POLITICAL REBELLION IN SOPHOCLES' *ANTIGONE*, ANOUILH'S *ANTIGONE* AND FUGARD'S *THE ISLAND*

by

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Thesis presented for the degree of Ph.D.
in the Faculty of Humanities
University of Kent at Canterbury

March 2006

Acknowledgements

I would like to thank Professor Philip Robinson, Dr Ana de Medeiros, Ms. Agnès Cardinal, Professor Graham Anderson and Dr. Adam Bartley for their support throughout my studies at the University of Kent.

For helping me trace sources relevant to my research I would like to thank the library staff at the Comparative Literary Section and inter-library loan Section of the University of Kent and the library staff at the Theatre Studies and the English Faculty of The Aristotelian University of Thessaloniki in Greece.

I would also like to thank Dr. David Bowen and Ms. Jane Stevens for their support.

For always believing in me I would like to thank my family and friends, especially my beloved Sophia and Chris.

And finally for keeping me focused I would like to thank Joel. My experiences of his PhD have helped me enormously.

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Abstract

This thesis presents the transformation of Antigone as a symbol of political rebellion in three plays: Sophocles' *Antigone*, Jean Anouilh's *Antigone*, and Athol Fugard's *The Island*. Through charting the transformation of Antigone from a symbol of unmediated unity through fragmentation, conflict and disillusionment to a symbol of mediated unity in these plays I will demonstrate that the nature of Antigone's political rebellion changes from one play to the next. These changes, in turn, reflect the differing modes through which the leading character(s) find their identity. The first chapter examines Antigone's political rebellion as presented in Sophocles' play. Fragmentation is presented here as arising from the inability of specific Sophoclean characters to follow a consistent line of reasoning when debating their political cause with other characters. Conflict arises from the distinct views each character has on upholding the law. Disillusionment springs from the characters' awareness at the end of the play of the fact that their belief that they were right has blinded them into taking action against the state (Antigone) or against a rebel (Creon) in the form of an idealized cause. Chapter two defends the position that in the case of Anouilh's *Antigone*, Antigone's fragmentation is realized while she comes to re-think the aftermath of her rebellion against others. Conflict is seen as a series of confrontations between Antigone and other characters of the same play on the theme of political rebellion. Disillusionment is viewed in terms of the playwright's efforts to reclaim Antigone's myth for his time by presenting a dramatic rift which revolves around the changing apprehension of the consequences of Antigone's and Creon's actions. Chapter three discusses fragmentation in relation to the characters' realization that their present self is a pathetic reflection of their past aspirations. Conflict is apparent in those parts of the play where the characters face each other on the grounds of their enclosed environment. Disillusionment is studied in relation to the fusion of comic and tragic elements in *The Island*.

Introduction

The focus and parameters of the thesis

The Introduction will commence by outlining the focus and parameters of the thesis. Attention, in this introductory chapter, is given to political concerns during the time in which Sophocles' *Antigone* was written. After the general background of the myth has been identified, key themes are introduced.

This thesis presents the nature of, and the reasons for, the changes in the theme of *Antigone* from Sophocles' play to Jean Anouilh's and Athol Fugard's adaptations.[1] This study argues that Sophocles promotes the notion of

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[1]The texts used are: Sophocles' *Antigone*, edited by Salamanlis and Mpitsanis, Anouilh's *Antigone*, ed. W.M. Landers, Fugard's *The Island* published by Oxford University Press. For the English translation of Sophocles' Antigone Fagles' translation is used unless indicated otherwise in the brackets after the end of the citation. Every time I use Fagle's translation I refer to specific lines while when I translate from the Greek edition (Salamanlis and Mpitsanis) I give the equivalent page number in that edition. However, in cases when certain concepts are overlooked by the translations and I give my own translation from the ancient Greek to English I indicate that again at the end of the quote. In those instances I refer to specific lines only when the ancient Greek to English line to line translation can correspond in respect to the change of lines. When more words or fewer words are used from the main sources the same sequence of lines cannot be kept and so there is only an indication of a page number. In this way it is possible to track down the same excerpt but in a different language in the indicated edition. In the cases that the translation is word by word there is a reference to particular lines from the ancient Greek play. More details about the editions of the set texts are set out in the bibliography at the end of this thesis. Note that the names of playwrights are omitted when the same play is quoted consequently in a chapter and the name of the playwright from whom the excerpt is taken from is

unification as the central message of his tragedy, while Anouilh presents a self-fragmented heroine, and Fugard examines what happens after the arrest. Even though the myth of Antigone was well known in ancient Greece before the play was staged, Sophocles was the first person to claim intellectual substance for the myth.

Before proceeding to analyze the central theme and its sub-themes, it is important to explain why this is a study of Jean Anouilh's and Athol Fugard's plays and not of other playwrights' adaptations of Sophocles' *Antigone*.[2] The reason lies in the popularity of the two adaptations and in their different cultural backgrounds which constitute an interesting comparison of the myth between the French and the South African playwrights. Both Anouilh and Fugard revisit the myth in a fresh way while being inspired by a classical tale of political rebellion. Another reason is that both adaptations capture in a particularly telling way the horror of modern man's experience, the first being staged during the Second World War, and the second against the apartheid regime in South Africa. This is a study about humankind's progressive path towards rebelling, as captured by the transformation of Antigone's political rebellion in three plays.

This progressive path towards reconciliation is more painful to experience in adverse conditions, in the times when people feel the need to look deeper into themselves to find the courage, motivation and inspiration to

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apparent (as in the case of chapter two and chapter three where the names of Anouilh and Fugard are omitted and only page numbers feature at the end of each quote).

[2] Some of the most well known re-examinations of Sophocles' Antigone other than the ones studied in the present thesis are: Bertolt Brecht's *Antigone*, Jean Cocteau's *Antigone*, Soren Kierkegaard's examination of Antigone as a tragic character in *Either/Or*, Hegel's use of the Antigone-Creon confrontation in the *Phenomenology of Spirit* and Friedrich Hölderlin's translation of the Greek play.

confront and defend themselves against dangerous and offensive threats towards their kin and state. All three playwrights drew inspiration from the Antigone myth to express the problems of the political situation of their own times. As George Steiner remarks in his book *Antigones,* between the eighteenth and the twentieth century Sophocles' *Antigone* was considered as: 'a work of art nearer to perfection than any other produced by the human spirit' (Steiner, p.1). What is more to the point is to discover the reason why this has been so and to establish why: 'theatrical, operatic, choreographic, cinematic, narrative versions of Antigone are being produced at this very moment' (Steiner, p.107).

An important argument in this thesis is that by adapting the anger of the ancient Greek heroine and her determination to revolt against civic authority, playwrights have based their plays upon archetypal notions of rebellion against the socio-political threats which endanger their sense of being (as a unity). Unification of the self comes to be challenged time and time again in the face of adverse socio-political situations.

More analytically, at this point the key themes are introduced which function both as links with and as barriers from one play to the next, and which define the characters' journey from unmediated to mediated unity. These terms are used in this thesis as the starting points for the transformation of Antigone's political rebellion. The treatment of the political rebellion revolves about Antigone in a complex interaction of the heroine's fears, desires, needs and demands and the body politic. Even though it is possible to witness Antigone's continuous attempt to rebel, her rebellion is portrayed in all three texts in relation to the central notions of fragmentation, conflict and disillusionment. Each playwright assumes a distinct perspective towards the representation of these issues. What appeals to the reader or audience of both adaptations of Sophocles' play discussed here is the transformation and

development of the central notions of fragmentation, conflict and disillusionment from the one version to the other.

First, the characters experience fragmentation in the form of internal questioning because their world does not match with their expectations. Secondly, they experience conflict when other characters question them. Thirdly, disillusionment sets in when the characters recognize that they cannot find unity in the form they desire until they strip their identity down to its essence. When they approach the point of mediated unity they realize that this desire for that unity had been previously misplaced. They find that their world has only one genuine mode of unity.

Sophocles sees that everything is up for interpretation confirming the paradoxical certainty of uncertainty. Sophocles fails to recognize the paradox of this claim and, because of this, his critique of Antigone ultimately fails. However, this does not mean that Antigone's actions are vindicated. Although she is right to refute Sophocles particular brand of plurality, suicide is not necessary for the reconciliation of the self. Although she may well be reconciled with her community in the Elysian Fields, she may yet have found an alternative. In Anouilh we find Antigone to be more ambivalent about the right course of action, and in adopting this attitude she reflects the paradox inherent in Sophocles' play. Anouilh's Antigone is drawn to the absurdity of the paradox and thus in the end, in true French existentialist style, she rebels for the sheer sake of rebellion. This is seen as a preferable method of finding unity because she is aware of the truths of both hers and Créon's words. With Fugard, *The Island* starts from the point where the other plays end. He examines what happens after the arrest. Whereas Anouilh's Antigone rebelled in the face of not knowing what the right course action was, John and Winston reaffirm their motivation with full knowledge of its relationship to unity. Fugard's characters find their unity through community in this world. It is not necessary for them to commit suicide (Sophocles' Antigone). They also realize

that it is not necessary to rebel merely for rebellions' shake (Anouilh's Antigone). They come to recognize that they find their identity in this world through demonstrating their freedom through action.

This thesis is not simply another study of Antigone as a symbol of defiance in turbulent times because in each adaptation authoritarian regimes are merely the background against which each version is set. What remains at the focus of interest is the analysis of the three central notions as an expression of dissatisfaction with the current regime as they are experienced by the central characters in each of the plays.

All three plays are examined as following the same route when it comes to staging political rebellion. What changes from the one playwright to the next are not the main concepts but the manner in which these three main concepts are used to portray the agony that the characters undergo. Each play depicts fragmentation as the first step towards political rebellion, conflict as the second, and disillusionment as the third. What changes is the manner in which the web comes to be progressively unraveled to portray different values, reflecting each time the socio-political situation of the time in which each playwright composes his play.

The political climates of the three Antigones and their psychological interpretations

It is important to establish first the political climate of each culture and then explain how it is related to each play. Sophocles presents a Theban state in deep crisis while the Athenian state, at the time the play was written, was

flourishing.[3] Sophocles wanted to manifest the consequences of poor government and the resultant upsetting of the balance and communication between the state and its people. Pericles was a good leader who was able to inspire his people. However, he instilled the notion that the Athenians should rise high and above other city-states.

Sophocles makes Thebes a caricature of how Athens could turn out to be if the Athenians failed to be sensitive to the necessities of their neighboring city-states. A good example of the nature of Periclean governing is the following:

> For what you have now is like a tyranny, which (so it seems) it is wrong to take but unsafe to let go. Men of the sort quickly ruin a city if anyone listens to them, or if anywhere they are their own masters; since the inactive cannot survive except by the support of the active. The safety of submission may do for a subject city, but not for a leading power. (Ehrenberg quoting Thucydides, p.89)

Pericles warns of the kind of ruling that can ruin a city. From this excerpt it seems that he does encourage conquering wars but only under specific circumstances. Pericles defines the present Athenian status as tyranny since it allows itself to be manipulated by other forces rather than choose to define its own fate. Sophocles was finely tuned to the Athenian weakness of disregarding the challenges or threats that lurk behind the creation of a seemingly perfect polis.

