information would be recorded there and can easily be transferred to the outline.

The Jebb translation of Antigone used for this thesis differs from Watling's translation in that Jebb includes the given circumstances such as setting and time of day in the stage directions. Before the dialogue begins we find:

> The same as in Oedipus the King, an open space before the royal palace, once that of Oedipus, at Thebes. The backscene represents the front of the palace, with three doors, of which

> the central and largest is the principal entrance into the house. The time is at daybreak on the morning after the fall of the two brothers, Etocles and Polyneices, and the flight of the defeated Argives. Antigone calls Ismene forth from the palace, in order to speak to her alone. (Jebb 1)

The above facts establish the general environment of the play as a ravaged almost barren, war-torn country, having recently triumphed against an attack by the Argives. The social status of Antigone and Ismene is apparent before they speak. They are princesses: daughters of Oedipus the King. Their brothers have killed each other in the recent battle. And finally, they are sisters from an upper-class social environment who are the last of their family. It also reveals some political implications as Ismene appears from within the palace. Any religious implications in this play are not revealed until the two speak. By using only the translator's stage descriptions, the world of the play has been established as well as the world of the characters of Antigone and Ismene.

The events occurring in the distant past are as important as the near past, in that both allow the researcher to understand why the characters have developed their perspectives of their world. These are presented in the dialogue as remembrances made by the characters to themselves or are spoken to another character about a past event or person.

In the next part of the analysis one studies the character more closely, as Hodge continues:

IV. Characters

Treat *each* character under the following headings:

A. Desire, what is their goal

B. Will, how strong is the character

C. Moral stance, what will the character do to attain their goal

D. Decorum, what they look like, how they sound (63)

E. Summary list of adjectives

F. Initial character-mood-intensity at the scene-opening expressed as:

1. Heartbeat: rate
2. Perspiration: heave, light, etc.
3. Stomach condition
4. Muscle tension
5. Breathing: rate, depth (63)

An example of the analysis, under the heading number IV Character, using the character Antigone follows:

1. Her desire is to bury her brother Polyneices
2. Her will to bury Polyneices is strong
3. Her moral stance is that she will face death to bury him
4. Her decorum, youthful, moves with determination, sometimes she walks quickly, age 14 approximately, seldom smiles
5. Summary of adjectives: impetuous, headstrong, stubborn

From the information given we can surmise the following: since Antigone and her sister Ismene are meeting outside the palace and it is dawn, they are in a place they should not be at a time they should not be there; they therefore, must be trying to hide something about their meeting from someone. This would cause their bodies to react in the following manner:

1. Both Antigone and Ismene's heart rates are fast, because they are in a place they do not belong and they are afraid of being seen or heard.
2. Because of the situation at hand both may be perspiring heavily.
3. Their stomachs are probably tight with worry.
4. Both have a lot of muscle tension from hiding in the shadows and trying to avoid being seen or heard.
5. Their breathing is rapid and shallow as they speak in whispers.

Character analyses of Antigone, Ismene, Creon, Haemon, Teiresius, and the Chorus follow.

ANALYZING ANTIGONE

Note: all quotations are taken from R.C. Jebb's translation of Antigone

Antigone

II. Dialogue

A. Choice of words

Antigone uses words that denote her attitudes about the past and her family:

1. "Ismene, sister, mine own dear sister." (1)
2. "...knowest thou what ill there is, of all bequeathed by Oedipus, that Zeus fulfils not for us twain while we live? Nothing painful is there, nothing fraught with ruin, no shame, no dishonour, that I have not seen in thy woes and mine." (1)
3. "I will do my part,--and thine, if thou wilt not, --to a brother. False to him will I never be found." (2)
4. " .... But cherish good hope that my coming will be welcome to my father, and pleasant to thee, my mother, and welcome, brother, to thee; for when ye died, with mine own hands I washed and dressed you, and poured drink-offerings at your graves; and now, Polyneices, 'tis for tending thy corpse that I

win such recompense as this. And yet I honoured thee, as the wise will deem, rightly...." (17)

Through Antigone's words one is also aware that she does not fear the repercussions of Creon's edict.

5. "Nay, he hath no right to keep me from mine own." (1)

B. Choice of phrases and sentence structures

Antigone tends to speak short lines when she is defying Creon. See examples # 1 and # 2 below.

She reverts to long speeches when she is trying to justify her actions, (See examples # 3 and #4 below).

1. "Such be thy plea: --I, then, will go to heap the earth above the brother whom I love." (2)
2. "The dead man will not say that he so deems it." (10)
3. "I will not urge thee,--no nor, if thou yet wouldst have the mind, wouldst thou be welcome as a worker with me. Nay, be what thou wilt; but I will bury him: well for me to die in doing that. I shall rest, a loved one with him whom I have loved, sinless in my crime; for I owe a longer allegiance to the dead than to the living: in that world I shall abide forever. But if thou

wilt, be guilty of dishonouring laws which the gods have stablished in honour." (2)

4. "Yes; for it was not Zeus that had published me that edict; not such are the laws set among men by the justice who dwells with the gods below; nor deemed I that thy decrees were of such force; that a mortal could override the unwritten and unfailing statutes of heaven. For their life is not of to-day or yesterday, but from all time, and no man knows when they were first put forth. Not through dread of any human pride could I answer to the gods for breaking these...." (8-9)

C. Choice of images

Antigone constantly refers to her family's darkness, destruction and doom, as well as her own. She does not refer to any time past or present that is light and gay; she has lived her life in the shadows of death.

1. "....Not through dread of any human pride could I answer to the gods for breaking these. Die I must, --I knew that well (how should I not?) --even without thy edicts. But if I am to die before my time, I count that a gain: for when any one lives, as I do, compassed about with evils, can such an one find aught but gain in death?" (9)

2. "See me, citizens of my fatherland, setting forth on my last way, looking my last on the sunlight that is for me no more; no, Hades who gives sleep to all leads me living to Acheron's shore; who have had no portion in the chant that brings the bride, not hath any song been mine for the crowning of bridals; whom the lord of the Dark Lake shall wed." (15)
3. "Why then dost thou delay? In thy discourse there is nought that pleases me, --never may there be! --and so my words must needs be unpleasing to thee. And yet, for glory--whence could I have won a nobler, than by giving burial to mine own brother? All here would own that they thought it well, were not their lips sealed by fear. But royalty, blest in so much besides, hath the power to do and say what it will." (9)
4. "Thou hast touched on my bitterest thought, --awaking the ever-new lament for my sire and for all the doom given to us, the famed house of Labdacus. Alas for the horrors of the mother's bed! alas for the wretched mother's slumber at the side of her own son, --and my sire! From what manner of parents did I take my miserable being! And to them I go thus, accursed, unwed, to share their home. Alas, my

brother, ill-starred in thy marriage, in thy death thou hast undone my life!" (16)

D. Choice of peculiar characteristics, for example dialect

For Antigone this category could refer to her consistent references to the gods, thereby exposing her political as well as her religious stance.

E. The sound of the dialogue

Jebb's translation of Antigone is written in verse form. Antigone's lines often represent her as the victim of both the State which she defies and the gods whom she tries so hard to placate.

F. Structure of lines and speeches

Short speeches and long monologues, mixed.

Beginning Polar Attitude:

1. ...."Nay, be what thou wilt; but I will bury him: well for me to die in doing that. I shall rest, a loved one with whom I have loved, sinless in my crime; for I owe a longer allegiance to the dead than to the living: in that world I shall abide for ever. But if thou wilt, be guilty of dishonouring laws which the gods have stablished in honour." (2)

Ending Polar Attitude

1. "Be of good cheer; thou livest; but my life hath long been given to death, that so I might serve the dead." (11)
2. "...I feared to cast away the fear of heaven!" (17)

IV. Character

A. Her desire is to bury her brother Polyneices

B. Her will to bury Polyneices is strong

C. Her moral stance is that she will face death to bury him

D. Her decorum is youthful, perhaps age fifteen, impetuous, headstrong and stubborn

E. List of adjectives

pityable, daring, miserable, foolhardy, perverse, admirable, dishonored, hated, doomed

Ismene

II. Dialogue

A. Choice of words

She reveals her knowledge of the station of women in the world of the play.

1. "....Nay, we must remember, first, that we were born women, as who should not strive with men; next that we are ruled of the stronger, so that we must obey in these things yet sorer. I, therefore, asking the Spirits Infernal to pardon, seeing the force is put on me

herein, will hearken to our rulers. for 'tis witless to be over busy." (2)

B. Choice of phrases and sentence structure

Mostly short and whining sentences or long monologues, which display her fears.

C. Choice of images

Ismene, like Antigone, tends to use a lot imagery in her speeches. She describes the doom and darkness of her world--past, present, and future.

1. "...know no more, whether my fortune be brighter, or more grievous." (1)
2. "Ah me! think, sister, how our father perished, amid hate and scorn, when sins bared by his own search had moved him to strike both eyes with self-blinding hand; then the mother wife, two names in one, with twisted noose did despite unto her life; and last, our two brothers in one day, each shedding, hapless one, a kinsman's blood, wrought out with mutual hands their common doom..." (2)
3. "....And now we in turn--we two left all alone think how we shall perish, more miserably than all the rest, if, in defiance of the law, we brave a king's decree or his powers." (2)
4. "And what life is dear to me, bereft of thee?" (10)

5. "What life could I endure, without her presence?" (10)

D. Choice of peculiar characteristics, for example, dialect

Ismene has been shown to possess the characteristics of a person with fears--she fears being alone and she is terrified of the government.

1. "Thou wouldst bury him, --when 'tis forbidden to Thebes?" (2)
2. "Ah, over-bold! when Creon hath forbidden?" (2)
3. "I do them no dishonour; but to defy the State, --I have no strength for that." (2)

E. The sound of the dialogue

Ismene displays weakness as previously demonstrated.

F. Structure of lines and speeches

Ismene speaks using short lines with few long speeches. She tends to utilize long speeches to plead with another character or lament her and her family's plight.

1. "Ah me! think, sister, how our father perished, amid hate and scorn, when sins bared by his own search had moved him to strike both eyes with self-blinding hand; then the mother wife, two names in one, with twisted noose did despite unto her life; and last, our two brothers in one day, each shedding, hapless one, a

kinsman's blood, wrought out with mutual hands their common doom..." (2)

2. "Nay, sister, reject me not, but let me die with thee, and duly honor the dead." (10)
3. "And what life is dear to me, bereft of thee?" (10)

IV. Character

A. Ismene wants her life to remain the same; she does not want to be alone.

B. She is strong in her will to maintain her status quo.

C. She will beg, plead, keep secrets, warn of the dangers of change, all to avoid change and the possibility of being alone.

D. She is older than Antigone, perhaps seventeen. A hand-wringer.

E. Summary list of adjectives

beloved, bereft, wretched, resistant, guilty, dishonouring, foolhardy, an innocent

Beginning Polar Attitude:

1. "Poor sister, --and if things stand thus, what could I help to do or undo?" (2)

Ending Polar Attitude

1. "I have done the deed, --if she allows my claim, --and share the burden of the charge." (10)

Creon

II. Dialogue

A. Choice of words

He reveals his own vanity and stubbornness in the beginning and his remorse at the end. His words reflect his absolute power as king with no care as to the people's or the gods wishes; he believes he can handle any situation.

1. "....--I now possess the throne and all its powers, by nearness of kinship to the dead." (4)
2. "Shall Thebes prescribe to me how I must rule?" (14)
3. "Am I to rule this land by other judgment than mine own?" (14)
4. "Is not the city held to be the ruler's?" (14)
5. "....No, whomsoever the city may appoint, that man must be obeyed, in little things and great, in just things and unjust; and I should feel sure that one who thus obeys would be a good ruler no less than a good subject..." (13)

B. Choice of phrases and sentence structures

At the beginning he displays a strong, willful, and stubborn nature. At the end he is weak, defeated, and humbled.

1. "....For I--be Zeus my witness, who sees all things always--would not be silent if I saw ruin, instead of

safety, coming to the citizens; nor would I ever deem the country's for a friend to myself; remembering this, that our country is the ship that bears us safe, and that only while she prospers in our voyage can we make true friends. Such are the rules by which I guard this city's greatness. And in accord with them is the edict which I have now published to the folk touching the sons of Oedipus;..."(4)

2. "Lead me away, I pray you; a rash, foolish man; who have slain thee, ah my son, unwittingly, and thee, too, my wife--unhappy that I am! I know not which way I should bend my gaze, or where I should seek support; for all is amiss with that which is in my hands, -and yonder, as again, a crushing fate hath leapt upon my head." (24)

C. Choice of images
   1. sovereign, supreme, indignant, foolish, unbending, mournful, beaten, reckless, senseless, anxious

D. Choice of peculiar characteristics, for example dialect

At the beginning Creon thinks he is too strong and powerful to be told what to do by the people, the gods, or a woman:

1. "Shall Thebes prescribe to me how I must rule?" (14)
2. "Oh dastard nature, yielding place to woman!" (14)

At the end he turns to the Chorus and he looks to them to tell him what to do:

1. "What should I do then? Speak and I will obey." (20)
2. "And this is thy counsel? Thou wouldst have me yield?" (20)
3. "Ah me, 'tis hard, but I resign my cherished resolve, --I obey. We must not wage a vain war with destiny." (20)

E. The sound of the dialogue

1. Creon is well educated, because of his social standing. His lines reflect his haughtiness at the beginning and his defeat at the end. His last few lines are comparable to the words spoken by Ismene.

F. Structure of lines and speeches

1. Creon speaks in long monologues, as if he is trying to maintain his superiority. When lamenting for the deaths of Haemon and Eurydice he also uses long monologues. See example # 1 below.

He uses short lines when arguing a point. See examples # 2-4 below.

1. "Sirs, the vessel of our State, after being tossed on wild waves, hath once more been safely steadied by the gods: and ye, out of all the folk, have been called apart by my summons, because I knew, first of all, how true and constant was your reverence for the royal power of Laius; how, again, when Oedipus was ruler of our land, and when he had perished, your steadfast loyalty still upheld their children....--I now possess the throne and all its powers, by nearness of kinship to the dead." (4)

   No man can be fully known, in soul and spirit and mind, until he hath been seen versed in rule and law-giving....Such are the rules by which I guard this city's greatness....."(4)
2. "Thou differest from all these Thebans in that view." (9)
3. "Men of my age are we indeed to be schooled, then, by men of his?" (13)
4. "Thou canst never marry her, on this side the grave." (14)

IV. Character

A. Creon wants to be absolute ruler with the citizens following his every whim no matter what the gods laws are.

B. He begins with a strong will and ends not really caring if he lives or dies.

C. He is willing to kill Antigone; he will make an example of her in order to maintain his status as all powerful ruler.

D. Creon is in his early to mid-thirties, bearded, muscular, powerful.

E. Summary list of adjectives

cursed, senseless, obstinate, paramount, distressed, inconsolable, ignorant, uncautious

Beginning Polar Attitude:

1. "....--I now possess the throne and all its powers, by nearness of kinship to the dead." (4)
2. "Shall Thebes prescribe to me how I must rule?" (14)
3. "Am I to rule this land by other judgment than mine own?" (14)
4. "Is not the city held to be the ruler's?" (14)
5. "....No, whomsoever the city may appoint, that man must be obeyed, in little things and great, in just things and unjust; and I should feel sure that one who thus obeys would be a good ruler no less than a good subject..." (13)

Ending Polar Attitude:

1. "....My heart misgives me, 'tis best to keep the established laws, even to life's end." (20)
2. "Woe for the sins of a darkened soul, stubborn sins, fraught with death! Ah, ye behold us, the sire who hath slain, the son who hath perished! Woe is me, for the wretched blindness of my counsels! Alas, spirit hath fled, --not by thy folly, but by mine own." (23)
3. "Ah me, I have learned the bitter lesson! But then, methinks, oh then, some god smote me from above with crushing weight, and hurled me into ways of cruelty, woe is me, --overthrowing and trampling on my joy! Woe, woe, for the troublous toils of men." (23)

Haemon

II. Dialogue

A. Choice of words

Haemon is the voice of reason, opposing Creon's unreasonableness. He uses words supporting justice and as a warning against offending the god's laws.

B. Choice of phrases and sentence structures

Haemon as the dutiful son speaks in short sentences that contain complete thoughts.

1. "Father, I am thine; and thou, in thy wisdom, tracest for me rules which I shall follow. No marriage shall be deemed be me a greater gain than thy good guidance." (12)

Haemon when warning Creon speaks in long monologues with complete thoughts.

1. "Father, the gods implant reason in men, the highest of all things that we call our own. Not mine the skill--far from me be the quest! --to say wherein thou speakest not aright; and yet another man, too, might have some useful thought. At least, it is my natural office to watch, on thy behalf, all that men say, or do, or find to blame. For the dread of thy frown forbids the citizen to speak such words as would offend thine ear; but can hear these murmurs in the dark, these moanings of the city for this maiden: 'no woman,' they say, 'ever merited her doom less, --none ever was to die so shamefully for deeds so glorious as hers; who, when her own brother had fallen in bloody strife, would not leave him unburied, to be devoured

by carrion dogs, or by any bird: --deserves not she the meed of golden honour?'..."(13)

C. Choice of images

Haemon compares a man who will not accept change and admit he is wrong, to a boat with its sails too tight and a soul, when opened, is found empty. (13)

When telling Creon it is not weak to change Haemon compares man to the trees that bend to it save every twig, while the unbending will break both root and branch. (13)

D. Choice of peculiar characteristics, for example, dialect

1. Haemon is from the upper--class and speaks in an educated manner.

E. The sound of the dialogue

He is soft spoken when trying, at first, to convince Creon that his edict is thought of as unjust by the people of Thebes.

1. "....For me, my father, no treasure is so precious as thy welfare. What, indeed, is a nobler ornament for children than a prospering sire's fair fame, or for sire than son's?...."(13)

However, when Creon scoffs at him because of his age Haemon becomes more challenging.

1. "In nothing that is not right; but if I am young, thou shouldest look to my merits, not to my years." (13)

F. Structure of lines and speeches

Haemon's lines and speeches are spoken only to Creon. He speaks in short lines when first he agrees to follow Creon's rule see example 1. below, and again when he argues with Creon. See examples 2 and 3 below.

1. "Father, I am thine; and thou, in thy wisdom, tracest for me rules which I shall follow. No marriage shall be deemed by me a greater gain than thy good guidance." (12)
2. "Then she must die, and in death destroy another." (14)
3. "Wert thou not my father, I would have called thee unwise." (14)

When Haemon argues with or tries to warn Creon his speeches are both long and short.

1. "Father, the gods implant reason in men, the highest of all things that we call our own. Not mine the skill--far from me be the quest! --to say

wherein thou speakest not aright; and yet another man, too, might have some useful thought. At least, it is my natural office to watch, on thy behalf, all that men say, or do, or find to blame. For the dread of thy frown forbids the citizen to speak such words as would offend thine ear; but can hear these murmurs in the dark, these moanings of the city for this maiden: 'no woman,' they say, ever merited her doom less, --none ever was to die so shamefully for deeds so glorious as hers..." (13)

2. "Thou dost not respect them, when thou tramplest on the gods honours."(14)

When arguing with Creon, telling him he is unjust and disrespectful to the gods Haemon's lines become short and quickly spoken.

1. "Nay, I see thee offending against justice." (14)
2. "Thou dost not respect them, when thou tramplest on the gods' honours." (14)
3. "And for thee, and for me, and for the gods below." (14)
4. "No, not at my side--never think it--shall she perish; nor shalt thou ever set eyes more upon my face: --rave, then, with such friends as can endure thee." (15)

IV. Character

A. Haemon wants Creon to free Antigone, not only for himself but for Creon and the gods below, as well.

B. He is strong in his convictions.

C. He is willing to die for Antigone and what is right according to the people and the god's laws.

D. Haemon is aged sixteen or seventeen, beardless, muscular--he would have become a great and just king.

E. Summary of adjectives

meritorious, shameless, yielding, bold

Beginning Polar Attitude:

"Father, I am thine; and thou, in thy wisdom, tracest for me rules which I shall follow. No marriage shall be deemed by me a greater gain than thy good guidance." (12)

Ending Polar Attitude:

"No, not at my side--never think it--shall she perish; nor shalt thou ever set eyes more upon my face: --rave, then, with such friends as can endure thee." (15)

Teiresius

II. Dialogue

A. Choice of words

Teiresius, is, as others are, the voice of reason opposing Creon's unreasonableness. He is a seer who speaks throughout about the vision that was presented to him as a warning by the gods, that they have been insulted and they will punish not only Creon but the people of Thebes as well.

He uses such words as "sickness," "violence," "destroyers," and "the Furies of Hades" in his warnings.

1. "Thou wilt learn, when thou hearest the warnings of mine art. As I took my place on mine old seat of augury, where all birds have been wont to gather within my ken, I heard a strange voice among them; they were screaming with dire, feverish rage, that drowned their language in jargon; and I knew that they were rending each other with their talons, murderously; the whirr of wings told no doubtful tale." (18)

B. Choice of phrases and sentence structures

Teiresius visits Creon because of a vision. He uses complete thoughts, derived from religious images. He warns Creon that his actions have or will bring about the god's wrath, and what the gods will do to him.

1. "Then know thou--aye, know it well--that thou shalt not live through many more courses of the sun's swift

chariot, ere one begotten of thine own loins shall have been given by thee, a corpse for corpses; because thou hast thrust children of the sunlight to the shades, and ruthlessly lodged a living soul in the grave; but keepest in thy world one who belongs to the gods infernal, a corpse unburied, unhonoured, all unhallowed. In such thou hast no part, nor have the gods above, but this is a violence done to them by thee. Therefore the avenging destroyers lie in wait for thee, the Furies of Hades and of the gods, that thou mayest be taken in these same ills." (19-20)

C. Choice of images

He uses a lot of imagery to warn Creon of his foolish and stubborn ways against his people, his family, and his disregard of the burial-rites of men that the gods deem honorable.

1. "A time not long to be delayed shall awaken the wailing of men and of women in thy house. And a tumult of hatred against thee stirs all the cities whose mangled sons had the burial-rite from dogs, or from wild beasts, or from some winged bird that bore a polluting breath to each city that contains the hearths of the dead." (19)

D. Choice of peculiar characteristics, for example, dialect

Teiresius uses short lines as in numbers 1 and 2 below, until he begins his warnings, as in number 3 below.

1. "Princes of Thebes, we have come with linked steps, both served by the eyes of one; for thus, by a guide's help, the blind must walk." (18)
2. "I will tell thee; and do thou hearken to the seer." (18)
3. "Thou wilt learn, when thou hearest the warnings of mine art. As I took my place on mine old seat of augury, where all birds have been wont to gather within my ken, I heard a strange voice among them; they were screaming with dire, feverish rage, that drowned their language in jargon; and I knew that they were rending each other with their talons, murderously; the whirr of wings told no doubtful tale. Forthwith, in fear, I essayed burnt-sacrifice on a duly kindled altar: but from my offerings the Fire-god showed no flame; a dank moisture, oozing from the thigh-flesh, trickled forth upon the embers, and smoked, and sputtered; the gall was scattered to the air; and the streaming thighs lay bared of the fat that had been wrapped round them." (18)

E. The sound of the dialogue

As Teiresias speaks more about his visions he becomes more threatening in his tone to Creon.

1. "Then know thou--aye, know it well--that thou shalt not live through many more courses of the sun's swift chariot, ere one begotten of thine own loins shall have been given by thee, a corpse for corpses; because thou hast thrust children of the sunlight to the shades, and ruthlessly lodged a living soul in the grave; but keepest in this world one who belongs to the gods infernal, a corpse unburied, unhonoured, all unhallowed..."(19)

Teiresias speaks with authority and no fear that his words might cause problems for himself. He is here to warn Creon; therefore, he cares about the country and possibly about Creon himself.

F. Structure of lines and speeches

Teiresius' lines are long when speaking of religious matters, eg. his vision and his failed sacrifice.

