

## 1: Antigone, Oedipus the King, Electra - Sophocles - Oxford University Press

*To ask other readers questions about Antigone / Oedipus the King / Electra, please sign up. Be the first to ask a question about Antigone / Oedipus the King / Electra Lists with This Book.*

The Oedipus story[ change change source ] The English used in this section or section may not be easy for everybody to understand. You can help Wikipedia by reading Wikipedia: How to write Simple English pages , then simplifying the article. June In Oedipus the King , Oedipus is the main character. A servant passes the infant on to a childless couple, who adopt him not knowing his history. He thought this meant his adopted parents. He flees to avoid his fate. Oedipus meets a man at a crossroads accompanied by servants; Oedipus and the man fight, and Oedipus kills the man. This man was his father, Laius, not that anyone apart from the gods knew this at the time. Oedipus 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 horrors. When the truth comes out, Jocasta commits suicide, Oedipus blinds himself and leaves Thebes, and the children are left to sort out the results themselves. Oedipus dies and trouble begins between his sons Polyneices and Eteocles. The king, Creon, has forbidden the burial of Polyneices for he was a traitor to the city. Antigone decides to bury his body and face the results 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 death leads to the suicide of two others close to King Creon: Running through such tragedies is the theme of fate , which cannot be avoided. A forbidden act is committed in innocence, and the consequences follow remorselessly.

## 2: Sophocles - Wikipedia

*Characters. See a complete list of the characters in The Oedipus Plays and in-depth analyses of Oedipus, Antigone, Creon, and The Chorus.*

However, neither she nor her servant could bring themselves to kill him and he was abandoned to elements. There he was found and brought up by a shepherd, before being taken in and raised in the court of the childless King Polybus of Corinth as if he were his own son. Stung by rumours that he was not the biological son of the king, Oedipus consulted an oracle which foretold that he would marry his own mother and kill his own father. Desperate to avoid this foretold fate, and believing Polybus and Merope to be his true parents, Oedipus left Corinth. The prophecy was thus fulfilled, although none of the main characters were aware of it at this point. As the play opens, a priest and the Chorus of Theban elders are calling on King Oedipus to aid them with the plague which has been sent by Apollo to ravage the city. Oedipus has already sent Creon, his brother-in-law, to consult the oracle at Delphi on the matter, and when Creon returns at that very moment, he reports that the plague will only end when the murderer of their former king, Laius, is caught and brought to justice. Oedipus vows to find the murderer and curses him for the plague that he has caused. He advises Oedipus to abandon his search but, when the enraged Oedipus accuses Tiresias of complicity in the murder, Tiresias is provoked into telling the king the truth, that he himself is the murderer. Oedipus dismisses this as nonsense, accusing the prophet of being corrupted by the ambitious Creon in an attempt to undermine him, and Tiresias leaves, putting forth one last riddle: Oedipus demands that Creon be executed, convinced that he is conspiring against him, and only the intervention of the Chorus persuades him to let Creon live. This prophecy said that Laius would be killed by his own son but, as everyone knows, Laius was actually killed by bandits at a crossroads on the way to Delphi. When a messenger from Corinth arrives with news of the death of King Polybus, Oedipus shocks everyone with his apparent happiness at the news, as he sees this as proof that he can never kill his father, although he still fears that he may somehow commit incest with his mother. The messenger turns out to be the very shepherd who had looked after an abandoned child, which he later took to Corinth and gave up to King Polybus for adoption. He is also the very same shepherd who witnessed the murder of Laius. By now, Jocasta is beginning to realize the truth, and desperately begs Oedipus to stop asking questions. With all now finally revealed, Oedipus curses himself and his tragic destiny and stumbles off, as the Chorus laments how even a great man can be felled by fate. A servant enters and explains that Jocasta, when she had begun to suspect the truth, had ran to the palace bedroom and hanged herself there. In final despair, Oedipus takes two long gold pins from her dress, and plunges them into his own eyes. Now blind, Oedipus begs to be exiled as soon as possible, and asks Creon to look after his two daughters, Antigone and Ismene, lamenting that they should have been born into such a cursed family. Creon counsels that Oedipus should be kept in the palace until oracles can be consulted regarding what is best to be done, and the play ends as the Chorus wails: Analysis Back to Top of Page The play follows one chapter the most dramatic one in the life of Oedipus, King of Thebes, who lived about a generation before the events of the Trojan War, namely his gradual realization that he has killed his own father, Laius, and committed incest with his own mother, Jocasta. It assumes a certain amount of background knowledge of his story, which Greek audiences would have known well, although much of the background is also explained as the action unfolds. Each of the incidents in the play is part of a tightly constructed cause-and-effect chain, assembled together as an investigation of the past, and the play is considered a marvel of plot structure. Part of the tremendous sense of inevitability and fate in the play stems from the fact that all the irrational things have already occurred and are therefore unalterable. The main themes of the play are: Resources English translation by F. Storr Internet Classics Archive:

## 3: Antigone - Sophocles - Ancient Greece - Classical Literature

*A summary of Antigone, lines in Sophocles's The Oedipus Plays. Learn exactly what happened in this chapter, scene, or section of The Oedipus Plays and what it means. Perfect for acing essays, tests, and quizzes, as well as for writing lesson plans.*

