Antigone dramatizes the terrible series of events that results when patriotism clashes with familial duty—and hubris incites the wrath of the gods. The sons of Oedipus have killed each other on the battlefield, but Thebes' new ruler, their uncle Kreon, decrees that only Eteokles will be granted a hero's burial; Polyneikes, who attacked his own city, is left to rot in dishonor. Their sister Antigone, enraged by the king's heartlessness, defies him by burying Polyneikes' body herself. That decision dooms her, and the consequences destroy Kreon's wife and son. A play that begins with a woman's defiance of a tyrant ends in the havoc caused by Eros, the god of love. A drama abounding with moral conundrums, Antigone is presented in an extraordinary new translation by Robert Bagg, modern in idiom while faithful to the original Greek. Ideally suited for reading, teaching, or performing, this is Sophocles for a new generation to discover and admire.

Sophocles' Antigone-Sophocles 2011-04-18 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 act 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.

Antigone-Sophocles 2012-08-07 Sophocles' masterpiece Antigone makes available its own English translation. For the first time in English, 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 act 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.

The Antigone of Sophocles-Sophocles 1939

The Burial at Thebes-Sophocles 2014-01-13 Sophocles' play, first staged in the fifth century B.C., stands as a timely exploration of the conflict between those who affirm the individual's human rights and those who must protect the state's security. During the War of the Seven Against Thebes, Antigone, the daughter of Oedipus, learns that her brothers have killed each other, having been forced onto opposing sides of the battle. When Creon, king of Thebes, grants burial of one but not the 'treacherous' other, Antigone defies his order, believing it her duty to bury all of her close kin. Enraged, Creon condemns her to death, and his soldiers withdraw her up in a tomb. While Creon eventually agrees to Antigone's release, it is too late: She takes her own life, initiating a tragic repetition of events in her family's history. In this outstanding new translation, commissioned by Ireland's renowned Abbey Theatre to commemorate its centenary, Seamus Heaney exposes the darkness and the humanity in Sophocles' masterpiece, and inks it with his own modern and masterly touch.

The Antigone of Sophocles-Sophocles 1871

Bilingual Selections from Sophocles' Antigone-Sophocles 1977 An innovative teaching tool for beginning students and text for comparatists lacking facility in Greek, this interlinear translation of seven related passages provides an introduction to the art of Sophocles. In addition, a long introductory essay on the dimensions of the play analyzes Antigone's androgynous nature. The passages chosen readily illustrate Sophocles' diction and style and the play's ironic structure. They also reveal the characters of the antagonists. Three are character studies of the heroine. Another, the famed Ode on Man, reveals some of the dramatist's deepest thoughts. O'Brien provides summaries of intervening portions of the play, the Greek alphabet, and a grammatical appendix. A transliteration of two passages—the Prologue and the Ode on Man—is designed to help the beginner learn the Greek alphabet and to show combined or elided words in their complete form.

Oedipus Tyrannus, Electra, and Antigone-Sophocles 1897

Oedipus Tyrannus-Sophocles 1896 Oedipus, the king of Thebes, is driven mad when he learns that his kingship is cursed. He was, in fact, a murderer, and his own mother was his lover. This play has a most vivid and indelible effect, and is extremely expounded in all the modern editions, the English translation included. The drama, which is a classic of its kind, is well served by the translation, as the reader can gauge the original text from the footnotes. The translation is unabridged, and the play is performed in full. Oedipus is a play that is not easy to understand, but with the help of this translation, it becomes accessible to a wider audience.

Sophocles' Antigone-Sophocles 1998 English translation of Sophocles' tragic story of Antigone addresses civil disobedience and a moral imperative which supercedes human-created laws. The Focus Classical Library provides close translations with notes and essays to provide access to understanding Greek culture.

Antigone-Jean Anouilh 1974 Full Length, Tragedy / 8m, 4f Produced in modern dress in New York with Katherine Cornell and Sir Cedric Hardwicke, the Galantiere version of the Greek legend comes from a Paris that suffered under the heel of tyranny. The play's parallels to modern times are exciting and provocative. "Its dimensions are noble, its intentions uncompromising." -Southwestern University, Texas

The Antigone ... An English Version by Dudley Fitts and Robert Fitzgerald-Sophocles 1939

Sophocles' Antigone- 1990 (Applause Books). Sophocles, Holderlin, Brecht, Malina four major figures in the world's theatre have all left their imprint on this remarkable dramatic text. Friedrich Holderlin translated Sophocles into German, Brecht adapted Holderlin, and now Judith Malina has rendered Brecht's version into a stunning English incarnation. Available for the first time in English.
Antigone