1. "Forthwith, in fear, I essayed burnt-sacrifice on a duly kindled altar: but from my offerings the Fire-god showed no flame; a dank moisture, oozing from the thigh-flesh, trickled forth upon the embers, and smoked, and sputtered; the gall was scattered to the air; and the streaming thighs lay bared of the fat that

had been wrapped round them. Such was the failure of the rites by which I vainly asked a sign..." (18)

His lines are mixed long and short when he points out the various failings of Creon.

1. "Therefore didst thou steer our city's course aright." (18)
2. "....And 'tis thy counsel that hath brought this sickness on our State...." (18)
3. "....All men are liable to err; but when an error hath been made, that man is no longer witless or unblest who heals the ill into which he hath fallen, and remains not stubborn.

   Self-will, we know, incurs the charge of folly. Nay, allow the claim of the dead; stab not the fallen; what prowess is it to slay the slain anew? I have sought thy good, and for thy good I speak: and never is it sweeter to learn from a good counsellor than when he counsel for thine own gain." (19)

Teiresius' lines are short when he argues with Creon. He acts in a superior manner to Creon--he has nothing to lose or fear, and he is always right. He finally walks out on Creon when he realizes that the king's pride will not allow Creon to listen to his advice. He leaves Creon to ruminate on the warnings given.

1. "How precious, above all wealth, is good counsel." (19)
2. "Yet thou art tainted with that distemper." (19)
3. "And the race bred of tyrants loves base gain." (19)
4. "I know it; for through me thou hast saved Thebes." (19)
5. "....--Boy, lead me home, that he may spend his rage on younger men, and learn to keep a tongue more temperate, and to bear within his breast a better mind than now he bears." (20)

He is not boastful of the fact that his prophecies helped Creon save the city; he sees this act as a moral obligation.

1. "I know it; for through me thou hast saved Thebes." (19)

IV. Character

A. Desire

Teiresius wants Creon to listen, learn, and heed what he (Teiresius) says.

1. "Thou wilt learn, when thou hearest the warnings of mine art...." (18)
2. "I will tell thee; and do thou hearken to the seer." (18)
3. "Mark that now, once more, thou standest on fate's fine edge." (18)

B. Will

He is here to warn Creon but he will not be pushed far. His desire to obtain his goal is strong, though he only warns Creon one time. When Creon taunts him, Teiresius walks out, showing no fear of Creon or his laws. He cared enough to come here but he doesn't care enough to allow Creon to degrade him.

C. Moral Stance

He will do only what he came here to do. He has no time for those who do not heed his warnings, or who try to denegrate his services.

D. Decorum

Teiresius is an old man in his seventies. He has a long beard, walks with a staff, because he is bent, and with a boy to guide him, because he is blind. He wears long robes. He has white hair and has weathered skin.

E. Summary list of adjectives

aged, wise, powerful, mystical, religious

Beginning Polar Attitude:

1. "I have sought thy good, and for thy good I speak: and never is it sweeter to learn from a good counsellor than when he counsels for thine own gain." (19)

Ending Polar Attitude:

1. "....-Boy, lead me home, that he may spend his rage on younger men, and learn to keep a tongue more temperate, and to bear within his breast a better mind than now he bears." (20)

The Chorus

II. Dialogue

A. Choice of words

Their language is flowing. They describe, in detail, the action both previous and present.

1. "He paused above our dwellings; he ravened around our sevenfold portals with spears athirst for blood; but he went hence, or ever his jaws were glutted with our gore, or the Fire-god's pine-fed flame had seized our crown of towers. So fierce was the noise of battle raised behind him, a thing too hard for him to conquer, as he wrestled with his dragon for." (3)
2. "Lo, yonder the king himself draws near, bearing that which tells too clear a tale, --the work of no stranger's madness, --if we may say it, --but of his own misdeeds." (23)

B. Choice of phrases and sentence structures

The Chorus speaks in complete sentences, using complete thoughts. They traditionally speak and move in unison as if they have one thought collectively.

C. Choice of images

They use a lot of imagery in each of their speeches. The Chorus tells the story and makes observations.

1. "He paused above our dwellings; he ravened around our sevenfold portals with spears athirst for blood; but he went hence, or ever his jaws were glutted with our gore, or the Fire-god's pine-fed flame had seized our crown of towers. So fierce was the noise of battle raised behind him, a thing too hard for him to conquer, as he wrestled with his dragon foe" (3)
2. "Cunning beyond fancy's dream is the fertile skill which brings him, now to evil, now to good. When he honours the laws of the land, and that justice which he hath sworn by the gods to uphold, proudly stands his city: no city hath he who, for his rashness, dwells with sin. Never may he share my hearth, never think my thoughts, who doth these things!" (7)
3. "Thou hast been seen where torch-flames glare through smoke, above the crests of the twin peaks, where move the Corycian nymphs thy votaries, hard by Castalia's stream." (20)

"Thou comest from the ivy-mantled slopes of Nysa's hills, and from the shore green with many-clustered vines, while thy name is lifted up on the strains of more than mortal power, as thou visitest the ways of Thebe..." (21)

D. Choice of peculiar characteristics, for example, dialect

The leader of the Chorus always speaks first, and he also has the last lines of the play.

1. "Wisdom is the supreme part of happiness; and reverence towards the gods must be inviolate. Great words of prideful men are ever punished with great blows, and, in old age, teach the chastened to be wise." (24)

E. The sound of the dialogue

Fearful-- The Chorus always questions Creon as to how to react to the situation--the way the State goes, that is the way they will go. They are yes men, who do have a change of heart about the happenings being presented but, in the end they are still worried about which way the political winds will blow. They are pious and scornful of Creon in the end, as if they know the wind will not blow favorably for Creon.

1. "Ah me, how all too late thou seemest to see the right!" (23)

2. "Thy counsels are good, if there can be good with ills; briefest is best, when trouble is in our path." (24)

F. Structure of lines and speeches

Their lines are always long, with the exception of The Leader of the Chorus. He repeats the things Creon says, as if clarifying Creon's decisions for the Chorus:

1. "'Tis determined, it seems, that she shall die." (11)
2. "Dost thou indeed purpose to slay both?" (15)

He announces entrances and exits, thereby, directing the audience's attention to the action:

1. "But lo, Haemon, the last of thy sons; --Comes he grieving for the doom of his promised bride, Antigone, and bitter for the baffled hope of his marriage?" (12)

He also dares to question Creon. He is the first to do so, brave enough to advise Creon to free Antigone and bury Polynieces.

3. "Dost thou indeed purpose to slay both?" (15)
4. "The man hath gone, O King, with dread prophecies. And, since the hair on this head, once dark, hath been white, I know that he hath never been a false prophet to our city." (20)

5. "Go thou, and free the maiden from her rocky chamber, and make a tomb for the unburied dead." (20)

In the end it is as if the Leader has taken over. He orders Creon around and when the messenger appears, the Leader questions him, not waiting for Creon.

1. "Go, thou, and do these things; leave them not to others." (20)
2. "And who is the slayer? Who the stricken? Speak." (21)
3. "By his father's hand, or by his own?" (21)

IV. Character

A. Desire

The Chorus wants to survive. They will do anything that will help them maintain the status quo. They are fearful of change, if they are not informed of its coming. They worry about themselves.

B. Will

They have a very strong will to know whose doctrine to follow.

C. Moral Stance

They will do or say anything that will allow them to maintain their status--living. According to Bryan Reeder, the director of Lindenwood University's production of

Antigone, "The Chorus represents reeds in the wind, blowing in any political direction the wind is blowing. It is only after Teiresias' prophecy that they dare to contradict the tyrant. They are not mute spectators but are directly involved in the action."

D. Decorum

They are a group that moves in unison when they all agree and become scattered when they disagree.

E. Summary list of adjectives

dark, white, patronizing, opportunistic, orderly, disorganized

Beginning Polar Attitude

They will protect themselves by following the political tides

Ending Polar Attitude

They will protect themselves by following the political tides, which at the ending is not with Creon. They become stronger at the end; however, they will follow the next ruler.

STYLE ANALYSIS

Another area where one may find the script a useful tool is in style analysis. The Oxford Companion to the Theatre,, contends that Sophocles' mode:

> ... is often to isolate powerful, resourceful individuals against a background of crisis--Oedipus the King is set in a city ravaged by plague, Antigone in the same city decimated by war...--and to show their response, under pressure, to the various demands upon them. Writing in an age when many hailed expediency as the only guiding principle, he constantly reaffirmed the necessity to respond to a higher moral imperative; though he is always ready to pay tribute to those purely human attributes by which man distinguishes himself from the rest of creation.." (Hartnoll 777)

Any reader of Sophocles' seven extant plays can find common themes running through them. He writes about death, human suffering, and abrupt changes of fortune or destiny. Each of these concerns is woven into the plays by the writer, and they are used to form a pattern that displays human faults as the force that brings about a tragic ending. From the audience point of view, Antigone is the central character; however when analyzing the play stylistically, there is a strong case for making Creon the central character. Both become the victim because of their unwillingness to yield their association to some cause. "Whatever disfavor their action may bring, no matter the cost, their moral values always remain undefeated" (Banham

2000). Antigone, by refusing to allow Polyneices to remain unburied and unhonoured, becomes Creon's victim. Creon, by refusing to change his ruling, becomes the gods' victim.

The outline for stylistic analysis in Hodge, pages 326-328, can be used to help one stay focused and ask oneself the questions that will reveal the style of the play. Hodge suggests that the style analysis not be attempted until the play-analysis is completed. (326) If the play-analysis is done carefully, then the facts necessary for answering the questions presented in the style analysis will be easy to discover. The style of a play's script is based on what is there, not what one imagines or thinks is there. (326) It is based on the facts presented in the play only, and is used to point out the themes or motifs specific to, not only the play, but to the playwright, as well.

II. Given Circumstances

A. Environmental Facts. Is specific emphasis placed on any one of the categories? (Your answer here may well tell the particular sociopolitical bent of the playwright and the play you are dealing with.) (Hodge 327)

The Jebb translation does not include many environmental facts about the play except that it takes place outside the palace in a war-torn country and it begins at daybreak with two sisters, princesses, discussing in secret their feelings about the king and his laws. This information alone tells us that the play deals with a political problem.

B. Previous Action. How much is used? Is there a specific emphasis on a certain kind of previous action? How is it inserted into the play: all in the first part or sprinkled throughout? How expert is the author in presenting previous action through present dramatic action? Where does the dramatic action begin in relation to the previous action: near the beginning with minimal previous action or near the end with much previous action? What sort of thing is recalled: situations, character delineation, psychological flavorings? (Hodge 327)

This play uses descriptions of past events numerous times--the characters repeatedly relate accounts of the family's tragedies throughout the play. Some examples follow:

Ismene: "Ah me! think, sister, how our father perished, amid hate and scorn, when sins bared by his own search had moved him to strike both eyes with self-blinding hand; then the mother wife, two names in one, with twisted noose did despite unto her life; and last, our two brothers in one day,--each shedding, hapless one, a kinsman's blood, --wrought out with mutual hands their common doom." (2)

Ant: "Thou hast touched on my bitterest thought,--awaking the ever-new lament for my sire and for all the doom given to us, the famed house of Labdacus. Alas for the horrors of the mother's bed! alas for the wretched mother's slumber

at the side of her own son, --and my sire! From what manner of parents did I take my miserable being!..."(16)

Creon: ",...and ye, out of all the folk, have been called apart by my summons, because I knew, first of all, how true and constant was your reverence for the royal power of Laius; how, again, when Oedipus was ruler of our land, and when he had perished, your steadfast loyalty still upheld their children..."(4)

The recollections are mostly at the beginning of the play and range from several years to a time long ago. The information is about Antigone and Ismene's family's past. It is delivered in long speeches by one of the characters to another character. When delivered by Antigone or Ismene, the past is seen as tragedy. When delivered by Creon it is also with a sense of tragedy but I do not see his actions as matching this. He does not possesses the ability to feel anyone else's tragedy until he experiences his own.

C. Polar Attitudes. What sort of poles has the playwright set up? Are they fresh? Are they obvious? Is the principal character readily declared through your analysis of the poles? How many characters are given polar positions (potential for change)?

Antigone and Creon are stubborn and unyielding at the beginning. From the dialogue finding examples of this was easy. It was easy to find that the principal character of the play is Creon, although Antigone, Creon, Ismene, Haemon, Teiresius and the Chorus are all given polar positions. Only Creon

experiences drastic changes with the Chorus taking their lead from him. They change to protect themselves against the political change that is imminent.

III. Dialogue

> What is distinctive? Has the playwright a "listening" ear? Does he use words in an individual way? Beyond the basic dramatic actions, what marks the speeches? Does he use characterizing phrases and repeat them? Does he use monologues (Chekhov, O'Neill, Osborne, Shepard)? What marks the length of the speeches? Is he witty? Of what does his wit consist? If it is other than prose, what characterizes the verse form? Does the playwright have a genuine ability for using verse forms, or are they laid on? If a line were to be quoted, what would declare its individuality? Does the playwright have a poetic quality, a sense of mystery, in his dialogue? How obvious is the dialogue? (Hodge 327)

What is distinctive about the dialogue of this play is the language in which it was written. Antigone was written in Greek and translated and adapted many times. The speeches of Antigone and Creon are marked by the feeling of self-assurance. Those spoken by Ismene are filled with grief and worry, while the Chorus is continuously checking the political tide. If by "obvious," Hodge is questioning whether it is clear and is easily understood, then for this play, the translator would get the credit for that

because he or she interpreted the meaning of the words the way he or she understood them. The Jebb script is wordy; however it is easily understood. The play has a poetic quality as the wording is verse and it is not written using language people would normally use; it is flowery. Because it is flowery and written in a form not normally used for every-day speech, it contains a sense of mystery while maintaining a clear meaning.

IV. Dramatic Action

A. Unities. Does the author observe or violate the unity of time? Of place? Of action? How tight is the unity of action and what makes it so? Does observance of the unities give the play an artificial or a natural flavor? How far-ranging is the action? Are there many minor plots or only a few? How tightly are the minor plots connected with the main plot or with each other? (Hodge 327)

The Jebb translation used for this analysis follows all of the unities, moving from one scene to the next fluidly. There are no minor plots; the play is written (translated) in a very straightforward manner. It flows naturally as the events unfold. Antigone ,however, contains no closure-- the audience is not made aware of what happens to Creon, Ismene, or the city of Thebes.

B. Type. What is the type of action? How can you support this emphasis from the detailed action? If it is tragic, what specifically makes it so? If it is comic, what specifically makes it so? If the emphasis is divided, how is this division

> done? Why? Does the action declare the play a melodrama or is the action only melodramatic? Why? If the action is tragic, how does it stand up against Aristotle's definition in the Poetics Against George Meredith's? If you label the play serious, why? (327)

The action of the play is very violent. It is tragedy in that the main characters, Antigone and Creon, are destroyed or changed dramatically by their own faults. The six elements listed as necessary for tragedy in Aristotle's Poetics, plot, character, thought, diction, song, and spectacle, are all found in Antigone. (Aristotles Poetics can be obtained on-line at www.ask.com. Then type in the question, "What are Aristotle's Poetics?")

The plot is then divided into nine elements, each of which are supported within the dialogue--examples of each follow:

1. Exposition--the previous action:

Antigone

A. "...knowest thou what ill there is, of all bequeathed by Oedipus, that Zeus fulfils not for us twain while we live? Nothing painful is there, nothing fraught with ruin, no shame, no dishonour, that I have not seen in thy woes and mine." (1)

B. "Thou hast touched on my bitterest thought, --awaking the ever-new lament for my sire and for all the doom given to us, the famed house of Labdacus.

Alas for the horrors of the mother's bed! alas for the wretched mother's slumber at the side of her own son, --and my sire! From what manner of parents did I take my miserable being! And to them I go thus, accursed, unwed, to share their home. Alas, my brother, ill-starred in thy marriage, in thy death thou hast undone my life!" (16)

2. Discovery--what the audience finds out, what the characters discover about one another, or what a character may discover about himself or herself.

Ismene

A. "What life could I endure, without her presence?" (10)

Creon

A. "Lead me away, I pray you; a rash, foolish man; who have slain thee, ah my son, unwittingly, and thee, too, my wife--unhappy that I am! I know not which way I should bend my gaze, or where I should seek support; for all is amiss with that which is in my hands, --and yonder, as again, a crushing fate hath leapt upon my head." (24)

B. "Woe for the sins of a darkened soul, stubborn sins, fraught with death! Ah, ye behold us, the sire who hath slain, the son who hath perished! Woe is me,

for the wretched blindness of my counsels! Alas, spirit hath fled, -not by thy folly, but by mine own." (23)

C. "Ah me, I have learned the bitter lesson! But then, methinks, oh then, some god smote me from above with crushing weight, and hurled me into ways of cruelty, woe is me, --overthrowing and trampling on my joy! Woe, woe, for the troublous toils of men." (23)

D. "....I will not make myself a liar to my people--I will slay her." (12)

Guard

A. "....Wretch, tarrying again? And if Creon hears this from another, must not thou smart for it?..." (5)

Teiresius

A. "Then know thou--aye, know it well--that thou shalt not live through many more courses of the sun's swift chariot, ere one begotten of thine own loins shall have been given by thee, a corpse for corpses; because thou hast thrust children of the sunlight to the shades, and ruthlessly lodged a living soul in the grave; but keepest in thy world one who belongs to the gods infernal, a corpse unburied, unhonoured, all unhallowed" (19)

B. "A time not long to be delayed shall awaken the wailing of men and of women in thy house. And a tumult of hatred against thee stirs all the cities whose mangled sons had the burial-rite from dogs, or from wild beasts, or from some winged bird that bore a polluting breath to each city that contains the hearths of the dead unhallowed. In such thou hast no part, nor have the gods above, but this is a violence done to them by thee. Therefore the avenging destroyers lie in wait for thee, the Furies of Hades and of the gods, that thou mayest be taken in these same ills." (19-20)

3. Point of Attack--when the action starts.

Antigone

A. "I will do my part, -and thine, if thou wilt not, --to a brother. False to him will I never be found." (2)

4. Foreshadowing--clues as to what might occur.

A. Haemon threatening that the death of Antigone will mean that more than one will die.

5. Complication--obstacle which stands in the way of the character.

Antigone

A. "...And now what new edict is this of which they tell, that our Captain hath just published to all Thebes? Knowest thou aught? Hast thou heard? Or is it

hidden from thee that our friends are threatened with the doom of our foes." (1)

Ismene

A. "I do them no dishonour; but to defy the State, --I have no strength for that." (2)

6. Crisis--a moment of life altering decision

Haemon deciding to kill himself

Antigone deciding to bury her brother

Creon deciding to kill Antigone

Creon

A. "Pass, then, to the world of the dead, and, if thou must needs love, love them. While I live, no woman shall rule." (10)

B. "Nay, speak not of her 'presence'; she lives no more." (11)

C. "Determined, yes, for thee and for me. No more delay--servants, take them within! Henceforth they must be women, and not range at large; for verily even the bold seek to fly, when they see Death now closing on their life." (11)

7. Climax--the moment of maximum disharmony.

This moment occurs after Tiresius leaves--Creon becomes unsure of his decisions,

Creon

A. "What should I do then? Speak and I will obey." (20)

as well as when the messenger tells Eurydice and the Chorus what has happened on the way to free Antigone and in the cave where Antigone and Haemon have each taken their own lives.

8. Reversal--the change in fortune of the central character.

Creon

A. "What should I do then? Speak and I will obey." (20)

B. "And this is thy counsel? Thou wouldst have me yield?" (20)

C. "Ah me, 'tis hard, but I resign my cherished resolve, --I obey. We must not wage a vain war with destiny." (20)

D. ...."My heart misgives me, 'tis best to keep the established laws, even to life's end." (20)

9. Denoument--restoration of order

Leader of the Chorus

A. "Wisdom is the supreme part of happiness; and reverence towards the gods must be inviolate. Great words of prideful men are ever punished with great blows, and, in old age, teach the chastened to be wise." (24)

C. The Ending. How is the ending of the action handled? Do the characters make discoveries about themselves? Is a *deus ex machina* used? (327)

Creon discovers that he is not infallable; he has had bad counsel, and his stubbornness has cost him his family. His ending lines express almost the same grief as those spoken by Ismene when Antigone is ordered to the cave.

Ismene: "And what life is dear to me, bereft of thee?" (10)

Ismene: "What life could I endure, without her presence?" (11)

Creon: "....Lead me away, O my servants, lead me hence with all speed, whose life is but as death." (24)

Creon: "....I pray you; a rash, foolish man; who have slain thee, ah my son, unwittingly, and thee, too, my wife--unhappy that I am! I know not which way I should bend my gaze, or where I should seek support; for all is amiss with that which is in my hands, --and yonder, again, a crushing fate hath leapt upon my head." (24)

A *deus ex machina* is the contrivance whereby an actor portraying a god is flown onto the stage utilizing a crane-type machine. In Antigone, though the gods are referred to often, they are never seen on the stage no *deus ex machina* is used.

D. Technical Development. How are the climaxes handled? Are the methods of discovery logical and exciting? How quickly does the first action begin? How would you describe the surges in the play? (328)

The climaxes, are speeches about death and doom. The Chorus always follows with comments about what has transpired. The play flows because the Chorus comments on the climaxes after they have happened. The play is both logical and exciting because of the flow. The first action takes place within the first few lines as Antigone reveals her plan to Ismene.

V. Characters

A. Choice. What sort of people does the author write about? Why is the author interested in these people? How conventional are the characters? Are they conformist or relatively free? Are there any fantastic or allegorical characters? Why are they used? (328)

Antigone is a play about upper class people and their relationship to their government and their gods. Sophocles writes about this because the issues were pertinent to his time and the play was written for a religious festival. The character Antigone is not a typical fifth century B.C. Greek woman, as opposed to Ismene who is. Creon feels that he does not have to conform to anyone until he suffers for his non-conformity to the people and the gods. The members of the Chorus are the only true conformists, in that they blow with the winds. Teiresius is a fantastic character with his predictions, which are never wrong. Teiresius is used to illustrate Creon's stubbornness.

B. Development. How finely drawn are the characters? Are they types or individuals? Why? (328)

The characters are a mixture of types and individuals; each character's ideas are clearly defined:

Antigone is an individual. She is the opposite of what was expected of a fifth century B.C. woman. She is not obedient complient or demure.

Ismene is typical of the fifth century B.C. woman--allowing the men to tell her what to do and when to do it.

Haemon is both a type and an individual. He plays the role of the dutiful son who when challenged by his father threatens to kill him. He kills himself for the love of a woman and his belief that she is in the right.

Creon is well defined as an individual who begins the play doing what he believes is right for the city. His edict, however, indicates that he begins this play with over-confidence. He is not concerned with the gods' laws, only with maintaining order in a heretofore disordered and war-torn city. In the end, however, his over-confidence and bad counsel lead him to his defeat.

C. Values. What motivates the author in drawing his characters? Does he let them go free? are they positive or negative people? Why or why not? If the play contains a hero (tragedy), what makes him one? If it contains a fool (comedy), what makes him one? (328)

Creon is the main character in this play in that he experiences the largest polar attitude change. He begins the play as a positive

character--positive, to himself, that he is right. He becomes a negative character when he denies that the peoples' views have validity and he rejects the gods' laws for his own. However, he thinks he is doing what is best. His downfall takes
place because of his attitude toward the situation at hand, and is the final resolution.

VI. Idea

A. Choice. In comparing this play with others by the same author, what sort of ideas does he like to treat? Is the idea in this play fresh or worn? Why? (Hodge 328)

1. Sophocles writes about the downfall of individuals brought about by their own folly, eg. Oedipus, Antigone, Creon, Haemon, etc.
2. The idea is fresh because this play can have meaning for any period in human history because the conflict between tyrrany and individuality is ever present.

B. Validity. Is the author an original thinker in any way? Does the idea have validity today? Why or why not? Is the author moralistic in the presentation of his idea or purely objective? (Hodge 328)

1. Sophocles is an original thinker-- his works and the works of his contemporaries are the basis on which modern tragedy is judged

2. Antigone remains relevant to the present. This play's meaning has enabled it to be performed in a variety of settings without changing or losing its message.
3. Antigone is a moral play, eg. right vs wrong. Its content is presented morally, not objectively.