Life[ edit ] A marble relief of a poet, perhaps Sophocles Sophocles, the son of Sophilus, was a wealthy member of the rural deme small community of Hippeios Colonus in Attica , which was to become a setting for one of his plays, and he was probably born there. Instead of following the usual custom of choosing judges by lot, the archon asked Cimon and the other strategoi present to decide the victor of the contest. Plutarch further contends that following this loss Aeschylus soon left for Sicily. For this, he was given the posthumous epithet Dexion receiver by the Athenians. The most famous is the suggestion that he died from the strain of trying to recite a long sentence from his Antigone without pausing to take a breath. Another account suggests he choked while eating grapes at the Anthesteria festival in Athens. A third holds that he died of happiness after winning his final victory at the City Dionysia. In that work, a character named Myrtilus, in a lengthy banquet speech claims that Ion of Chios writes in his book Encounters, that Sophocles loved boys as much as Euripides loved women. Myrtilus also repeats an anecdote reportedly told by Ion of Chios that involves Sophocles flirting with a serving boy at a symposium. It was not until after the death of the old master Aeschylus in BC that Sophocles became the pre-eminent playwright in Athens. Of the others, Electra shows stylistic similarities to these two plays, which suggests that it was probably written in the latter part of his career. All three plays concern the fate of Thebes during and after the reign of King Oedipus. 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. His family is fated to be doomed for three generations. In Oedipus Rex , Oedipus is the protagonist. Oedipus meets a man at a crossroads accompanied by servants; Oedipus and the man fight, and Oedipus kills the man who was his father, Laius, although neither knew 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. At the end of the play, order is restored. This restoration is seen when Creon, brother of Jocasta, becomes king, and also when Oedipus, before going off to exile, asks Creon to take care of his children. Oedipus dies and strife begins between his sons Polyneices and Eteocles. 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: Nor were they composed as a trilogy “ a group of plays to be performed together, but are the remaining parts of three different groups of plays. As a result, there are some inconsistencies: In Oedipus at Colonus, Sophocles attempts to work these inconsistencies into a coherent whole: Ismene explains that, in light of their tainted family lineage, her brothers were at first willing to cede the throne to Creon. In addition to being in a clearly more powerful position in Oedipus at Colonus, Eteocles and Polynices are also culpable: Despite their enmity toward him, Odysseus persuades the kings Menelaus and Agamemnon to grant Ajax a proper burial. Upon learning the truth, Deianeira commits suicide. Philoctetes retells the story of Philoctetes , an archer who had been abandoned on Lemnos by the rest of the Greek fleet while on the way to Troy. Fragmentary plays[ edit ] Although the list of over titles of plays associated with Sophocles are known and presented below, [29] little is known of the precise dating of most of them. The convention on writing plays for the Greek festivals was to submit them in tetralogies of three tragedies along with one satyr play. Along with the unknown dating of the vast majority of over play titles, it is also largely unknown how the plays were grouped. Fragments of Ichneutae Tracking Satyrs were discovered in Egypt in The tragedy tells the story of the second siege of Thebes.

## 4: Antigone (Sophocles play) - Wikipedia

*The Three Theban Plays - Oedipus the King - Oedipus at Colonus - Antigone by Sophocles Translation by F. Storr To Laius, King of Thebes, an oracle foretold that the child born to him by his queen Jocasta would slay his father and wed his mother.*

The Three Theban Plays are the absolute pillar stone of ancient Greek drama, and in my opinion they contain two of the best plays ever written: Oedipus the King and Antigone. Fate is unavoidable in ancient Greek Tragedy. Trying to avoid it will only lead to it, and doing nothing will lead you there too. Any preventative action you take will only lead to the same ending. You might as well lie down and accept it. He could do nothing to intervene with his own destiny, mainly because his tragic flaw is his lack of awareness about his true origins. He hears a rumour of the prophecy told to his father, so he endeavours to stay away from him. But, in doing so he is pushed ever closer to his real father. Indeed, it suggests that no free will exists at all because any exertions of the supposed free will lead to the predetermined fate. So every action has been accounted for already. The intended audience may have been aware of these powers but Oedipus and his father were hapless in their wake. They had to both learn the hard way. Oedipus had to recognise it, and in the process he shattered his life: The tragedy is created, in part, by the complexity of its plot which leads towards the catharsis. A simple plot will only establish one of these; therefore, it will have a limited catharsis. The recognition anagnorsis is achieved through the acquiring of knowledge, like the knowledge Oedipus gains of his birth. Aristotle argues that an effective plot has its anagnorsis bound up with the peripeteia. O light- now let me look my last on you! The structure is the key; it is everything in delivering the plot. If, in the cathartic moment, the action can evoke suffering through a combination of a reversal of circumstances during a brutally stark recognition, then the ultimate delivery of pity and fear will be achieved. Such is the case with Oedipus. He has unknowingly committed incest with his mother and murdered his father, so, like I said, life is a real bitch. Oedipus at Colonus Oedipus has been cursed by fate. After unwittingly killing his father and marrying his own mother, he was cast out of his own land: He is now blind, old and has but only one wish: His sister-daughters children born of incest with his mother wish to help in this but his son-brothers want him to return to the land of Thebes alive and well. They have heard a new prophecy concerning his fate, and they have grown to fear it. However, as readers of Oedipus the King learnt, trying to change fate only leads to destiny changing the path; ultimately, the destination will always remain the same: Oedipus is resigned to let the wind take him wherever it may go. He has learnt that he has no power. His past reemerges, a dangerous past that the world considers criminal. It is one he tried to avoid, but, again, he could never escape from it. If, here and now, a man strode up to kill you, you, you self-righteous what would you do? Oddly, it seems to be read far less than the other two plays, which I think is a bit of a shame. Granted, it lacks the autonomy of the others, but it is just as important in understanding the trilogy. In terms of action- I speak of the technical connotations of the word as defined by Aristotle in Poetics- the play is lacking. There is very little in the way of tragic elements. The play was a reminder to its audiences of what had been lost, Oedipus served as a reminder of an age gone by, one that would never return. Reading the play today, I see the same sense of departure. This line for example as spoke by the Chorus: Sort of odd really when considering the fact that all deaths were off stage, but you still get the idea from it. Antigone Antigone is a real heroine; she stands up for what she believes in. She was faced with a strong dilemma. She buries the body and faces the consequences of the crime. And still you had the gall to break this law? Of course I did. Nor did I think your edict had such force that you, a mere mortal, could override the gods. Who has the right of this situation? It is easy to brand Creon a tyrant, though to do so overlooks the reasoning behind his actions. In reality he is being an effective, albeit harsh, ruler. When his niece breaks his law, he has no choice but to punish her as he would any man. Thus, Sophocles presents a beautifully conflicted situation. There is no longer a discernible sense of right or wrong, only a thin line of morality that separates a tyrant from a man of justice. And his conviction only gets worse; he refuses to hear what his son and the city the chorus think about the situation. He only sees his narrow-minded sense of justice, and ignores the effects it will have on his loved ones. He has no doubts about his actions, and

