

Antigone

~Sophocles~

STUDY GUIDE with answers

Prologue:

Vocabulary

eddy – current

heed – pay attention to

hence – away

orb – sphere or planet

piety – holiness or devotion

pinion – feather

stay – stop

unsepulchred – not buried

wrought – produced

1. What new suffering must Antigone and Ismene endure?

Creon has ordered that their brother, Polynices, is not to be given a proper burial.

2. Contrast Ismene and Antigone in terms of their character traits.

Antigone is determined, willful, ready to face death. She does what she believes is right to protect her honor. Ismene is passive, obedient, and feels she is powerless against the state.

3. What does Antigone plan to do? Why? What consequences will she face?

She will bury her brother because it is the will of the gods that a family gives its members a proper burial. She will face the punishment of death for disobeying Creon's order.

4. What background information does the chorus provide as they express gratitude for the peace in Thebes?

Polynices formed an army and attacked Thebes. His brother Eteocles stayed loyal to Creon

and fought against Polynices. In the battle, the brothers "against each other...laid lances at aim" and both died. (Pg. 7)

T – 2

Parados:

Vocabulary

fratricide – the murder of one's brother

hapless – unfortunate or ill-fated

Sophocles Antigone Final Exam Guide With Answers

Sasha Hu



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Lyceum, 1887 **A Study of Sophoclean Drama** Gordon MacDonald Kirkwood, 1994 A study in the dramatic methods of Sophocles especially in the revelation of character as the primary essence of Sophocles art *The Proper Study Of Mankind* Isaiah Berlin, 2012-12-31 He becomes everyman's guide to everything exciting in the history of ideas New York Review of Books Isaiah Berlin was one of the leading thinkers of the twentieth century and one of the finest writers The Proper Study Of Mankind selects some of his best essays in which his insights both illuminate the past and offer a key to the burning issues of today The full and enormous range of his work is represented here from the exposition of his most distinctive doctrine pluralism to studies of Machiavelli Tolstoy Churchill and Roosevelt In these pages he encapsulates the principal movements that characterise the modern age romanticism historicism Fascism relativism irrationalism and nationalism His ideas are always tied to the people who conceived them so that abstractions are brought alive EDITED BY HENRY HARDY AND ROGER HAUSHEER AND WITH A NEW FOREWORD BY ANDREW MARR **Intimate Domain** Martha J. Reineke, 2014-10-01 For Ren Girard human life revolves around mimetic desire which regularly manifests itself in acquisitive rivalry when we find ourselves wanting an object because another wants it also Noting that mimetic desire is driven by our sense of inadequacy or insufficiency Girard arrives at a profound insight our desire is not fundamentally directed toward the other's object but toward the other's being We perceive the other to possess a fullness of being we lack Mimetic desire devolves into violence when our quest after the being of the other remains unfulfilled So pervasive is mimetic desire that Girard describes it as an ontological illness In Intimate Domain Reineke argues that it is necessary to augment Girard's mimetic theory if we are to give a full account of the sickness he describes Attending to familial dynamics Girard has overlooked and reclaiming aspects of his early theorizing on sensory experience Reineke utilizes psychoanalytic theory to place Girard's mimetic theory on firmer ground Drawing on three exemplary narratives Proust's In Search of Lost Time Sophocles's Antigone and Julia Kristeva's The Old Man and the Wolves the author explores familial relationships Together these narratives demonstrate that a corporeal hermeneutics founded in psychoanalytic theory can usefully augment Girard's insights thereby ensuring that mimetic theory remains a definitive resource for all who seek to understand humanity's ontological illness and identify a potential cure **Tragedy and the Return of the Dead** John D Lyons, 2018-05-15 Early modernity rediscovered tragedy in the dramas and the theoretical writings of the ancient Greeks and Romans Attempting to make new tragic fictions writers like Shakespeare Webster Hardy Corneille and Racine created a dramatic form that would probably have been unrecognizable to the ancient Athenians Tragedy and the Return of the Dead recovers a model of the tragic that fits ancient tragedies early modern tragedies as well as contemporary narratives and films no longer called tragic but which perpetuate the same elements Authoritative wide ranging and thought provoking Tragedy and the Return of the Dead uncovers a set of interlocking plots of family violence that stretch from Greek antiquity up to the popular culture of

today Casting aside the elite idealist view that tragedy manifests the conflict between two equal goods or the human struggle against the divine John D Lyons looks closely at tragedy s staging of gory and painful deaths ignominious burials and the haunting return of ghosts Through this adjusted lens Le Cid Hamlet Frankenstein The Spanish Tragedy Romeo and Juliet Ph dre Macbeth and other early modern works appear in a striking new light These works are at the center of a panorama that stretches from Aeschylus s Agamemnon to Hitchcock s Psycho and are placed against the background of the Gothic novel Freud s uncanny and Burke s sublime Lyons demonstrates how tragedy under other names such as Gothic fiction and thrillers is far from dead and continues as a vital part of popular culture

The Proper Study Quentin Anderson, Joseph Anthony Mazzeo, 1962 **Annual Register** University of Chicago, 1894 *Musical Design in Sophoclean Theater* William C. Scott, 2000-09-26 William C Scott extends concepts set forth in his Goodwin Award winning *Musical Design in Aeschylean Theater* 1984 by examining scansion patterns in the odes of the seven surviving Sophoclean tragedies Analyzing the play as performed its full expression in words music and dance Scott finds that Sophocles metrical patterns are not a secondary detail of the plays but a central feature of their musical organization Just as the playwright enhanced awareness of themes with a series of recurring and developing verbal images he also designed the music to guide the audience s understanding of unfolding often ambiguous events The fabric of music and meaning is so tightly woven Scott argues that significant portions of the plays cannot be fully realized on stage unless the musical effects created by the poet are incorporated While his work necessarily centers on the chorus Scott carefully integrates that role into the meaning of the play as a whole asserting that the chorus becomes a single persona a character with partial knowledge limited perspective and inconsistent responses The combination of words meters and forms provides a new perspective on each play

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subject of such diverse interpretation In this book Professor Murray demonstrates that the web of imagery woven around Io the ancestress of the Danaids is a vitally important vehicle of meaning indispensable to a correct interpretation of the trilogy Originally published in 1958 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Tragedy and Comedy Mark William Roche, 1998-01-01 The first evaluation and critique of Hegel's theory of tragedy and comedy this book also develops an original theory of both genres

The New code and pocket diary, 1900 The Ultimate Scene Study Series: 104 scenes for 4 actors Jocelyn Beard, Wilma Marcus Chandler, 2001 An invaluable resource for actors directors and teachers These collections of scenes are selected from the full canon of dramatic literature from the Greeks to the Moderns and from around the world

The English Catalogue of Books, 1890 *Yearbook of the National Society for the Study of Education* National Society for the Study of Education, 1919

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