

The Burial At Thebes Sophocles Antigone

Sophocles' Antigone comes alive in this new translation that will be useful for academic study and stage production. Diane Rayor's accurate yet accessible translation reflects the play's inherent theatricality. She provides an analytical introduction and comprehensive notes, and the edition includes an essay by director Karen Libman. Antigone begins after Oedipus and Jocasta's sons have killed each other in battle over the kingship. The new king, Kreon, decrees that the brother who attacked with a foreign army remain unburied and promises death to anyone who defies him. The play centers on Antigone's refusal to obey Kreon's law and Kreon's refusal to allow her brother's burial. Each acts on principle colored by gender, personality and family history. Antigone poses a conflict between passionate characters whose extreme stances leave no room for compromise. The highly charged struggle between the individual and the state has powerful implications for ethical and political situations today.

Guide to 7 passages from Antigone to be used with A.C. Pearson's text of the play, with the author's interlinear text of : The Bilingual selections from Sophocles' Antigone, or with an annotated school text. Theban plays The Theban plays consist of three plays: Oedipus the King (also called Oedipus Tyrannus or by its Latin title Oedipus Rex), Oedipus at Colonus and Antigone. All three plays concern the fate of Thebes during and after the reign of King Oedipus. They have often been published under a single cover. Sophocles, however, wrote the three plays for separate festival competitions, many years apart. Not only are the Theban plays not a true trilogy (three plays presented as a continuous narrative) but they are not even an intentional series and contain some inconsistencies among them. He also wrote other plays having to do with Thebes, such as the Epigoni, of which only fragments have survived. Subjects Each of the plays relates to the tale of the mythological Oedipus, who killed his father and married his mother without knowledge that they were his parents. His family is fated to be doomed for three generations. In Oedipus the King, Oedipus is the protagonist. Oedipus' infanticide is planned by his parents, Laius and Jocasta, to avert him fulfilling a prophecy; in truth, the servant entrusted with the infanticide passes the infant on through a series of intermediaries to a childless couple, who adopt him not knowing his history. Oedipus eventually learns of the Delphic Oracle's prophecy of him, that he would kill his father and marry his mother; Oedipus attempts to flee his fate without harming his parents (at this point, he does not know that he is adopted). Oedipus meets a man at a crossroads accompanied by servants; Oedipus and the man fought, and Oedipus killed the man. (This man was his father, Laius, not that anyone apart from the gods knew this at the time). He becomes the ruler of Thebes after solving the riddle of the sphinx and in the process, marries the widowed Queen, his mother Jocasta. Thus the stage is set for horror. When the truth comes out, following from another true but confusing prophecy from Delphi, Jocasta commits suicide, Oedipus blinds himself and leaves Thebes, and the children are left to sort out the consequences themselves (which provides the grounds for the later parts of the cycle of plays). In Oedipus at Colonus, the banished Oedipus and his daughter Antigone arrive at the town of Colonus where they encounter Theseus, King of Athens. Oedipus dies and strife begins between his sons Polyneices and Eteocles. In Antigone, the protagonist is Oedipus' daughter, Antigone. She is faced with the choice of allowing her brother Polyneices' body to remain unburied, outside the city walls, exposed to the ravages of wild animals, or to bury him and face death. The king of the land, Creon, has forbidden the burial of Polyneices for he was a traitor to the city. Antigone decides to bury his body and face the consequences of her actions. Creon sentences her to death. Eventually, Creon is convinced to free Antigone from her punishment, but his decision comes too late and Antigone commits suicide. Her suicide triggers the suicide of two others close to King Creon: his son, Haemon, who was to wed Antigone, and his wife, Eurydice, who commits suicide after losing her only surviving son.