demonstrates the questionable nature of a cold approach to kingship. The laws of man are not always right. Something Creon simply cannot perceive. To his mind, he is morally right, a man of good character and a king of honour. Is this not the most dangerous of leaders? I will take her down some wild, desolate path never trod by men, and wall her up alive in a rocky vault, and set out short rations, just the measure piety demands to keep the entire city free of defilement. There let her pray to the one god she worships: Or she may learn at last, better late than never, what a waste of breath it is to worship Death. His hamartia, his tragic flaw in Aristotle terms, is his severe lack of judgement, and his inability to perceive the wrongness of his decree. The reversal, recognition and suffering come in the form of the priest Tiresias, an old wise man who speaks to the Gods. He tells Creon what will happen if he persists down his current path, and after much resistance, Creon finally relents his folly. But it is far too late. The blood has already been shed. Tragedy has already struck, death has already struck: Creon is left in tatters. It is the hardest of lessons to learn. So what do we learn from this? Greek tragedy was didactical in purpose; it was used as a learning tool, a means of imparting wisdom to the audience. What is Sophocles message? Never presume that you are right and an absolute morale authority. For Creon, his realisation came too late. But I implore you to look further into the play, and consider the full role of Creon. To overlook him is to overlook the point of the work: The only crime is pride. For me, this book is one everybody should read at least once in their lifetime.

## 5: Oedipus Rex - Wikipedia

*Oidipous epi Kolônai* = *Oedipus tyrannus coloneus* and *Antigone*, *Sophocles Oedipus at Colonus* (also *Oedipus Coloneus*, Ancient Greek: Ὀιδίπους ἐπὶ Κολωνῶν, *oidípous epi Kolônai*) is one of the three Theban plays of the Athenian tragedian Sophocles.

Only seven of his plays, of some attributed to him, survive. They imply steady and distinguished attachment to Athens, its government, religion, and social forms. Sophocles was wealthy from birth, highly educated, noted for his grace and charm, on easy terms with the leading families, a personal friend of prominent statesmen, and in many ways fortunate to have died before the final surrender of Athens to Sparta in 404 BC. In one of his last plays, *Oedipus at Colonus*, he still affectionately praises both his own birthplace and the great city itself. Sophocles won his first victory at the Dionysian dramatic festival in 468 BC, however, defeating the great Aeschylus in the process. This began a career of unparalleled success and longevity. In total, Sophocles wrote dramas for the festivals. Since each author who was chosen to enter the competition usually presented four plays, this means he must have competed about 30 times. Sophocles won perhaps as many as 24 victories, compared to 13 for Aeschylus and four for Euripides, and indeed he may have never received lower than second place in the competitions he entered. Dramatic and literary achievements Ancient authorities credit Sophocles with several major and minor dramatic innovations. He also may have increased the size of the chorus from 12 to 15 members. The scope of the dramatic conflict was thereby extended, plots could be more fluid, and situations could be more complex. The typical Sophoclean drama presents a few characters, impressive in their determination and power and possessing a few strongly drawn qualities or faults that combine with a particular set of circumstances to lead them inevitably to a tragic fate. Sophocles emphasizes that most people lack wisdom, and he presents truth in collision with ignorance, delusion, and folly. Many scenes dramatize flaws or failure in thinking deceptive reports and rumours, false optimism, hasty judgment, madness. The chief character does something involving grave error; this affects others, each of whom reacts in his own way, thereby causing the chief agent to take another step toward ruin—his own and that of others as well. Equally important, those who are to suffer from the tragic error usually are present at the time or belong to the same generation. It was this more complex type of tragedy that demanded a third actor. Sophocles thus abandoned the spacious Aeschylean framework of the connected trilogy and instead comprised the entire action in a single play. His mastery of form and diction was highly respected by his contemporaries. Sophocles has also been universally admired for the sympathy and vividness with which he delineates his characters; especially notable are his tragic women, such as Electra and Antigone. Sophocles is also unsurpassed in his moments of high dramatic tension and in his revealing use of tragic irony. The criticism has been made that Sophocles was a superb artist and nothing more; he grappled neither with religious problems as Aeschylus had nor with intellectual ones as Euripides had done. He accepted the gods of Greek religion in a spirit of unreflecting orthodoxy, and he contented himself with presenting human characters and human conflicts. To Sophocles, human beings live for the most part in dark ignorance because they are cut off from these permanent, unchanging forces and structures of reality. Yet it is pain, suffering, and the endurance of tragic crisis that can bring people into valid contact with the universal order of things. In the process, a person can become more genuinely human, more genuinely himself. Ajax is generally regarded as the earliest of the extant plays. Some evidence suggests that *Antigone* was first performed in 441 BC. The entire plot of *Ajax* Greek Aias mastigophoros is constructed around Ajax, the mighty hero of the Trojan War whose pride drives him to treachery and finally to his own ruin and suicide some two-thirds of the way through the play. He cannot bear his humiliation and throws himself on his own sword. But the wise Odysseus persuades the commanders to relent and grant Ajax an honourable burial. In the end Odysseus is the only person who seems truly aware of the changeability of human fortune. *Antigone* Antigone is the daughter of Oedipus, the former king of Thebes. She is willing to face the capital punishment that has been decreed by her uncle Creon, the new king, as the penalty for anyone burying her brother Polyneices. Polyneices has just been killed attacking Thebes, and it is as posthumous punishment for this attack that Creon has forbidden the burial of his corpse. By the