C. Motivation. Does the author seem to care strongly about the idea in his play? (Hodge 328)
   1. Sophocles' idea--man's downfall brought about by his folly is strong in Antigone. Antigone dies for her stubbornness. Creon is left alone for his uncompromising stubbornness.

D. Quality. Is the idea poetic? Is it purely practical? What is the potential of the idea for surviving? (Hodge 328)
   1. The idea is presented poetically, however as long as man continues to behave senselessly the idea presented in Antigone will survive due to its universality.

CHAPTER FOUR

REVIEWS

HISTORICAL TEXTS

Studying academic texts covering either theatre history or world history provide the researcher with data that is historically accurate to use as an account of the time in which the play is set. According to The American Heritage Dictionary, Second College Edition, the word "review" means: "1. To look over, study, or examine again. 2. To consider retrospectively; look back on. 3. To examine with an eye to criticism or correction. 4. To write or give a critical report on (a new work or performance)" (1058). Therefore, historical accountings may be considered a review of the time. Historical accounts of the time in which a play is set can help the director with such things as costuming, setting, and the political and religious mores of the people of the time. An historical account can also provide information that is relevant to the time of writing which can be used as a clue as to the production style used in the original production. If the director's goal with his or her production is to depict the original performance with historical accuracy he or she might ask for information in this area. Examples which appear in the academic text The Heritage Of World Civilizations, by Albert M. Craig tell one that the Greek people were a culturally conscious and religious people.

> Colonization had a powerful influence on Greek life....By confronting [the Greeks] with the differences between themselves and the new peoples they met,

> colonization gave the Greeks a sense of cultural identity and fostered a Panhellenic ("all-Greek") spirit that led to the establishment of a number of common religious festivals. The most important of these were at Olympis, Corinth, and Nema....(84)

The text also illustrates the fact that the people of the time hated and feared their leaders, as did the people in Antigone.

> ....The last tyrants were hated for their cruelty and repressiveness. They left bitter memories in their own states and became objects of fear and hatred everywhere. (84)

Viewing historical accounts as reviews will give the dramaturg more knowledge about both the time in which the play is set and the time of the playwright; these are often different as playwrights write about the past, present, and the future. The director may want to compare his or her ideas with the playwright's ideas regarding the mores of the time as depicted in the dialogue.

Another example of a good hard copy source is Oscar Brockett's History of the Theatre. Brockett gives an excellent historical accounting of the history of theatre through the ages. Brockett begins his book by making the distinction between theatre and theatrical elements both which are present in every society and are demonstrated in such events as holiday celebrations, sports events, and the rituals of primitive people. He then

poses the question of how theater originated stating that the origins of theatre must be speculated because, "there is little concrete evidence on which to draw." (1) Some examples of, "little concrete evidence," are the writings of Sophocles and his contemporaries Euripides, and Aeschylus. It is on these three that we base almost all of our knowledge of Greek tragedy.

Historians usually assume that the surviving plays are representative, but it is perhaps well to remember that only thirty-one tragedies by three authors remain from the more than 1,000 that were written by numerous playwrights between 500 and 400 B.C. (Brockett 19).

The structural features of the ancient Greek tragedy are: The prologue or the given circumstances of the play--the previous action. The prologue is followed by episodes--parodos which are delineated by choral song called stasima. The episodes are used to develop the action of the play. And finally the exodus; the last scene. Sophocles is considered "the most skillful of Greek dramatists in mastery of dramatic structure: his Oedipus Rex is often called the most perfect of Greek tragedies..." (Brockett 19)

Brockett is also a useful source in that the text goes on to compare the playwright's presentational style to that of his contemporaries. "Aeschylus introduced the second actor, Sophocles added the third actor and increased the size of the chorus, and Euripides' popularity is based in the sentimental and melodramatic aspects of his works" (Brockett 19). The theatre researcher would definitely benefit by having this book on his or her shelf, as it provides a complete and thorough look at the history of theatre from

beginning to present. Oscar Brockett also has a homepage that is highly recommended located at:

http://www.win.net/~kudzu/history.html

World history and theatre history books are good sources of information when researching any play. Both should be given consideration for what really is a review of the time of the playwright, and of the play. As the researcher is working, he or she can use the information found there to dray an analogy between the time of the play and the time it was written, as well as the time in which the current director has chosen to set it.

PERFORMANCE REVIEWS

The details Bryan Reeder wanted most--newspaper and magazine or trade reviews of past performances-- turned out to be the hardest information to access in hard copy. The reviews of past productions were therefore the hardest to document with hard copies, though not impossible. Reviews give insight into past presentational styles of the play. The reviewer looks at costumes, actors, lighting, acting, set, presentational style, adaptation, and then gives an opinion on how these, and other factors, helped to maintain or change the concept of the play from its supposed original performance. Each review will vary from the next. This is due to the fact that the review reflects the opinions of the reviewer. Paul Dixon, maintains a web site for Albemarle of London's West End Theatre Guide located at:

http://www.albemarle-london.com/antigone.html

Here different reviewers give their accounting of the same production of Antigone. The results--some favorable reviews and some not so favorable--vary amongst the reviewers.

"Play by Sophocles in a New Version by Declan Donnellan. Directed by Declan Donnellan" (Dixon 1) The Independent calls attention to the physical changes made to the Old Vic theatre, for this production of Antigone where a special wooden thrust-stage was built so that the actors play in the center of an arena type stage and are surrounded by the audience. This reviewer goes on to tell the story of the play and compares it to the modern-day idea that we have of ancient Greek theatre and how the two

connect or do not connect, for this production. Included, are descriptions of the costuming, with comments on the actors and the use of the chorus.

> "....The skillfully deployed Chorus of Elders, with their spats and long sticks and swelling dissonant chants, turns away as she [Antigone] approaches each of them individually.... (Dixon 1).

Another reviewer of the same production points out that Antigone herself wears glasses and that she is a character who is obsessed by death more than a political dissident. This review sorts out how the director, Declan Donnellan, used the actors in multiple roles; for example, the actress portraying Antigone also played the Messenger, the actress portraying Ismene played the roles of Teiresias as well as Eurydice, and finally the characters Haemon and the Guard were both portrayed by the same actor. Neither mentioned the actual setting of place and time and, if they mentioned the stage treatment at all, it did not seem to interfere with their enjoyment of their theatre experience. This was not the overall consensus among the reviewers of this production on this web site. Some reviewers were annoyed and insulted by the changes made to the theatre for the performance.

The Telegraph complains

> ...A vast wooden platform has been built out over the stage and into the stalls, with the audience watching from steeply raked seats at the back of the stage as well as from the usual auditorium. It's like a great gash in the middle of this beautifully ornate theatre....(Dixon 2)

The London Evening Standard concurs:

> Donnellan chooses a traverse staging, with a small portion of the audience seated rear stage, the playing area extended into the stalls. This gives a stronger sense of distance and detachment to a play needing intimacy. Minimalist designer Nick Ormerod opts for an open and bare stage. This unatmospheric space, hard to see in full from the dress circle, with its gorgeous wooden flooring, is reminiscent of a 1999 Clerkenwell loft space, not of an ancient anywhere. (Dixon 2)

Both of these reviewers were distracted by the setting, the acting, the multiple roles of the actors, the translation, and the directing. They write that "Donnellan, by translating and directing his version of Antigone, imposes airs of arty contrivance" (Dixon 2) and he [Donnellan] turned what was a perfect and elemental tragedy into "an irritating domestic tiff" (Dixon 2).

In trying to locate information on past performances reviewed in the Albermarle of London's West End Theatre Guide, from which I drew the above information, I contacted, via e-mail, Paul Dixon who suggested I try Albermarle of London - London Theatre News, for hard copy at:

http://www.albermarle-london.com/news.html

The response from this web site was for me to check the Albermarle webpage after Antigone opens in the West End, later in the year. The webpage that opens from the above address is an advertisement for Aberlemarle of London's West End Theatre. I contacted The British Theatre Guide on-line, via e-mail, making my request to Mr. Peter Lathan. His e-mail response was

for me to check newspaper archives. He said if I knew where there was going to be a performance or where a performance had taken place and when, then I could check the local papers around that date. Two live responses to my inquiry, this was exciting yet frustrating because the information was really useless. I needed past performance reviews, not ticket or theatre information. I e-mailed my request to any and all reviewers I found on-line and their respective publications; as yet, I have received no other responses. I determined that reviews are a good source but reviewers are not.

As I continued in my search I came across more reviews of the play by typing in variations on the keyword search such as:

AOL keyword reviews/Antigone

AOL keyword theatrical reviews/Antigone

I also became creative using Boolean searching methods. By including the Boolean search word "and" to connect the two topics from AOLSearch, eg.

reviews and Antigone

theatre reviews and Antigone

reviews and Sophocles

past performance reviews and Sophocles

reviews and theatre and Sophocles and Antigone

Each produced results; some good results were found, then again some not so usable reviews showed-up, as well. Most of the unusable were reviews on a new all-girl band named "Antigone Rising." Naturally, this information was irrelevant for my research. A word of caution: always read the review to be

sure it is for the subject or play being researched. I found the following web page by using the Boolean search in the following example:

AOLSearch

theatre and performance and reviews

At this point, from the above information, a page opens with a list of entries pertaining to all three areas, and some that have nothing to do with any part of it. From this list of entries I chose:

http://www.whatsonstage.com

and found Maxwell Cooter's review of the Donnellan production of Antigone

The only good thing Mr. Cooter had to say about the production was about Jonathan Hyde's performance in it as Creon. The reviewer questioned the costumes, the actors, Donnellan's choices, eg. why does Antigone wear glasses, and why are the chorus wearing what appear to be spats? Cooter felt that the translation interfered most with his enjoyment of the theatrical experience, though he mentions nothing about the stage or the setting.

> "It jars too... based on this outing, no one would realise that Sophocles was one of the great lyric tragedians. Cliché follows cliché, the ultimate being when Eurydice declares that 'I have great experience of evil,' as if filling out a job application for Murder Inc." (1).

Donnellan, it is clear from the previous descriptions, was not trying to represent an historically accurate recreation of the time of the play's original setting. It is interesting, however, how each reviewer sees differently the

same production on the same night. Each reviewer can enlighten the director with different perspectives on presentational style.

Analyzing which elements interfered with an audience member's theatre experience can also be useful to the director as an aid for correcting the presentation while still in production. Each review presented in this thesis has approximately the same format though written by a different reviewer. These are the opinions of the reviewers' about productions they have attended. The reviewer, by giving his or her opinions, good or bad, can give the director insight into how his or her production style affected the reviewers specific theatre experience. By reading past production reviews the director can learn from the previous directors' experiences, as well. Take the time to find reviews, even if the director does not ask for them. They are informative, entertaining, and easy to read, and the director will probably be interested in reading them if asked.

Whether or not the opinions expressed therein agree with the readers' opinions, the reviews are a useful source for both the researcher and the director and an informative and entertaining read for anyone. When reading the following exerpts from reviews of Antigone one can see that the play by Sophocles has been adapted, translated, updated, had the setting changed, set the characters in the most unlikely circumstances, etc. and continues to take on these new forms yet retain Sophocles' idea. This illustrates that Sophocles wrote in a style that remains useable and about a topic that remains relevant to this day.

Antigone, translated and directed by Michael Ewans was performed by the Drama Studio at University of Newcastle in Australia in March of 1996, and reviewed by Liz Roberts, a student there. Roberts discusses the size of the theatre, pointing out that it permitted only three tiers of seating, because a half-size model of the ancient Greek orchestra was created. The audience surrounded the stage on three sides and that "it was both panoramic and intimate." (Roberts 1) She goes on to note that the setting was of a more modern type-- "Sarajevo in modern times because, it gives the modern audience a valid framework for the heightened emotions and passion expressed by the cast and the graphic bloodshed unavoidable in war..." This reviewer saw the setting as one that promoted the idea of the powerlessness of women of the time for example--Ismene's belief of being born a woman and therefore expressing the idea that women can't fight men's laws. Roberts also describes the setting as "having an illusion of antiquity mixed with modern, while the costumes remained in the modern genre." (Roberts 2) Her opinion about the use of the Chorus, however, was the information for which I was searching. She states that their performance was, "one of the most dynamic features of the play" (Roberts 2)

> They were each different in height and build, showing life-like diversity of the people they represented. Although their routine was not always precisely executed, there was a uniformity of spirit as they expressed the odes and one found oneself waiting for their action of reappearance on stage. Christine Smigh had choreographed a fascinating blend of dance and rhythmic

> movement to the Iranian folk music of Anouar Brahen. This, coupled with the unusual dynamic of having five men thus engaged, was moving and added a rich texture to the production (Roberts 2).

The reviewer of a production at Sweet Briar College noted, that, the set of the play was "quite the artistic masterpiece" (Banis 1). Also noted was how various elements negatively affected the theatre experience for the reviewer. "The dim lighting and computer generated slides were a definite technical advancement; they seemed out of place and their purpose was lost in this production...." (Banis 2).

According to one New York Times review entitled, "Sophocles Gets a Twist in Paris, by Way of West Africa," reviewed by Alan Riding for the Arts Abroad section, the play was performed in a most non-traditional way. Antigone was presented with the costumes of African dress, colorful and ornate. The movement of the actors was, "the formal gesture of tribal ritual." The Chorus accompanied by musical instruments chanted African chants. This production dealt with the theme of gender. Antigone's refusal to deny her cause is more intolerable because she is a woman--this fact was clarified further by the gender of the Chorus. "The idea that women represent the voice of reason is underlined by having five women serve as the chorus and by giving a woman the crucial role of Teiresius." (Riding B2) The production, though set and performed with an African flair, was seen by the reviewer "not as an expression of African folklore but as an original interpretation of a classical play." (Riding B2)

The Mandiko Theater Company's interpretation may veer far from the norm but Antigone has been staged in a variety of ways which are also very different than the play that was originally presented at the Dionysian festival in Athens. New York Times reviewer of Shepard Sobel's production of Antigone focuses on the role of the Chorus . This review was very interesting in that the reviewer brings to the forefront the director's choice of substituting Eurydice for the Chorus. This makes Eurydice , not the Chorus, the narrator. The reviewer found this distracting because it interfered with the beginning scene between Creon and the Chorus. Creon had no Chorus to talk to and therefore he had to speak directly to the audience. Furthermore, the lines spoken by the Chorus [Eurydice] sounded "like a string of asides," and not as serious warnings to Creon. When this same actor, who previously represented the Chorus, later emerges from the palace as Eurydice, "one has to wonder when she lost her memory." (Bruckner P19)

Setting Antigone in a circus with Creon as the ringmaster may seem implausible, but Stephen Holden reviewed a production of "Antigone, 'With Clowns,'" in the New York Times, February 16, 1992. This review shows that the Chorus is a chorus line, of sorts, doing song and dance routines in the place of the traditional Greek chants. Even with a clown theme Sophocles idea remains according to the reviewer.

> ....Brecht praises a show he saw in which a clown banged his head, sawed off the swollen bump and ate it, as wittier than anything in the entire contemporary theater....The Greek chorus, which does song-and-dance routines, seems as fickle

> and susceptible to manipulation as the American populace in its responses to George Bush....The production's basic clown metaphor seems forced. But once it has been asserted, the other parallels between ancient and contemporary times fall into place. (P70)

The above play was presented from the script adapted by French playwright, Jean Anouilh. The next is from the same adaptation though the director chose to handle the script in an entirely different manner.

Reviewer Christopher Rawson tells one that the play is is set during World War II, with Creon as a Nazi who is trying to make a case for the necessity of total governmental control. Creon is presented as a reasonable person, "so reasonable that "Antigone" loses its ideological conflict and becomes pure tragedy of the inevitable" (Rawson 1) The play is set during wartime with debris and graffiti on the set, these elements support the illusion that the place is the same as where the ancient play was set. The time, however, is different than the original play was set--therefore the set itself is different. The production uses modern day television cameras and reporters to help tell the story while video monitors constantly run war crimes footage. The Chorus is mentioned briefly as, "matter-of-fact, delivering Anouilh's simple lectures on the inevitability of tragedy with an appropriate shrug and banality." (Rawson 2) This setting is called by the reviewer, "the vague present" and exemplifies how Sophocles' themes can be applied to the present. (Rawson 2)

Though the above review does not indicate whether the actors were cast in several roles, nor does it discuss the costuming, it does give one the understanding that Sophocles' works have been interpreted to fit modern times. The reviewer states that the production, "loses its ideological conflict...becoming pure tragedy of the inevitable," one must question whether this was what the director had intended. (Rawson 1) Robin Bond states that the production of Antigone he saw was presented as, "concentrating on the powerless individual's stance against tyranny and support the unwritten laws of the gods." (Bond 1)

Antigone, as translated by David Stuttard and directed by Lucette Hindin for the University of Canterbury Students' Association Drama Society was an extremely satisfying theatrical experience for Robin Bond. Bond's review begins with a small "quibble," then he discusses the elements he found pleasing about the production.

The setting, once again is a desolate and war-torn wasteland. "The action dictated the movement of the company of six actors." (Bond 1) The same actors that represented the chorus were also the main characters, participating in the action.

> "During the stasima the choral words were spoken by a single performer while the company suited action to word and theme....It was a mark of the discipline and concentration of the young cast that the shifts from chorus body to actor did not disconcert the audience."....The central moral dilemma proved as insoluble and as timeless as ever...." (Bond 2).

The production Robin Bond attended must have been a delight to see, with so few actors pulling together so smoothly as to not confuse or bother the audience must have been a magical experience

During the course of my research, I lost the hard copy of this next review. I e-mailed Mr. Turvin to ask not only for a copy of the lost review but for permission to use the entire review in this thesis if I chose to use it. This was the request I had made of all the reviewers I had contacted up to this point. I thought if just one reviewer contacts me back I will include that ones' review in this thesis. This was the one and only reviewer to respond. The play is titled Antigone Get Your Gun and was performed at the Planet Earth Multi-Cultural Theatre in Phoenix, Arizona. It was reviewed by Mark S.P. Turvin in the early months of 1996. I obtained the copy online at:

http://www.goldfishpublishers.com/Antigone_PET.txt

> ....This year, Planet Earth has returned to what they do well, presenting a production of Sophocles' Antigone, with interesting additions and interpretations adapted by Peter James Cirino.
>
> Imagine a dark world of rebellion and war, with warriors dressed from many different eras paying homage to King Creon, whose battlefield leadership has smashed the rebellion and promises to bring peace to the land ravaged by the curse of King Oedipus and his prophecies. In this world of curved swords and video cameras, guns and nun-chucks, the oldest son/brother of King Oedipus' has lead a rebellion to take his

rightful place at the throne of Thebes. The younger son/brother sides with Creon. both are killed in the ensuing rebellion. To teach a lesson, Creon orders full burial for the loyal brother, and the body of the other brother to be left unburied, against the laws of the Gods. With this situation as a base, Oedipus' older daughter/sister, Antigone, must decide whether to adhere to the laws of the King, or to obey the higher laws of the Gods and give her brother a decent burial, even if that were to mean her own death.

Mr. Cirino has directed an engaging piece of theatre. To update and intensify this classic, he has mixed modern and ancient dress, added poetry and prose from modern and ancient sources, and incorporated many interesting visual effects and choreography. Most of these images work, and some don't. Despite the hits and misses made by this script and production, the fact that so many vibrant and interesting choices were made at all is the most impressive part of the evening.

The cast is generally solid. Mr. Cirino's ability to block and direct 21 actors and actresses without collision on the small stage was impressive in its own right. Managing to establish every person on that stage with their own separate and interesting identity was another big accomplishment. Exceptional in this cast was Timm Rogers as Teiresias, the blind prophet who warns about the future but goes unheeded.

He portrays the prophet as a shark-skin suited blues traveler, sing-songing his monologues in a jazzy way and making what could have been long and tedious exposition quite enjoyable. Also very good is Per Schelde as King Creon, whose brash attitude and rough way of speaking would have been a hindrance in any other role, but work ideally in this. Christopher Nelson's Haemon, son to Creon and Antigone's intended, also worked well in his small role. Wonderful, both in textual terms and visually, were the Shamans of Demeter, who portray the chorus of the show. They were also the speakers of many of the additional bits of dialogue. There was only one weak performer out of the four, and while they worked well as the glue that held the piece together, some of their choreography seemed gratuitous and uncalled for. Ironically, two of the weakest actors were Mollie Kellogg Cirino as Antigone and Victoria Hunt as the ever-present Goddess Demeter, Creon's advisor. Mollie Cirino's performance was much bluster and brazenness, but little tenderness. She may look perfect for the role, but there is never a moment of indecision or hesitancy to give her character the benefit of the doubt, and her pronouncements generally stay at the same level. This doesn't work badly against the show, though, since Antigone spends more time offstage than on. More of a detriment to the show is Victoria Hunt, who is as

> over-the-top at times as a Jim Carrey performance. As Demeter, she has the important role of Chorus leader, but her scant dress, odd voice and ill-timed screams detract from some of the most intense moments of the show. (Turvin 1-2)
>
> Mr. Cirino's set design worked well for the most part, although the use of a loose red velvet curtain on the floor may have looked great, but caused a couple of stumbles from the actors. Alex Portugal III's lighting design worked very well overall, but the limitations of the space sometimes got the better of the plan. Mollie Cirino's costume and makeup design were wonderful and deserved much acclaim.
>
> It is often a difficult task to recreate a classic and breathe new life into it. Mr Cirino's attempt at an updated and other-worldly Antigone is very impressive. Though the script and performances may have had a few miscues, it's better to have tried and missed than not to have tried at all. (Turvin 2)

This, the last of the reviews, I thought was the most interesting because of the costuming described. Note: This review was used in this thesis, in its entirety, with the author's permission.

CHAPTER FIVE

SUMMARY

The work of the dramaturg can be a time consuming and frustrating experience. It requires focus and attention to detail, as well as a working knowledge of sources. The director may require information pertinent to many aspects of the play. Knowing where to find the information that is related to his or her request will make the dramaturg's duties easier. The search for data that is useful, meaning, accurate, informative, and easy to read can expand ones overall knowledge as well. When researching any play in-depth, one must learn to distinguish quickly which information is applicable to the director's requests then to compile the information in a concise and clear manner. Whether searching the internet, history texts, the script, or just asking someone, the dramaturg must have the ability to communicate effectively in that medium. The researcher will build a working knowledge of, and the ability to work quickly and successfully with and in, many different environments.

The internet information superhighway, with links to an astounding amount of information covering everything from historic texts to the script, as well as online study guides and classes, is the quickest way to access research data. The information here is not always useful, nor is it accurate or easily accessed. If, however, researchers maintain their focus on the task at hand and are creative in their attempts to search online, the search will be a fruitful one. The information found here should always be verified with a hard copy source or at the very least the researcher should be able to identify a hard copy source that will justify its use.

Script and style analysis are the researcher's review of the script with a focus on what the playwright is trying to convey to the audience through the action of the actors and the dialogue. These analyses can provide the researcher with clues about the characters and their reactions to the world around them. They also give the dramaturg insight into the playwright's mode as well as the theme that is common to the majority of his or her work. Francis Hodge's outlines pose the questions necessary to enhance the dramaturg's knowledge about the characters--their past, present, and how these factors could affect the characters actions. The outlines also encourage the individual to draw his or her own conclusions based on what is derived from the play script--it is a process of analyzing the elements presented. Whether it is historical fact, character, style, script, setting, costuming, lighting, directing, or any of the numerous other areas connected with theatre, the review is also, in actuality, the analyzing of the elements presented.