Antigone - Sophocles - The Plays of Sophocles - Translation by F. Storr - In Greek mythology, Antigone is the daughter of Oedipus and his mother, Jocasta. The meaning of the name is, as in the case of the masculine equivalent Antigonus, "worthy of one's parents" or "in place of one's parents". Antigone is the subject of a popular story in which she attempts to secure a respectable burial for her brother Polynices, who was killed in battle between him and his brother Eteocles even though he is seen as a traitor to Thebes and the law forbids even mourning for him, punishable by death. In the oldest version of the story, the burial of Polynices takes place during Oedipus' reign in Thebes, before Oedipus marries Jocasta. However, in the best-known versions, Sophocles' tragedies Oedipus at Colonus and Antigone, it occurs in the years after Oedipus' banishment and death, and Antigone has to struggle against Creon. Creon was next in line to throne, as he was Jocasta's brother by Menoeceus. In Sophocles' version, after Oedipus' death, it was decided that the two brothers, Eteocles and Polynices were to reign over Thebes taking turns. In the fight against Thebes, the two brothers kill each other. Antigone is brought before Creon, and states that she knew Creon's law but chose to break it, expounding upon the superiority of 'divine law' to that made by man. She puts the will of the gods ahead of manmade laws, responding to the decision of not granting Polynices a burial with courage, passion, and determination.

Unlock the more straightforward side of Antigone with this concise and insightful summary and analysis! This engaging summary presents an analysis of Antigone by Sophocles, a Greek tragedy centred on Oedipus' sister/daughter, Antigone, who rebels against the new ruler of Thebes. A timeless classic, Antigone is an unmissable tragedy filled with death, ancient mythology and a fight for power. Although little is known about Sophocles' life, his plays are famous around the world thanks to their dramatic and often tragic storylines. Find out everything you need to know about Antigone in a fraction of the time! This in-depth and informative reading guide brings you: • A complete plot summary • Character studies • Key themes and symbols • Questions for further reflection Why choose BrightSummaries.com? Available in print and digital format, our publications are designed to accompany you in your reading journey. The clear and concise style makes for easy understanding, providing the perfect opportunity to improve your literary knowledge in no time. See the very best of literature in a whole new light with BrightSummaries.com!

"[E]xplains how Aeschylus, Euripides, and Sophocles conceived their works in performance and then summarizes everything we know about how their tragedies were actually staged.... [T]ackles the six major problems facing any company performing these works today: the staging space and concept of the play; the use of the chorus; the actor's role in an unfamiliar style of performance; the place of politics in tragedy; the question of translation; and the treatment of gods, monsters, and other strange characters of the ancient world."--From publisher description.

This book examines the plots of Sophocles' Oedipus at Colonus, and Antigone as parts of separate and then connected stories. These stories expose hidden sides of the characters of the three main protagonists, Oedipus, Creon, and Antigone, and, in turn, cast new light upon the events we see play out on stage. Contents: Oedipus Rex: Chronology of Events; Investigative Talents; Public Posturing; Character Flaws; Some Answers to Earlier Questions; Other Views; Oedipus at Colonus; PART I: Chronology of Events; Introductory Remarks; What Happens to Oedipus; Antigone: Chronology of Events; Introductory Remarks; Burials; Creon in Antigone; Antigone in Antigone; A Lesson in Honoring Tradition and the Gods; Oedipus at Colonus: PART II: Appendix; Bibliography; Index; Index of Translated Passages.

Peter Ahrensdorf offers a sustained challenge to the prevailing view that Sophocles is an opponent of rationalism.

Sophocles' Antigone has been staged all over the world, and many of these productions have reconceived and remade the play to address local issues and concerns. This

collection of essays explores the play's reception in numerous countries, as diverse as The Congo and Australia, Argentina and Japan.