time Creon is finally persuaded by the prophet Tiresias to relent and free Antigone, she has killed herself in her prison cell. The play thus concerns the conflicting obligations of civic versus personal loyalties and religious mores.

**Trachinian Women** This play centres on the efforts of Deianeira to win back the wandering affections of her husband, Heracles, who is away on one of his heroic missions and who has sent back his latest concubine, Iole, to live with his wife at their home in Trachis. The love charm Deianeira uses on Heracles turns out to be poisonous, and she kills herself upon learning of the agony she has caused her husband. Though hot-tempered, impatient, and arrogant at times of crisis, he otherwise seems to enjoy every good fortune. But Oedipus mistakenly believes that he is the son of King Polybus of Corinth and his queen. Before overcoming the Sphinx, Oedipus left Corinth forever because the Delphic oracle had prophesied to him that he would kill his father and marry his mother. While journeying to Thebes from Corinth, Oedipus encountered at a crossroads an old man accompanied by five servants. Oedipus got into an argument with him and in a fit of arrogance and bad temper killed the old man and four of his servants. The crisis of Oedipus the King. Jocasta hangs herself when she sees this shameful web of incest, parricide, and attempted child murder, and the guilt-stricken Oedipus then sticks needles into his eyes, blinding himself. Sightless and alone, he is now blind to the world around him but finally cognizant of the terrible truth of his own life see video. The blind Oedipus asks Creon to banish him from Thebes. To gain admittance to the palace and thus be able to execute his revenge, Orestes spreads false news of his own death. Believing this report, the despairing Electra unsuccessfully tries to enlist her sister Chrysothemis in an attempt to murder their mother. In a dramatic scene, Orestes then enters in disguise and hands Electra the urn that is supposed to contain his own ashes. In the play Electra is seen passing through the whole range of human emotions—from passionate love to cruel hatred, from numb despair to wild joy. There is debate over whether the play depicts virtue triumphant or, rather, portrays a young woman incurably twisted by years of hatred and resentment. But the Greeks have discovered that they cannot win victory over Troy without Philoctetes and his wonderful bow, which formerly belonged to Heracles. The crafty Odysseus is given the task of fetching Philoctetes by any means possible. Odysseus knows that the resentful Philoctetes will kill him if he can, so he uses the young and impressionable soldier Neoptolemus, son of the dead Achilles, as his agent. Neoptolemus is thus caught between the devious manipulations of Odysseus and the unsuspecting integrity of Philoctetes, who is ready to do anything rather than help the Greeks who abandoned him. A supernatural appearance by Heracles then convinces Philoctetes to go to Troy to both win victory and be healed of his disease. Oedipus has been cared for only by his daughters Antigone and Ismene. He arrives at a sacred grove at Colonus, a village close by Athens and the home of Sophocles himself. There Oedipus is guaranteed protection by Theseus, the noble king of Athens. Theseus does indeed protect Oedipus from the importunate pleadings of his brother-in-law, Creon, for Oedipus to protect Thebes. Oedipus himself rejects the entreaties of his son Polyneices, who is bent on attacking Thebes and whom Oedipus solemnly curses. Finally Oedipus departs to a mysterious death; he is apparently swallowed into the earth of Colonus, where he will become a benevolent power and a mysterious source of defense to the land that has given him final refuge. The play is remarkable for the melancholy, beauty, and power of its lyric odes and for the spiritual and moral authority with which it invests the figure of Oedipus.