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[3] The Greek tragic poet outlined the weak points not to satirize the political system but to draw his people's attention to the need to take measures for broadening their political perspectives. The tragedy of the Theban people represented the sensitive political and historical point at which it was conceived. My aim is to show that in Sophocles' time, attention was drawn to the acquisition of fame and dominance. The Athenian state was fighting with neighboring city-states to establish its leading status in the Hellenic domain, and beyond it in the realm of *barbaroi* (non Greeks). Sophocles writes his play when the democrat Pericles is rising in power. Both the playwright and Pericles were *strategoi* at the Samian war shortly after the staging of *Antigone.*

Sophocles was keen to show that no state was unilaterally in the wrong and this is the position that is represented in the Antigone-Creon confrontation. The path from unity to fragmentation is also represented in Cornelius Castoriadis' *Philosophy, Politics, Autonomy.* Castoriadis explicitly claims that Sophocles supports the weight of his *Antigone* on faith in the possibility of unification. Sophocles is in fact a firm promoter of democracy as: 'The regime founded explicitly upon *doxa,* opinion, the confrontation of opinions, the formation of a common opinion.' (Castoriadis, p.7) Two points must be made here. The first is that democracy should not be taken as dogmatic ideology but as a political system based on never ending re-formation according to the revelation of new factors. Thus knowledge can truly capture the government of clarity not the government of concealment. The second point is that the emphasis of the whole quote is placed upon the word 'common' illustrating the significance of unification or, in the worst possible scenario, the importance of fertile debate.

The examination of the metamorphosis of the Antigone motif through time begins with tracing the key concepts relevant to the idea of political subversion back to Sophocles' *Antigone.* The Sophoclean Antigone does not insult the authority of the Athenian political system. Sophocles did not stage his *Antigone* so as to destroy the authority of the fifth century B.C Athenian political system. He brought to life a tragic heroine who defied Creon's edict by attributing honor to her dead brother Polyneices who marches against his hometown to win back his throne from his brother Eteocles. The Greek Antigone has become an icon of defiance throughout the centuries thus demonstrating courage in the face of adverse socio-political conditions.

To be sure, Sophocles does raise questions about certain aspects of governing without advocating annihilation of ancient Greek values. *Antigone* raises questions about law and responsibility but it also strikes a fine balance between fate and democracy. Sophocles adopts an interesting stance towards

political rebellion: on the one hand he presents the theme of subversion in relation to divine law and on the other he portrays a political outlook on the Antigone-Creon conflict.

This attitude towards governing is connected with Sophocles' tragedy since Creon, the ruler of Thebes, is interested in punishing his possible enemies:

> CREON:
> You -
> You have your skills, old seer, but you lust for injustice!
> TEIRESIAS:
> You will drive me to utter the dreadful secret in my heart. (Sophocles, ll.1175-1177)

In the above quote Creon is accusing the old seer Teiresias of being unjust. Without adequate proof, driven by despair and fear, Creon forgets himself and makes allegations and threats offensive not only to common people but also to his advisor Teiresias. Creon's seemingly perfect polis will in the end appear to be not so perfect after all, and Antigone's fiery spirit will dissolve in silent acceptance of her fate. They both have to suffer because they are unable to recognize themselves as constituting different variations of the same problem. The Antigone of Sophocles' tragedy is incapable of assessing objectively the edict that prohibits her from burying her brother Polyneices because he is named by the state as a traitor. In the same way, Creon lacks the intellectual clarity to explain his niece's actions without imagining plans to overthrow him. Creon talks about the perfect polis as a state which is governed by a capable leader and obedient subjects. Nonetheless, the king abstains from making any reference to the true qualities of a political leader as Antigone does not explain in what way she is the only one, in her opinion, to see clearly her predicament.

Sophocles presents conflict to criticize one-tracked axioms and promote fecund debates. The paradox in the Sophoclean play remains that even though *Antigone* is based upon the presentation of contrasts there are not real

but only apparent divisions. This study investigates Sophocles' play as a way of staging a calamity that should be avoided. Sophocles is against reaching a firm conclusion, a situation that does not allow one to go against one's word. In most cases, Sophocles' opinion on the situation staged is delivered via the mouth of the common man, in this case through the mouth of the Sentry:

> SENTRY:
> My king,
> there's nothing you can swear you'll never do -
> second thoughts make liars of us all.
> I could have sworn I wouldn't hurry back
> (what with your threats, the buffeting I just took),
> but a stroke of luck beyond our wildest hopes,
> what a joy, there's nothing like it. (Sophocles, ll.428-434)

The Sentry shows Sophocles' belief in the common man and the wisdom with which he is endowed. In this case the Sentry captures brilliantly the pulse of the play at that specific moment. On the one hand the Sentry had sworn to come back and report to Creon on any progress in his search for the one who performed the burial. Yet, on the other hand he does realize that when someone makes a promise there is always the possibility that they will break it and when someone comes to a decision there is always time to prove that keeping to it only makes them liars after the emergence of new facts that prove the opposite. Since our opinions fluctuate and nothing is definite the best way to choose one's course is through amicable dialogue. Sophocles wrote a play about the absurd tendency to avoid contradicting one's self. It follows that the more one listens to the other side of the story the more one can be persuaded about the truths it upholds and so change one's mind.

This is why Antigone's and Creon's arguments stand at the heart of the tragedy. At the end of their confrontation each has the wrong impression about the other. By condemning not opposition but the incapacity to understand without passing judgment or criticize different opinions, Sophocles promotes

the voicing of different arguments on the same matter. This is a basic axiom of democracy.

Anouilh too uses a double perspective through which he comments indirectly on Antigone's choice to rebel against her uncle. Anouilh manages both to conceal and to emphasize Antigone's hesitancy when she comes to re-think whether or not she should carry on with her plans of political rebellion. Anouilh reflects the sceptical era in which he wrote his *Antigone*. He outlines the severity of the impact on the French citizen of the 1940s of the lack of any definite values. The reign of uncertainty promotes the French Antigone's irresoluteness. Sophocles' play establishes the importance of unification by drawing on the hazards lurking when one opinion, *doxa*, is taken as the only valid one. He dramatizes the effects of complexity and arguments as a sign of a civilized governing system. Anouilh in contrast presents the same theme as proof of meaninglessness due to the impossibility of supporting one argument over and above all others with cogent reasoning. Sophocles has the boldness to draw the attention of his fellow citizens to the weak aspects in the philosophy of governing and to suggest, if only indirectly, possible solutions.

The path from Sophocles to Anouilh passes through cynicism.[4] The term cynicism is expressed by Anouilh's ironic stance towards the development of the plot. Anouilh's Antigone is not driven to subversion by the *status quo*. On the contrary, at the end of the play she stands in front of the First Guard

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[4] Butler is right to comment on Antigone's – Creon's speech that 'her language, in fact, tends to replicate his' (p.37). What Butler finds about Sophocles' play can also be ascribed to Anouilh's adaptation. Butler introduces ambiguity with a twist. She believes that Antigone's destiny is to find herself at the edge, in between rebellion and conformity and this is what happens with her confrontation with the King. I do not believe that this is the case in Sophocles', but it is in Anouilh's play. In Sophocles' play Antigone's destiny is to challenge others. In Anouilh's play, her destiny is to hover between submission to the state and subversion of it.

responsible for her own actions, in a world without meaning. Anouilh's play presents the heroine as a vehicle of controversy which is comprised by opposites at variance with each other in a moral and political vacuum. In Anouilh, meaning occurs through difference and opposites which cannot be reconciled. Difference and opposites are presented in a semi-cynical, semi-humorous manner.

Pragmatic humor and self contradiction feature strongly in Anouilh's play. In truth, Anouilh takes this statement to a new level since the French representative of the government puts his Antigone to death not to avoid contradicting himself but so as not to lose face. Créon does in fact admit in Anouilh's adaptation that Antigone does not have to die, but to go against his own word in public is unimaginable. This position reflects brilliantly the pseudo-freedom that France experienced at the time Anouilh wrote his adaptation. In both cases contradiction is the source of the moral dilemma. In the first case the contradiction itself, whether public or private, is sufficient for Antigone to challenge Creon to order her capture and punishment. In the second case it is not contradiction *per se* but the public recognition that one holds contrary views that lead to the turmoil: 'CRÉON, *se rapproche*. Je veux te sauver, Antigone' (p.72).

Créon admits that he wants to save his niece but does so only after he sends the Guards away. This version of the play is certainly based on the attempt of Créon to show a public face different from his real one so as to remain in charge. It is characteristic that when Anouilh's play was performed the Nazis thought that it was praising them, but after a while the French people realized that it was a masked plea for rebellion against oppression. Anouilh wrote his adaptation during Vichy France. The French Antigone started taking form when half of France was governed by the Nazis while the remaining half was ruled by the pseudo-Vichy government. It was a time of denial, a time of annihilation of values and self-questioning. The French Antigone rises to the

occasion and becomes a rebel while retaining the unmistakable signs of a troubled personality. Steiner argues that the French playwright drew inspiration from Sophocles to comment on a truly horrific fact: 'Military historians put at anywhere between a quarter and a third of a million the number of men left unburied between the trenches during the battle of Verdun. This unimaginable condition underlies: 'Créon's taunt in Anouilh's Antigone' (Steiner, 1984, p.141). Steiner explains further on that the impossibility of being able to distinguish the body of Polynice from the body of Étéocle reflects the horror of the number of dead soldiers lying in the trenches. Sophocles was inspired to write his tragedy to provide a new perspective through criticizing the Greek polis. Anouilh wrote his adaptation in a time of brutal and excessive violence. His Antigone suffers intense psychological swings which splendidly represent his deeply disturbed time. As Steiner outlines in *The Death of Tragedy*, Anouilh's *Antigone:* 'does adjust the ancient with the modern. ... [since] ... political fact gave to the legend a grim relevance' (Steiner, p.330).

What cannot be doubted is that Anouilh manages to create ambiguity to the extent that not even the characters themselves are certain about which position they are supporting. Even Antigone experiences self-doubt. What is most captivating is the fact that from all the characters appearing in Anouilh's plays she is the one to be torn the most between submission to the state's order and political rebellion. The reason for this is because this Antigone becomes re-acquainted with the world while confronting the state. The king re-introduces her to the particularity of the values she was raised to believe in in a way that renders her rebellion meaningless. Still, it is up to Antigone to interpret the state's message in her own way and act in a corresponding fashion. The main difference between the French and the ancient Greek Antigone is that Anouilh's Antigone finds refuge in death to escape a world which baffles her. The Greek heroine is not disillusioned as a result of Creon's edict. Only the audience is shaken out of their traditional perception of an ideal city-state. Sophocles' Antigone rebels for the sake of the values she esteems

higher than Creon's. The French Antigone does not have this luxury because she becomes disillusioned after her uncle informs her who her brothers were.