From the historical text and theatrical history text standpoint the dramaturg gains a knowledge of the time of the author and the time in which the play is set. World history texts can give the researcher historically accurate information to use as an aid when comparing costuming, setting, lighting, and the political and religious environments of the time, with the current production. This information, relevant to the time of the play as well as the time of the writing, provides clues as to how these areas were important to the original production. Theatre history texts allow the researcher to draw the analogy between the past, present and the future. Reviews can show the playwright's, and his or her works, ability to survive both the ages and numerous translations as well as the individual director's

interpretation and presentational style. Past performance reviews allow the director to see what has worked for a specific play and what was a totally disastrous production, so as not to make the same mistake with his or her own production. For this production of Antigone Bryan Reeder wanted to know how other directors dealt with the chorus. It was shown that the Chorus, as well as the production of Antigone, has been handled in as many ways as the directors of the play have imagined. The reviews show that Antigone is timeless--having been set and performed in a myriad of genres, yet each production continues to maintain the theme of the playwright. Sophocles' characters are dramatically interesting because their fates are determined more by their own faults than by the gods. Furthermore, his theme is to isolate powerful, resourceful individuals against a background of crisis.

> For each play not only recalls its own period, but at the same time reflects the timelessness of great drama, with characters and themes as vivid and interesting today as they were thousands of years ago and miles away. (Griffin, Alice Preface)

Sophocles was indeed an innovator in the world of the theatre. With such innovations as the addition of the third actor, increasing the size of the chorus, and no longer following the trilogy form, along with scene painting to his credit, Sophocles enhanced the world of the performance theatre. I am proud to have been given the chance to work on such an historical event as the production of Antigone directed by Bryan Reeder and performed at the Lindenwood University Jelkyl Theatre. Appendix E contains a copy of the review of the production.

Appendix A

AOL Search: Search Results for "costume"

Caviness
97

AOL Search

Enter words below and click Search.

costume Search

Home | Search Options | Help

Search Results for "costume"

Web Sites | Web Pages | Related News | Related Music

MATCHING CATEGORIES

(1 - 4 of 317) next >>

1. Business > Industries > Arts and Entertainment > **Costume**
2. Reference > Museums > Arts and Entertainment > **Textile and Costume**
3. Shopping > Jewelry > **Costume**
4. Arts > Genres > Science Fiction and Fantasy > **Costumes**

MATCHING SITES

(1 - 10 of 4858) next >>

The following results are from the World Wide Web and may contain objectionable material that AOL does not endorse.

100% American Costume Studies
Classes, research, consultation and collection management in historical period costumes, clothing, and textiles.
http://www.CostumeStudies.com
Show me more like this

100% Kay's Costume Gallery
Small sample of work in a local children's theatre. Kay hopes that her sharing artistic talents will encourage others to pursue theatre.
http://www.angelfire.com/ky2/kaysgallery/costumes.html
Show me more like this

100% All Costumes
All Costumes and Star Costumes combine to deliver all your Costume and Theatrical needs.
http://www.allcostumes.com/allcostumes.htm
Show me more like this

100% Salt Lake Costume Company
Offers costumes for the stage and movies, halloween and stage make-up, and seasonal costumes and accessories.
http://www.saltlakecostume.com
Show me more like this

100% Photo Essays on Costume and Other Topics
By Tara Maginnis, Ph.D., part of the Costumer's Manifesto.
http://www.costumes.org/pages/fotopage.htm
Show me more like this

100% Annies Costumes and Magic
Has costumes for children and adults in all sizes.
http://www.anniescostumes.com/home.htm
Show me more like this

100% Vocabulary of Basic Terms for Cataloguing Costume
Includes terminology for women's, men's, and children's garments. Provided by the ICOM International Committee for the Museums and Collections of Costume.
http://www.mdocassn.demon.co.uk/costume/vbt00e.htm
Show me more like this

100% Costume Page

Search books:
COSTUME
BARNES&NOBLE

RELATED HOT SEARCHES
- halloween costumes
- costumes
- childrens halloween costumes
- costume jewelry
- dance costumes

Vast directory of online costume resources.
http://members.aol.com/nebula5/tcpinfo.html
Show me more like this

100% Ethan's Costume Shop
Ethan Rayne - the ever-so-charming proprieter of a costume shop, played by Robin Sachs
http://lonejack.simplenet.com/ethan
Show me more like this

100% Pierre's Costumes
Mascots and Costumes for schools, colleges, pro-teams, corporate, etc. Manufacture and design.
http://www.costumers.com/mascot.html
Show me more like this

Next 10 Sites (of 4858) for costume >>

Search Again for "costume" Using These Search Services:
News Search • Web Search • Personal Home Pages • Message Boards
Encyclopedias • Newsgroups • Health • Kids Only

Additional Search Resources:
People • Celebrities • Online Events • Software • ClassifiedPlus
Movie Times • White Pages • Yellow Pages • International Directories

AOL search
Enter words below and click Search.
costume
Search
Home | Search Options | Help

Link to Us | About AOL Search | Add Your Site | Advertise with Us | Sherlock Plug-in
Questions? Comments? Send us feedback.

Appendix B

Costumes by Braun & Schneider

THE HISTORY OF COSTUME
By Braun & Schneider - c.1861-1880

Plate #5a - Ancient Greece

Priestess, Noblewomen

Return to the Index.

Caviness
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THE HISTORY OF COSTUME
By Braun & Schneider - c.1861-1880

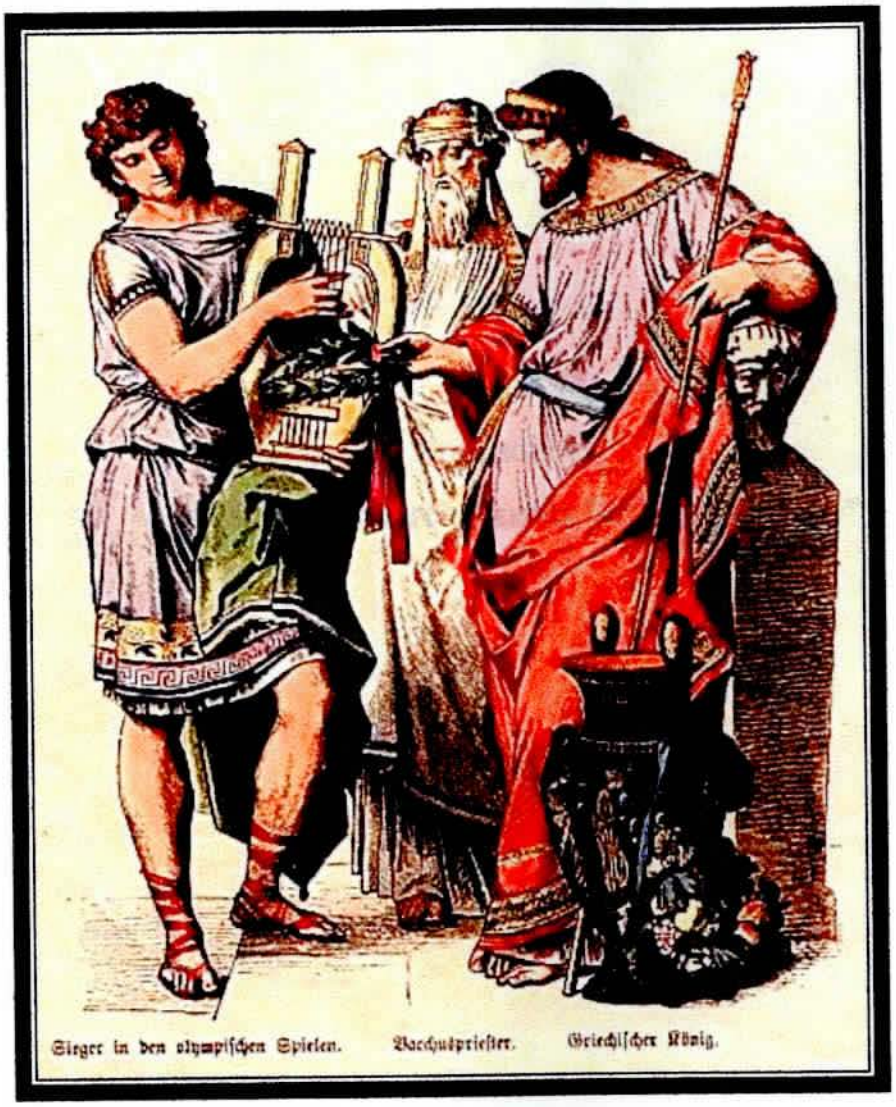
Plate #5b - Ancient Greece

Greek Soldiers - Generals

Return to the Index.

THE HISTORY OF COSTUME
By Braun & Schneider - c.1861-1880

Plate #5c - Ancient Greece



Olympic Victor, Priest of Bacchus, Greek King

Return to the Index.

Appendix C

AOL Search: Search Results for "greek history"

Search Results for "greek history"

Web Sites | Web Pages | Related News | Related Music

What you typed did not match a unique AOL keyword. See the search results below for possible matches, or click here to try another keyword.

MATCHING CATEGORIES

(1 - 4 of 235) next >>

1. Regional > Europe > Greece > Business and Economy > **Shopping**
2. Society > History > **European**
3. Arts > Literature > Drama > Ancient Greek > **Sophocles**
4. Regional > Europe > United Kingdom > Scotland > Society and Culture > **Personal Homepages**

MATCHING SITES

(1 - 10 of 5809) next >>

The following results are from the World Wide Web and may contain objectionable material that AOL does not endorse.

99% Pontian-Greek History
a synopsis by Dr. Konstantinos Fotiadis, professor of History at the Aristotelian University
http://www.pontos.org/english/istoria/fotiad1.htm
Show me more like this

89% The Greek Language: History
Text-based study of this topic.
http://www.translexis.demon.co.uk/booklet/html/history....
Show me more like this

88% History of Greek Dancing
Greek dancing through the centuries from the ancient to the modern period.
http://www.firstnethou.com/annam/dancehis.html/index.ht...
Show me more like this

86% Greek Basketball - History
Champions, top scorers, participants, trophies. Celebrating Greece's European Championship title.
http://www.forthnet.gr/hellas/sports/basket/history/his...
Show me more like this

83% History of Ancient Greek Music
A history of Ancient Greek music from ancient times to Alexander the Great.
http://w4u.eexi.gr/~gymfil/brown/index.htm
Show me more like this

81% The History of Greek Costume
Dedicated to Greek costume through the centuries.
http://www.firstnethou.com/annam/costhist.html
Show me more like this

79% Bryn Mawr College - Department of Greek, Latin and Ancient History
http://www.brynmawr.edu/Acads/Langs/classics
Show me more like this

78% Greek Mythology: Chapters in Pre-History
A new look at the myths of the Greek seen as portions of a much older, lost historical tradition. A detailed on-line book by

William Harris, Professor Emeritus, Middlebury College.
http://www.middlebury.edu/~harris/SubIndex/greekmyth.ht...
Show me more like this

78% St. Andrews, University of - School of Greek, Latin and Ancient History
http://www.st-andrews.ac.uk/~www_sglah/homeclass.html
Show me more like this

77% University of Calgary - Department of Greek, Latin and Ancient History
http://www.ucalgary.ca/UofC/faculties/HUM/GLAH/home.htm...
Show me more like this

Next 10 Sites (of 5809) for greek history >>

Search Again for "greek history" Using These Search Services:
News Search • Web Search • Personal Home Pages • Message Boards
Encyclopedias • Newsgroups • Health • Kids Only

Additional Search Resources:
People • Celebrities • Online Events • Software • ClassifiedPlus
Movie Times • White Pages • Yellow Pages • International Directories

AOL search
Enter words below and click Search.
greek history Search
Home | Search Options | Help

Appendix D

Sophocles' Antigone

Translated

with Introduction and Notes

Sophocles' Antigone

Translated
with Introduction and Notes
Wm. Blake Tyrrell and Larry J. Bennett.

Revised: October 08, 1997.

We wish to thank Patricia Lunn, Mary Grace Hanson, Vicki Pinckney and Jim McNitt
for reading and criticizing earlier forms of our translation.

 Begin.

Larry J. Bennett jbennett@pilot.msu.edu

Wm. Blake Tyrrell tyrrell@pilot.msu.edu

Comments?

Please include your own name and e-mail address:

Send Suggestion Reset Form

If your browser doesn't allow you to use forms, then please send your comments or contributions to Ross Scaife or Suzanne Bonefas.

Return to  Diotima

http://www.uky.edu/ArtsSciences/Classics/gender.html

Introduction

Sophocles taught his *Antigone* to a chorus of fifteen young men for the contest in tragedy. He wanted to entertain and educate his audience, for these had been the duties of poets since time immemorial. He also sought to defeat his two competitors for the prize in tragedy and be honored as best. How he fared with the judges that morning in Elaphebolion (roughly March) is not known. Never in doubt, however, has been the value that modern audiences have placed upon *Antigone* as a means for understanding the Athenians as well as their own experiences.(1) Many have had access to Sophocles' Greek, but far more have read the play in translation. All of these readers are dependent upon the decisions made by the translator. For this reason, we begin with the assumptions that have guided our selection of one meaning or form of a sentence over others and the context that we have imagined for the play's original performance.

Translation consists of bringing the words of one language across a no-man's-land, as it were, in the translator's mind into those of another. It cannot be accomplished without the translator's having the necessary background knowledge and some notion about what the original is saying, as the apocryphal translation machine illustrates. Instructed to bring into Latin the English: "The spirit was willing, but the flesh was weak," the machine, lacking a context for human courage facing its own frailness, set the statement in a dietary context by taking "spirit" as alcoholic "spirits." It was then forced to take "flesh" as "meat," and came up with: *Vinum valebat sed caro mitigata est* (the wine was strong, but the meat was tender). The machine also shows that translation is not a process of substitution. The simplest words, *thyra*/door, as well as the pregnant ones, *phronein*/to think/be minded/have understanding, do not have identical connotations much less identical meanings. Moreover, Greek and English have different structures, different ways of integrating words into sentences. Whereas English usually depends upon word order and less upon changing the shapes and sounds of words, such alterations or inflections are the rule in Greek and enable the order of the words itself to convey far more meanings and nuances than the basic order in English of subject-verb-object. Sophocles, for instance, places the adverb *eti* of line 3 in such a position as to modify either the verb ("Zeus is yet to fulfill") or the participle ("for us two yet living"), thus gaining two meanings from the single adverb. The translator, however, must choose between one or the other, limiting the text to one meaning, or duplicate

Notes

1. Among the numerous studies on Sophocles and *Antigone*, see Bernard Knox, *The Heroic*

Contents

Introduction

Sophocles taught his *Antigone* to a chorus of fifteen young men for the contest in tragedy. He wanted to entertain and educate his audience, for these had been the duties of poets since time immemorial. He also sought to defeat his two competitors for the prize in tragedy and be honored as best. How he fared with the judges that morning in Elaphebolion (roughly March) is not known. Never in doubt, however, has been the value that modern audiences have placed upon *Antigone* as a means for understanding the Athenians as well as their own experiences.(1) Many have had access to Sophocles' Greek, but far more have read the play in translation. All of these readers are dependent upon the decisions made by the translator. For this reason, we begin with the assumptions that have guided our selection of one meaning or form of a sentence over others and the context that we have imagined for the play's original performance.

Translation consists of bringing the words of one language across a no-man's-land, as it were, in the translator's mind into those of another. It cannot be accomplished without the translator's having the necessary background knowledge and some notion about what the original is saying, as the apocryphal translation machine illustrates. Instructed to bring into Latin the English: "The spirit was willing, but the flesh was weak," the machine, lacking a context for human courage facing its own frailness, set the statement in a dietary context by taking "spirit" as alcoholic "spirits." It was then forced to take "flesh" as "meat," and came up with: *Vinum valebat sed caro mitigata est* (the wine was strong, but the meat was tender). The machine also shows that translation is not a process of substitution. The simplest words, *thyra*/door, as well as the pregnant ones, *phronein*/to think/be minded/have understanding, do not have identical connotations much less identical meanings. Moreover, Greek and English have different structures, different ways of integrating words into sentences. Whereas English usually depends upon word order and less upon changing the shapes and sounds of words, such alterations or inflections are the rule in Greek and enable the order of the words itself to convey far more meanings and nuances than the basic order in English of subject-verb-object. Sophocles, for instance, places the adverb *eti* of line 3 in such a position as to modify either the verb ("Zeus is yet to fulfill") or the participle ("for us two yet living"), thus gaining two meanings from the single adverb. The translator, however, must choose between one or the other, limiting the text to one meaning, or duplicate the adverb, as we have done.

To the extent that multiplicity is lost or distortion introduced, the translator mistranslates the text, the inevitable sacrifice to the goal of reading *Antigone* in English.

From the first line, the translator confronts the abyss separating Sophocles' Greek from English. Our translation, "O common one of the same womb, dear head of Ismene" uses eleven words for five of the original. An endearment like "dear heart, Ismene" would be more readily understood than "head of Ismene" but with a false familiarity: the Greeks spoke of the head, not the heart, as the center of love and affection. Richard Jebb's translation, "Ismene, my sister, mine own dear sister," forfeits the slight delay in discovering the identity of the addressee and dilutes the hyperbolic expression of kinship.(2) Elizabeth Wyckoff's "My sister, my Ismene" and Dudley Fitts and Robert Fitzgerald's "Ismene, a dear sister" further diminish the urgency perceptible in the words of kinship. Kinship is emphasized in Andrew Brown's "Sisters, closest of kindred, Ismene's self " and in Richard Emil Braun's "Ismene? Let me see your face," although "Ismene's self " is no more English idiom than the literal "head of Ismene," and looking upon Ismene's face is not in the Greek. Robert Fagles' "My own

flesh and blood--dear sister, dear Ismene" highlights the physicality of the kinship Antigone asserts with Ismene at the price of abandoning the Greek. "Ismene, my dear sister whose father was my father" (Grene) stresses the notion of the sisters' kinship shared through the father, an emphasis on father that not only is not in the Greek but imports father into words that denote kinship through the womb. Each version of line 1 promises a faithful translation, but they are not the same English, since the translator cannot escape imposing his or her layer of meaning upon *Antigone* of the written page.

Every translator responds to the author's plea, "Translate my meaning, not my words," by holding that meaning in the highest. But translators differ in how they articulate meaning, because their aims for their translation and their interpretations of the original differ. Condensation (Wyckoff, Fitts and Fitzgerald), paraphrasing (Braun, Fagles), and inserting interpretative glosses (Grene) familiarize the sense of things but easily slip into anachronism and inaccuracy. A translation produced by a scholarly poet (Braun) that strives for a text to be savored on its own merits serves well an audience that knows the original and can appreciate how the poet has refashioned its lines. For an audience that is ignorant of or not interested in the original, such a translation appears as the creation of a Sophocles fully at home in English. But *Antigone* is not a modern text and was not composed with a modern audience in mind. Whenever possible, we have used the same English word or phrase for the Greek so that verbal patterns and reminiscences may be traced throughout the play. We have on occasion departed from idiomatic English by beginning the sentence with a direct object of the verb or otherwise postponing full recognition of meaning. In line 557, for example, "Nobly you seemed to some, and I to others, to think," captures the pith of the Greek sentence in its first and last words. This allows the translation, at the cost of some ease of reading, to approach more closely the word order of the Greek and its unfolding impact upon Sophocles' audience.

Language can communicate thoughts, in part, because its speakers share the same context. No word can be so clear as to lack any element of doubt. Ambiguities and multiple meanings are the very marrow of Greek tragedy, and the medium capitalizes on the dependence of language on context for communication.[3] The translator must choose from a word's semantic range to fit the context, but some words are more crucial than others. For *Antigone*, one such word is *kakos*, used as a noun and adjective and translated usually as "evils" or "evil." In each instance, the reader may substitute a more specific evil, for example, "exposure of corpses," for the evils in line 10. Another word is the noun *taphos* and its related verb *thaptein*, respectively, "burial, funeral feast, wake, funeral rites, grave, tomb" and "to perform funeral rites, bury, inter, entomb." Their exact meaning depends upon the context, which itself may be uncertain. Although *taphos* may be translated "mound" each time and *thaptein* "to bury," we have had to choose which English phrase best describes what we believe has happened. This selection is complicated by the need to avoid the English word "burial" whose strong associations with complete interment tend to destroy the ambiguities of the Greek, ambiguities both inherent in the word and often, it would seem, intended by Sophocles.

In one case, however, the Greek is so fraught with nuances for an English reader that we have chosen to naturalize rather than translate this series of words by defining and using them as if English words. The adjectives *philos/philoi*, respectively, the masculine singular and plural forms, and *philê/philai*, respectively, the feminine singular and plural forms of the noun *philotês*, are usually translated "friendly" and "loved" and when used as substantives, as "friend" and "loved one." For instance, David Grene has Antigone say for line 73 of the Greek: "I shall lie by his side, / loving him as he loved me;" for line 81: "But I will go to heap the earth on the grave of my loved brother;" for line

523: "My nature is to join in love, not hate." Ismene speaks of Antigone in terms of love: "that though you are wrong to go, your friends are right to love you" (99), where "friends," it seems, is used to avoid the equally possible "your loved ones are right to love you." On the other hand, Creon must have his nephew Polyneices in mind in his opening address (162-90) and uses the same masculine adjectives, but *philos/philoi* become "friend(s)". Since the meanings of "friend" and "loved one" are simultaneously present, translation of these key words unavoidably introduces a dichotomy in the English that is not in the Greek. More significantly, translation obfuscates the semantic substratum that joins these words as expressions of obligation in a relationship.

Philotês, as Emile Benveniste has shown, belongs to a vocabulary of moral terms that is "strongly permeated by values which are not personal but relational."(4) Rather than denoting psychological states, these words refer to the relations that an individual has with members of his group who are bound to one another by reciprocal duties and obligations. In its earliest known form, *philotês* expresses the obligations a member of a community has toward a *xenos* (stranger/guest). In Benveniste's words, "the behaviour expressed by *phileîn* [verbal form] always has an obligatory character and always implies reciprocity; it is the accomplishment of positive actions which are implied in the pact of mutual hospitality." This is the behavior expected of a host toward his guest, or the head of the household toward its members, particularly his wife. Such relationships readily extend beyond their institutional basis in hospitality or marriage to bonds of friendship, affection, and love, but these emotions are not essential to the bonds of *philotês*. Consequently, *philotês* need not indicate friendship, only an agreement concerning an action binding on its partners. When Hector and Ajax break off their duel in *Iliad* 7, they agree to exchange weapons and gifts. Their action constitutes a *philotês* between them. "They parted, having joined in *philotês*" (*Iliad* 7.302). They separate still enemies but now *philoi*, men obligated by an agreement.

Ideally, a translation should not be annotated. Sophocles' words spoke for themselves to his audience, most of whom knew what was needed to understand his play. But Sophocles' audience has passed away, and readers of his words in translation may need help with proper nouns and mythological allusions. The notes provide such information as the play itself does not make clear and are intended not only to clarify, but to provoke responses to, the text.

Ambiguity, double meanings, and the clash of connotations are all features of tragedy's destabilizing of language as a means of communication. A second type of note offers alternative translations when Sophocles' language opens a significant gap between what one character says and another hears. The Watchman may be saying that Antigone sees Polyneices' "body laid bare" or "his bare body," that is, once covered and now uncovered (426). Are the altars and braziers of Thebes filled "by the birds and dogs with food" or "with the food of birds and dogs" (1016-18)? Haemon greets his father with the answer the latter expects, "Father, I am yours," but with a condition Creon misses: "You would guide me aright, if you have good judgments that I will follow" (635-36). The Greek optative verb, translated conditionally as "you would guide," is the same form as the indicative "you are guiding." Haemon, it would seem, says the verb as conditional, which entails that his participle, translated "if you have," also be taken as conditional. But Creon responds as if he hears the word as indicative and the participle as stating the cause: "You are guiding . . . since you have." Creon wants Haemon to be on his side no matter what he may do (634) and expects to hear a factual statement of absolute obedience. The audience is open to both meanings. We print Haemon's meaning because this is what we think he says and append what Creon seems to hear in a note.