**Trackers** Four hundred lines of this satyr play survive. The plot of Trackers Greek Ichneutai is based on two stories about the miraculous early deeds of the god Hermes: In this play the trackers are the chorus of satyrs, who are looking for the cattle; they are amusingly dumbfounded at the sound of the new instrument Hermes has invented. Enough of the play survives to give an impression of its style; it is a genial, uncomplicated travesty of the tragic manner, and the antics of the chorus were apparently the chief source of amusement. Learn More in these related Britannica articles:

### 6: Oedipus the King - Sophocles - Ancient Greece - Classical Literature

*"Oedipus the King" (Gr: "Oidipous Tyrannos"; Lat: "Oedipus Rex") is a tragedy by the ancient Greek playwright Sophocles, first performed in about BCE. It was the second of Sophocles' three Theban plays to be produced, but it comes first in the internal chronology (followed by "Oedipus at Colonus" and then "Antigone").*

Creon, the new ruler of Thebes and brother of the former Queen Jocasta, has decided that Eteocles will be honored and Polyneices will be in public shame. Antigone and Ismene are the sisters of the dead Polyneices and Eteocles. In the opening of the play, Antigone brings Ismene outside the palace gates late at night for a secret meeting: Ismene refuses to help her, not believing that it will actually be possible to bury their brother, who is under guard, but she is unable to stop Antigone from going to bury her brother herself. The leader of the chorus pledges his support out of deference to Creon. A sentry enters, fearfully reporting that the body has been given funeral rites and a symbolic burial with a thin covering of earth, though no one who actually committed the crime saw this. Creon, furious, orders the sentry to find the culprit or face death himself. The sentry leaves, and the chorus sings about honouring the gods, but after a short absence, he returns, bringing Antigone with him. Creon questions her after sending the sentry away, and she does not deny what she has done. She argues unflinchingly with Creon about the immorality of the edict and the morality of her actions. Ismene tries to confess falsely to the crime, wishing to die alongside her sister, but Antigone will not have it. Creon orders that the two women be temporarily imprisoned. He initially seems willing to forsake Antigone, but when Haemon gently tries to persuade his father to spare Antigone, claiming that "under cover of darkness the city mourns for the girl", the discussion deteriorates, and the two men are soon bitterly insulting each other. When Creon threatens to execute Antigone in front of his son, Haemon leaves, vowing never to see Creon again. Creon decides to spare Ismene and to bury Antigone alive in a cave. By not killing her directly, he hopes to pay the minimal respects to the gods. She is brought out of the house, and this time, she is sorrowful instead of defiant. She expresses her regrets at not having married and dying for following the laws of the gods. She is taken away to her living tomb, with the Leader of the Chorus expressing great sorrow for what is going to happen to her. Tiresias, the blind prophet, enters. Tiresias warns Creon that Polyneices should now be urgently buried because the gods are displeased, refusing to accept any sacrifices or prayers from Thebes. Creon accuses Tiresias of being corrupt. All of Greece will despise Creon, and the sacrificial offerings of Thebes will not be accepted by the gods. Creon assents, leaving with a retinue of men. The chorus delivers a choral ode to the god Dionysus god of wine and of the theater; this part is the offering to their patron god. A messenger enters to tell the leader of the chorus that Antigone has killed herself. The messenger reports that Creon saw to the burial of Polyneices. After unsuccessfully attempting to stab Creon, Haemon stabbed himself. He understands that his own actions have caused these events and blames himself. A second messenger arrives to tell Creon and the chorus that Eurydice has killed herself. With her last breath, she cursed her husband. Creon blames himself for everything that has happened, and, a broken man, he asks his servants to help him inside. The order he valued so much has been protected, and he is still the king, but he has acted against the gods and lost his children and his wife as a result. After Creon condemns himself, the leader of the chorus closes by saying that although the gods punish the proud, punishment brings wisdom. Characters[ edit ] Antigone, compared to her beautiful and docile sister, is portrayed as a heroine who recognizes her familial duty. Her dialogues with Ismene reveal her to be as stubborn as her uncle. Ismene serves as a foil for Antigone, presenting the contrast in their respective responses to the royal decree. She hesitates to bury Polyneices because she fears Creon. Creon is the current King of Thebes, who views law as the guarantor of personal happiness. He can also be seen as a tragic hero, losing everything for upholding what he believed was right. Even when he is forced to amend his decree to please the gods, he first tends to the dead Polyneices before releasing Antigone. Haemon is the son of Creon and Eurydice, betrothed to Antigone. Proved to be more reasonable than Creon, he attempts to reason with his father for the sake of Antigone. However, when Creon refuses to listen to him, Haemon leaves angrily and shouts he will never see him again. He commits suicide after finding Antigone dead. Koryphaios is the assistant to the King Creon and the leader of the