Antigone in a version by Bertolt Brecht

This anthology focuses on a literary figure—Sophocles' Antigone—who seems to have taken on a life independent of the play in which she was first featured: Antigone (441 B.C.). She has since appeared in numerous other plays, operas and films—even in comic books and songs—especially in the twentieth century: in the drama alone, we see her in works from Brecht and Hasenclever to Cocteau and Anouilh. In Fugard and Heaney's version, indeed, few plays and translations have been adapted for the stage as often as the legend of Antigone; each generation reinvents the myth to fit its own circumstances. In each reappearance, she bears the marks of the time: reinterpreted, and these manifestations of her character mutually modify each other. That is, while the character brings a known body of information to the new artistic situation, its place in that new context may well alter our understanding of the earlier appearances of Antigone as well. All the variations on the Antigone theme attest, each in its own way, to the immense vitality that has continued to inhabit this complex dramatic character over the centuries. At the center of Sophocles' original play is a struggle to reconcile personal beliefs with the needs or dictates of society. At no time is such a struggle more relevant than in periods of war, so it is not surprising that new adaptations of Antigone cluster around periods of armed conflict, whether between nations or within a single nation itself: for example, Argentina in the seven-year grip of its “Dirty War” on its own people in Griselda Gambaro's Antigonia Furiosa (1986), and the Republic of Congo as it is torn by AIDS, political corruption, internecine hostility, and military oppression in Sylvain Bemba's Black Wedding Candles for Blessed Antigone (1988). In Antigone Adapted, the nations or territories in question are ones not typically featured in Western anthologies of drama: Puerto Rico, in the troubled possession of the United States, in Luis Rafael Sánchez's The Passion of Antígona Perez (1968); and Slovenia, under the iron yoke of both Tito and the Soviet Union, in Dominik Smole's Antigona (1959). These translations—of Smole's play and Sánchez's—have never before appeared in English in the West, and the Sophocles translation is also a new one; this book makes these plays available for the first time. Though these twenty-first-century adaptations of Antigone differ widely in style and theme, they all have their ultimate source in Sophocles' play. The text of the original is thus like a prism: turn it this way or that, and different colors shine through in each instance. The ancient war between Argo and Thebes has developed an archetypal quality in this age of international conflict—an age in which our everyday lives are frequently disrupted by events on the global political stage as well as the local domestic one.

The Antigone of Sophocles

 Sophocles 1931

Antigone; Oedipus the King; Electra

Sophocles 2008-08-14 Love and loyalty, hatred and revenge, fear, deprivation, and political ambition: these are the motives which thwart 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 than neglect her duty to her family, Oedipus' determination to save his city results in the horrific discovery that he has committed both incest and patricide, and Electra's unrelenting 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.

Antigone-Sophocles 1905

Sophocles' Antigone

Geoffrey Steadman 2015-06-14 Each page of this volume contains 15 lines of Greek text, Francis Storr's 1912 edition of Antigone, with all corresponding vocabulary and grammatical commentary arranged below. Once readers have memorized the core vocabulary list, they will be able to read the Greek and consult all relevant vocabulary and commentary without turning a page.

Antigone-Sophocles 1893

Antigone 1931

Sophocles 1873

Sophocles' Antigone. With introduction, notes, vocabularies and translation. By A. H. Alccroft ... and B. J. Hayes-Sophocles 1889

The Antigone of Sophocles

Dudley Fitts 1938

Riot Act-

Recapturing Sophocles' Antigone

William Blake Tyrrell 1998 In this book, William 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.

The Antigone of Sophocles

Sophocles 1873

Antigone-Jean Anouilh 2000-12-14 Jean Anouilh's tragedy inspired by Greek Mythology and the play of the same name by Sophocles was first performed in Paris during the Nazi occupation. The comparison is inevitable between the French occupation and the play, with the character of Antigone representing the French resistance and her uncle Creon the collaborators to the German occupiers.

Antigone. An English Version by Dudley Fitts and Robert Fitzgerald_Sophocles

1963


Antigone-Sophocles 2015-06-09 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 marriage. Antigone was next in line to throne, as he was Jocasta's brother by marriage. 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 man-made laws, responding to the decision of not granting Polynices a burial with courage, passion, and determination.

Antigone-Sophocles 2015-10-30 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 marriage. 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 man-made laws, responding to the decision of not granting Polynices a burial with courage, passion, and determination.
Sophocles' Antigone - 2011-04-18 Sophocles' Antigone comes alive in this new translation that will be useful for both 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 Liberman. Antigone begins after Oedipus and Jocasta's sons have killed each other in a 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.

Antigone - Sophocles 1951

Sophocles' Antigone: Text - Sophocles 1988 Bryn Mawr Commentaries provide clear, concise, accurate, and consistent support for students making the transition from introductory and intermediate texts to the direct experience of ancient Greek and Latin literature. They assume that the student will know the basics of grammar and vocabulary and then provide the specific grammatical and lexical notes that a student requires to begin the task of interpretation.

The Oxford Guide to Literature in English Translation - Peter France 2001 This guide highlights the place of translation in our culture, encouraging awareness of the process of translating and the choices involved, making the translator more 'visible'. Concentrating on major writers and works, it covers translations out of many languages, from Greek to Hungarian, Korean to Turkish. For some works (e.g. Virgil's Aeneid) which have been much translated, the discussion is historical and critical, showing how translation has evolved over the centuries and bringing out the differences between versions. Elsewhere, with less familiar literatures, the Guide examines the extent to which translation has done justice to the range of work available.