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The curse placed on Oedipus lingers and haunts a younger generation in this brilliant translation of Sophocles' classic drama. The daughter of Oedipus and Jocasta, Antigone is the subject of a popular story in which she attempts to secure a respectable burial for her brother Polyneices, even though he was a traitor to Thebes and the law forbids even mourning for him, on pain of death. In the oldest version of the story, the funeral of Polyneices takes place during Oedipus's reign in Thebes. However, in the best-known versions, Sophocles's tragedies Oedipus at Colonus and Antigone, it occurs in the years after Oedipus's banishment and death, and Antigone has to struggle against Creon. Sophocles' Antigone ends in disaster, with Antigone hanging herself after being walled up, and Creon's son Haemon (or Haimon), who loved Antigone, kills himself after finding her body. An unconventional heroine, Antigone pits her beliefs against the King of Thebes in a bloody test of wills that leaves few unharmed. Emotions fly as she challenges the king for the right to bury her own brother. Determined but doomed, Antigone shows her inner strength throughout the play. Antigone raises issues of law and morality that are just as relevant today as they were more than two thousand years ago. Whether this is your first reading or your twentieth, Antigone will move you as few pieces of literature can. This Handbook offers a multiform sweep of theoretical, historical, practical and personal glimpses into a landscape roughly characterised as contemporary Irish theatre and performance. Bringing together a spectrum of voices and sensibilities in each of its four sections — Histories, Close-ups, Interfaces, and Reflections — it casts its gaze back across the past sixty years or so to recall, analyse, and assess the recent legacy of theatre and performance on this island. While offering information, overviews and reflections of current thought across its chapters, this book will serve most handily as food for thought and a springboard for curiosity. Offering something different in its mix of themes and perspectives, so that previously unexamined surfaces might come to light individually and in conjunction with other essays, it is a wide-ranging and indispensable resource in Irish theatre studies.

"Antigone," the first Theban play written by Sophocles yet chronologically last in the cycle, is a masterpiece of classical antiquity which examines the conflict between public duty and personal loyalty. Following the banishment of Oedipus, his two sons Eteocles and Polyneices have died leading opposite sides in Thebes's civil war, fighting each other for the throne. Queen Jocasta's brother Creon, now the ruler of Thebes, declares that Eteocles will be honored but Polyneices is to be publically shamed by refusing him burial rites. Creon declares that anyone attempting to do so will be put to death. In ancient Greece the refusal of burial rites was one of the most disrespectful acts that could have been shown to a person and their family. Antigone finds herself compelled by familial duty and disregards Creon's edict by scattering dirt across Polyneices's corpse. Creon, whose son Haemon is engaged to Antigone, finds himself torn between a personal loyalty to his family and a civic duty to punish Antigone for this crime. One of the greatest dramas from classical antiquity, "Antigone," along with its Theban counterparts, "Oedipus the King," and "Oedipus at Colonus," established Sophocles as one of the most renowned dramatists of his era. This edition follows the translation of E. H. Plumptre, includes an introduction by J. Churton Collins, and is printed on premium acid-free paper.

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The power, riches and influence of these two Greek tragedies are immense. This volume will steer the reader through Robert Fagles' Penguin translation with Wilkins' Companions to "Antigone" and Macleod's to "Oedipus the King", and an introduction discussing Sophocles and Attic tragedy.

Based on the conviction that only translators who write poetry themselves can best re-create the celebrated and timeless tragedies of Aeschylus, Sophocles, and Euripides, the Greek Tragedy in New Translations series offers new translations that go beyond the literal meaning of the Greek in order to evoke the poetry of the originals. The tragedies collected here were originally available as single volumes. This new collection retains the informative introductions and explanatory notes of the original editions, with Greek line numbers and a single combined glossary added for easy reference. This volume collects for the first time three of Sophocles most moving tragedies, all set in mythical Thebes: Oedipus the King, perhaps the most powerful of all Greek tragedies; Oedipus at Colonus, a story that reveals the reversals and paradoxes that define moral life; and Antigone, a touchstone of thinking about human conflict and human tragedy, the role of the divine in human life, and the degree to which men and women are the creators of their own destiny.