Chorus. He is often interpreted as a close advisor to the King, and therefore a close family friend. Tiresias is the blind prophet whose prediction brings about the eventual proper burial of Polyneices. Portrayed as wise and full of reason, Tiresias attempts to warn Creon of his foolishness and tells him the gods are angry. He manages to convince Creon, but is too late to save the impetuous Antigone. The Chorus, a group of elderly Theban men, is at first deferential to the king. As the play progresses they counsel Creon to be more moderate. Their pleading persuades Creon to spare Ismene. Historical context[ edit ] Antigone was written at a time of national fervor. In BC, shortly after the play was performed, Sophocles was appointed as one of the ten generals to lead a military expedition against Samos. Athenians, proud of their democratic tradition, would have identified his error in the many lines of dialogue which emphasize that the people of Thebes believe he is wrong, but have no voice to tell him so. Athenians would identify the folly of tyranny. Here, the chorus is composed of old men who are largely unwilling to see civil disobedience in a positive light. The chorus in Antigone lies somewhere in between; it remains within the general moral and the immediate scene, but allows itself to be carried away from the occasion or the initial reason for speaking. Should Polyneices, who committed a serious crime that threatened the city, be given burial rituals, or should his body be left unburied as prey for scavenging animals? Should someone who attempts to bury him in defiance of Creon be punished in an especially cruel and horrible way? In this play, Creon is not presented as a monster, but as a leader who is doing what he considers right and justified by the state. The chorus is presented as a group of citizens who, though they may feel uneasy about the treatment of the corpse, respect Creon and what he is doing. The chorus is sympathetic to Antigone only when she is led off to her death. The city is of primary importance to the chorus. Most of the arguments to save her center on a debate over which course adheres best to strict justice. It is not until the interview with Tiresias that Creon transgresses and is guilty of sin. He had no divine intimation that his edict would be displeasing to the Gods and against their will. He is here warned that it is, but he defends it and insults the prophet of the Gods. This is his sin, and it is this which leads to his punishment. The terrible calamities that overtake Creon are not the result of his exalting the law of the state over the unwritten and divine law which Antigone vindicates, but are his intemperance which led him to disregard the warnings of Tiresias until it was too late. This is emphasized by the Chorus in the lines that conclude the play. Creon would be deprived of grandchildren and heirs to his lineage – a fact which provides a strong realistic motive for his hatred against Antigone. This modern perspective has remained submerged for a long time. His interpretation is in three phases: In the first two lines of the first strophe, in the translation Heidegger used, the chorus says that there are many strange things on earth, but there is nothing stranger than man. Beginnings are important to Heidegger, and he considered those two lines to describe primary trait of the essence of humanity within which all other aspects must find their essence. Those two lines are so fundamental that the rest of the verse is spent catching up with them. The authentic Greek definition of humankind is the one who is strangest of all. Man is *deinon* in the sense that he is the terrible, violent one, and also in the sense that he uses violence against the overpowering. Man is twice *deinon*. When Antigone opposes Creon, her suffering the uncanny, is her supreme action. However, Antigone went back after his body was uncovered and performed the ritual again, an act that seems to be completely unmotivated by anything other than a plot necessity so that she could be caught in the act of disobedience, leaving no doubt of her guilt. His argument says that had Antigone not been so obsessed with the idea of keeping her brother covered, none of the deaths of the play would have happened. Rose maintains that the solution to the problem of the second burial is solved by close examination of Antigone as a tragic character. Being a tragic character, she is completely obsessed by one idea, and for her this is giving her brother his due respect in death and demonstrating her love for him and for what is right. Creon demands obedience to the law above all else, right or wrong. He says that "there is nothing worse than disobedience to authority" An. Natural law and contemporary legal institutions[ edit ] In Antigone, Sophocles asks the question, which law is greater: Sophocles votes for the law of the gods. He does this in order to save Athens from the moral destruction which seems imminent. Sophocles wants to warn his countrymen about hubris, or arrogance, because he believes this will be their downfall. In Antigone, the hubris of Creon is revealed. It was the firmly kept custom of the Greeks that each city was responsible for the burial of its citizens. Herodotus discussed how members of each city would collect their own dead after a large battle to

bury them. Since he is a citizen of Thebes, it would have been natural for the Thebans to bury him. Creon is telling his people that Polyneices has distanced himself from them, and that they are prohibited from treating him as a fellow-citizen and burying him as is the custom for citizens. In prohibiting the people of Thebes from burying Polyneices, Creon is essentially placing him on the level of the other attackers—the foreign Argives. For Creon, the fact that Polyneices has attacked the city effectively revokes his citizenship and makes him a foreigner.

## 7: Oedipus the King (Audiobook) by Sophocles | [www.enganchecubano.com](http://www.enganchecubano.com)

*With the character of Antigone, the reader of the Oedipus Trilogy might get a false impression of watching a young girl grow up, as in a novel or a true series of related plays. Remember that each play of the Oedipus Trilogy stands on its own.*

This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. March Learn how and when to remove this template message