Another kind of note indicates Sophocles' allusions to what is said and done on stage. Sophocles' audience heard the words in harmony with the voices of the actors and choristers and within the context of all the phenomenon of theater and society. More happened than what was said. Much has been lost but not all, since the script holds clues, "stage directions," so to speak, to what transpired before the audience.(5) Stage business that the script records should not be neglected, since Sophocles had his actor point it out even though the audience could see or hear without that aid. When Creon's slaves bring Antigone from the house (806), for example, she calls for the elders to *see* her. The elders would be looking at her in any case. Her lament over her lost marriage, sung before the house where, in real life, wedding processions were organized, suggests that she wants them to notice that she is wearing a wedding dress, traditionally violet in color.(6) In this case, the hair of her mask would no longer represent the loose hair of the virgin but would be bound up, and her head would be hidden by a bridal veil. The Greek bride's moment of consent, her giving to her groom of her virginity and woman's' life, came when she lifted her veil. Soon afterwards, the bride replaced her veil and left her natal home, never to return as her father's virgin daughter. Antigone's "see me," spoken by a woman in a wedding dress, suggest that she lifts her veil and, in the street for all to see, performs her own ceremony of the unveiling. Later (940), when Antigone calls for the elders to look at her, she lowers her veil for her procession to the house of her groom, Hades.

Antigone was first performed in the spring of 438 B.C. at the festival of Dionysus Eleuthereus.(7) In early summer of 439, the Athenians had successfully concluded their war against rebellious allies on the island of Samos. At that time, the general Pericles reportedly brought the commanders and marines of the Samian ships, members of the island's elite, over to the marketplace in Miletus (Plutarch, *Life of Pericles* 28) . There, he had them bound to boards and exposed them until they were nearly dead. He then had them clubbed to death and their bodies thrown away without benefit of funeral rites. Plutarch, who names the Samian historian and sensationalist Duris as his source, does not believe the story because other authorities do not mention it. Yet, the punishment resembles *apotympanismos*, crucifixion on a plank, which Athenians inflicted upon citizens guilty of heinous crimes. By all appearances, Pericles treated the Samians as disloyal citizens, and, in that light, their revolt is equivalent to *stasis*, factional discord among citizens, and analogous to the quarrel between Oedipus' sons, Eteocles and Polyneices, both of whom claimed the kingship of Thebes for himself. Sophocles surely knew about these events--as would his original audience-- and perhaps was inspired by them.

In the months before the festival of Dionysus, Sophocles entered the contest for the prize in tragedy. (8)

He submitted three tragedies and a satyr play to the magistrate, perhaps by reciting several odes. In effect, Sophocles was applying to the demos of Attica to grant him one of the three choruses available for the festival. As soon as the new magistrate entered office, he chose Sophocles and assigned a wealthy man to foot the expenses of costuming the choristers and paying their salaries and those of their trainer and the flute player. This same man, called a *chorêgos*, was likely also responsible for paying the *doryphorêmata* or "spear-carriers" (silent players). Sophocles' prestige and the *chorêgos*' own desire to win honor for performing an important public office and a religious duty would ensure that he would be generous. Afterwards, Sophocles, perhaps with an assistant, trained the chorus of

young men, but he was not involved (officially, at least) in selecting the actors. The demos provided the protagonist or main actor, and the latter picked the second (deuteragonist) and third (tritagonist) actors, for every tragedian used no more than three. Although success depended upon the vocal skills of all, the protagonist alone was eligible for the prize in acting.

The festival had long been anticipated, and finally the day arrived. The time was early in the morning of either the eleventh, twelfth, or thirteenth of Elaphebolion. Spring had come, and the seas were open for Athenians to leave on business and war and for others to come to Athens to see its crowning jewel, the contest for the prize in tragedy and comedy. Athenians, both young and mature men as well as women, along with foreign tax-paying residents, sat on the southern slope of the Acropolis.[9] Officials and notable foreigners--magistrates, the priest of Dionysus and other religious dignitaries, judges of the contest in tragedy, and generals--enjoyed the honor of seats of wood or stone next to the orchestra. The audience was on holiday. They were a lively and noisy lot, some 14,000 to 17,000 strong, interested in the dramas and keen to shout approval and hoot disapproval.

The Play

The Play
Scene and Time: The area before the royal house of Thebes at the break of day (16).

Antigone[10]
O common one of the same womb, head of Ismene,[11]
do you know of any suffering of those from Oedipus
that Zeus is yet to fulfill for us two yet living?
Nothing painful, nothing †without ruin†,[12]
no disgrace, no dishonor exists 5
that I have not seen among your evils and mine.
And now, what is this proclamation they say
the general[13] just laid down for the whole city?
Do you know, have you heard, or are you unaware that
evils worthy of enemies are marching down on philoi?10

Ismene
No word of philoi, Antigone,
sweet or painful, has come to me since
we two were deprived of our two brothers,
each dead on one day by the other's hand.
Since the Argive army left15
last night,[14] I know nothing further
whether I am fortunate or ruined more.

Antigone
I thought as much. That is why I kept calling[15] you outside
the courtyard gates so you would be alone when you heard.

Ismene
What is it? Clearly, you are deeply blue over some word.[16] 20

Antigone
Why not? A tomb--has not Creon honored one of our
two brothers with one and dishonored the other without one?[17]
Eteocles, as they say, †with just
use of justice† and custom, he has hidden
beneath the earth, honored among the dead below.[18] 25
But as for the corpse of Polyneices who perished wretchedly,
they say that proclamation has been sent forth to the citizens
that no one cover it with a tomb or bewail it,
but let it lie unmourned, unentombed, a sweet treasury
for birds looking upon it for meat.30
Such proclamations they say the good Creon
has decreed for you and me--me I say.
He is coming here to proclaim this clearly

to whoever does not know, and he considers it no small
matter. For anyone who does any of these things, 35
murder by public stoning[19] in the city is ordained.
Now, this is the way it is for you, and you will show quickly
whether you are of noble birth or base born from good stock.[20]

Ismene
What can I do, wretched one, if things are
in this state, by loosening or tightening the knot?[21]40

Antigone
See whether you will join in the toil and the deed with me.

Ismene
What dangerous enterprise? What ever are you thinking?

Antigone
Whether you will lift the corpse with this hand?

Ismene
What? Do you intend to perform rites for it, a thing forbidden the city?

Antigone
For my brother, certainly, and yours, if you will not.45
I for one will not be caught betraying him.[22]

Ismene
Headstrong! When Creon has forbidden it?

Antigone
He has no part in keeping me from what is mine.

Ismene
Ah me! think, sister, how father,
died on the two of us, hated and disgraced, 50
when driven by self-discovered offenses, he pierced
both his eyes with a self-inflicting hand.
Then his mother and wife--a twofold name--
mistreated her life with twisted nooses.

And thirdly, two brothers in one day, 55
the wretched pair, worked a common fate by killing
themselves with hands turned upon one another.
Now in turn, we two left all alone, consider
how badly we will perish, if in violence of the law
we transgress the decree and power of absolute rulers. 60
No, we two[23] women must keep in mind we were born
women whose purpose is not to battle against men.[24]
Then, because we are ruled by those who are stronger,
we must hear and obey this and things yet more painful.
As for me, begging those below 65
for pardon, since I am being forced in this,
I will yield to those in authority,
for acting in excess has no sense.

Antigone
And I would not ask you, and if you wish
in the future, you would not gladly do anything with me.70
No, be whatever seems best to you. That one
I shall give rites. It is noble for me to die doing this.
I shall lie with him, philê with philos,
after I have done anything and everything holy,[25] since far longer
is the time I must please those below than those here. 75
I shall lie there for ever. You, if you think it best,
hold in dishonor the honored things of the gods.

Ismene
I am doing them no dishonor, but I am incapable
by my nature of acting in violence of the citizens.

Antigone
You can make excuses, but I shall go, 80
heap up a mound for a most philos brother.[26]

Ismene
Ah me! unhappy one, how I fear for you.

Antigone
Do not be afraid for me. Set straight the course of your own fate.[27]

Ismene
Please, do not tell anyone what you are doing.

Keep it secret, and I will do the same. 85

Antigone
Ah me! Tell everybody. You will be more hostile
if you keep silent and do not proclaim this to everyone.

Ismene
You have a hot heart for cold things.

Antigone
No, I know I am pleasing those I should most please.

Ismene
If you can, but no, you lust for what is beyond your means.90

Antigone
Well, when my strength fails, I shall cease once for all.(28)

Ismene
From the outset, to hunt for what is beyond your means is not fitting.

Antigone
If you say this, you will be hated by me
and justly be deemed an enemy to the one dead.
No, let me and the foolish counsel I offer 95
suffer something dreadful, but I shall not
suffer anything that will keep me from dying nobly.

[Antigone is exiting by the gangway leading to the country. Ismene calls after her.]

Ismene
If it seems best, go, but know this
you go without sense but truly a philê to your philoi.

[Ismene exits into the house. Without significant delay, the sounds of a musical instrument were heard. Stirringly familiar, they must have sent chills traversing the spines of men in the audience. Similar sounds kept the beat for hoplites in full armor on their way across no man's land to engage the enemy in battle. They came from an *aulos*, a clarinet- or oboe-like instrument consisting of a reed inserted into a cylindrical pipe pierced with holes. The number of holes determined its range. The

aulos was usually played in pairs, both instruments held to the lips by a strap around the chin and over the head of the player. The latter was a splendidly garbed professional whose sounds kept time for the choristers. The choristers, representing Theban elders, as the gray hair of their masks would indicate (1092-93), were probably young men between the ages of eighteen and twenty.[29] They were singing lines 100-54 as they moved solemnly but naturally in a rectangular formation,. They danced in rectangular or circular formations, three abreast and five deep, that stylized those of the hoplites they were in training to become. Learning Sophocles' choreography and lyrics replaced for these select youths the usual activities of ephebes during these final days of their youth. Sophocles put his best people on the left flank and his poorest in the middle line known as the "alley." In the middle of the left line, occupying its third position, the Coryphaeus or chorus leader was marked by his more brightly decorated robes. He addressed the actors in dialogue on behalf of the others and joined the others in singing the songs.]

NEXT

PREVIOUS

Chorus of Theban Elders [singing]
Ray of the sun, the most 100
beautiful light of lights ever
to appear to Thebes of seven gates,
you appeared at last, O eyelid
of a golden day. Over Dirce's(30)
streams you came, and 105
the man shielded in white,
come from Argos in full armor,
you propelled into headlong flight
with your bridle gleaming brightly.(31)
Coryphaeus [reciting]
Stirred up against our land110
through Polyneices' contentious quarrels,(32)
screaming shrilly,
he flew into our land like an eagle,(33)
covered in snow-white wings
amid weapons manifold and115
helmets crested with horse-hair.
Chorus of Theban Elders [singing]
Arresting flight above our houses,
threatening with blood thirsting spears
in a circle the mouth of our seven gates,
he(34) departed before he sated120
his jaws with our blood,
before Hephaestus' pinewood blaze(35)
seized our corona of towers.
Such was the din of Ares(36)
that strove against his back,125
a din hard for the dragon's foe to subdue.

For Zeus exceedingly hates
the boasts of a big mouth, and seeing them
coming on with a mighty flow,
in haughtiness of ringing gold,130
he hurls the brandished fire at him(37)
who was already rushing to scream victory
at his finish line(38) high on our battlements.

Coryphaeus [reciting]
Swung outward, he fell on ground that repelled him,
the fire-bringer who, 'till then, was reveling 135
in frenzied bacchic(39) onslaught
and breathing the blasts of most hostile winds.

But things went another way.
Smiting heavily, he apportioned
one doom for this one, another for that one,
mighty Ares, our trace-horse on the right.(40) 140

Seven captains at seven gates,
marshaled as equal against equal, left
behind bronze homage for Zeus Turner,(41)
except the pair filled with hate who, born
of one father and one mother, leveled mutually 145
victorious spears against one another and gained,
both of them, a share in a common death.

But since Victory has come, Victory who brings renown,
who reflects back to chariot-rich Thebes its own joy,
distanced from the recent wars, 150
now clothe yourself in forgetfulness.
Let us go to all the gods' temples
in all-night dancing.
May earth-shaking
Bacchus of Thebes be our leader.

[Enter Creon, attended by slaves (491)]

Coryphaeus
Here the king of the domain, 155
†Creon, son of Menoeceus† . . . new(42)
in the new chances of the gods,
is coming. What cleverness is he rowing
that, by common proclamation,
he has set forth(43) this special assembly 160
of old men for discussion.

Creon
Gentlemen, the gods who heaved and tossed the city
on high seas have set its affairs straight again.
You I have summoned by messengers apart from the rest
because I know well that you always revered the power 165
of Laius' throne, and again when Oedipus righted the city
.....
and when he was destroyed, you still continued
with steadfast thoughts toward their(44) children.
Since they perished in a twofold fate 170
in one day, striking and being struck
with murderous pollution among kinsmen,
I hold all the power and throne

according to nearness of kin to the dead.(45)

Now, there is no way to learn thoroughly the essence 175
of the whole man as well as his thought and judgment
until he has been seen engaged in ruling and making laws.
For, in my opinion, whoever, in guiding a whole city,
does not adhere to the best counsels,
but from fear of something keeps his tongue locked, 180
that man seems to me now and before this to be most evil.
Whoever deems a philos more important
than his fatherland, this man I say is nowhere.
I for one--may Zeus who always sees all know this--
never would I keep silent on seeing ruin185
approaching the citizens instead of safety,
neither would I ever regard as my *philos*
an enemy of the land, since I am aware that
this land is the one who carries us safely and,
while sailing upon her upright, we make our philoi.190
By these laws do I enlarge the city.

Now, I have issued proclamations, brothers to these laws
for the citizens concerning the children of Oedipus.
Eteocles, who perished fighting for this city,
fully proving his bravery in the spear battle,195
let them conceal him with a tomb and perform all the rites
that go to the bravest dead below.
The kindred blood of this man, Polyneices I mean,
the exile who, on returning home, wanted to burn his fatherland
and the temples of his family's gods from top to bottom 200
with flames, and wanted to taste common blood, and lead
the rest into slavery, this person, it has been proclaimed to the city
that no one honor with a tomb or lament with cries,
but let him lie unburied, his body(46) devoured by birds 205
and by dogs and mangled for the seeing.
Such is my thought. Never by me, at any rate, will
evil men have precedence of honor over just men.
But whoever is well-disposed to this city, dead
and alive, equally will be honored by me at any rate.210

Coryphaeus
These are what please you, son of Menoeceus, Creon,
about the one hostile and the one friendly to this city.
To use every law,(47) I suppose, is within your power
regarding the dead and us who are living.

Creon
Take care that you be watchers of my orders.215

Coryphaeus

Set forth this task for a younger man to undertake.

Creon
No, men to watch over the corpse are ready.(48)

Coryphaeus
Then, what other things would you enjoin upon me?

Creon
Do not yield to those disobeying these things.

Coryphaeus
There is no one so foolish that he lusts to die.220

Creon
That is truly the wage. But profit
with its hopes often destroys men.

[A man enters by the ramp from the country. Since Sophocles had only three actors at his disposal, the actor playing his role must be the same as the one who plays Ismene. He cannot be the actor who plays Creon or Antigone, since he appears on stage with them.]

Watchman
Lord, I cannot say that I arrive breathless
from quickly lifting nimble feet.
In fact, I stopped(49) many times to think,225
whirling around on the roads to turn back.
My spirit kept talking to me and saying:
"Poor fool, why are you going to a place where
you will pay the penalty when you arrive? Wretch, are you
dawdling along again? If Creon learns about this
from someone else, how then will you not feel pain?"230
As I rolled around such thoughts, I was gradually and
slowly completing the journey, and so a short road
became a long one. At last, coming here to you won out.
Even if I am saying nothing, I will say this anyway.
I come here, clinging to the hope235
that I will suffer nothing except what is fated.

Creon
What has robbed you of your spirit?

Watchman
First, I want to tell you this about me.
I did not do the deed, and I do not know who was the doer,
and it would not be right for me to get into any evil.240

Creon
You position yourself well in the ranks,(50) drawing

up fences around yourself against what is coming.
Clearly you are going to mark[51] something new and unheard of.

Watchman
Yes, terrible things impose much hesitation.

Creon
Will you say it, and then be off with you?

Watchman
Well, then, I'm telling you. The corpse--someone has
performed funeral rites for it and is gone, having scattered thirsty dust
upon its flesh[52] and completed the necessary purifications.

Creon
What are you saying? What man was it who dared this?

Watchman
I do not know, since there was no blow
from a pickaxe, no dirt was dug up by a hoe. The ground
was hard and dry, undisturbed and unscored
by wagon wheels. The doer left no marks.
When the first watchman of the day showed us,
a wonder hard to grasp came over all of us.
You see, he had disappeared. He was not covered with a tomb,
but a light dust was upon him as if from someone
avoiding pollution. No marks appeared
of a beast or dog that had come and torn him.
Bad words started howling at one another
as guard reproached guard, and it would have ended
in blows. No one was there to stop it.
Each man was the one who did the deed,
and none beyond doubt, and each was pleading, "I do not know."
We were even prepared to take up hot ingots in our hands
and walk through fire and swear an oath by the gods
that we did not do the deed, or share in knowledge of it
with the man who planned and accomplished it.
At last, when nothing was left for us to look for,
someone spoke out, and he turned every head
to the ground in fear, for we could not
answer him or see how, in doing so, we could
prosper. His word was that this deed
had to be reported to you and must not be hidden.
This plan prevailed, and the lot condemned me,
unlucky me, to take this good thing to you.
I do not want to be here. Those here do not want me,
I know. Nobody loves the messenger of bad news.

Coryphaeus
Lord, deep and anxious thoughts have long been counseling,

might not this deed be one driven by the gods.

Creon

Stop,[53] before your words fill me with rage,280
so you will not be discovered both senseless and old.
You are saying what is intolerable when you say
divinities have forethought for this corpse.
While they were hiding him, were they honoring him
as a benefactor, someone who came to fire their temples285
ringed with columns and offerings and
to scatter their land and laws hither and yon?
Or, do you see gods honoring evil men?
It cannot be. No, from the first men of the city,
bearing these things with difficulty, have been howling at me290
in secret, shaking their heads and not keeping their necks
rightly beneath the yoke so as to love and submit to me.
Because of those men, I know well these men have done
these things under the seduction of bribes.
No base custom[54] ever grew among men like silver.295
It sacks cities and uproots men from their homes.
It teaches and perverts the useful minds of men
so that they take up disgraceful endeavors.
It showed men how to practice wickedness300
and to know impiety in every deed.
Men who execute these actions in the pay of another,
sooner or later bring about their own punishment.

[To the Watchman.]

But, if Zeus yet enjoys respect from me,
know this well--I am speaking now on my oath--305
unless all of you find the perpetrator of this rite
and produce him before my eyes,
Hades[55] alone will not be enough for you until,
hung up alive,[56] you reveal this outrage.
This way you can go on stealing in the future310
with the knowledge of where profits must be made,
having learned that you must not be philos to profits from everywhere.
From disgraceful gains, more men
you could see ruined than rescued.

Watchman

Will you allow me to speak, or do I just turn around and go?315

Creon

Do you not know, even now, how annoying you sound?

Watchman

Are you stung in your ears or to your very essence?

Creon
Why do you score where I hurt?

Watchman
The doer offends your mind, but I your ears.

Creon
My, but you are a babbler.320

Watchman
That may be so, but not the one who did this deed.

Creon
That too, while also forfeiting your very essence for silver.

Watchman
Pah!
It is terrible for one who supposes to suppose falsely.

Creon
Go ahead, play around with suppositions, but if you do
not show me what men did this, you are going to admit325
that terrible are those profits that bring pain.

[Watchman is exiting to the country.]

Watchman
I really hope they find him, but whether
he is caught or not (luck will decide),
there is no way you will see me come back here.(57)
Now, saved beyond hope and judgment,330
I owe the gods a big debt of gratitude.

NEXT

Caviness
128

PREVIOUS

Chorus of Theban Elders

Many things cause terror and wonder, yet nothing
is more terrifying and wonderful than man.
This thing goes across the gray
sea on the blasts of winter
storms, passing beneath
waters towering 'round him. The Earth,
eldest of the gods,
unwithering and untiring, this thing wears down
as his plows go back and forth year after year
furrowing her with the issue of horses.(58)

This thing ensnares and carries off
the tribe of light-minded birds,
the companies of wild beasts, and
the sea's marine life
with coils of woven meshes--
this keenly skilled man. He has power
through his ways over the beast who traverses
the mountains and haunts the open sky.(59)
The shaggy-maned horse he tames with yoke,
and the untiring mountain bull.

Both language and thought swift as wind
and impulses that govern cities,
he has taught himself, as well as how
to escape the shafts of rain
while encamped beneath open skies.
All resourceful, he approaches no future thing
to come without resource. From Hades alone
he will not contrive escape.
Refuge from baffling diseases
he has devised.

Possessing a means of invention, a skillfulness beyond expectation,
now toward evil he moves, now toward good.
By integrating the laws of the earth
and justice under oath sworn to the gods,
he is lofty of city. Citiless is the man with whom ignobility
because of his daring dwells.
May he never reside at my hearth
or think like me,
whoever does such things.

[The Watchman returns, leading Antigone and accompanied by at least one other watchman (382), played by a *doryphorêma*.]

Coryphaeus
Concerning this divine portent, I am of two minds.
How, when I know her, will I deny
that this is the girl Antigone?
O unhappy one,
child of unhappy father, Oedipus,380
what does this mean? Surely they are not bringing
you who are in disobedience of royal laws
after they caught you in folly?

Watchman
Here she is, that one who did the deed.
We caught her performing rites. But where is Creon?(60)385

Coryphaeus
Here he is, returning from the house just when we need him.

Creon
What is it? What is happening? What am I in time for?

Watchman
Lord, mortals should never swear oaths against
doing anything, for second thoughts belie their intention.
I could have sworn I would be slow coming here390
after the tempest of your threats I weathered last time.
But the joy one prays for and receives beyond his hopes
seems to reach out like no other pleasure.
I swore an oath not to come here, but here I am,
leading this girl who was apprehended paying 395
due rites. We did not cast lots this time.
This is my windfall and nobody else's.
And now, lord, take her yourself, question and
examine her as you wish. I am free and
justly released from these evils.400

Creon
How did you catch her, and where do you bring her from?

Watchman
This one was performing rites for the man. You know all.

Creon
Do you really understand? Do you mean to say what you are saying?

Watchman
Yes, I do, because I saw her performing rites for the corpse
that you forbade. Is it not clear and plain what I am saying?405

Creon

How is she seen? How was she caught and seized?

Watchman
What happened was like this. When we got back,
still threatened by those terrible threats from you,
we swept all the dust away that concealed
the corpse, stripping the oozing body completely bare.
We then sat on the hill tops, backs to the wind,
delivered from being struck by the stench.
Man was egging on man constantly with abusive
taunts in case anyone might neglect this burden.
So it went for some time, until the dazzling
orb of the sun stood in the middle of the sky,
and the heat was becoming intense. Then, suddenly,
from the earth a whirlwind raised a column of dust,
a pain from heaven.(61) It filled the plain, mangling
all the foliage of the trees on the plain. The great ether
was full of dust. We closed our eyes and endured
the divine sickness. When it let off after a long time,
the girl is seen. She wails a bitter
bird's shrill sound as when it sees
an empty bedding's bed orphaned of nestlings.(62)
So, too, when she sees a bare corpse,(63)
she groaned and began wailing and cursing
evil curses upon the ones who did the deed.
Immediately she brings thirsty dust in her hands
and from a well-wrought bronze pitcher held up high,
she encircles the corpse with three poured offerings.
We saw her and rushed at her, and immediately
we caught our quarry who was without fear or fright.
We examined her about the previous and the present
doings. She did not try to deny anything,
happily for me and at the same time sadly.
That I have escaped these evils is
very pleasant, but bringing philoi into evil
is painful. But everything else matters less for me
to get--it is only natural--than my own salvation.

Creon
You! you there, hanging your head to the ground, do you say
you did these things, or do you deny them outright?

Antigone
I say I acted. I do not deny acting.(64)

Creon
You may remove yourself wherever you wish,
free of a heavy charge.

[Exit Watchman. To Antigone.]

Now you, tell me, not at length but concisely,
did you know that these were forbidden by proclamation?

Antigone
Yes. Why would I not? It was public.