Anouilh's adaptation is very much a psychoanalytical profile of a troubled rebel. Anouilh stages conflict while Sophocles celebrates unity. Sophocles views the same concepts not as a reflection of the disturbed psycho-synthesis of his main characters but as a point of reflection over the essence of law, justice, and responsibility to the state, blind acceptance of the state's edicts. Sophocles' tragic play does not simply raise political questions; it is more a quest for values in adverse circumstances. Sophocles' treatment of the three key issues as external political dangers can also be perceived as a means to empower the Athenian political system against the vanity of excellence and the short-sightedness of tightening the reins of dominance. The Greek playwright's need to stage the possibility of the Athenian Empire's facing ambiguous socio-political areas is studied in connection with his veiled pleading to the state and the individual.

The final play to be comparatively examined is Fugard's *The Island.* Like the previous playwrights, the South African playwright depicts the socio-political challenge of his time, namely apartheid. In an atmosphere of absurd physical and intellectual torture, *The Island's* main characters are inspired by Sophocles' Antigone to rebel against the government of division. This time Sophocles' *Antigone* is presented as a play within a play since the central characters decide to stage 'Antigone' for the entertainment of their fellow prisoners. *The Island* reflects the socio-political situation it was written in because the story takes place on Robben Island; the place where political prisoners were transferred to be tortured under the apartheid government.

Fugard, like Anouilh before him, was inspired by an oppressive regime; in his case apartheid.[5] Testimonies about the treatment of political prisoners in Robben Island establish the political situation at the time *The Island* was written. This is reinforced by Nelson Mandela who was a prisoner at Robben Island and who in fact staged *Antigone* for his fellow prisoners and took the part of Creon:

> I performed in only a few dramas, but I had one memorable role: that of Creon, the king of Thebes, in Sophocles' Antigone. I had read some of the classic Greek plays in prison, and found them enormously elevating. What I took out of them was that character was measured by facing up to difficult situations and that a hero was a man who would not break down even under the most trying circumstances. (Mandela, p.540).

Mandela explains that his stay at Robben Island can be categorized as a trying circumstance. What is more, he grew in strength and inspiration by performing Creon. The characters in Fugard's play resolve the difficult predicament they find themselves in through the medium of staging the same play.

How Antigone changes as a symbol of rebellion in all three plays

From representing an egoistic indifference to the state's laws in Sophocles' play, Antigone changed into a symbol of ambiguity, in Anouilh's adaptation. With Fugard, Antigone becomes the medium of inspiration to oppressed people not because *The Island*'s central characters instill courage in their fellow prisoners by staging Sophocles' play but because Fugard's leading men are captured and have already tasted the bitter fruit of rebellion. Winston and John are aware of what awaits them. In contrast, Anouilh's heroine was

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[5] None of the sources consulted here show whether or not Fugard had read Anouilh's adaptation. Dennis Walder, André Brink, Durbach Errol, Don Maclenna, to name just a few of the sources consulted, do not give an indication whether or not Fugard had read Anouilh's adaptation.

motivated to rebel by misconceptions. Sophocles' Antigone is also ignorant because she is prejudiced against Creon. John and Winston are aware of the true face of Hodoshe, their guard at the island who represents Creon.

There is therefore a different epistemic relationship between Antigone and Creon in each adaptation. Sophocles' Antigone fails to acknowledge the duties that Creon's position entails. Anouilh's Antigone is ignorant of the 'true face' of both her brother and the state before she rebels against it. However, Fugard's central characters act in full knowledge of the meaning of their action and of its consequence.

What both unifies and differentiates Sophocles, Anouilh and Fugard is their attitude towards knowledge. Sophocles demonstrates the aftermath of semi-ignorance. Anouilh values ignorance less than knowledge. Fugard uses knowledge of defeat and torture to make his characters immune to it and render their rebellion pragmatically absurd and yet psychologically valuable. John and Winston are marching with full knowledge not towards their death but towards a never-ending torture. The rebellion of Sophocles' and Anouilh's Antigone sets them free. Sophocles' Antigone is ready to sacrifice her life to be unbound by a law that shames the divine and unwritten laws. Anouilh's Antigone cannot be part any longer of a world she fails to comprehend and identify with any more. However, *The Island* begins after John and Winston have been captured and tortured in prison. The restricted realm they inhabit is also reflected by the title of the play. Their attempt to escape is absurd if viewed as a means to regain physical freedom. Their stubbornness not to yield to the fierce guard Hodoshe shows that their minds will never be controlled. What is important is their attitude towards an unfair government. The play is about testing various ways to escape mentally from Hodoshe.

Knowledge has also an important function in the adaptations. While knowledge functions as a unifying factor in Sophocles' play, Anouilh and

Fugard use knowledge to distance further their own version of the figure of Antigone from the harsh face of the state.

Synopsis of chapters

After outlining the general theory of the metamorphosis of Antigone's political rebellion, now it is time to look at a synopsis of each chapter of the present thesis. All three chapters are divided into three sections, the first being fragmentation, the second being conflict and the third being disillusionment. The main aim is to demonstrate the similarities and differences of the use of these concepts by the different playwrights.

The introductory chapter is followed by chapter one entitled *Sophocles' Antigone.* The study of the progression of Antigone's political rebellion begins with Sophocles. The main aim of this chapter is to establish the reason why Sophocles' play is perceived as carrying the message of the possibility of unification of opposites. Issues of responsibility and insecurity rise in relation to the values of plurality and adaptability. Evidence is presented to prove that Sophocles' play is about the renunciation of ruling alone. The link between conflict and fragmentation in Sophocles' *Antigone* is expressed eloquently by Cornelius Castoriadis in *Philosophy, Politics and Autonomy*. More analytically, the Sophoclean idea of fragmentation is defined as an expression of an acute fear against *monos phronein* (ruling alone). Chapter one presents Cornelius Castoriadis' discussion about the Sophoclean denunciation of *monos phronein*. The view that perhaps the most important notion in Sophocles' *Antigone* is the ability to weave together (parainein) opposites comes forth. According to Xatzithomas' ancient Greek dictionary, *parainein* is translated as advice and encouragement while *monos phronein* is translated word to word as alienated thought, arrogance and as the antonym of prudence. It is argued that the concept of subversion (anatroph) originates from the battle between monos

phronein and parainein. Disillusionment is studied in relation to knowledge since Antigone's and Creon's beliefs prior to their confrontation test their idealization of their independent causes.

Chapter two presents Anouilh's adaptation in comparison both to Sophocles' *Antigone* and to the case of ambiguity as presented in chapter one. Ambiguity is presented here as a double perspective towards viewing Antigone's rebellion. Chapter two studies the transformation and development of central notions of fragmentation, conflict and disillusionment from Sophocles' play to Anouilh's adaptation, in close connection to the theme of political rebellion and ignorance. It establishes that while Sophocles celebrates unification by presenting the weak points of governing, Anouilh modifies *Antigone* to project the concepts of conflict, opposites, ambiguity, pragmatic humor and futility. It discusses the intense psychological swings that Anouilh's Antigone suffers, while Sophocles' Antigone appears to be resolute. Nevertheless, Anouilh's heroine takes a closer look at herself than the Greek heroine does. While Anouilh's Antigone struggles to discover the true face of what in the end appears to be a meaningless world, Sophocles' Antigone is only too aware of the many faces of governing from the beginning of the play. Anouilh uses the double motif to discourage his characters from acting while Sophocles' uses a double platform to make a plea for change and progress not through compromise but through acceptance of one's own weakness. Sophocles' characters are ignorant of their weaknesses until the final point of the play while Anouilh's Antigone and Creon re-assert themselves in the political strata after realizing their weaknesses.

Chapter three analyzes Fugard's *The Island* as a play which reflects the central characters' anger towards the state and the unjust punishment which has been inflicted on them. Fugard writes *The Island* to attack the strict policy of apartheid and to give his own point of view towards the theme of unification versus segregation. Sophocles' play is adapted to fit the needs of the black

South-Africans oppressed by apartheid. In chapter three as in chapter two and chapter one subsections are used to examine the three key concepts previously presented. In both chapter two and chapter three temporal fragmentation is used to promote the concept of fragmentation. To continue, both Anouilh and Fugard examine conflict through the medium of knowledge and analyze disillusionment through the fusion of the tragic with the comic element. Indeed, John and Winston's emotional and psychological shift from submission back to subversion is studied through the same key concepts, these being fragmentation, conflict and disillusionment. [6] Fugard uses fragmentation to bridge the gap between the prisoners' past and present and the notion of the 'others' to satirize conflict. The South African playwright celebrates humor as John and Winston use humor to avoid becoming disillusioned.

The conclusion draws on all three plays to demonstrate the progressive metamorphosis of the concepts of conflict, fragmentation and disillusionment from Sophocles' play, to Anouilh's, to Fugard's. Antigone's political rebellion is viewed comparatively in connection with the conclusions drawn from each chapter. The metamorphosis of Antigone from a Theban princess, to a young idealist, to a South African black prisoner of apartheid is discussed in this chapter in a comparative fashion. Chapter four stresses the thesis' contribution in the wider realm of criticism on the phenomenon which is called 'Antigone'. In the words of Mandela this play is so important because: 'It was Antigone who symbolized our struggle; she was, in her own way, a freedom fighter' (Mandela, p.541).

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[6] Fragmentation reflects the internal questioning of the characters which is a by-product of their utopian misconception. Conflict portrays external questioning as a medium of shedding one by one the layers of certainty. Characters realize that they cannot get rid of their initial utopian misconception without changing their identity. With disillusionment they realize that they cannot find unity in the way they initially had hoped.

Chapter 1: Sophocles' *Antigone*

1.0: Introduction

The study of Antigone's political rebellion commences with Sophocles' *Antigone*. This chapter will show that Sophocles' play is founded on the reformation of the political system in accordance with flexibility and plurality. The fact that politics requires insecurity emerges from the manner in which Antigone and Creon fall. Both suffer due to their unwillingness to admit that there is more than one possible solution to their predicament. However Sophocles' appeal to the individual to recover from any predetermined perceptions about political strata is not as intellectually progressive as Anouilh's staging of the ambivalent relationship between the rebel and the ruler. Sophocles promotes unification as a possible solution. In doing so he bases his argument on a certainty from the moment that he denounces all certainties apart from the certainty that there are no certainties. In this way there are two paradoxes that run throughout the ancient Greek play. The first paradox is the inconsistency of Sophocles' message which targets the certainty of uncertainty when it is in fact based on the uncertainty of all certainties. The second paradox is the fact that Sophocles promotes unification through the presentation of opposites or conflicts which are meant to be interpreted only as apparent diversions on the route towards adopting tolerance. Sophocles shapes the myth of Antigone to meet and challenge the criteria of the Greece of his time.