Painting by Jean-Auguste-Dominique Ingres depicting Oedipus after he solves the riddle of the Sphinx. Many parts or elements of the myth of Oedipus occur before the opening scene of the play, although some are alluded to in the text. Oedipus is the son of Laius and Jocasta , the king and queen of Thebes. The misfortunes of his house are the result of a curse laid upon his father for violating the sacred laws of hospitality. Laius seduced or abducted and raped Chrysippus, who according to some versions, killed himself in shame. When his son is born, the king consults an oracle as to his fortune. To his horror, the oracle reveals that Laius "is doomed to perish by the hand of his own son". Unable to kill her own son, Jocasta orders a servant to slay the infant for her. The servant then exposes the infant on a mountaintop, where he is found and rescued by a shepherd in some versions, the servant gives the infant to the shepherd. The shepherd names the child Oedipus , "swollen feet", as his feet had been tightly bound by Laius. The shepherd brings the infant to Corinth , and presents him to the childless king Polybus , who raises Oedipus as his own son. As he grows to manhood, Oedipus hears a rumour that he is not truly the son of Polybus and his wife, Merope. He asks the Delphic Oracle who his parents really are. Desperate to avoid this terrible fate, Oedipus, who still believes that Polybus and Merope are his true parents, leaves Corinth for the city of Thebes. On the road to Thebes, Oedipus encounters Laius and his retainers, and the two quarrel over whose chariot has the right of way. The Theban king moves to strike the insolent youth with his sceptre, but Oedipus, unaware that Laius is his true father, throws the old man down from his chariot, killing him. Thus, Laius is slain by his own son, and the prophecy that the king had sought to avoid by exposing Oedipus at birth is fulfilled. Before arriving at Thebes, Oedipus encounters the Sphinx , a legendary beast with the head and breast of a woman, the body of a lioness, and the wings of an eagle. The Sphinx was sent to the road approaching Thebes as a punishment from the gods, and would strangle any traveler who failed to answer a certain riddle. The precise riddle asked by the Sphinx varied in early traditions, and is not stated in Oedipus Rex, as the event precedes the play; but the most widely-known version is, "what is the creature that walks on four legs in the morning, two legs at noon, and three in the evening? Bested by the prince, the Sphinx throws herself from a cliff, thereby ending the curse.

Plot[ edit ] P. Oedipus, King of Thebes, sends his brother-in-law, Creon, to ask advice of the oracle at Delphi , concerning a plague ravaging Thebes. Creon returns to report that the plague is the result of religious pollution, since the murderer of their former king, Laius , has never been caught. Oedipus vows to find the murderer and curses him for causing the plague. Oedipus summons the blind prophet Tiresias for help. Outraged, Tiresias tells the king that Oedipus himself is the murderer "You yourself are the criminal you seek". Oedipus cannot see how this could be, and concludes that the prophet must have been paid off by Creon in an attempt to undermine him. Eventually Tiresias leaves, muttering darkly that when the murderer is discovered he shall be a native citizen of Thebes, brother and father to his own children, and son and husband to his own mother. The King demands that Creon be executed; however, the chorus persuades him to let Creon live. Jocasta enters and attempts to comfort Oedipus, telling him he should take no notice of prophets. As proof, she recounts an incident in which she and Laius received an oracle which never came true. The prophecy stated that Laius would be killed by his own son; however, Jocasta reassures Oedipus by her statement that Laius was killed by bandits at a crossroads on the way to Delphi. The mention of this crossroads causes Oedipus to pause and ask for more details. Oedipus then sends for the one surviving witness of the attack to be brought to the palace from the fields where he now works as a shepherd. Jocasta, confused, asks Oedipus what the matter is, and he tells her. Oedipus went to Delphi and asked the oracle about his parentage. Instead of answers he was given a prophecy that he would one day murder his father and sleep with his

mother. Upon hearing this he resolved to leave Corinth and never return. While traveling he came to the very crossroads where Laius was killed, and encountered a carriage which attempted to drive him off the road. Oedipus has hope, however, because the story is that Laius was murdered by several robbers. If the shepherd confirms that Laius was attacked by many men, then Oedipus is in the clear. Oedipus, to the surprise of the messenger, is made ecstatic by this news, for it proves one half of the prophecy false, for now he can never kill his father. However, he still fears that he may somehow commit incest with his mother. It emerges that this messenger was formerly a shepherd on Mount Cithaeron, and that he was given a baby, which the childless Polybus then adopted. The baby, he says, was given to him by another shepherd from the Laius household, who had been told to get rid of the child. Oedipus asks the chorus if anyone knows who this man was, or where he might be now. They respond that he is the same shepherd who was witness to the murder of Laius, and whom Oedipus had already sent for. Jocasta, who has by now realized the truth, desperately begs Oedipus to stop asking questions, but he refuses and Jocasta runs into the palace. When the shepherd arrives Oedipus questions him, but he begs to be allowed to leave without answering further. However, Oedipus presses him, finally threatening him with torture or execution. This was done in fear of the prophecy that Jocasta said had never come true: Everything is at last revealed, and Oedipus curses himself and fate before leaving the stage. The chorus laments how even a great man can be felled by fate, and following this, a servant exits the palace to speak of what has happened inside. When Jocasta enters the house, she runs to the palace bedroom and hangs herself there. Giving a cry, Oedipus takes her down and removes the long gold pins that held her dress together, before plunging them into his own eyes in despair. A blind Oedipus now exits the palace and begs to be exiled as soon as possible. Creon enters, saying that Oedipus shall be taken into the house until oracles can be consulted regarding what is best to be done. He asks Creon to watch over them and Creon agrees, before sending Oedipus back into the palace. On an empty stage the chorus repeat the common Greek maxim, that no man should be considered fortunate until he is dead. The events surrounding the Trojan War were chronicled in the Epic Cycle, of which much remains, and those about Thebes in the Theban Cycle, which have been lost. The Theban Cycle recounted the sequence of tragedies that befell the house of Laius, of which the story of Oedipus is a part. However, in the Homeric version, Oedipus remains King of Thebes after the revelation and neither blinds himself, nor is sent into exile. In particular, it is said that the gods made the matter of his paternity known, whilst in Oedipus the King, Oedipus very much discovers the truth himself. Since he did not write connected trilogies as Aeschylus did, Oedipus Rex focuses on the titular character while hinting at the larger myth obliquely, which was already known to the audience in Athens at the time. No other shows an equal degree of art in the development of the plot; and this excellence depends on the powerful and subtle drawing of the characters. Kitto said about Oedipus Rex that "it is true to say that the perfection of its form implies a world order," although Kitto notes that whether or not that world order "is beneficent, Sophocles does not say. What is right is to recognize facts and not delude ourselves. The universe is a unity; if, sometimes, we can see neither rhyme nor reason in it we should not suppose it is random. There is so much that we cannot know and cannot control that we should not think and behave as if we do know and can control. The idea that attempting to avoid an oracle is the very thing which brings it about is a common motif in many Greek myths, and similarities to Oedipus can for example be seen in the myth of the birth of Perseus. Two oracles in particular dominate the plot of Oedipus Rex. In lines 101-102, Jocasta relates the prophecy that was told to Laius before the birth of Oedipus. The oracle told him that it was his fate that he should die a victim at the hands of his own son, a son to be born of Laius and me. The oracle told to Laius tells only of the patricide; the incest is missing. Sophocles had the option of making the oracle to Laius conditional if Laius has a son, that son will kill him or unconditional Laius will have a son who will kill him. Both Aeschylus and Euripides write plays in which the oracle is conditional; Sophocles In the Greek, the oracle cautions: The two verbs in boldface indicate what is called a "future more vivid" condition: Given our modern conception of fate and fatalism, readers of the play have a tendency to view Oedipus as a mere puppet controlled by greater forces, a man crushed by the gods and fate for no good reason. This, however, is not an entirely accurate reading. While it is a mythological truism that oracles exist to be fulfilled, oracles do not cause the events that lead up to the outcome. Jesus knows that Peter will do this, but readers would in no way suggest that Peter was a puppet of