Creon
And you dared anyway to transgress these laws.

Antigone
Yes, Zeus was not the one who issued these proclamations
for me, nor did Justice, who dwells with the gods below,
define such laws among mankind.
I did not think your proclamations so strong
that you, a mortal, could overstep
gods' unwritten and unshakable traditions.
Not today or yesterday but always
they live, and no one knows when they appeared.
I was not about to pay the penalty before gods
for neglecting them out of fear for a man's thought.
I knew very well that I would die (why not?),
even if you had not issued your proclamations. But if
I shall die before my time, I declare it a profit,
for whoever lives beset, as I do, by many things evil,
how does he not gain profit by dying?
Thus for me, at least, to meet with this destiny
is no pain at all. But had I let the one from my
mother, who was dead, go without rites,
over that I would feel pain. Over this, I feel no pain.
If I seem now to be acting foolishly to you, it may be
that I am being accused of foolishness by a fool.

Coryphaeus
Clearly, the offspring is savage from the girl's
savage father. She does not know how to yield to evils.

Creon
Even so, know that thoughts that are too rigid
are most prone to fall. The strongest iron,
baked very hard by the fire, you could often see
shivered and shattered into bits and pieces.
I know that spirited horses are brought to order
by a tiny iron bit, since it is not allowed for someone
who is the slave of those nearby to think big.
This person knew how to commit outrage at that time
by transgressing the laws that have been set forth.
After she acted, this second outrage:

she boasts about them and exults in having done them.
In this case, I am not a man, but she is a man,
if this victory will be hers without consequences.485
Whether she may be a sister's child and closer in blood
to us than the whole of Zeus of the Boundary,(65)
she and her kin blood will not escape
a very bad fate. I charge that other one
of equally planning this rite.490

[Creon to slave attendants]

Summon her. I saw her inside just now,
possessed by frenzy and not in possession of her senses.
The spirit of those devising crooked schemes in the dark
usually convicts itself in advance of being a thief.
I hate it when someone, caught in ugliness, 495
afterwards wants to make it look pretty.

Antigone
Do you want anything more than to seize me and kill me?

Creon
For myself, nothing. With this, I have everything.

Antigone
Then, why are you waiting? As nothing in your words
pleases me or could ever please me, so my words500
naturally displease you, too. And yet, where would I
obtain a more renowned renown than
by placing in a tomb one from the same womb?
All these men here would agree with this,
I would say, if fear were not locking up their tongues.505
But absolute rule is blest in many other ways, and,
in particular, it has the power to do and say what it wishes.

Creon
You alone of these Cadmeians(66) see it this way.

Antigone
These men of yours see it this way, but their lips cower before you.(67)

Creon
Are you not ashamed to think apart from these men?510

Antigone
No disgrace is involved in respecting your uterine kin.

Creon
Was not the one who died opposing him of the same blood?

Antigone
Of the same blood from one mother and the same father.

Creon
How, when it is impious in his judgment, do you grant this kindness?

Antigone
The dead corpse will not bear witness to that.515

Creon
He would, if you honor him equally with the impious one.

Antigone
He was not a slave but a brother who died.

Creon
Yes, while ravaging this land but the other while defending it.

Antigone
Nevertheless, Hades longs for these traditional values.(68)

Creon
No, the good man does not long to obtain the same allotment as the evil. 520

Antigone
Who knows whether that is revered below.

Creon
Never is an enemy, not even when dead, a *philos*.

Antigone
It is not my nature to side with an enemy but with a philos.(69)

Creon
Go below now, and if you must be philê, be philê,
to them. While I am alive, no woman will rule me.525

Coryphaeus
Here is Ismene before the gates,(70)
shedding tears of sisterly philotês.
A cloud above her brows mars
her flushed face,
moistening her comely cheeks.530

Creon
You sneaked about the house like a viper and sucked
my blood when I was off guard. I did not realize I was
feeding two ruins and subversions of my throne.

Come, tell me, will you admit you shared in this rite,
or will you swear you knew nothing about it?535

Ismene
I have done the deed, at least if she rows along with me.
I both share in the charge and endure it with her.

Antigone
No, justice will not allow you this, since you were
not willing to do it, and I did not act in common with you.

Ismene
But I am not ashamed amid your evils540
to make myself a fellow voyager in suffering.

Antigone
To those whose deed this is, Hades and those below are witnesses.
I do not cherish a philê who is philê only in words.

Ismene
Do not deprive me, sister, of dying with you
and rendering the dead his due rites.545

Antigone
You, do not die a common death with me. What you did not touch,
do try to make your own. I will be enough by dying--I myself.

Ismene
And what life is philos for me bereft of you?

Antigone
Go, ask Creon. It is he you care for.(71)

Ismene
Why do you cause me pain this way, when it does not help you?550

Antigone
Yes, I am in pain, if I am mocking you, when I mock you.

Ismene
What help even now could I give you--I myself?

Antigone
Save yourself. I do not begrudge your escaping out from under this.

Ismene
O poor me, am I to fail in sharing your fate?

Antigone

Yes, you chose to live, I to die.555

Ismene
But, at least, not without my words going unsaid.

Antigone
Nobly you seemed to some, and I to others, to think.

Ismene
And yet the error is the same for the both of us.(72)

Antigone
Gather your strength. You are living, while my life
perished long ago so as that I could help the dead.560

Creon
I say that both of these children seem senseless,
the one just now and the other from when she was first born.

Ismene
The sense that grows within, lord, does not remain
with those who are doing badly, but it departs.
Creon
In your case, at any rate, when you chose to do bad things with bad people.565

Ismene
Of course I chose. What life is there for me, alone without this one?

Creon
This one--do not speak of her, for she is no longer.

Ismene
But in that case you will kill your own son's nuptial rites?(73)

Creon
Yes, the fields of others are fit for the plow.

Ismene
No, not in the way they have been fit together,(74) this one to him. 570

Creon
I loathe evil wives for sons.

Ismene
O most philos Haemon, how your father dishonors you.

Creon
You and your marriage bed cause too much grief.

Ismene
Will you really deprive your own son of this one?

Creon
Hades will be the one to stop this marriage for me.575

Ismene
It is settled, so it seems, that this one dies.

Creon
Yes, for you and for me. No more delays. Take them
inside, slave women. From now on they
must be women and not let loose.
Even bold men flee when they see580
Hades already near their lives.

[Exit Antigone, Ismene and Creon's attendants. Creon remains on stage, standing alone against the backdrop of the house of Labdacus.(75)]

NEXT

PREVIOUS

Chorus of Theban Elders
Fortunate are they whose life has no taste of evils.
For those whose house is shaken by the god, nothing
of ruin is left out as it creeps over most of their lineage.585
As the nether darkness from 'neath the sea,
when it runs over the swell of the sea's main
before the storm-laden head winds of Thrace,(76)
rolls from the bottom590
dark sands, and headlands, pounded
by bad winds, roar mournfully.

Ancient the pains of the house of Labdacus' sons
I see piling onto the pains of the perished.(77)595
Neither does a generation set the lineage free, but someone
of the gods dashes it down, and it has no release.
Now, above the last
root a light had been stretched on Oedipus' house.600
Again the bloody dust(78)
of nether gods mows it down,
folly of words and Erinys of the mind.(79)

Thy might, Zeus, what trespass
of men could compass?605
It neither sleep †that enfeebles all† seizes,
nor the gods untiring
months, but, master unaging with time,
you possess the dazzling
splendor of Olympus.610
For futures near and far
and for the past as well, shall suffice
this law: nothing vast creeps
upon the life of mortals free of ruin.

Far wandering hope, though a good fortune for many men,615
is for many others a deception of their flighty lusts.
upon the man who knows nothing it creeps up
until he burns his foot on the hot fire.
Wisely from someone620
a word of renown has been revealed.
Evil seemeth(80) at some time a good
to one whose mind the god
is leading to ruin.
He acts for the briefest time outside ruin.625
[Haemon enters from the city.(81)]

Coryphaeus
Here is Haemon, last born
of your children. Does he come
tormented over the fate of his betrothed Antigone,
with whom he intended to marry,
anguishing over the deception of his marriage bed?630

Creon
We will quickly know better than seers could say.
My boy, you are not here, are you, after hearing
my fixed decree about your intended bride, in a rage at your father,
or as far as you are concerned are we, whatever we do, philoi?

Haemon
Father, I am yours. You would guide me aright,635
if you have good judgments that I will follow.(82)
No marriage in my opinion will be worth
winning more than you leading nobly.

Creon
Yes, you should always be disposed this way in your breast, boy,
to assume your post behind your father's judgments640
in all things. For this reason, men pray to beget
and have sons in their households who listen,
that they may both repay an enemy with evils
and honor the philos equally with the father.
Whoever produces useless children,645
what could you say about him except that he begets
hardship for himself and great mockery for his enemies.
Do not ever throw out good sense, boy,
over pleasure for a woman's sake, knowing that
this proves to be a cold thing to embrace in your arms,650
a evil woman in your bed and in your house.
What wound greater could there be than an evil philos.
No, spit the girl out like an enemy, and let
someone in Hades' house marry her.
Since I caught her openly,655
alone out of the whole city, in disobedience,
I will not make myself a liar to the city,
but I shall kill her. Therefore, let her keep invoking Zeus of
Kin Blood.(83) If I nurture my natural kin
to be disorderly, then surely I will do so to those outside the family. 660
Whoever is a good man among those within his house
will also appear to be just in the city.
But whoever transgresses the laws and does them violence
or intends to issue orders to those in power,
this man cannot possibly receive praise from me.665
Whomever the city may appoint, one should
obey in small concerns and just, and in their opposites.

For my part, I would encourage this man
to rule nobly and to consent to be ruled well,
and when assigned a post amid the spear storm, to remain 670
there, a just and brave comrade beside his comrades.(84)
There is no greater evil than lack of rule.
This destroys cities, this renders houses
desolate, this in the spear battle
causes routs to break out. But among men who are prosperous,675
obedience to command saves many lives.
Thus a defense must be mounted for the regulations.
Defeat by a woman must never happen.
It is better, if it is bound to happen, to be expelled by a man.
We could not be called "defeated by women"--could not.680

Coryphaeus
In our opinion, unless we are misled by our years,
you seem to say thoughtfully what you are saying.

Haemon
Father, the gods implant good sense in men
which is the foremost of all their possessions.
I . . . in what way you are mistaken in what you say,685
I neither could say, nor would I even know how to say.
Yet, things may come out right in another way.(85)
Whatever, it is my nature to scout(86) out for you
everything that someone says or does or finds fault with,
since your face is a terrifying thing for the townsmen690
because of words you are not pleased to hear.
It is possible for me to hear things in the shadows,
how the city mourns for this girl,
that the most undeserving of all women
is perishing in the foulest way for deeds most glorious.695
She did not allow one from the same womb, lying
without rites amid the carnage, to be ravaged
by raw-eating dogs or some one of the birds.
Is she not worthy of receiving a golden meed of honor?
Such dark talk is spreading secretly about.700
As far as I am concerned, there is no possession more valuable,
father, than a father who is prospering in good fortune.
What greater pride and joy is there for children than
a father flourishing in fame, or what for a father in children.
Do not wear one and only one frame of mind in yourself,705
that what you say, and nothing else, is right.
Whoever imagines that he and he alone has sense
or has a tongue or an essence that no other has,
these men, when unfolded,(87) are seen to be empty.
But for a man, even if he is wise, to go on learning710
many things and not to be drawn too taut is no shame.
You see how along streams swollen from winter floods

some trees yield and save their twigs,
but others resist and perish, root and branch.
Likewise, the man in command of a ship who draws715
the foot sheet(88) taut and leaves no slack, capsizes
and sails what is left with his decks upside down.
Let go your anger, and grant a change,
for if an opinion comes up from me, a younger person,
I say it is by far best(89) that a man be born filled with720
wisdom. If he is not, for the scale does not usually so incline,
to learn from those speaking competently is a noble thing.

Coryphaeus
Lord, it is fair, if he says something to the point, for you to learn,
and in turn for you from him. It has been well said well twice.725

Creon
Are we at our age to be taught
in exercising good sense by a man of his age?

Haemon
Yes, in nothing that is not just. Even if I am young,
you should not see my years more than my deeds.

Creon
What deed is this--reverencing the disorderly?730

Haemon
I would not order you to act piously toward evil men.

Creon
Has she not been stricken by such a disease?

Haemon
The people, all Thebes together, deny it.

Creon
The city will tell me what orders I should give?

Haemon
Do you see how young you sounded saying that?735

Creon
Should I rule the land for anyone other than myself?

Haemon
There is no city that is one man's.

Creon
Is not the city considered to belong to the ruling man?

Haemon
Nobly you could rule an empty land, alone.

Creon
This one, it seems, battles as an ally(90) of the woman.740

Haemon
Yes, if you are a woman. For it is you I care for.

Creon
You most evil thing, by bringing your father to justice?

Haemon
Yes, when I see you making an error that is not just.

Creon
Do I err by revering my own prerogatives?

Haemon
You do not revere them by trampling upon the honor of the gods.745

Creon
You abomination who trails after a woman.

Haemon
You would not catch me defeated by what is shameful.

Creon
And yet, your every word now is for her.

Haemon
And for you, and me, and the gods below.

Creon
This woman, it is not possible for you to marry her while she lives. 750

Haemon
Then she will die, and by her dying, she will destroy someone.

Creon
Are you so bold as to threaten me?

Haemon
What threat is it to tell you my opinions?(91)

Creon
You will convey sense to me in tears since you are empty of sense yourself?

Haemon
If you were not my father, I would say you were not making sense.

Creon
You slave to a woman, do not wheedle me.

Haemon
Do you wish to speak, and after speaking, not hear anything?

Creon
Right! But, by Olympus, know this:
you will not revile me with criticism and get away with it. [To his slaves.]
Bring that hated thing so this instant before his eyes760
she may die next to her bridegroom.

Haemon
No, not next to me. Do not ever suppose that.
She will not die next to me, and you will never
look upon my face again with your eyes.
Rage on at any of your philoi who are willing to let you.765

[Exit Haemon for the country]

Coryphaeus
The man is gone, lord, quickened by wrath.
The mind in pain takes things hard at his age.

Creon
Let him go. Let him act and think greater than what befits a man.
But these two girls, he will not save them from death.

Coryphaeus
Do you truly intend to kill them both?770

Creon
No, not the one who did not touch the deed. You are right.

Coryphaeus
By what death are you planning to kill the other?

Creon
By leading her where the path is deserted of people.
I will hide her alive in a rocky cave,
setting forth(92) enough food to escape pollution775
so that the whole city may escape miasma.
There begging Hades, whom alone of the gods
she reveres, perchance she will not die,
or she will come to realize, late but at last, that
revering what is in Hades is excessive labor.780

[Creon remains on stage.(93)]

NEXT

PREVIOUS

Chorus of Theban Elders
Eros, undefeated in battle,
Eros, who falls upon possessions,
who, in the soft cheeks of a young girl,
stays the night vigil,
who traverses over seas 785
and among pastoral dwellings,
you none of the immortals can escape,
none of the day-long mortals, and
he who has you is maddened. 790

You wrest the minds of even the just
aside to injustice, to their destruction.
You have incited this quarrel
among blood kin.
Desire radiant from the eyelids 795
of a well-bedded bride prevails,
companion in rule with the gods' great
ordinances. She against whom none may battle,
the goddess Aphrodite, plays her games.800

[Antigone enters from the house, escorted by Creon's slaves (885).]

Coryphaeus
Now, by this time, even I myself am carried
outside the ordinances of the gods at seeing this.
I am no longer able to stanch the streams of tears,
when I see Antigone here approaching
the bridal-chambers that give rest to all.805

Antigone
See me, citizens of my paternal land,
walking my last
road and beholding my last
light of the sun--
never again. But Hades,810
the all-provider of rest, leads me living
to Acheron's(94) shore,
without a share of wedding
hymns. No song
at my wedding sang out for me,815
but I shall wed Acheron.

Coryphaeus
Therefore, without renown and praise,(95)
you are departing for the recesses of the dead,

neither struck by wasting diseases
nor obtaining the wages of the sword.820
But under your own law, alive, alone and unique
of mortals, you will descend to Hades.

Antigone
I heard that she perished most sorrowfully,
the Phrygian guest,
daughter of Tantalus, on the peak825
of Mt. Sipylus, whom a rocky
growth like tenacious ivy subdued.(96)
Rain and snow,
it is the talk of men,
never leave her as she pines away.830
Beneath her overhanging cliffs always weeping,
she moistens her valleys.(97) Very like
her, the deity beds me.

Coryphaeus
No, she is a god begotten of god,
and we are mortals born to die.835
And yet, it is a great thing for a dead woman to hear
that she obtains a portion with the god-like
while alive and, afterwards, while dead.

Antigone
O me, I am mocked.
Why, by the gods of our fathers, why
do you abuse(98) me, when I have not gone840
but am in plain sight before you?
O city and its men
of many possessions,
iô, Dircaean springs
and precinct of Thebes rich in chariots,845
at least I possess thee(99) as witnesses
to how unwept by philoi and by what laws(100)
am I going to the rock-entombed vault
of my unprecedented mound.
Iô, wretched me, a corpse850
among people and not among corpses,
a metic,(101) not among the living, and not among the dead.

Coryphaeus
Advancing to the limit of daring,
you struck the high throne
of Justice, child, hard.855
You are paying, perhaps, for your father's prize.(102)

Antigone
You have touched the most
painful thoughts for me
of my father's thrice-plowed lament
and of all
our fate860
for the renowned children of Labdacus.
Oh, maternal ruinous delusions of beds
and the incestuous sleepings
of my ill-fated mother with my father,865
from such people wretched me was born.
To them, accursed and unmarried,
here I am going, a metic.
Iô, brother, by attaining ill-
fated marriages,870
dead though you be, you slew me still alive.

Coryphaeus
There is some piety in being pious,
but power, for him who cares for power,
proves nowhere to be transgressed.
Your self-knowing temper destroyed you.875

Antigone
Without laments, without philoi, without wedding
hymns, I am led in misery
along the road made ready.
No longer for miserable me is it right
to see the eye of this holy torch.880
My own destiny, unwept by tears,
no one of philoi laments.

Creon [To the slaves.]
Do you not know that, instead of dying, not one person
would stop pouring out songs and wailing, if allowed?
Will you not lead her off as quickly as you can885
enfold her in a roofed tomb, as I have ordered.
Leave her alone and deserted, whether she may
die or be entombed in such an enclosure alive.
The fact is that we are pure in the matter of this maiden.
In any case, she will be deprived of her metic status up here.890

Antigone
O tomb, O wedding chamber, O hollowed
abode ever guarding,(103) where I am walking
to my own, the greatest number of whom has perished,
and Persephassa(104) has received among the dead.
Last of them, I, and by far in the most evil way,895
I am going down before my life's measure has expired.

In arriving there, I nourish the hope, of course,
that I will come philê to father and especially philê to you,
mother, and *philê* to you, brother-head,
since all of you in death with my own hand900
I washed and dressed, and gave
liquid offerings at your tomb. Now, Polyneices,
for laying out your body, I win such things as these.
And yet, I honored you for those thinking rightly.(105)
Not even if I were the mother of children,905
not if my husband were dead and rotting on me,
would I take up this task in violence of the citizens.
For the sake of what law(106) do I say this?
A husband dead, there would be another for me,
and a child from another man, if I lost this one, 910
but with mother and father both hidden in the house of Hades,
there is no brother who would be produced, ever.
I honored you before all by such
a law, and to Creon this seems to be doing wrong
and to be daring terrible things, O brother-head.915
Now he takes me by the hand(107) and is leading
me away, unbedded, unhymned and ungraced
by a share of bridal coupling and nurturing a child,
but in this way deserted of philoi and ill-fated.
I am going alive into the hollowed abodes of the dead.920
Having transgressed what justice of deities?
Why should I in such misery look further to the gods?
What ally of those who are allies should I look to, seeing
that, by acting piously, I have come to possess impiety?
If this should be good and beautiful before the gods,925
then I would realize my mistake after suffering my doom.
But if these men are doing wrong, may they suffer no more
evils than they themselves do unjustly to me.

Coryphaeus
Still, the same blasts of the same winds
of her essence are holding her fast930

Creon
For this reason, those who are leading her
will be sorry for their slowness.

Antigone
O me, this word has come
very close to death.

Creon
I offer no consolation at all to take heart that 935
these arrangements will not be executed as proposed.

Antigone
O paternal city of the land of Thebes
and ancestral gods,
I am being led away. I delay no longer.
Look, magnates of Thebes,940
at the sole and last one of the royal line,
at what I suffer from what sort of men,
having piously rendered piety.

[Antigone is being led away by Creon's slaves but must remain within earshot of the elders' ode, since they address her directly. Creon remains on stage.]

NEXT

PREVIOUS

Chorus of Theban Elders

Even Danaë's beauty endured exchanging the light
of the heavens for chambers bound in bronze.(108)945
Hidden in a tomb-
like chamber, she was bent to the yoke.
And yet, honored in birth, O child, child,
she became keeper for the gold-streaming seed of Zeus.950
But the power of fate (whatever it may be) is terrible and wonderful.
Neither wealth nor Ares,
no tower, no dark ships
beaten by the sea can escape it.

Yoked was Dryas' hot-headed son,955
King of Edonians, for his heart-stinging rage.(109)
Shut away at Dionysus'
command in a rocky bondage.
Thus his madness' flowering might, terrible and wonderful,
trickles away. That one in madness touched the god 960
with heart-stinging tongues and came to know him.
He would stop the women taken by god
and the fire of the god's holy *Eu-oi-oi-oi-oi* (110)
and anger the Muses who love the flute.965

Beside the expanse of the twin seas' Dark Rocks,(111)
lie the shores of the Bosphorus . . . and Thracian
Salmydessus where its neighbor Ares 970
saw upon the two sons of Phineus
an accursed wound
of blindness dealt by his savage wife,
a wound inflicting blindness upon orbs
appealing for vengeance from eyes pierced975
by bloody hands and pointed shuttles.(112)

Wretchedly wasting away, they weep their wretched
suffering, having birth from a mother ill-wed.980
The queen is the seed of
the sons of Erechtheus, an ancient lineage,
and in far-off caves
she was reared amid paternal storms,
daughter of Boreas, swift with the horses across the steep hills,985
child of gods. But even over that one
the long-lived Fates wielded power, child.

[An old man, led by a boy, enters by the gangway from the city.(113)]

Tiresias
Lords of Thebes, we come by a common road,
two seeing from one. For the blind,
this way by a guide is usual.990

Creon
What is new, aged Tiresias?

Tiresias
I shall inform you, and, for your part, obey the prophet.

Creon
I did not differ before from your purpose, did I?

Tiresias
No, and you steered the city on a straight course.

Creon
From experience I can bear witness to your aid.(114)995

Tiresias
Now that you have come onto the razor's edge of chance, start thinking.

Creon
What is it? How I shudder at your voice.

Tiresias
You shall know when you have heard the marks of my craft.
Sitting at the ancient seat for watching birds,(115)
where lies my sanctuary for every bird,1000
I hear an unknown sound of birds shrieking
with a gadfly(116) sinister and barbarous.
And that they were tearing one another apart with murderous claws, I came
to realize, for the whirling of wings was not without its own mark.
Frightened, I immediately tested the burnt offerings1005
on altars set fully ablaze, but from the sacrifices
Hephaestus did not shine forth, but onto the ashes
the juices oozing from the thigh pieces were melting
and smoking and sputtering, and the bladders
were exploding gall into the air, and dripping1010
thigh bones were exposed from their enveloping fat.
Such things I learned from this boy,
prophecies withering away from rites bearing no marks,
for he is my guide as I am for others.
As for this situation, the city is sick from your thinking.1015
Absolutely all our altars and braziers
are filled by birds and dogs with the meat
of the unfortunate fallen son of Oedipus.
No longer do the gods accept prayers from us

at sacrifices or the flames from our thigh pieces,1020
nor do the birds scream cries that mark meaning clearly
since they are glutted on the fat of a slain man's blood.
Therefore, think about this, child. For men,
all of them, it is common to make mistakes.
Whenever he does make a mistake, that man is still not1025
foolish or unhappy who, fallen into evil,
applies a remedy and does not become immovable.
Stubborn self-will incurs a charge of stupidity.
No, yield to the dead, and do not goad
the deceased. What valor this-- to slay the dead again?1030
I have thought this out well and speak for
your good. Learning from someone speaking kindly
is very pleasant, if he speaks to your profit.