Sophocles bases his play on the possibility of the unification of opposites.[7] Sophocles' success in staging the myth is not due to his ability to stage opposites as much as to his talent for dramatizing the intertwining of opposites in challenging situations. It is true that the tragedy deals with universal issues; but both the issues at hand and, even more, the mode of presentation[8] are responsible for *Antigone's* great success. The poet dramatizes the importance of unification in adverse political situations.[9]

Greece of the fifth century witnessed the re-birth of the myth of Antigone as Sophocles made the definitive alterations that determined the form of the myth for posterity.[10] Even though the message of *Antigone* has been altered in

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[7] Whitman argues in *Sophocles*: 'Her tragedy is a tragedy which Sophocles, writing at the peak of Athenian greatness, could envision as a possibility' (Whitman, p.233). On the sanctity of burial in ancient Athens see Victor Ehrenberg's *Sophocles and Pericles* and on the duty of a sister to bury her brother see the first Chapter of Steiner's *Antigones*. It is interesting to follow the development of burial rituals from Sophocles' play to Anouilh's and Fugard's adaptations.

[8] On the theme of narrative and on the distinction between *mimesis* and *diegesis* see Andreas Markantonatos' *Tragic Narrative*.

[9] Antigone feels that it is her duty as a sister to bury her brother when the state, in the person of Creon, orders the citizens otherwise. On the laws of Athens on burial and especially on burying a traitor, see *Sophocles and Pericles* (especially pp.28-34).

[10] On the myth of Antigone and on the story of the Theban legacy (the stories about Cadmus, Actaeon, Pentheus, Oedipus, *The Seven Against Thebes* play) see Rex Warner's *Men and Gods.* Eliot Deutsch states in *Myths and Fictions* that: 'myth is an expression of basic human experience' and stresses that: 'the Greeks themselves' held that the two (logos and mythos) 'deal with the same thing, namely offering explanations of the world' (p.43). On the progress from *mythos* to *logos* see Hans-Georg Gadamer's *Truth and Method*, (pp.273-74). No one is certain about which part has been modified by Sophocles. What we do know is that the story of the Theban saga was told in ancient Greece with changes from one place to the next. Lewis Campbell asserts in *Sophocles: The Play and Fragments* that: 'we cannot determine accurately how much of the fable, as the latter [ed. meaning Sophocles] presents it to us is of his own invention' (p.447).

Anouilh's adaptation to emphasize disunity and fragmentation,[11] it is my contention that although Sophocles stages a series of characteristic conflicts[12] he promotes unification.[13] Sophocles' play forms the basis of my subsequent arguments. It is the first step of the reconciliation of the self with political reality - relating to a series of possible interpretations of *Antigone's* political themes.[14]

It is interesting to investigate how Antigone's rebellion has been perceived by literary analysts. The wide range of criticism on the subject testifies to its significance. What is at the epicentre of the scholars' interest is the quality of life that Sophocles praises. 'In *Antigone* what is at issue is the character of political life, and meaning and scope of political values' (Euben, p.142) which 'can be said to liberate its audience through a recognition and an articulation of those very forces which conspire to undermine civic identity' (Detienne, p.4). These two quotes are complementary because they are both concerned with political values. Euben remarks on the drive and essence of establishing or wishing to establish a community which is founded upon certain values which are

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[11] At this point we can turn to Knox who provides a good account of the inherent fusion and collision in Sophocles' *Antigone*. Knox seems to state that Sophocles' Antigone raises social and religious questions. Knox argues in *The heroic Temper: Studies in Sophoclean Tragedy* that 'The Antigone is a tragedy which raises great questions, social and religious, but it is also a striking presentation, through the contrast of these two figures, of the nature of the Sophoclean hero' (p.63). I will argue in the next chapter that Anouilh centers his adaptation more on contrasts. However, Knox finds contrasts in the psyche of the hero in the Sophoclean play.

[12] 'Sophocles shows not the steps in process but the fire and ice of bitter antithesis' (Whitman, p.82).

[13] John Jones writes in *On Aristotle and Greek Tragedy* that 'Antigone is the most sharply individualized and the richest in human probability' (p.193).

[14] 'When looking for the origins of the new individualism, commentators have looked in particular at Sophocles' Antigone. This, we are to suppose, displays the prototype of the dawning individuated, almost existential, conscience in its struggle with the dominance of the polis and political necessity' (*The Virgin and the Godfather: Kinship versus the State in Greek Tragedy and After* by Robin Fox, ed. Benson, p.11).

interpreted in a distinct way, while Detienne comments on the therapeutic effects to the polis of staging such a play.

Euben realizes that Sophocles bases his play upon the promotion of political values. Detienne takes that statement forward by introducing Sophocles' paradox, namely that the recognition of the weak points of governing will strengthen any polis. It is crucial to realize that every citizen should and must retain the capability to criticize those aspects of the political life which are the most controversial. Freedom and balance are generated from the acceptance of opposites or different positions not as definite or separated realms but as fluent and overlapping.

1.1: Fragmentation or the internal split of the self

The theme of fragmentation, or the internal split of the self, is discussed in a fourfold manner. What is debated in this section is the aftermath of inconsistency in relation to specific characters of Sophocles' play. First, Creon is viewed as contradicting himself when appearing to be consistent, then the *Ode to Man* is presented as the Chorus cautioning any man to respect his position and as a consequence respect his responsibilities. The theme of fragmentation continues with an in depth presentation of Sophocles' ability to promote man's knowledge of the many options for action at any given moment. This discussion reaches its climax with the case of Antigone's inconsistency as she decides to die rather than to obey the state, driven by a sense of acting in a manner which is consistent with her sense of self.

1.1.a: Creon's inconsistent words and actions

Fragmentation is presented in this section as an inconsistency between the characters' words and actions. The fact that the characters even realize that their actions define them as reverent and wise, or irreverent and foolish, renders responsibility – or irresponsibility – a component of fragmentation. In effect, it is the characters' inability to conform to their own standards by acting responsibly that stigmatizes them as being fragmented or not. Possibly the most characteristic example of the link between responsibility and fragmentation is the following:

> It is impossible to know a man in soul and spirit and in mind, until he is proved versed in rule and law-giving. Creon asserts that no man can be known until he has been tried in office. (Bowra, p.69)

Fragmentation is expressed here as an inconsistency between Creon's words and Creon's actions. By his own standards Creon appears to be incapable of governing Thebes. [Parenthetically, note that the French Creon's inconsistency between his words and his actions shows that he is a responsible person who is aware of the fact that moral laws are not absolute. This Creon is aware of the paradox that to believe in nothing is to believe in something. This is how nihilism collapses on itself. In contrast to the French version of the ancient Greek drama, knowledge and wisdom in Sophocles' play is generated by an awareness of the equal value of all knowledge. To oppose this is to suffer a tragic downfall which begins as an expression of inconsistency between words and actions.] Creon's position in Thebes does not only entitle him to many rights. His post includes many responsibilities. According to his own maxim, the manner in which he accepts or rejects his responsibilities defines him as worthy or unworthy. Even more so, by his own words, as remarked by Bowra, Creon's capabilities are not known because his values are not tested yet. Creon only

knows this in theory and not in practice, since his actions after the arrest of Antigone will prove him to be unfit to govern. His character is tested by the rebellion of his niece. Creon's inability to retain his calmness and to act in a way that shows to his countrymen that he is all that he pretends to be in the beginning of the play, a man who is 'proved versed in rule and law-giving', shows his arrogance. Even more, Creon places his personal interests and arrogance over his responsibilities. Creon does not follow the laws but his own desires. Even the fact that 'he proposes to punish the dead man after death' is a characteristic of his tendency to follow 'not custom but his own theories' (Bowra, p.70).

CREON:
No, from the first there were certain citizens
who could hardly stand the spirit of my regime,
grumbling against me in the dark, heads together,
tossing wildly, never keeping their necks beneath
the yoke, loyally submitting to their king. (Fagles, ll.328-332)

And even more clearly:

CREON:
There's no room for pride, not in a slave,
not with the lord and master standing by. (Fagles, ll.534-535)

In the first quote Creon does not seem aware of his responsibilities to Antigone as a Theban citizen, only of her duties to the state which he identifies with himself. The king drafts the picture of rebels plotting against an oppressive regime. In his own words 'certain citizens' were inspired to act against him because they 'could hardly stand the spirit of my regime'. And if there is any doubt as to how Creon perceives Antigone the second quote is even clearer on that. Antigone should have no 'pride' because this is a feature which is unbecoming to a 'slave'. The two quotes show Creon as an absolute tyrant. He has conquered but by disrespecting his subject in the face of Antigone, he shows no respect for his kingdom. On the theme of man's responsibility to his surroundings as a conqueror many relevant points are drawn in the *Ode to Man*.

1.1.b: Ode to Man*: Cautioning man to respect his position*

The *Ode to Man* is another example of man's inability to adopt a responsible role as a ruler, as a sign of fragmentation which testifies to man's folly. Shortly before the arrest of Antigone, the elders who comprise the chorus sing the *Ode to Man*. Man is at the epicentre as the master of all elements and animals. Man appears as the true conqueror of the world. Yet, he must be intelligent and not abuse his power but use it for the benefit of his environment. In other words man must act in a responsible fashion that testifies to his worthiness and presents him as a balanced person.

> Man the master, ingenious past all measure
> past all dreams, the skills within his grasp -
> he forges on, now to destruction
> now again to greatness. When he weaves in
> the laws of the land, and the justice of the gods
> that binds his oaths together
> he and his city rise high -
> but the city casts out
> that man who weds himself to inhumanity
> thanks to reckless daring. Never share my hearth
> never think my thoughts, whoever does such things. (Fagles, ll.406-416)

Respect for one's position is an inseparable part of the recognition of one's responsibilities which arise from that position. The higher one's post is, the more responsibilities are ascribed to that post. When the position defies 'all dreams' by giving man 'the skills within his grasp', incapability of showing respect to his domain leads to his destruction. 'Reckless daring' is identified as the wedding of one's self to 'inhumanity'. Such a man is to be avoided: 'never share my hearth, never think my thoughts'. The elders are not only afraid of sharing material goods with such a man. Their biggest worry is to share such a man's thoughts, since that would mean that they are turning into, or that they have become, the man they detest the most. Responsibility and fragmentation appear in this quote as interconnected with 'reckless daring'.

Fragmentation functions on both an internal and an external level. Internal fragmentation appears as an inconsistency between the means used to reach a target and the responsibilities which are generated by such means. A person whose words and established position prior to his present actions do not match those actions, is self fragmented and unworthy of his post. The recognition of unworthiness is the first step towards his downfall from that post. External fragmentation appears as fragmentation experienced between the tragic man and his surroundings since no one wishes any more to socialize with him. Internal fragmentation, inconsistency between one's promise and one's acts, prepares the ground for external fragmentation.