The costume design for the University of Central Florida Conservatory Theatre's production of Seamus Heaney's The Burial at Thebes: A Version of Sophocles' Antigone took an ancient Greek classic by Sophocles and infused it with influences from avant-garde theatre. This thesis documents the process of designing the costumes from academic, artistic, and technical aspects. Through this process, I explored how to communicate abstract ideas about humanity into actual costumes and how multiple cultural heritages can be intertwined in a united visual which pushes the audience to think more critically about the story. The recurring themes of duality are central to the final costume design: silk chiffon chitons draped over seemingly nude tattooed bodies, representing the ever-present competing allegiances to the will of the gods or to the law of man. Working backwards through the process, this thesis discusses the avant-garde aims of the production and how they were achieved in design. The historical and cultural research, and how it directly influenced the costume design, is discussed for both Seamus Heaney and The Burial at Thebes, as well as for Sophocles and Antigone. Moving through a thorough script analysis and text-to-text comparison of Antigone and The Burial at Thebes illuminates the character and situation traits that are expressed in the design. Script-to-script comparisons reveal the heightened political language Heaney has created to make a story readily accessible to modern audiences. This gives Creon more humanity, thus magnifying the conflict, which is analyzed using conflict theory.

The Burial at Thebes Faber & Faber

Among the most celebrated plays of ancient Athens, Antigone is one of the seven surviving dramas by the great Greek playwright, Sophocles, now available from Harper Perennial in a vivid and dynamic new translation by award-winning poet Robert Bagg. Powerfully portraying the clash between civic and familial duty—between morality and obedience—the play brings the Oedipus Cycle to a conclusion with the story of the tragic hero's eldest daughter Antigone, who courts her own death by defying the edict of Thebes's new ruler, her uncle Kreon, which forbids giving her dishonored brother a proper burial. This is Sophocles, vibrant and alive, for a new generation.

A retelling of the Greek drama in which King Creon of Thebes refuses to allow the burial of his nephew, whom he has declared a traitor and whose sister, Antigone, is betrothed

to Creon's son.

No Marketing Blurb

Love and loyalty, hatred and revenge, fear, deprivation, and political ambition: these are the motives which thrust the characters portrayed in these three Sophoclean masterpieces on to their collision course with catastrophe. Recognized in his own day as perhaps the greatest of the Greek tragedians, Sophocles's reputation has remained undimmed for two and a half thousand years. His greatest innovation in the tragic medium was his development of a central tragic figure, faced with a test of will and character, risking obloquy and death rather than compromise his or her principles: it is striking that Antigone and Electra both have a woman as their intransigent 'hero'. Antigone dies rather than neglect her duty to her family, Oedipus's determination to save his city results in the horrific discovery that he has committed both incest and parricide, and Electra's unremitting anger at her mother and her lover keeps her in servitude and despair. These vivid translations combine elegance and modernity, and are equally suitable for reading or theatrical performance. - ;Love and loyalty, hatred and revenge, fear, deprivation, and political ambition: these are the motives which thrust the characters portrayed in these three Sophoclean masterpieces on to their collision course with catastrophe. Recognized in his own day as perhaps the greatest of the Greek tragedians, Sophocles' reputation has remained undimmed for two and a half thousand years. His greatest innovation in the tragic medium was his development of a central tragic figure, faced with a test of will and character, risking obloquy and death rather than compromise his or her principles: it is striking that Antigone and Electra both have a woman as their intransigent 'hero'. Antigone dies rather neglect her duty to her family, Oedipus' determination to save his city results in the horrific discovery that he has committed both incest and parricide, and Electra's unremitting anger at her mother and her lover keeps her in servitude and despair. These vivid translations combine elegance and modernity, and are remarkable for their lucidity and accuracy. Their sonorous diction, economy, and sensitivity to the varied metres and modes of the original musical delivery make them equally suitable for reading or theatrical performance. -

This elegant and uncommonly readable translation will make these seminal Greek tragedies accessible to a new generation of readers.