Creon
Elder, all of you, like bowmen at their target,
shoot arrows at this man. I am not without experience
of that prophetic craft of yours. By the tribe of those1035
of your ilk, I have been sold off like wares and loaded as cargo before.
Pursue your profits, sell electrum from Sardis,(117)
if you wish, and the gold of India.
You will not hide that one with a tomb,
not even if Zeus's eagles want to seize1040
him for meat and carry him to the thrones of Zeus.
Not even fearing this pollution,
will I give him up for burying, for well I know that
none among men has the power to pollute gods.
They fall shameful falls, old man Tiresias, those of mortals 1045
who are very clever, whenever they utter shameful
words nobly for the sake of profit.

Tiresias
Pheu,
does any man know, does he consider . . .

Creon
Just what? What old saw are you saying?

Tiresias
by how much the best of possessions is good counsel?1050

Creon
By as much, I suppose, as not to have sense is the greatest harm.

Tiresias
You certainly were full of this sickness.

Creon

I prefer not to speak evil of a prophet.

Tiresias
And yet, you do, when you say I prophecy falsely.

Creon
Yes, for the whole family of prophets is philos to silver.1055

Tiresias
And the family of absolute rulers holds disgraceful profits as philoi.

Creon
Do you know what you are saying you say of sovereigns?(118)

Tiresias
I do, since on my account you saved the city and have it now.

Creon
You are a skilled prophet but one who is philos to wrongdoing.

Tiresias
You will goad me to say in my breast that ought not be moved. 1060

Creon
Move them. Only do not do so by speaking for profit.

Tiresias
Do I seem to you to speak that way?

Creon
Know that you are not going to sell my purpose.

Tiresias
Know this well: you will no longer
finish many successive laps of the sun1065
in which you yourself will have repaid one
from your own loins, a corpse in return for corpses,
because you have cast one of those up here down there,
and while domiciling a living being in a tomb without honor,
you have one of those belonging to the lower gods up here,1070
a corpse without portion, without burial rites, without holiness.
In those things, neither you nor the gods above have
a share, but for this they(119) are being violated by you.
For this reason, mutilators whose destruction comes afterwards,
lie in ambush for you, the Erinyes of Hades and the gods,1075
so that you may be caught in these same evils.
Consider whether I am saying this, silvered
in bribes, for the wearing away of not a long time
will reveal the laments for men, for women in your house.(120)

All the cities[121] are thrown into disorder by hostility[122] 1080
whose severed bodies either dogs have consecrated
or beasts or some winged bird, carrying
an unhallowed stench into the city of their hearths.
Such bolts, for you rile me, like an archer
I let loose in rage at your heart,1085
sure bolts whose heat you will not run out from under.
Boy, lead us home, so this one
may vent his rage on younger men
and learn to nourish a tongue calmer
and a mind in his breast better than he now bears.1090

[Exit Tiresias, led by the boy.]

Coryphaeus
Lord, the man is gone after uttering terrible prophecies.
We know, from the time I put on
white hair from black,
that he never cried out falsehood to a city.

Creon
I know this myself, and I shutter in my breast.1095
For to yield is terrible, but to resist and
smite my rage with ruin present a terrible alternative.

Coryphaeus
There is need, son of Menoeceus, to take good counsel.

Creon
What ought I to do, then? Tell me. I will obey.

Coryphaeus
Go, release the maiden from the cavernous room,1100
and build a tomb for the one lying forth.

Creon
You advise this? It is best for me to yield?

Coryphaeus
As quickly as possible, lord, the gods' swift-footed
Harms cut short those who think badly.[123]

Creon
Ah me! it is hard, but I abandon my heart to do it. 1105
A vain battle must not be waged against necessity.

Coryphaeus
Go, and do these things. Do not entrust them to others.

Creon
I should go just as I am. Come, come, servants,
both those present and those not present. Take up
axes, and rush to the place in plain sight.(124) 1110
Since my opinion turns around in this direction,
I bound her myself, and I will go there and release her.
For I fear that it is best for one to end
his life preserving the established customs.
NEXT

PREVIOUS

Chorus of Theban Elders

Thou of Many Names, pride and joy
of the Cadmeian bride,[125]
son of loud-thundering Zeus
who haunt renowned
Italy and hold sway
in the folds of Eleusinian
Deo[126] that are open to all, O Bacchus,
dwelling in the mother-city of the Bacchae
beside the liquid
stream of Ismenus and beside
the seeding ground of the savage dragon.[127]

Thee the light shimmering through smoky flames
has seen about the twin peaks[128]
of rock where Corycian
Nymphs, your Bacchae, wend.
Thee, the stream of Castalia has seen.
And thee, the ivied slopes
of Nysean mountains and shores
green with grape clusters escort
amid divine strains of *Eu-oi-oi-oi-oi*
resounding as you visit
the concourses of Thebes.[129]

This city thou honorest
as preeminent above all cities
and thy mother taken by lightning.
Now, when the city and its people
are held fast under violent sickness,
come with cleansing foot across the slopes
of Parnassus[130] or moaning straits.

Io, io, leader of the chorus
of stars breathing fire, surveyor
of voices in the night,
boy son of Zeus, appear,
O Lord, amidst thy Thyiads[131]
who accompany you, and in maddened frenzy,
dance the night for you, dispenser of good Iacchos.[132]

[A man enters from the country.]

Messenger

Neighbors of the houses of Cadmus and Amphion,[133]

no life among men exists that I would
either praise or blame as fixed once for all.
Chance sets upright, and chance dashes down
the lucky and the unlucky, always.
Mortals have no prophet at all for what is established.1160
For Creon was enviable in my opinion, once.
He saved this land of Cadmus from its enemies.
He received sole rule omnipotent over the land
and guided it straight, flourishing in the
seed of children born. And now everything is lost.1165
Whenever men forfeit their pleasures, I do not regard
such a man as alive, but I consider him a living corpse.
Be very wealthy in your household, if you wish, and live
the style of absolute rulers, but should the enjoyment of these
depart, what is left, compared to pleasure,1170
I would not buy from a man for a shadow of smoke.

Coryphaeus
What misery this for the kings do you come bringing?

Messenger
They are dead. The living are responsible for them dying.

Coryphaeus
Who is the murderer? Who is laid forth? Tell us.

Messenger
Haemon is dead, his blood drawn by a hand of his own . . .[(134)]1175

Coryphaeus
his father's or the hand of his own?

Messenger
He himself by his own hand in anger at his father for the murder.

Coryphaeus
O prophet, how truly you fulfilled your word.

Messenger
Since this is the situation, it remains to plan for the rest.

[A woman enters from the house.]

Coryphaeus
Here I see wretched Eurydice close by,1180
wife of Creon.[(135)] She comes from the house,
because she has she heard about her son, or by chance.

Eurydice

All my townsmen, I heard your words
as I was approaching the door to go
and address the goddess Pallas[136] with my prayers.1185
I was just loosening the bolts of the door,
when the sound of misfortune for my house
struck my ears. I fell backward
in fear into my servants' arms and fainted.
But say again what the report was, 1190
for I will listen as one not inexperienced in evils.

Messenger
I will tell you, philê mistress. I was there.
I will not omit any word of the truth. Why would I
comfort you with words for which later
I will be revealed a liar? The truth is always the right thing.1195
I followed your husband as his guide
to the edge of the plain where was lying, unpitied
and rent by dogs Polyneices' body, still.
We asked the Goddess of the Road and
Plouton to maintain a kindly disposition.[137]1200
We bathed him with purifying bath and burned
what was left on newly plucked branches.
A lofty crowned mound of his own earth,
we heaped upon him, and, afterwards, we left
for the maiden's hollow bridal chamber of Hades 1205
with its bedding of stone. From afar someone hears
high-pitched laments of a voice near the bride's chamber
unhallowed by funeral rites. He came and reported to his master.
Senseless marks of a cry of suffering
came over Creon as he drew nearer.1210
Crying out, he sent forth a mournful word.
"O miserable me, am I a prophet? Am I going
the most unfortunate road of those traveled before?
My son's voice touches[138] me. But, servants,
go quickly closer, and stand near the tomb,1215
and look, entering at the gap torn in the rocks of the mound
as far as the mouth itself, and see if I am hearing
Haemon's voice, or I am deceived by the gods."
At the command of our despairing master,
we began looking, and in the furthest part of the tomb,1220
we saw her hanging by the neck,
suspended by a noose of fine linen,
and him lying beside her, his arms about her waist,
bewailing the destruction of his nuptial bed departed below,
his father's deeds, and wretched marriage bed.1225
When Creon sees him, crying out dreadfully, he goes
inside toward him, and wailing out loud, he calls out:
"Wretched one, what have you done? What were
you thinking? By what disaster were you destroyed?

Come out, my child, I beg you on my knees."1230
With savage eyes descrying him, the boy,
spitting at his face and offering no reply,
draws his two-edged sword, but he fell short
of his father bolting in flight. Then, doomed
and furious with himself, just as he was, he stretched1235
out and drove his sword half-way into his side. Still
conscious, he enfolds the girl in his faint embrace.
He was panting and streaming a swift flow
of blood upon her white cheek.
He lies, corpse around corpse.1240
The wretched one received marriage rites in Hades' house,

[At some point before the Messenger concludes his report, Eurydice withdraws into the house.]

having shown among men how much lack of counsel
is the greatest evil that clings to a man.

Coryphaeus
What do you suppose about that? The woman is gone again,
before she said a word, good or bad.1245

Messenger
I, too, am surprised, but I feed on the hopes
that, on hearing of her child's pains, she does not think
wailing before the city proper, but inside beneath her roof,
she will set forth the grief of her own for her slaves to lament.
She is not inexperienced in discretion so as to make a mistake.1250

Coryphaeus
I do not know. To me too much silence seems
as heavy as much vain shouting.

Messenger
Well, we will know if, as we fear, she is concealing
something, repressed secretly in her distraught heart,
after I have entered the house. You are right. 1255
There is a heaviness even in too much silence.

[Exit Messenger. During his last lines, Creon enters silently, holding onto the body of his son Haemon which is carried by his servants.]

Coryphaeus
Here comes the lord himself,
holding in his hands a remarkable memorial,(139)
if it is meet to say, not of another's
ruin but of a mistake that is all his own.1260

Creon

Iô, iô,
the mistakes of thoughtless minds,
stubborn, deadly mistakes,
iô, you who look upon kinsmen
slayers and the slain.
Ah me! the unhappy counsels among my counsels.
O boy, new to life with a new kind of death,(140)
aiai, aiai,
you died, and you have departed
because of my bad counsels, not yours.

Coryphaeus
Ah me! how you seem to see justice late.

Creon
Ah me!
I have learned in misery. Upon my head
a god, at that time holding a heavy weight,
struck me and hurled me in savage ways,
Ah me! overturning and trampling my joy.(141)
pheu, pheu, the painful pains of mortals.

[Enter the Messenger from the house.]

Messenger
Master, you are holding evils, and you have others
laid in store. Some you carry in your hands. Others inside the house
you are about to come and see over there.

Creon
What worse evil is yet to come from evils?

Messenger
The woman is dead, the all-mother(142) of the corpse,
the wretched one, just now by newly cut blows.

Creon
Iô,
iô, haven of Hades hard to atone,
why me, why are you destroying me?
O you who have escorted to me
the sufferings of ill-tidings, what word are you crying out?
Aiai, you have done away with a dead man.
What are you saying, boy?(143) What news are telling me?
Aiai, aiai,
slaughter on top of destruction--
a woman's death besetting me on both sides?

Messenger

Caviness

160

You may see, for she is no longer in the inner recesses of the house.

[The central doors of the stage building move inward (1186). The *ekkyklêma*, a low, wooden platform mounted on wheels, is pushed outward. On it is displayed the corpse of Eurydice lying next to an altar (1301). A sword is visible piercing her side.]

Creon
Ah me!
in my misery I am looking at a second evil.1295
What, what fate still awaits me?
I hold my child just now in my hands,
wretched me, and I look further at the corpse before me.
Pheu, pheu, woeful mother, pheu, child.

Messenger
†Around the sharply whetted knife at the altar,†(144) 1300
.....
she relaxes her eyebrows into darkness, after lamenting
the empty bed of Megareus who died before(145)
and again the bed of this one and lastly, after conjuring
evil doings for you, child-killer.(146)1305

Creon
Aiai, aiai,
I flutter with fear. Why has someone not
struck me straight in the chest with a two-edged sword?
I am miserable, aiai,1310
and I am soaked in miserable woe.

Messenger
Yes, you were denounced(147) by the dead woman with
responsibility for the deaths, that one and this one both.

Creon
In what way did she release herself in bloodshed?

Messenger
By striking herself with her own hand down to the liver when1315
she heard of the boy's sharply lamented suffering.

Creon
Ah me! me, these things will never be fit upon another
of mortals and be free of my responsibility.
Yes, I killed, I killed you, O pitiable me,
I, the report is true. iô, servants,1320
lead me away as quickly as you can, lead me from under foot,
who exists no more than a nonentity.1325

Coryphaeus
You give profitable advice, if any profit exists amid evils,
for the evils at one's feet are best when very brief.

Creon
Let it come. Let it come.
Let the fairest of destines appear,
the one that brings to me my final day,1330
the supreme destiny. Let it come. Let it come,
that I no longer see another day.

Coryphaeus
These things lie in the future. It is necessary to do some of what lies before.
What lies in the future is the care of those who ought to care.1335

Creon
No, what I lust for, I have prayed for.

Coryphaeus
Then, do not pray for anything. There is no escape
for mortals from misfortune that is fated.

Creon
Please, lead a useless man out from under foot,
who killed you, boy, not willingly,1340
and you, too, this woman. O me, wretched me, I do not know
toward which to look or where to lean for support. Everything
in my hands is awry, while upon my head 1345
fate unbearable leaped.

[Creon is led into the house. The *ekkyklêma* is drawn inside, and the messenger and the slaves carrying Haemon's body enter the house.]

Chorus of Theban Elders
By far is having sense the first part
of happiness. One must not act impiously toward
what pertains to gods. Big words1350
of boasting men,
paid for by big blows,
teach having sense in old age.

Before the festival, the Council had compiled a list of names from each of the ten tribes of citizens. These names were placed in ten urns, sealed and stored on the Acropolis. At the beginning of the festival, the urns were set up in the theater, and the magistrate drew the name of one man from each urn. These ten men, now designated as judges of the contest, were required by law to select a winning poet. With the close of the final satyr play, it was time for them to vote. The judges, weathering the advice shouted down from the slope of the Acropolis and mindful of their oath of impartiality, marked their tablets and deposited them in a jar. The magistrate solemnly drew five and, after reading the names, whispered to the herald. The latter, whose voice speaks for the community, proclaimed the

victor.

Note:

The numbers, appearing in red as reference numbers, in the preceeding script refer the reader to the notes which follow.

Notes

1. Among the numerous studies on Sophocles and *Antigone*, see Bernard Knox, *The Heroic Temper: Studies in Sophoclean Tragedy* (Berkeley 1964); R. P. Winnington-Ingram, *Sophocles: An Interpretation.* (Cambridge 1980); Charles Segal, *Tragedy and Civilization: An Interpretation of Sophocles* (Cambridge, MA 1981); George Steiner, *Antigones* (Oxford 1984); Ruth Scodel, *Sophocles* (Boston 1984); Charles Segal, *Sophocles' Tragic World : Divinity, Nature, Society* (Cambridge, MA 1995).

2. The following translations have been consulted: Richard Emil Braun, *Sophocles: Antigone* (Oxford 1973); Andrew Brown, *Sophocles: Antigone.* (Warminster 1987); Robert Fagles, *Antigone.* In Sophocles*: The Three Theban Plays* (New York 1982); Dudley Fitts and Robert Fitzgerald, *The Oedipus Cycle: An English Version* (New York c. 1949); David Grene, *Antigone.* In *The Complete Greek Tragedies: Sophocles I,* edited by David Grene and Richmond Lattimore (Chicago 1992); Richard Jebb, *Sophocles: The Plays and Fragments. III: The Antigone*, 3d ed. (Cambridge 1900); Elizabeth Wyckoff, *Antigone.* In *The Complete Greek Tragedies: Sophocles I*, edited by David Grene and Richmond Lattimore (Chicago 1954).

3. For this approach to Greek tragedy, see Simon Goldhill, *Reading Greek Tragedy* (Cambridge 1986) 1-32.

4. Emile Benveniste, *Indo-European Language and Society*, tr. by Elizabeth Palmer (London 1973) 278-82. All quotations are found on page 280.

5. The approach that attempts to draw stage-directions and clues from the script as a means of imaging the play's performance was first elaborated by Oliver Taplin, *Greek Tragedy in Action* (Berkeley 1978).

6. For the rites of marriage, see John H. Oakley and Rebecca H. Sinos, *The Wedding in Ancient Athens* (Madison, WI 1993).

7. For the date of the first performance of the *Antigone*, we have followed the argument of R.G. Lewis, "An Alternative Date for Sophocles' *Antigone*," *Greek, Roman and Byzantine Studies* 29 (1988) 35-50. Lewis places the date of the first performance in Elaphebolion (roughly March) of 438 B.C. For 442 B.C. as the date of *Antigone*, see Brown (above, note 2) 1-2, and for 441 B.C., see Jebb (above, note 2) xlii-liv.

8. For the festival of Dionysus and the tragic contest, see Arthur Pickard-Cambridge, *The Dramatic Festivals of Athens*, rev. by John Gould and D.M. Lewis (Oxford 1986). For the social and political functions of tragedy, see Jean-Pierre Vernant, "Greek Tragedy: Problems of Interpretation, " in *The Structuralist Controversy: The Languages of Criticism and the Sciences of Man*, ed. by Richard Macksey and Eugenio Donato (Baltimore 1972) 273-95; Simon Goldhill, *Reading Greek Tragedy (*Cambridge 1986).

9. For a discussion of the audience for the tragedies and comedies, see Jeffrey Henderson, "Women and the Athenian Dramatic Festivals," *Transactions of the American Philological Association* 121 (1991) 133-47.

10. The actors were dressed in ankle-length robes brightly colored with patterns, soft boots of leather

reaching to the calf, and a mask. The mask, constructed by a craftsman from linen, portrayed with realistic features the face and head of a young woman. The audience may have surmised that one of them is Antigone, since they knew the title of the play.

11. Antigone's name means "Against the Family." "Against" carries both the sense of "close to" and "opposed to." When Antigone first speaks she is yet without a name but her language stresses closeness. She addresses her sister with a hyperbole whose overstatement of filial closeness is further enhanced by her use of the dual number. Beside the singular and plural, Greek has a set of inflections for expressing pairs, most often, common pairs like two oxen or two eyes. Antigone encloses Ismene with language that makes them such a natural pair, and Ismene acknowledges this with dual forms of her own.

12. The daggers indicate that Greek text is corrupt and cannot be reconstructed. Translation of daggered words is approximate.

13. Antigone introduces military imagery with her first words. The generalship was an elected office among the Athenians and had both military and political importance. At the time of the *Antigone*, it was the office held by, among others, Pericles. For the imagery of *Antigone*, see Robert F. Goheen, *The Imagery of Sophocles'* Antigone*: A Study of Poetic Language* (Princeton 1951).

14. The Greek has also been translated as "in the present night." This version places the action of the prologue during the night when the Argives were retreating.

15. Dramatic action depends upon two pieces of information. Antigone says: "I kept fetching" or "I kept calling" Ismene (19) as opposed to "I called" her. Secondly, unlike Ismene who has been in the house (8-9), Antigone knows what has happened in the city. Although how she learned of Creon's decree is left unsaid, the difference is not incidental. The theater of Dionysus had no curtain to open and show Antigone before the house. Antigone and Ismene either enter together from the house or Antigone comes in silently by one of the gangways, that is, the path to and from city, calls out to the house, and Ismene enters from the house. In the first instance, Antigone's roaming in the city is left to dialogue; in the second, it is represented visually before the audience.

16. "Deeply blue" attempts the two connotations of the Greek: the color purple, and a disturbance of the sea or mind.

17. *Taphos* (tomb) also designates "funeral rites," "funeral feast," and "the act of performing funeral rites." All of these meanings are present, with "tomb" being foremost because of the idea of "covering."

18. After Oedipus' death, Eteocles and Polyneices agree that they will each rule Thebes as its king in alternate years. During his time in exile, Polyneices marries Argeia, daughter of Adrastus, king of Argos. When after a year Eteocles refused to abdicate, Adrastus and Polyneices lead an army of Argives against Thebes. The brothers meet at the seventh of Thebes' seven gates, Polyneices on the outside and Eteocles on the inside of the city; they slay one another. For the myths of the house of Laius, Oedipus, Eteocles, and Polyneices, see Apollodorus, *The Library* 3.5.7-6.8, in Michael Simpson, *Gods and Heroes of the Greeks: The* Library *of Apollodorus* (Amherst 1976) 143-48.

19. Public stoning, carried out by all the people, was an execution reserved for transgressions that injured the whole community. As such, it could not be murder.

20. "Noble birth" and "base born from good stock" are concepts that assert male values of ethical and moral superiority based on birth.

21. Ismene replies with an image from women's art of weaving, for which, see Eva C. Keuls, "Attic Vase-Painting and the Home Textile Industry," in *Ancient Greek Art and Iconography,* ed. by Warren G. Moon (Madison, WI 1983) 209-30. Ismene's question initiates the first stichomythia of the play. Stichomythia is an exchange between two actors of swiftly spoken, emotionally charged single lines that in tragedy often constitutes a contest for supremacy.

22. Antigone's military image uses the common words for being captured and for handing a city or allies over to the enemy.

23. At this point, Antigone and Ismene no longer speak to one another in the dual.

24. The military image evokes the land warfare of the day, essentially a pitched battle fought by men, called hoplites after their shield (*hoplon*) at close quarters on level ground in a single melee. For hoplite warfare, see Victor Davis Hanson, *The Western Way of War*: *Infantry Battle in Classical Greece* (Oxford 1989).

25. The usual translation her words, "having criminally done holy things," implies criticism of Antigone's decision to perform rites for Polyneices. Antigone's language allows two meanings: first, that she will do every thing holy and secondly that she will do holy things in a criminal way. Antigone must the mean the first, since she cannot be criticizing her own action, but Sophocles allows the audience to hear both meanings simultaneously.

26. Antigone proposes to conduct a cremation burial of the sort provided Elpenor:

Then, I sent my companions to Circe's house
to bring back Elpenor's dead body.
We quickly cut wood, and where the shore jutted out
furthest, we performed his burial rites, grieving and
shedding tears profusely. But after the body and its armor
were burned, we heaped a mound and, dragging a grave stele,
we affixed on top of the mound a handy oar (Homer, *Odyssey* 12.9-15).

A pit is dug as deep as six feet, and its bottom furrowed with channels for ventilation. Combustible material is placed into the pit, and bier is laid on top upon which rest the corpse. After the fire reduced the body to dust, a large mound of earth is heaped over the pit and the offering ditches. See figure.

27. The image intimates that the sisters are now navigating the ship of their fortunes on different voyages.

28. Antigone implies that she will be dead.

29. For the choristers as young men, see John J. Winkler, "The Ephebes' Song: *Tragôidia and Polis*" in *Nothing to Do with Dionysus?* ed. by John J. Winkler and Froma I. Zeitlin (Princeton 1990) 20-62.

30. The river Dirce was on the west side of Thebes.

31. Helios is imagined as the driver of his four-horse sun chariot in pursuit of the fleeing Argives. The image of light shining off the horses' bridles is uncertain.

32. "Quarrels" (*neikeôn*) plays on the name Polyneices (He of Much Strife or Many Quarrels).