This extract has strong links both with the *a priori* and with the *a posteriori* part of the play. To begin with the *a priori* part, it is possible to establish links between the man to whom this Ode is dedicated and the man who remains at the epicentre of the first quote and whom we have already established as fragmented, Creon. Yet, it cannot be established without a doubt to what extent this *Parodos* is related to Creon's arrogance. Still there are many common points between the way that men are celebrated in this Ode, with a mixture of reverence and irony, and Creon's majestic fall from grace due to his arrogance. In fact Creon's arrogance and man's ambitions and endeavours link very well since they both leave a somewhat ironic aftertaste with the receiver. As Bernard Knox remarks about the *Ode to Man* in *The Heroic Temper: Studies in Sophoclean Tragedy:*

> These lines of the Antigone describe the rise to power of anthrōpos tyrannos: self-taught, unaided, he seizes control of his environment; by intelligence and technique he wins mastery over the elements and the animals. (Knox, p.110)

Knox is in fact linking the man in the Ode not with Creon but with Oedipus, another king who has risen to power and suffered severely. But even if this is the case, the chorus prepares the audience to witness the rise and fall of another king. Since the play begins when Oedipus is not a king any more, the theme of rise and fall is present in this Ode to unite Oedipus with Creon, illustrating the

succession of folly with folly. Knox remembers that 'the solution of the Sphinx was "man" (Knox, p.117). What is more, this was the time that Protagoras announced that man 'is the measure of all things' (ibid). This was not only the time that the Greeks challenged their environment. It was also the time that 'the Greeks and particularly the Athenians, had become aware that there was more than one way of doing any particular thing and that these options could be understood as simple alternatives' (Onians, p.17). This is what Sophocles aims to establish with his play.

The fact that the ability to change one's beliefs is a sure criterion of a wise man, and Sophocles' certainty that all opinions are of equal value, links rather well with the enlightened discovery of his time. The introduction of alternatives prepares the road for tolerance and unification through the surpassing of apparent divisions. This is a significant discovery of the time that placed man at a crossroads. What was now interesting to follow was how man would combine knowledge with the ability to choose - wisely - and defend his actions and claims responsibly. This was the time that Socrates and Plato excelled. There was a subtle clash at the time between knowledge and how it should be distributed, with what means and which regulations.[15] In other words there was a debate about the responsibility that is attached to knowledge.

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[15] As Onians remarks in *Art and Thought in the Hellenistic Age:* ' Prodicus was unusual among the Sophists in believing that, instead of just teaching anybody any skill they would pay to learn, he actually had a responsibility to influence their choice of skill in the first place' (p.21). Not only that, but also 'in Plato's early dialogue, the *Phaedrus,* he describes the clash between the Egyptian god, Theuth, inventor of many arts, and the Egyptian king, Thamous' (ibid). The difference between the two lies in the fact that Theuth is of the opinion that all knowledge should be made available to everyone. Thamous wanted to distinguish knowledge from the responsibilities that come with it by appointing a suitable person to give any information to any one he chooses who could take it with good sense.

1.1.c: Knowledge of possibilities

Knowledge of one's responsibilities or knowledge of the many possible alternatives at any given point are criteria of wise men. *King Oedipus*, *Oedipus at Colonus*, and *Antigone* are based upon the presupposition of knowledge which is based upon false standards. Both kings are excellent representatives of the inquisitive nature of their times. Both Oedipus and Creon follow an investigating or questioning path to their doom. Their fragmentation is heralded the moment their enquiry commences. Creon paces the same route as Oedipus. To be more precise, Creon is in fact following unconsciously the tracks of Oedipus when he orders a search to uncover the one who defied him. As with Oedipus, the answer lies in the small restricted realm of kin. This makes it more difficult to denounce due to the special bonds which tie the investigator to the culprit. The chorus emphasizes in the *Ode to Man* the significance of the mastering of knowledge remarking the beneficial effect of man upon his environment. Since Creon is the ruler who is at the focus of the *Ode to Man*, it is of vital importance that he shows awareness of many possible solutions after the arrest of Antigone. Even more, the awareness of one's responsibilities follows from the realization that one occupies a beneficial position. The moment that the first part of the equation becomes challenged, the second tumbles and falls leading to the impoverishment of the former ruler or *anthrõpos tyrannos*. At the end, knowledge is married to responsibility which weighs heavily upon the two kings. So heavy is the weight of responsibility upon the shoulders of kings Oedipus and Creon that after they realize that their role as leaders has come to an end they try, though it is too late, to take responsibility for the follies of governing.

After commenting on the *a priori* connection in the *Ode to Man* between responsibility and fragmentation, now is the time to focus upon the tragic irony that ties, *a posteriori*, the *Ode to Man* to the complementary Sophoclean notions of responsibility and fragmentation. The elders explicitly said in the same *Stasimon* that to share the thoughts of a misguided man would be tragic. However, this is in effect what they do. After Antigone is caught by the Sentry

and is brought to Creon to face his wrath, she explains her reasons for rebelling against him and defying his edict. The elders comment on Antigone's words is:

> LEADER:
> Like father like daughter,
> passionate, wild...
> she hasn't learned to bend before adversity. (Fagles, ll.525-527)

Their responsibility as the elders of Thebes and counsellors of Creon would be to find many possible interpretations for Antigone's action; even more when their comments come shortly after Antigone has finished explaining her reasons for defiance. The fact that they were the ones who chanted before about the tragic fate of one who is unable to identify responsibility with knowledge renders them inconsistent and thus fragmented. As with Creon, it is their awareness of the dangers of falling into such a condition and becoming such a man that renders their predicament all the more tragic.

1.1.d: Antigone's inconsistency and her inability to compromise

In Antigone's case, to perish is not to live any more. Antigone's name stays alive throughout centuries, but so does Creon's. However, Antigone is seen as the inspiration to fight oppressive regimes while Creon represents the oppressive regimes. Even though they both fall because they follow the same route, that is through their incapability of matching responsibility with the knowledge that there is another possible solution to that given by their opponent, their fragmentation is explicitly different.

Antigone is inconsistent and therefore fragmented, because in the words of D.M. Carter:

> Her inability to compromise, paradoxically, goes so far as to make some of her views inconsistent. For instance, she places great importance on looking after her philoi, but in looking after her dead philos speaks in extreme resentment and disdain towards her only surviving philê, Ismene. (Carter, p.175)

While condemning Creon for not allowing her to offer burial rights to her *philos* Polyneices, she is also condemning her *philê* Ismene:[16]

> ANTIGONE:
> I won't insist,
> no, even if you should have a change of heart,
> I'd never welcome you in the labor, not with me.
> So, do as you like, whatever suits you best-
> I will bury him myself. (Fagles, ll.l.82-85)

Antigone does not allow Ismene to think through the idea of burying Polyneices. She is absolute in her manner of address and dialectic. Antigone goes to the extent of disclosing to Ismene that, even if Ismene decided against her first thought and wanted to join Antigone after all, no pleading would render her welcome to Antigone's plans. Antigone therefore condemns Ismene on the basis of not responding immediately in a positive way to her burial plans. However, both Antigone's and Ismene's responsibilities are both to their kin and to the state. By denouncing her sister in such a manner, Antigone is acting against her own words, since she does not protect her *philê.* Antigone's greatest fall, like Creon's, is as Carter supports in the above quote: 'her inability to compromise'. Even more, Antigone recognizes in her speech to Ismene that

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[16] Charles Segal explains in *Sophocles' Tragic World: Divinity, Nature, Society* concerning burial rituals that 'the official funeral speech (*epitaphios*), {was} pronounced by a male magistrate over male warriors' and 'there is a deep cultural conflict between the *thrēnos* (lament) of women and the *epitaphios*, a conflict that strongly parallels the struggle between Antigone and Creon in Sophocles' play' (p.135). Women's lament was perceived as dangerous, difficult to control and thus it was thought that it would be a good idea to restrict it to the private domain away from the public or the city's eye. On the dangers associated with the female sex Mary L. Lefkowitz argues in "Predatory Goddesses" on the 'strong negative message about the dangers of female sexuality' (p.325). The city of Thebes is linked to the goddesses who engaged their interest in mortal men. Kadmos was perceived to be one of the founders of Thebes and lover of the goddess Harmonia (= balance). Since Antigone is associated with the royal genealogy of Thebes it is worthwhile noticing her indirect link with a female co-founder of Thebes.

even though Polyneices marched against his own homeland, he is still their brother and on that basis alone they should not denounce him, he is still a *philos*. In the same way, Antigone should not have denounced Ismene on the basis of not being positive and enthusiastic about her burial plans. If the heroine demanded Creon that he overlook the fact that her brother trespassed and endangered his homeland, she should at least be able to (or try to) set the example by not turning her back on Ismene when the latter expresses her concerns about Antigone's plans. Antigone's responsibility, as she herself defines it, is to protect and follow her kin no matter what. However, she is not able to live up to her own word. When Creon condemns her for breaking the law she is quick to answer:

> ANTIGONE:
> Not ashamed for a moment,
> not to honour my brother, my own flesh and blood. (Sophocles, p.84)

Not only does Antigone declare to Creon that her wish is to honour her kin, she enforces her argument by declaring her inability to place hatred over love. But this is not what she does in Ismene's case:

> ANTIGONE:
> I was born to join in love, not hate-
> that is my nature. (Sophocles, p.86)

Antigone appears fragmented because she stands in between realms: those of the living and the dead. She is also a catalyst of fragmentation because she places the needs of the individual (herself) over those of the collective. In her dialogue with Ismene, Antigone uses first person singular while Ismene uses first person plural to express her kinship with Antigone:

> ISMENE:
> Not I, I haven't heard a word, Antigone.
> Nothing of loved ones, no joy or pain has come my way, not since
> the two of us were robbed of our two brothers,
> both gone in a day, a double blow -
> not since the armies of Argos vanished,
> just this very night. I know nothing more,

whether our luck's improved or ruins are still to come.

ANTIGONE:
I thought so. That's why I brought you out here,
past the gates, so you could hear in private. (Fagles, ll.14-24)

In the above quote Ismene is the only one from the characters discussed thus far (that is Creon, the elders and Antigone) who is aware of and follows the dictum of preaching as she acts. She regards the monad as less than the collective and uses the collective to unite her fate with her sister's and her family's fate. Antigone asserts her self-righteous stance by arguing that she was certain of her sister's ignorance. Ismene unites her fate with the fate of her sister. The calamities have not only fallen to Ismene they have fallen to 'us'. To continue, they 'were robbed of' their 'two brothers'. Ismene bases her whole answer to Antigone upon the promotion of the plural motif.