Seamus Heaney, the great Irish poet, made a significant contribution to classical reception in modern poetry; though occasional essays have appeared in the past, this volume is the first to be wholly dedicated to this perspective on his work. Comprising literary criticism by scholars of both classical reception and contemporary literature in English, it includes contributions from critics who are also poets, as well as from theatre practitioners on their interpretations and productions of Heaney's versions of Greek drama; well-known names are joined by early-career contributors, and friends and collaborators of Heaney sit alongside those who admired him from afar. The papers focus on two main areas: Heaney's fascination with Greek drama and myth - shown primarily in his two Sophoclean versions, but also in his engagement in other poems with Hesiod, with Aeschylus' Agamemnon, and with myths such as that of Antaeus - and his interest in Latin poetry, primarily that of Virgil but also that of Horace; a version of an Horatian ode was famously the vehicle for Heaney's comment on the events of 11 September 2001 in 'Anything Can Happen' (District and Circle, 2006). Although a number of the contributions cover similar material, they do so from distinctively different angles: for example, Heaney's interest in Virgil is linked with the traditions of Irish poetry, his capacity as a translator, and his annotations in his own text of a standard translation, as well as being investigated in its long development over his poetic career, while his Greek dramas are considered as verbal poetry, as comments on Irish politics, and as stage-plays with concomitant issues of production and interpretation. Heaney's posthumous translation of Virgil's Aeneid VI (2016) comes in for considerable attention, and this will be the first volume to study this major work from several angles.

A text of and commentary on Sophocles' tragedy Antigone.

Profiles the life and career of the Greek playwright and analyzes his works

In this book, Wm. Blake Tyrrell and Larry J. Bennett examine Sophocles' Antigone in the context of its setting in fifth-century Athens. The authors attempt to create an interpretive environment that is true to the issues and interests of fifth-century Athenians, as opposed to those of modern scholars and philosophers. As they contextualize the play in the dynamics of ancient Athens, the authors discuss the text of the Antigone in light of recent developments in the study of Greek antiquity and tragedy, and they turn to modern Greek rituals of lamentation for suggestive analogies. The result is a compelling book which opens new insights to the text, challenges the validity of old problems, and eases difficulties in its interpretation.

Commissioned to mark the centenary of the Abbey Theatre in Dublin in 2004, *The Burial at Thebes* is Seamus Heaney's new verse translation of Sophocles' great tragedy, Antigone - whose eponymous heroine is one of the most sharply individualized and compelling figures in Western drama. Faithful to the 'local row' and to the fierce specificity of the play's time and place, *The Burial at Thebes* honours the separate and irreconcilable claims of its opposed voices, as they enact the ancient but perennial conflict between family and state in a time of crisis, pitching the morality of private allegiance against that of public service. Above all, *The Burial at Thebes* honours the sovereign urgency and grandeur of the Antigone, in which language speaks truth to power, then and now.

Oedipus, the former ruler of Thebes, has died. Now, when his young daughter Antigone defies her uncle, Kreon, the new ruler, because he has prohibited the burial of her dead brother, she and he enact a primal conflict between young and old, woman and man, individual and ruler, family and state, courageous and self-sacrificing reverence for the gods of the earth and perhaps self-serving allegiance to the gods of the sky. Echoing through western culture for more than two millennia, Sophocles' Antigone has been a touchstone

of thinking about human conflict and human tragedy, the role of the divine in human life, and the degree to which men and women are the creators of their own destiny. This exciting new translation of the play is extremely faithful to the Greek, eminently playable, and poetically powerful. For readers, actors, students, teachers, and theatrical directors, this new translation of one of the greatest plays in the history of the western world provides the best combination of contemporary, powerful language, along with superb background and notes on meaning, interpretation, and ancient beliefs, attitudes, and contexts.

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