33. The "eagle" with "snow white wings" represents the Argives as the "dragon," the Thebans. Warriors are commonly compared to animals in Homer, while similes of birds embellish the attacks of his warriors.

34. One Argive used by synecdoche for all the Argives, the "them" of line 128.

35. Hephaestus, god of fire, is synonymous with his element, but other associations may be present. Hephaestus made Harmonia a necklace for her wedding with Cadmus (Apollodorus, *The Library* 3.4.2). Polyneices obtains the necklace and, with it, bribes Amphiareus' wife Eriphyle to persuade her husband to join the expedition against Thebes. Amphiareus refused Adrastus since, being a seer, he foresaw that all except Adrastus would perish.

36. Ares, divine embodiment of the berserker spirit of war, is the father of the dragon that Cadmus slew in the foundation myth of Thebes. Cadmus sowed the beast's teeth in the ground, and there sprung up armed men. These fell to slaying one another, and the five remaining Spartoi (Sown Men) became the ancestors of the Theban nobility. Cadmus atoned for the dragon's slaughter by serving Ares for eight years (Apollodorus, *The Library* 3.4.1-2). Sophocles uses dragon metaphorically for Thebans.

37. The man is usually identified as Capaneus, one of the seven leaders of the Argive king Adrastos' army, who had sworn an oath to lay waste Thebes with or without the consent of the gods (Aeschylus, *Seven Against Thebes* 423-31; Euripides, *Phoenician Women* 1172-86 and *Suppliant Women* 496-99).

38. The finishing lines referred to here are ropes or groves in a stone slab that mark the line where the runners line up evenly at the beginning of a race and to which they return.

39. The elders describe the man as a reveler enthused by the god Bacchus, that is, Dionysus. Sophocles may be using the stem *bakch-* to denote madness but a secondary reference to Dionysus seems unavoidable. Bacchus is a name, perhaps Lydian in origin, for Dionysus, and so his female worshipers who were aroused by the god to an ecstatic state, were called Bacchae (female Bacchuses) and Maenads (woman maddened with Dionysus).

40. In a four-horse racing team, the outer horses drew by ropes (traces), while the inner ones were harnessed to the yoke or collar. The chariot went down the right side of the course, turned around a post, and came back on the left. In the turn, the driver spurred the outer or right horse, at the same time slackening its reins. He then left it to the horse to resist centrifugal forces and pull the chariot around through the turn. See Homer, *Iliad* 23.334-43 for a description. The horse became a byword for a trusty helper in a time of need.

41. "Zeus Turner" is the god in his capacity as the maker of a "turning." When one side or part of a side in the clash of lines could no longer withstand the pressure of the pushing, it could weakened and

collapse into rout--the moment of "turning."

42. A word meaning "ruler" is commonly inserted in the lacuna.

43. The Coryphaeus' verb derives from the same verb as the *prothesis*, the "laying forth" or wake, thus alluding to the Creon's denial of this ritual for Polyneices.

44. That is, the grandsons of Laius and sons of Oedipus, Eteocles and Polyneices.

45. By the fourth century, nearness of kin (*anchisteia)* had been defined by law to children of first cousins. W.K. Lacey (*The Family in Classical Greece* [London 1968] 28-29) describes this kinship group as "the group which was entitled, in due order, to succeed to vacant estates, and had legal duties and responsibilities in case of death within the group, especially if it was death by violence; the *anchisteia* was obliged to bury its own dead, and to seek vengeance, or at least purification, for the violent death of any of its members."

46. The Greek denotes a living body, not a corpse.

47. The Greek also denotes "custom." Since Creon has been making "laws" (177; 449), "law" would be what he would have heard, but "custom" is always present. "To use every custom" expresses a very different sentiment, one the Coryphaeus implies, it seems, by his qualifying "I suppose."

48. The Greek implies a "protector" or "guardian" for the corpse as well as watchmen to be "lookouts" for anyone who invades the domain he has asserted over Polyneices' corpse.

49. The reader must await the Watchman's words, but the spectator can see that the man stops often and turns around as if to leave, only to resume his progress toward the house.

50. The manuscripts have a verb that means "you take aim," a military image like that of the following verb. We have adopted an emendation that maintains the imagery but leads more smoothly into the second verb. The Watchman, as it were, returns to ranks and surrounds himself with defenders.

51. With the participle *sêmanôn* (to announce), Sophocles keeps the sound of the absence *sêma* (marker by with a grave, a mound) upon the ears of those in the audience. We have tried to indicate the presence of a word with the root *sêm-* by the English "mark."

52. Also: "skin" or "body."

53. The Greek *pausai* combines the explosive sound of the first syllable, "pow!" with the hissing sibilants of the second, "ssssssai," a far more violent sound than the English "stop." The effect surely was intensified by the Greek aversion to the sound of "s."

54. The Greek denotes both an established usage or custom and the current coin, that is, money.

55. Hades is used for both the god and the place.

56. Creon threatens the watchmen with being hung from a pole and left to die.

57. The Watchman's beeline for the gangway and the refuge in the countryside away from Creon visualizes his resolve. Thus the scene begins and ends on the spectacle of a single figure traversing the cavea of the audience.

58. That is, mules "who are better than oxen for dragging the jointed plow through the deep fallow (Homer, *Iliad* 10.352-53).

59. Namely, the wild goat.

60. In a mirroring effect, Sophocles has this scene reflect or draw the audience back to the earlier one involving the watchman. . In this way, he could use the similarities, both visually and verbally, to highlight the differences between the scenes. For mirroring scenes, see Taplin (above, note 5) 122-39.

61. "Heaven" is the seat of the gods. Also possible is "a pain reaching to heaven." The Greek does not suggest "heavenly" in the sense of "delightful" or "beatific."

62. Certainty is thwarted by syntactical ambiguity that allows at least a second reading: "an orphaned bed of nestlings' empty bedding."

63. The clause may also be translated: "when she sees a corpse bare," because it is not certain whether the adjective is attributive or predicate. The former indicates that the body is bare, while the latter implies that it was covered and has been laid bare.

64. We have changed our usual translation of the Greek verb from "do" to "act" in order to be able to mimic the absence of a direct object and so maintain the ambiguity of the original. Also in line 483.

65. Zeus Herkeios (Zeus of the Fence) protected the boundary of every Greek household and the possessions enclosed within. His altar stood in the courtyard where the master of the house (*kyrios*) conducted sacrifice and the "rite of sprinkling" of family, slaves and guests with water, a ritual binding those present to one another. Creon may be imagined as having conducted this rite with Antigone and Ismene many times.

66. Cadmus is the founder of Thebes, and so Thebans are also called Cadmeians.

67. The image is that of a dog putting its tail between its legs in fear.

68. Antigone's word is nomos. See above, note 47.

69. A common but mistaken translation is: "My nature is to join in love, not hate."

70. Ismene is surrounded by female slaves, companions of the women's quarters. They are not mentioned in the script, but when Creon orders Antigone and Ismene to be led inside the house, he addresses female slaves (578), so they must have escorted her outside.

71. Antigone's language allows two meanings: Ismene is an advocate for the living Creon and a mourner for the dead Creon. In each case she gives Creon her voice in aid.

72. Ismene returns for the last time to the dual number, implying that Antigone and she are once

again an inseparable pair.

73. That is, Antigone, bride of Haemon whose name is formed from the root *haim-* (blood).

74. The verb translated "fit" denotes both "joining together" and "arranging a marriage."

75. When Creon asserts his mastery over the house of Labdacus, he assumes its history, and the house itself becomes a silent player in the drama.

76. Storms blowing from Thrace were in the northern Aegean. Athenians perhaps associated the stroms with the primitive and warlike peoples that inhabited Thrace.

77. Labdacus' sons are Laius and his son Oedipus. The assonance of p and n substitutes for that of the Greek in pi and mu.

78. Many editors accept the emendation of "knife" for "dust" of the manuscripts.

79. An Erinys is a divine being who avenges serious wrongs, including murder and perjury. She enforces the order of nature, may embody a curse, and brings mental blindness and ruin upon the perpetrator of wrongdoing or a descendant.

80. The archaism imitates Sophocles' use of a word from epic that is does not occur elsewhere in extant tragedy.

81. The actor playing Haemon must also be playing either Antigone or Ismene. If Antigone, the similarity of voice marks the harmony Ismene claimed for her and Haemon, while the voice of the Ismene actor would bring back the voice that defended Haemon to appeal to Creon in the person of Haemon himself. The actor wears the unbearded mask of a youth of some eighteen years. By contrast, Creon wears the bearded mask of the mature man.

82. Sophocles' language allows Creon to receive what Haemon says differently as a declaration of his loyalty to his father: "You guide things aright, since you have good judgments that I will follow."

83. Zeus of the Fence (above, note 65) oversees the sacredness of kin-blood and so may be referred to in this capacity as Zeus of Kin Blood.

84. Creon alludes to the oath of allegiance that every citizen ephebe took, which affirmed in part: "I will not desert the "stand-beside" whomever I may stand beside." In a formation of hoplites, the safety of all depended upon the cohesion of the line of men and shields. The straps on the hoplite's shield were so arranged that half of the shield extended beyond the man's left side, leaving his right side exposed. The man on his left used this part to defend his right side, while the man himself looked to the shield of the man on his right to protect his right side. Each man had to stand beside his fellow.

85. Some editors have challenged the authenticity of this line.

86. The military image of the scout is appropriate to Haemon's youth (718; 728) and to his status as an ephebe, someone who fought in ways opposite to those of a hoplite. The latter fought in the daylight in close quarters with the enemy. The epebe fought by ruse and at night along the borders of

the domain.

87. The image seems to be taken from a writing tablet.

88. The "foot sheet" was one of the two ropes attached to the lower corners of the sail.

89. Literally, "it is by far older," and so, with the wisdom afforded the elders, "best," a compliment to Creon for being older and therefore "wiser."

90. "Ally" connotes an underling. Since the allies in the alliance led by Athenians, for the most, paid tribute to the Athenians, they were not considered as equals.

91. The translation derives from an emendation; that of manuscript is: "What threat is there to speak against empty judgments?"

92. Creon's language evokes the *prothesis* that he has denied Polyneices.

93. Translators of *Antigone* have removed Creon after line 780, finding his presence intolerable while Antigone is mourning for herself. Those very emotions argue for keeping Creon on stage so that the audience may experience the same feelings of violation.

94. The name of one of the rivers in the underworld.

95. This line, depending on the pronunciation of the first word, may also be translated as a question: "Are you not departing for the recesses of the dead with renown and praise?", which evokes an affirmative answer.

96. As a Phrygian or Lydian, Niobe is called a guest in the house of her Theban husband, Amphion. She boasted of having more children than the goddess Leto. The latter took affront, and her children Apollo and Artemis slew all or all but two of Niobe's. Niobe returned to her father Tantalus at Sipylus in Lydia where, after praying to Zeus, she transformed into a stone. From the stone, tears flow night and day (Apollodorus, *Library* 3.5.6). Niobe, usually considered a mortal woman, is treated by Sophocles as not merely of divine lineage but a goddess herself.

97. In the image, overhanging cliffs allude to Niobe's eyebrows and valleys to her throat or bosom.

98. Antigone reproaches the elders with *hubris*, behavior that reduces her to an object that may be treated as they wish without fear of penalty for violating her rights.

99. The archaic English is meant to reproduce the effect of strangeness in Antigone's word, one from epic poetry in the Aeolic dialect.

100. Antigone's word may also be translated "customs."

101. A metic is an alien who has changed (*met-*) his residency (*oik-* "house') and lives in Athens with a status above other foreigners but with military and financial obligations. As such, he is a citizen of neither his native *polis* nor that of the Athenians.

102. The prize that Oedipus won in the contest with the Sphinx is marriage with the dead King Laius'

wife, Jocasta, and the throne of Thebes as well as the "suffering" that accrued from his victory.

103. The Greek allows that the tomb is both ever-guarding Antigone and ever-guarded by Antigone.

104. Persephone, wife of Hades, has many names.

105. Editors have often doubted that Sophocles wrote lines 904-20. Aristotle in his *On Rhetoric* (3.16.9) quotes lines 911 and 912 and appears to have the full passage in his text of the play. The ideas expressed are similar to those found in Herodotus' *History* (3.119). The Persian, King Darius, granted the wife of a traitor whose family the king had condemned to death for treason the life of one family member. She chose her brother, justifying her choice as follows: "There would be another husband for me, if the deity wishes, and other children if I lose these, but with my father and mother no longer living, there would never be another brother."

106. Also "custom."

107. The "he" is not Creon but Hades, the Unseen One, who is claiming his bride. In the marriage rite, the groom took his bride by the wrist in a symbolic abduction of the woman into marriage.

108. When Acrisius asked the oracle about the birth of male children, the god said that his daughter, Danaë, would give birth to a son who would kill him. Fearing this, Acrisius built a bronze bridal chamber beneath the earth where he guarded her. Zeus, changed himself into gold and, flowing through the roof into Danaë's womb, had intercourse with her (Apollodorus, *The Library* 2.4.1).

109. Lycurgus acted with outrage (*hybris*) toward Dionysus and expelled him. Dionysus maddened Lycurgus, and the latter struck his son with an axe, imagining that he was pruning a vine branch, and killed him. After he had cut off his son's extremities, he came to his senses. The land, however, remained barren. The god declared that the land would bear fruit if Lycurgus were killed. The Edonians led him to Mt. Pangeum and bound him, and there by the will of Dionysus, Lycurgus was torn apart by horses (Apollodorus, *The Library* 3.5.1). In other versions, he is driven mad, attempts incest with his mother, cuts off his foot, and is imprisoned in a cave. Sophocles' audience, however, may have received his antistrophe through the version of the myth presented by Aeschylus' *Edonians*. This would imply that after Lycurgus' madness has seeped away during his stay in the cave, he realizes his mistake in not admitting Dionysus as a god and becomes his servant and prophet.

110.

111. The Dark Rocks are the islands which the Greeks called the Symplegades (Clashing Rocks) or the Wandering Rocks or the Blue Rocks. The city Salmydessus was on south-west shore of the Black Sea. Thrace was deemed a savage and warlike land, and so Ares is an appropriate god for its peoples.

112. Boreas, the North Wind, carried off Oreithyia, daughter of Erechtheus, king of Attica, and had children by her, among them, Cleopatra. Phineus married Cleopatra and had sons, Plexippus and Pandion. After Cleopatra's death, Phineus married Idaea, daughter of Dardanus. Idaeia alleges falsely that she was raped by Phineus' sons, and Phineus, believing her, blinds both of them (Apollodorus, *The Library* 3.15.3). Sophocles attributes the blinding to Idaea herself.

113. Tiresias may be wearing a netlike mesh of wool that would identify him as a prophet. The famous prophet of Thebes is played by either the actor playing Antigone and Haemon or by the one

playing Ismene and Haemon. The choice seems to focus on whose voice Sophocles wanted to reinforce with the authority of the gods. Being led by a boy is theater for Tiresias' blindness and his willingness to be guided by someone younger.

114. Creon's recognition of Tiresias' aid also yields the rueful: "I suffered your aid."

115. The geographer Pausanias (2nd century A. D.) saw "Tiresias' bird observatory" on the acropolis at Thebes (*Description of Greece* 9.16.1).

116. The gadfly, an tormenting insect and metaphor for frenzy, makes incomprehensible twittering sounds like those of barbarous, that is, non-Greek languages.

117. Electrum, gold mixed with twenty-percent or more of silver, was mined on Tmolus in Lydia, the mountain range south of Sardis. The latter was the seat of the Lydian monarchy.

118. "Sovereign" for Sophocles' word borrowed from the Thassalian dialect.

119. "They" may denote the gods below who are deprived of one of their own or the gods above who are offended by the unburied corpse or both.

120. Another translation is possible: "laments of men, of women."

121. These cities are those in Argos which sent men with Adrastus and whose hearths now are polluted with human carrion.

122. Lines 1080-83 have been considered spurious, since Sophocles does not speak elsewhere of burial being denied the Argives. Sophoclean authorship of the lines is supported by the inclusion of his *Antigone* in mythmaking about Thebes and Theban impiety toward the Argives, for which see Euripides' *Suppliant Women.*

123. These personified deities recall the Erinyes of Hades and the gods (1075). Their name derives from a verb meaning "to stop" or "to hinder."

124. "Those present and those not present," like "to move heaven and earth," is a polar expression for every one and means to make every effort possible. The axes are the kind used to split wood.

125. Zeus impregnates Cadmus' mortal daughter Semele with Dionysus. His wife, Hera, persuades Semele to bind Zeus by a promise to appear before her as he does when he is wooing Hera. Zeus appears before Semele who she is destroyed by his lightning and thunder bolts. Zeus snatches the six-month child from Semele's womb and sews it into his thigh. In due time, a mortal woman's child is born of the male god Zeus and is himself a god (Apollodorus, *Library* 3.5.3).

126. That is, Demeter whose mysteries at Eleusis, a town and district of Attica northwest of Athens, were open to everyone, with the ability to speak Greek being the sole requirement for initiation.

127. The Ismenus river was on the east side of Thebes. The sowing ground of the dragon is the field where the dragon lived and Cadmus sewed its teeth after killing it.

128. The Phaedriades or Shining Rocks loom over the sanctuary of Apollo at Delphi. Dionysus' rites

were celebrated on the side of Mt. Parnassus above the Phaedriades.

129. These nymphs haunt the Corycian cave on Mt. Parnassus. The stream flows from a fissure in the cliffs above Delphi. The mountain may be Mt. Nysa in Euboea, a center of Dionysus' worship.

130. The name was usually confined to that part of the Pindus mountain range extending a few miles north of Delphi.

131. That is, Bacchae.

132. A local Eleusinian and Athenian name for Dionysus.

133. Cadmus founded Thebes, and Amphion with his brother Zethus enclosed the city with its first wall (Apollodorus, *The Library* 3.4.1; 3.5.5). Both were regarded as founders of the city.

134. The Messenger's word denotes both one's own and a kinsman's hand and creates an ambiguity that we attempt by having the Coryphaeus' request for clarification come in the form of an interruption.

135. Eurydice can be played by the Antigone or Ismene actor. Her name means "Wide Justice." The advantage of the Antigone actor would be that this casting in a small measure grants Antigone the revenge she seeks in her final words.

136. Pallas ("maiden") is a title for Athena who was the goddess of the city and its citadel throughout Greece. It is Athene as "defender of the city" and as Pallas who denies the prayers of the Trojan women to protect their city, its wives and infant children (Homer, *Iliad* 6.305-11).

137. Hecate, an ancient goddess of the earth, wielded magical powers and haunted crossroads, especially where a byway met a main road. She was believed to encounter and terrify travelers. According to Plato in *Cratylus* (304 a), people were led by their fears to call Hades (The Unseen One) by the euphemism, Pluton or Wealth that comes from the earth. Polyneices' corpse is now part of the wealth owed Pluton.

138. Haemon's voice touches Creon because, as Creon's verb implies, it belongs to someone he loves.

139. For practical reasons, the body was probably a mannequin. The effort of carrying even a model and the restrictions on the actor's movements in the episode, however, sufficiently rule out his carrying a body throughout the scene. Creon must, then, be holding onto the body borne by his slaves.

140. Sophocles is playing on the two senses of "new," namely, "young" and "unheard of, strange."

141. The image characterizes Creon as a driver of a chariot who has been dealt a blow, and his chariot has careened off its course into savagery.

142. In *Prometheus Bound* (90), Aeschylus uses the same word for Ge, Earth, the true mother of everything.

143. The messenger is a slave.

144. The altar is that of Zeus of the Courtyard (above, note 65) in the courtyard of the house.

145. Sophocles does not say how Megareus, other son of Creon and Eurydice, died, but he implies that Creon was involved. According to Apollodorus (*The Library* 3.6.7), Tiresias declared that the Thebans would be victorious over the Argives if Creon's son Menoeceus (as he is called elsewhere) offered himself as a sacrificial victim. When Menoeceus heard the prophecy, he slew himself before the city's gates.

146. "Child-killer" seems to denote both of Eurydice's children, Megareus and Haemon.

147. Sophocles uses a technical term of the lawcourt for announcing formally the intention to initiate a prosecution for perjury against a witness at a trial. The bride and groom in an Athenian marriage did not exchange vows.

Subj: Re: Communication
Date: 4/20/00 8:16:27 AM Central Daylight Time
From: scaife@pop.uky.edu (Ross Scaife)
To: interpret4u@AOL.com

I've asked the authors to send you their permission directly. Let me know if you don't hear from them soon.

At 11:00 PM 4/19/00 -0400, you wrote:
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>AnyForm Document: http://www.uky.edu/AS/Classics/ant/tyrbenant.html
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>
>Suggestions = I would like to have permission to present parts of your notes
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>sources for researching plays. I am specifically interested in using the
>observations made from numbers 10 through 147 of the notes. I would like to
>copy the notes for comparison with Francis Hodgel\'s outline for play
>analysis and the translation for comparison with E.F. Watling\'s translation
>and R.C. Jebb\'s translation. I would like to use parts of the notes for an
>appendices that exemplifies a good site that is informative,interesting and
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>Thank you for your time
>Juanita Caviness
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Subj: Antigone Trans
Date: 4/20/00 2:50:27 PM Central Daylight Time
From: tyrrell@pilot.msu.edu (Wm. Blake Tyrrell)
To: interpret4u@AOL.com, jbennett@pilot.msu.edu (Larry Joe Bennett)

Dear Juanita Caviness

You have our permission to quote the translation of Sophocles' Antigone in the way you have proposed in your e-mail. Date: Wed, 19 Apr 2000 23:00:20 -0400 (EDT).

Appendix E

Lindenwood University's Production of Antigone

Review by Bob Wilcox

Caviness
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Antigone

Lindenwood University
Reviewed by Bob Wilcox

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My hat's off to the theatre department at Lindenwood University for tackling Sophocles'*Antigone*. Academic theatre should be acquainting students with the classics, not just on the page but on the stage. And it should be challenging its student performers with material that tests the limits of their abilities and prods them to grow. This production does both.

Characters in Greek tragedy do not shrug their shoulders and say, "Whatever." They put no limits on their emotions or on the expression of them. Antigone has made a swift and fatal decision, and the emotional fall-out is huge. She is both daughter and half-sister of ill-fated Oedipus. She has seen her two brothers share their late father's throne until one rose up in rebellion. In the ensuing civil war, the brothers killed each other. Now their uncle rules the city, and he has decreed full burial honors for one brother. But the rebellious brother is to lie unburied for the dogs to eat. To Antigone, this command violates the laws of family and of the gods. Obeying the law of god, she buries her brother, and is condemned to death by the law of man.

It's a magnificent dilemma, and it's made Antigone the patron saint of those who down the centuries have resisted what they believe to be evil laws. At Lindenwood, Lindsey Calvert gives the martyr an emotionally full-bodied, vocally full-throated performance. John Vullo does the same with her antagonist, her uncle Creon. All in the cast play with open-hearted commitment, disciplined by as much craft as they possess.

That, of course, is the problem in any student production: the craft is necessarily limited. They're still learning. Add the difficulty that these students are performing a kind of theatre written for a very specific performance style, one quite distant from our familiar realism. What's an equivalent style that will work for performers and audience today? Given the pervasive lyrical element in Greek drama, it's probably some variant of musical theatre, such as the deeply moving use of gospel music in the adaptation of Sophocles'*Oedipus at Colonus* done by the Black Rep a few years ago.

Lacking the time and the collaborator to create such a musical equivalent for*Antigone*, director Bryan Reeder has chosen to present the play as spoken drama, with a few heightened moments chanted in a plain-song that echoes religious rites. Hsih-Chih Cheng's set remembers ancient Greek edifices, and Niki Juncker patterns her costumes on classic Greek dress. If the result never quite breaks through the chronological and stylistic barrier to make Antigone our contemporary, enough of the drama's power survives not only to hold an audience's attention for its hour-and-a-quarter duration but to cause them visibily to share in the suffering of these people, so distant from us and so much like us.*Antigone* continues at Lindenwood through May 6. Call 636-949-4878 for ticket information.

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