Sophocles presents fragmentation in a different way from that used in Anouilh's plays. It is sufficient to state at this point that while Sophocles views fragmentation as a mark of the impossibility and stubbornness of a character to follow one maxim throughout the play, Anouilh uses fragmentation to conceal his heroine's hesitancy to rebel or to obey Creon. Fugard takes fragmentation even further. The concept of fragmentation is viewed in *The Island* as raising socio-political issues and as challenging the prisoners' beliefs held prior to their arrest. Fragmentation in Sophocles' play promotes awareness towards ambivalent points of governing. Fragmentation is connected with conflict as both concepts are used by Sophocles as promoters of unification. In Sophocles' play, while fragmentation illustrates the inconsistency of the character that can be avoided if they assume responsibility for their actions, conflict presents the bitter sting of defending similar opposing arguments. One way of promoting the argument adheres in pinpointing the common points between the disputants and realizing that each of them holds part of the solution. In the case of fragmentation the collective is used as the solution to any dilemma.

1.2: Conflict or the case of the self against the other

Just as we have considered fragmentation in four sections, conflict is also considered in a fourfold manner. First, Bernard J. Paris' arguments on the issue of conflict in relation to Sophocles' play are presented. The concluding remarks of this sub unit link well with the theme of plurality and conflict since Paris claims that Antigone and Creon fall into apparently contradictory stances when in reality each character's position triggers and promotes a set of actions which enable the other to realize and challenge their potentials. The second unit discusses the characters' verbal disputes while the third and the fourth units discuss conflict first in relation to unification and then in relation to confrontation.

1.2.a: Aspects of psychological conflict in Sophocles' Antigone

> Antigone addresses itself to the problem of political action in terms which acquire their acute relevance in the democratic framework more than in any other. It exhibits the uncertainty pervading the field, it sketches the impurity of motives, it explores the inconclusive character of the reasoning upon which we base our decisions. (Castoriadis, p.120)

The first section of this chapter began with an emphasis on insecurity and inconsistency. The second begins with an emphasis on plurality. Both are linked through the medium of responsibility. However, fragmentation is investigated as generated from the character's inability or weakness to act as they preach, revealing their inconsistency, while responsibility is discussed in this section in connection with conflict, as each character has a distinct perspective, interpreting their responsibilities towards the law.

This is because each character favors one moral value more than, and above, others and as a consequence there is a conflict of opinions on the importance of values. As Brenda J. Powel explains: 'According to Hegel, a

tragic conflict is inevitable whenever an individual accords preeminence to a single moral value' (p.10). When the characters defend passionately one moral value, and overlook the others, they become 'blinded to the true unity of the ethical substance' (ibid).

There is a difference in the accounts of how responsibility is used in the first two sections. In the first section, responsibility is linked with the faults of the characters, while in the second it is employed to demonstrate how these faults can prove to be catastrophic for the community. Conflict is thus interpreted as the catastrophic effects on the community of promoting one belief as the most important and the most relevant to a dispute. Max Scheler defends Hegel on the issue of conflict and moral values since Scheler 'sees the tragic in terms of moral values in conflict' (Powel, p.11). So after describing fragmentation as the inability to meet one's responsibilities by refusing to acknowledge the possibility of more than one solution to any problem, conflict will be investigated as generated from the characters' stubborn defense of their unique interpretations of law and duty.

Paris observes that conflict and tragic irony are linked with the medium of unification. Paris links responsibility with a psychological interpretation of Creon and Antigone. According to Paris' reading of Sophocles' *Antigone*, the two are in fact complementary. Paris finds another way to establish the tragic irony that is present in this play. Bowra presents conflict as an upsetting of balance and as a real versus apparent struggle towards knowledge (as we shall see in the next section); Paris interprets Antigone's and Creon's confrontation as a battle to ascertain themselves, assume responsibility for their roles, and disclose their real fears.

According to Paris, what Creon and Antigone choose to hide is the fact that they already realize that they have committed follies (in the case of Creon) or that they are responsible for the actions of their kin (in the case of Antigone). Creon is driven by insecurity even though he appears invincible and Antigone is

inspired by a wish to suffer so as to cleanse herself from Oedipus' crime even though she voices her wish to live. The whole play is in fact based upon apparent consistency and the real struggle not to lose face.

However, the treatment of the issue of paradox is part of Sophocles' method of staging fragmentation to celebrate unification. Paris provides us with a psychological interpretation of the characters' actions: 'Creon's forbidding the burial of Polyneices has psychological sources, as does Antigone's ready embrace of her martyrdom' (Paris, p. 105). To be more precise, if Paris is correct and 'Creon's edict concerning Polyneices seems devised as a test of his subjects' loyalty and obedience' (Paris, p. 107) then there is another reason to suggest that there is a strong paradox throughout the play. Even though Antigone's and Creon's roles appear to be conflicting they are really complementary because each one helps the other to reach their potential[17]. Antigone tests Creon's edict by forcing him to punish his niece on the basis of her not following her responsibilities to the state, and Creon is the one who makes it possible for Antigone to die in glory, as Antigone's death is staged as recognition of her responsibility to take part in the Oedipus' saga of suffering and retribution.

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[17] D. M. Carter supports in "The Role of Co-operator in Sophocles" that the characters in Sophocles' *Antigone* can be put into two groups, each group providing a distinct service to the other group. Namely, that: 'characters arrange themselves into two groups: Antigone-as-hero advised by Ismene; Creon-as-hero advised by Heamon and Teiresias' (p.175). I take issue with Carter's argument. According to my reading, Sophocles does not promote clear-cut divisions between his characters, only apparent ones. Characters try at different times in the play to communicate their ideas to each other. Roles change and from being the promoter of one message they also become the receiver of an argument. In the case of Antigone she is both advised by Ismene and the elders, and she is an advisor to Ismene and the elders. In the first case Ismene and the elders try to persuade Antigone that her rebellion against the king is a folly, while in the second case Antigone advises first Ismene and then the elders to take action against unfair edicts before it is too late for them to save themselves.

According to Paris, the true faces of both characters can be found in the passionate way that they defend their claims. In Creon's words:

> CREON:
> And whoever places a friend
> above the good of his own country, he is nothing:
> I have no use for him. Zeus my witness,
> Zeus who sees all things, always-
> I could never stand by silent, watching destruction
> march against our city, putting safety to rout,
> nor could I ever make that man a friend of mine
> who menaces our country. (Fagles, pp. ll.203-210)

Creon is the one who puts together responsibility and fragmentation by asserting his desire not to be in the company of a person who places the benefit of one over the benefit of many. Creon mentions in this quote the word 'country' as the worthy recipient of all men's respect. However, as the play unfolds it is clear that he equates many with one since he identifies Thebes with himself. So, even though he states that he believes in the subservience of the individual to the collective, he equates the collective with the individual and even more, with himself. According to Creon's words, not only is the king a fragmented and inconsistent persona but so is his niece who defies him. This is because Antigone places higher the needs of one, this being Polyneices, over the needs of many, this being Creon, Ismene and the elders. Creon does not stay silent, (he states in the above quote that he would not), when he faces his niece. However, his action only functions as a catalyst which promotes both his and his niece's destruction. What differentiates Creon's from Antigone's end is not how they perish but the different connotations that perishing carries forward in each case. In Creon's case, to perish is identified with the inability to protect all his citizens. His inconsistency is thus a sign of the incapability of rising to his responsibilities as a ruler. He falls because he is the instigator of his son's and wife's deaths. So, his irresponsibility is responsible for the deaths of his kin.

1.2.b: Conflict can be avoided through the introduction and acceptance of plurality

As already stated, the concept of conflict is crucial both for understanding the play and for examining the modification of several aspects of the play in relation to the issue of political rebellion in the modern versions of Sophocles' *Antigone.* The weight at this point is placed upon responsibility since the characters in Sophocles' play fall into verbal disputes when it comes to defending and defining themselves according to the responsibilities which another character has rendered immoral or illegal for them to perform.

Bowra explains that Sophocles 'above all stresses man's responsibilities for his actions' (Bowra, p. 113) and as Whitman poignantly observes, in Sophocles' universe: 'Man is less under the obligation to worship the Gods than to fulfill his duty to himself' (Whitman, p. 40). Both quotes are directly connected to one another since each character has to make a decision according to their standards and moral axioms and justify the reasons for their action to their contestants. However, this is more difficult to achieve when the characters are fragmented or inconsistent as proved in the previous section. Their inconsistency feeds into their misguided notion that there is only one possible solution to their predicament.

Attention should be paid to Whitman's quote, since he underlines that the characters in Sophocles' play struggle to fulfill their own standards and their expectations of themselves. This very belief is at the heart of the play and is associated with the concept of conflict. Conflict is an issue of debate among literary analysts. The term 'conflict' can be translated as a serious disagreement, as the struggle or fight over an argument, or rather as a serious difference of opinion. What is at issue at this point is the necessary introduction of ambivalence or ambiguity when it comes to establishing a strict definition of conflict. Sophocles does not treat ambiguity quite in the same way that Anouilh and Fugard do. Sophocles' characters have to act in a pre-determined manner.

What is ambiguous in Sophocles's tragedy is only the negative values that Antigone and Creon present which are responsible for ending their lives.[18]

1.2.c: How Sophocles uses conflict to promote unification

At this point conflict will be explained as a promoter of unification. Bowra explains that there is certainly a conflict which functions at many levels in Sophocles' play. What remains as a subject of contention is the subtlety that conflict functions as a unifying agency after all. Bowra argues that Sophocles 'makes us find some right in Creon, some wrong in Antigone, even if we are misled about both' (Bowra, p.67). This is certainly true since by advocating unification, Sophocles presents his characters as not being completely in the right or in the wrong.

The link between fragmentation and conflict is established through examining different democratic values which Antigone and Creon overlook; these being first uncertainty and now plurality. Both values are linked through the concept of responsibility. Conflict is first examined in connection with the motifs of 'I' and 'We'. We discussed Ismene in the previous section as a promoter of the plural motif in connection with the concept of fragmentation, the sequence of 'I' and 'We' is discussed here in connection with the concept of conflict.

Sophocles bases his play upon the interweaving of conflicts which can only be defined in reference to Ismene's attempt to differentiate 'I' from 'We'.

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[18] C. Sourvinou-Inwood states in "Assumptions and the Creation of Meaning: Reading Sophocles' Antigone" that: 'The polis was not simply 'the state', the political establishment, it was the ordered world of its citizens, in which religion was centrally important' (p.135). This is why both Antigone and Creon are in the wrong. More analytically, they each defend a different standpoint, either religion or the polis, while they should have known that religion inhabits the polis and the state depends on religion.

The whole play mirrors the stance which is firstly established in the Prologue. Every Episode, every *Stasimon,* is moulded around each character's progressive appreciation of the dilemma they find themselves involved in. Castoriadis' words re-enforce the belief that Sophocles, via the mouth of his female protagonist, outlines not the significance of action or inaction but the value of plurality. The beauty in Sophocles' play lies in the fact that his main characters have the ability to move from 'I' to 'We' or from a sense of individuality to a concept of community, still not as separate units but through intense verbal exchange. Underpinning the reasons often proffered for the importance of the *Prologos*, the latter can only be fully understood from the perspective of the entanglement of multiple *I's* and *We's*. The collective was discussed in the previous section as being overlooked by selfish needs to represent the character's paradoxical claim that they struggle for others, for the collective, while their personal interests are mainly pursued. This time the collective or 'We' is examined in connection with the concept of conflict to distinguish, not separate agendas of the same character, but distinct modes of perceiving law which are in apparent contrast.