## SOPHOCLES: ANTIGONE, OEDIPUS THE KING pdf

fate being forced to deny Christ. Free will and predestination are by no means mutually exclusive, and such is the case with Oedipus. The oracle delivered to Oedipus what is often called a "self-fulfilling prophecy", in that the prophecy itself sets in motion events that conclude with its own fulfilment. The oracle inspires a series of specific choices, freely made by Oedipus, which lead him to kill his father and marry his mother. None of these choices are predetermined. Oedipus and Antigone, by Charles Jalabert. He visits Delphi to find out who his real parents are and assumes that the Oracle refuses to answer that question, offering instead an unrelated prophecy which forecasts patricide and incest. Likewise the mother with polluted children is defined as the biological one. The wording of the drunken guest on the other hand: The two wordings support each other and point to the "two set of parents" alternative. Thus the question of two set of parents, biological and foster, is raised. However, after consulting the Oracle this uncertainty disappears, strangely enough, and is replaced by a totally unjustified certainty that he is the son of Merope and Polybus. Please help improve this section by adding citations to reliable sources. September Learn how and when to remove this template message The exploration of this theme in Oedipus Rex is paralleled by the examination of the conflict between the individual and the state in Antigone.

### 8: Sophocles | Biography, Facts, & Works | [www.enganchecubano.com](http://www.enganchecubano.com)

*Of his surviving plays, the most famous is Oedipus the King ( BCE), also known as Oedipus Rex or Oedipus Tyrannos ('Tyrannos' signifies that the throne was not gained through an inheritance). The play is part of a trilogy along with Antigone and Oedipus at Colonus.*

### 9: SparkNotes: The Oedipus Plays: Antigone, lines 1â€“

*Antigone (/ ˈ ɑː n ɛ ː t ɛ ɪ ˈ ɛ j ˈ ɛ t m n i / ann-TIG-É™-nee; Ancient Greek: ἀντιγόνη, ἄντιγόνη) is a tragedy by Sophocles written in or before BC.. Of the three Theban plays Antigone is the third in order of the events depicted in the plays, but it is the first that was written.*

## SOPHOCLES: ANTIGONE, OEDIPUS THE KING pdf

*Journey to wisdom Biography of Gregor Mendel Batch Tiff to Ethics in the Global Village Cancellation of Dollar Amounts of Discretionary Budget Authority One Christmas I Met an Angel Recipes from Americas Heritage How to Teach Balanced Reading and Writing (The Mindful School) First There Is a Mountain Practice Patterns of Internal Medicine 2003 (Practice Patterns) Giancoli Physics 6th Edition Answers Chapter 20 Energy, Matter, Life, Mind, Spirit Le Application Penetration Testing Mexicans in Scottsdale Impact of Irrigation on Human Environment Frida Kahlo and Diego Rivera Magic Triumphs Favorite Cookie Recipes Doomed Planet (Mission Earth) South Indian Influences in the Far East Patricia Wentworth Miss Silver Even More Puzzles The Art of Fair Isle Knitting 2004 Chevrolet Cavalier Manual Why We Love Lincoln South and North in American Religion 1. What Are Social Networks? Amor Sincero Sheet Music A Developmental Model of Borderline Personality Disorder Stevie Ray Vaughan Prosperity and the Coming Apocalypse The Work of Stephen Harvard The Two Parties Coalitions Come Under Threat, 1952-62 Frescos in San Antonio de la Florida in Madrid. The Articles from the Closet Chronicles Grandpas Financial Cookie-Cutter Women Challenge Militarisation Pediatric Surgery Michael J. Morowitz and Michael L. Nance Sea Shanty Sheet Music Part Two : A Tale of a Tub.*