To illustrate the importance of the manner in which Ismene and Antigone voice their opposition to each other, the interweaving of rebellion and uncertainty is analyzed not as being carried out just by Antigone, but as a joint expression of both sisters' inability to reach a point of understanding or mutual agreement.

Seth Benardetete argues that:

> Antigone distinguishes between the evils from Oedipus that Zeus has fully brought to completion for Ismene and herself, and those evils set in motion by their enemies (Creon) that are approaching their friends (Polyneices). (Benardetete, p.3)

After a passionate appeal to Ismene's sense of knowing, Antigone starts building on conflict-formulations. Sophocles loses no time in introducing his audience to the subject matter of his tragedy: the emergence and creation of 'battlefields' which come to life and interconnect as the speaker presents her fondness for, opposition to, or detestation of them. Distinctions in *Antigone* offer

the potential for unification through political rebellion. To begin with the citation from Benardetete, not only does Antigone attempt to bring unification by reminding Ismene of their family's joint pains, she also carries forward the concept of distinction and differentiation since she explicitly distinguishes the family's past sufferings from the present edict proclaimed by Creon and consequently from the sorrow which will be experienced by its application. Nonetheless, what Benardetete fails to detect is the fact that Antigone employs the same medium to challenge opposing reactions by Ismene, this medium being none other than the reference to suffering. The divisions in this tragedy are never as clear-cut as suggested by Benardetete. The question may arise as to whether the interplay between enemies and friends, pain and edict, mine and ours, is not by itself an attempt to exemplify the interlocutor's desire to force concepts, characters and experiences into categories. If everything is so fluid how can one talk about the various interconnecting parts in the first place?

In the opening lines, sorrow becomes an agent both of differentiation and of unification: differentiation since Antigone distinguishes between Zeus' and Creon's desire to make her family suffer and unification because Antigone refers to the calamities that have already been experienced by both sisters and to the ones which are about to befall the children of Labdacus' saga. So, in the beginning of the *Prologos* the audience is introduced to 'We', or rather to 'Our' calamities.

ANTIGONE:
My own flesh and blood -dear sister, dear Ismene,
how many griefs our father Oedipus handed down!
Do you know one, I ask you, one grief
that Zeus will not perfect for the two of us
while we still live and breathe? There's nothing,
no pain- our lives are pain- no private shame,
no public disgrace, nothing I haven't seen
in your griefs and mine. And now this:
an emergency decree, they say, the Commander
has just now declared for all of Thebes. (Fagles, ll.1-10)

And Ismene answers (as already seen in the previous section on fragmentation):

> ISMENE:
> Not I, I haven't hear a word, Antigone.
> Nothing of loved ones,
> no joy or pain has come my way, not since
> the two of us were robbed of our two brothers. (Fagles, p.59)

In Sophocles' play, the heroine lists her family's misfortunes while she introduces the theme of false certainty of knowledge. All the members of her family, who have suffered, fulfilled their fate while acting under the impression that they were taking measures to protect themselves. This is also Antigone's fate. Antigone accepts destiny and by doing so she demonstrates awareness of her actions.

This time the reference to the communal sense is overshadowed by a strong affirmation of 'I' which differentiates and distances the two sisters. As we have already seen in the previous section, Ismene informs Antigone that she has not heard any news that concerns their beloved. Even though Ismene does acknowledge what Antigone has already proclaimed, namely that the two sisters share the sorrow derived from the mutual calamities which have befallen their family, Ismene's words lack Antigone's passion. Ismene gives the facts and does not shrink from going through the details. Antigone does not refer to the fratricide. In contrast, Ismene gives us in brief a description of the latest cause of the two sisters' suffering. Ismene uses the proclamation either knowingly or unknowingly to separate her own from Antigone's sources of information.

1.2.d: Conflict and confrontation

Ismene refers to the fact that two sisters have been robbed of their two brothers. Ismene has the tendency to balance past with present and loss with gain. 'No joy, or pain'. The moment of the double fratricide has started a sequence of emotional numbness that hinders Ismene from expressing intense sentiments neither about joyful nor about painful experiences. Antigone challenges Ismene's apparent emotional numbness by expressing strong emotions over Creon's edict. This is Antigone's effort to wake Ismene form her lethargic and apathetic condition. At this point one can make a comparison between Ismene's apathy and John's and Winston's emotional numbness in Fugard's version. All three, Ismene, John and Winston begin from a point of accepted loss which renders them emotionally trapped.

Detienne comments on the fact that Sophocles bases his play on a string of conflicts which promote the liberating effects of unification over the negative effect of conflict. Indeed, the concepts of 'conflict'[19], 'opposites' and 'unification' are crucial to understanding the play's success.

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[19] On the rift between city and citizen see Whitman's study *Sophocles*; on the idea of kinship and religious tradition in opposition to loyalty and the polis see Knox *The Heroic Temper* and Robert F. Goheen's *The Imagery of Sophocles' Antigone: A Study of Poetic Language and Structure.* Whitman strongly believes that Sophocles' play captures the rift between city and citizens. Creon is depicted with tyrannical and oligarchic colors while Antigone is seen as the embodiment of 'the ideal of individual moral perception' (Whitman, p.233). Whitman argues that religious and city-state principles are inter-connected. Goheen explains that Antigone represents the unwritten

More clearly, the assimilation of unification and conflict is achieved in the face of both Antigone and Creon through the presentation of law in more than one realm. Each character is the defender of a different realm. More analytically, Antigone is the preserver of unwritten laws while Creon is the legislator of the state's edicts. They are both right in desiring to uphold the laws that correspond to their realm. Their mistake lies in the fact that they do not realize that they are fighting over complementary and not over antithetical realms. Both Ismene's and Antigone's dispute and Creon's and Antigone's debate can be translated as promoters of unification since the characters involved have complementary personalities. Ismene's reserve links well with Antigone's passion, while Creon's challenging tone can be complemented with Antigone's calm acceptance of breaking the law. This finding leads to the conclusion that there is only partial recognition of the significance of laws from each character. This is the reason Bowra defends the idea that the tragic playwright builds 'his play on a contrast not between obvious wrong and obvious right but between the real arrogance of Creon and the apparent arrogance of Antigone' (Bowra, p.67).

After explaining why Antigone and Creon are only partial upholders of Law the argument becomes more complicated with the introduction of the words: 'real' and 'apparent'. (Law is written with a capital 'L' in the previous sentence to discuss the marriage of both realms that is both written and unwritten, Creon's and Antigone's.)[20] Bowra realises that Creon is actually arrogant while Antigone

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laws and captures the religious tradition in the form of duty to her family. Knox looks at the figure of Antigone as a factor of conflict between blood relationship and citizen's duties. Knox goes back to time to establish blood relationship as the most dominating in the formation of 'clans', long before Cleisthenes' reforms were introduced to ancient Athens.

[20]'Antigone reverences the ties of blood relationship, the gods of the nether world. Creon alone recognizes Zeus, the paramount Power of public life and the commonwealth' (Anne and Henry Paolucci, eds, *Hegel: On Tragedy*).

only appears to be so. This is due to the Athenian audience's expectations of what each character represents. Creon represents the state, while Antigone is a woman ready to voice her arguments in a way disrespectful to her king and uncle. It is logical to expect that such an audience would initially favour the king over a woman because such was society in the Athens of the time. However, as the play proceeds to its climax with the Antigone-Creon confrontation, the audience realises that Creon does not uphold the general maxims as highly as he stated he did (Bowra, p.68) in his first speech to his countrymen. In the words of Bowra: 'Creon does not hold his views with much conviction' (Bowra, p.69). On the other hand, Antigone upholds the values of the unwritten laws with respect throughout the play. Antigone is only apparently arrogant because she is motivated by a sincere desire to praise what she esteems and values, the most: sacred laws. In contrast to Antigone, Creon is therefore really arrogant since he places himself above his own decrees.

It is reasonable that both Bowra and Hegel choose to focus on the conflict which is most clearly representative of the state versus the citizen in the play. Antigone's and Creon's dialogue is structured among other things upon the idea of rebellion against the state. However, this is not the only place in the drama that characters meet to discuss legal decisions and express their disapproval of another characters' actions on the basis of misinterpreted zeal to follow the law.

In fact, Sophocles has based his play on a well-organised web of arguments and counter-arguments between his two main characters (that is Antigone and Creon). The whole play is structured on the issue of verbal retaliation. First Antigone has a serious difference of opinion with Ismene, but there is then the most crucial confrontation of all, that between Antigone and Creon, 'the poet turns his heroine upon the stage, like a cut jewel and builds his scenes around the igniting of her facets' (Whitman, p.82). The sequence of conflicts and confrontations is more fully examined with the struggle between Haemon and Creon, the Chorus and Creon, and Creon and Teiresias. It would

be wrong only to focus on the Antigone-Creon confrontation and to pass over the other conflicts between tragic characters that surround and give shape and colour to the arguments of the protagonists.[21] These arguments mirror the characters' allegiance to one moral stance over and above others. In my opinion, this is what Sophocles battles against in this play. The paradox in Sophocles' play lies in the fact that by opposing self-righteous or absolute positions he is not consistent with his own theory of denouncing all certainties since he clearly places the denouncement of any absolute knowledge in a privileged (certain) position.

Antigone and Creon are certainly not the only carriers of opposition or conflict in the play: 'struggle of words' mirrors 'struggle to rebuild a city'. As Euben remarks (Euben, p.162), Sophocles stages the conditions of a pressing necessity to rebuild the city. Antigone's and Creon's word-retaliations reflect mainly this. The most important conflict of the play is obviously between Antigone and Creon. What is true of Antigone and Ismene is also true of Antigone and Creon. If between Antigone and Ismene can be found the perfect sister, between Antigone and Creon can be found the perfect ruler: someone who upholds the rights both of the divine and the political order:

οὐ δ' εἰπέ μοι μὴ μῆκος, ἀλλὰ συντόμως.
ἦδησθα κηρυχθέντα μὴ πράσσειν τάδε;

ΑΝΤΙΓΟΝΗ
Ἤιδη· τί δ' οὐκ ἔμελλον; ἐμφανῆ γάρ ἦν.

ΚΡΕΩΝ
Καὶ δῆτ' ἐτόλμας τοῦδ' ὑπερβαίνειν νόμους;

(Sophocles, ll.446-449)

CREON:

Tell me without many words, but in short, did you know that
a law was proclaimed against such a deed?

ANTIGONE:

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[21] 'Creon assumes that because some degree of order is necessary for politics, the more order he can establish the more secure politics will be' (Euben, p.156).

I knew it; how could I not have known? It was known to everyone.

CREON:

And even so, you dared to break these laws? (my translation)

Creon is shocked to discover that, after all, one of his own relatives had committed the crime. After the initial surprise about the perpetrator has subsided, Creon is surprised yet again when he faces Antigone's proud stance. The king appears to be abrupt. 'Creon is tending towards corrupt views of politics' (Euben, p.154). He uses few and direct words making the dialogue between him and his niece take the form of an inquisition. On the other hand, to Creon's disappointment, Antigone appears to remain calm, which outrages the king. Yet, even though Antigone does manage to appear collected and ready to talk back to the king, she adopts this attitude not only because she believes that she has counter-arguments, but especially because she wants to initiate another verbal battle. She is not afraid to let Creon know that she committed the act because there is a serious difference of opinion between them. 'Antigone is entangled again in the same intricate web of ritual ordinances and civic regulation' (Markantonatos, p.163). Even more, as with Ismene, now with Creon, Antigone is the one to provoke her interlocutor into a verbal dispute. 'It is folly and madness that Antigone and Creon accuse one another' (Ehrenberg, p.16). The title of the play could not have been more fitting because it refers to a character who represents a series of conflicting opinions.[22] Antigone refuses to appear less irritating both in front of Ismene and before Creon. She cannot see

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[22] H. D. F. Kitto thinks that the central character of the play is not Antigone and supports these statements with a string of arguments. Antigone's early exit, her function as a promoter of Sophocles' double foundation, the belief that the plays' duality is a sign of lack of craftsmanship, and the suggestion that Sophocles is primarily interested in the faith of Creon are some of the arguments. On the one hand Kitto exclaims that Sophocles' weak point is the fact that the playwright is basing *Antigone* on two characters having thus a 'double foundation' (p.103) and on the other he dismisses Antigone as a character inferior to Creon. Even the title of his treatise negates this statement. (see esp. pp.102-106).

that it is possible both for her and for others to be right at the same time. Her deep faith in the Unwritten law makes her brave enough to challenge even the king[23]. Antigone appears to have adopted the king's manner. At first Creon, as already stated, questions Antigone about the nature of the act that she has committed.[24] Not only does Antigone admit to the king that she has broken the law in full knowledge of what she was doing, but she also mirrors his behaviour ,by adopting a reserved vocabulary.[25] Her tone and tenacity are well matched to Creon's stubbornness. Not only does she use few and direct words as Creon does, but she also apes Creon's tone by finishing her answer with a question, just as Creon does before her.[26]

The theme of conflict functions on many levels. At first both characters involved in the verbal jousting reveal themselves through defending with passion what they consider to be just. Secondly, tragic irony is strongly related to each conflict, for every maxim used by each speaker is tested later at the same speaker's expense. Thirdly, every conflict is staged not from the point of view of the debaters but from the perspective of the audience. There is no one to comment on the action except the members of the Chorus who mainly express their opinion in the choral passages between the Episodes. Hence, the audience is presented with a genuine slice of the debate unbiased by another character's opinion. When other characters do comment on a debate, it is usually after both sides have been heard. Intervention is left only for much later, so that the characters can first have a real taste of the aftermath of their stubbornness and

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[23] Castoriadis argues that democracy is 'founded upon doxa = opinions, the confrontation, the formation of common opinions' which he characterizes as 'the breath of public life' and which he equates with the 'refutation of another's opinions' (Castoriadis, p.7). *Antigone* addresses the problem of political action: in terms of democratic framework'. The play "Exhibits uncertainty pervading the field' and 'sketches impurity of motives' (Castoriadis, p.120).

[24] Knox states that Creon's 'will is smashed and broken' (Knox, p.62).

[25] Judith Butler states in "Dialogue: Antigone, Speech, Performance, Power" that Antigone's language is mimetically related to Creon's.

[26] 'the maxims flow too easily to carry much weight' (Bowra,p.69).

pride. The play reflects Antigone's and Creon's desire not to be won over by each other's arguments, but to carry on with their predetermined plans. Creon 'lives in a world alien and opposed to that of Antigone' (Ehrenberg, p.19). For them, at the time of the debate, this appears to matter even more than the truth. They do support different points but they support them with equal obstinacy, since while Creon's eagerness to punish Antigone becomes even more persistent after he sees her stance, so does Antigone's resoluteness to finish what she has started become even more intense when she meets the ongoing challenge. Creon's words 'are morally sound but reveal the complete lack of divine sanction' (Ehrenberg, p.54).

In the end, it is exactly this challenge of the different stances towards governing that feeds the argument with conflicting values and marks a smooth change from one dialogue to the next. The conflict between Antigone and Creon is really the most important in the play simply because it results in a catastrophic ending. 'Creon is not permanently shattered - he lacks the capacity for that; his talent for suffering is not vast' (Waldock, p.125). Creon will lose everything that truly mattered to him and Antigone will lose her life.

Furthermore, it is the subject-matter of the debate that is so interesting to follow and is directly tied to the idea of political subversion. The true theme in Sophocles' play is not submission or subversion but the need to incorporate all possibilities of political and cultural flourishing or decline through the individual's stance towards governing:

CREON:
You alone, of all the people in Thebes,
see things that way.

ANTIGONE:
They see it just that way
but defer to you and keep their tongues in leash. (Fagles, ll.567-570)

This conflict becomes a demonstration of power. Both Antigone and Creon continue not to be able to see the other person's perspective. When analysing Antigone's stance towards Creon, Whitman observes that 'none whom she comes in contact with does seem fully to understand her' and adds that Antigone and Creon use 'similar terms to mean different things' (Whitman, p.80). Creon cannot understand that, since he is the ruler of the city, he has great responsibilities towards the citizens. They feel that they do not need to be supported by others to stand as the true winners of the debate. From his own side, Creon continues to be selfish and arrogant. He sees himself as representing Thebes, not the voices of all those who comprise Thebes. Both Antigone and Creon are uncompromising and for this reason they commit *hybris* and break the divine law. Antigone does not appear simply as a humanitarian who supports the interests of the citizens of Thebes. In fact, she is much more than that. If she were really considering her fellow citizens' political anxieties she would not have chosen to address the ruler in such an abrupt manner; but Antigone is primarily defending herself.[27] Even though she breaks the law to protect the rights of her kin, by doing so she re-establishes her own power in the public and the private domain.[28] Antigone finds a place for herself not only in the realm of the dead but also in the political life of the Thebans, in that she becomes the one who dared to challenge Creon.

Sophocles uncovers to the audience the tragedy of his characters who fall due to a misinterpretation of the law based on what they think is the responsible way to act. The difficulty this time is not discerning between real and apparent

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[27] 'Greek citizens knew that individual freedom, property, could be preserved only by constant efforts and sacrifice of the citizen body as a whole' (Knox, 1964) p.85.

[28] Antigone, by trying to establish her own power, links the public and the private spheres. It appears that the right think to do at the time is not to choose sides but to attempt to reconcile them. 'Antigone is intent on doing what is right. This may make her act harshly, but she is not harsh by nature' (Bowra, p.82). Butler asserts that kinship is the 'mediating link between public and private spheres' (Butler, p.82).

arrogance but between real and apparent justice and injustice.[29] I do not therefore agree with Bowra who, referring to Sophocles, argues that:

> His aim seems to have been to confine the conflict to the two main characters. What is in essence a conflict of principle becomes a personal conflict, with all that that implies, between Creon and Antigone...The subsidiary characters serve mainly to mark intermediate stages between the opposite standpoints of Creon and Antigone. (Bowra, pp.64-65)

It should not be disputed that the Antigone-Creon confrontation is by far the most important in the play. Yet, it is because of Ismene's natural timidity that Antigone appears not only brave but also reckless, and it is because of Haemon's speech against his father that Creon is presented as a strict ruler. Through the conflicts with the secondary characters the reader and audience can follow the emerging traces of each character's true self.[30] Through the confrontation, characters reveal more sides of their personality and the audience has the opportunity to know them better and so criticize their behaviour accordingly. Butler argues about Antigone that: 'She acts, she speaks, she becomes one for whom the speech act is a fatal crime' (Butler, p.82). That is essential for the play at hand since it is through verbal retaliations between main, or between main and secondary, characters that the main characters prove, after all, to be supporting the same values from different stances with the same obstinacy.

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[29] It is very difficult to pinpoint in Sophocles' play the subtle difference between what is right and what appears to be right. Antigone makes herself the champion of justice by assuming that justice is on her own side. But as Segal argues, justice, even though it can function as a link between characters and as a remedy for emotional and physical pains, it is better left at the hands of the gods since they seem to have 'the last laugh' every time and thus establishing time and time again tragic irony in the Greek plays. Segal explains in *Sophocles' Tragic World: Divinity, Nature, Society* that justice is perceived in Sophocles' plays as the medium of maintaining the order of the gods (Introduction, p.5).

[30] 'Antigone is the balance in which Creon is weighed, and found wanting' (Whitman, p.63).

Gould argues that 'tragedy allows us to cast aside our remorse by making us face the proofs of injustice in life; sentimentality woos us into thinking that there is perhaps a higher justice after all' (Gould, p.32). This is why Antigone and Creon have to suffer, because they are driven by their personal passions and they forget themselves. They preach that they act for the sake of others while in fact their main desire is to benefit themselves. What they define as justice for all is retribution for themselves and injustice for others.

To be more precise, when she is brought by the Guards to Creon, Antigone claims that she is acting according to the divine laws, which end up being her own conscience or what she thinks is the right thing to do at that specific moment. In all fairness, Antigone is not acting unaware of the dangers lurking. In contrast, she is to blame if she acts because she knows that she will be punished as Paris suggests. If Paris is right then she is selfish and places in jeopardy all the people who side with her or try to help her, and she is of course even indirectly responsible for the deaths of her lover and his mother.

In presenting Antigone and Creon in such a light Sophocles demonstrates successfully the ambivalent points of governing. Thus, the main characters are linked with the secondary characters through the theme of conflict.[31]

Bowra realizes that it is because of Antigone that the sequence of conflicts emerges. If it were not for her disobedience to the law, the play would lack tension. The same logic should also be applied to the secondary characters in their relationship to the main protagonists. Had it not been for the former, the latter would not have been able to realize the full effect of their actions upon others. Even though Creon and Antigone appear to hold different positions in the play, they are both obstinate and difficult to reason with, and they are hassled to

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[31] 'Conclusion matters' for 'neither side is right or wrong except in a relative sense', (Bowra, p.66). Creon and Antigone 'disagree so finally that they both come to disaster' (Bowra, p.64).

do their duty and to rise to their principles by what they hold to be right.[32] The reason they appear to be in such a contrast to one another is because their point of view differs dramatically.

Both Antigone and Creon are misinterpreted, misguided and create fertile conditions for debate on moral and legal issues. Each of them supports the same principles. However, they become offended by the way that they assume their opponent disrespects their values. This is the paradox, the tragic irony, and in the end the beauty of the play.

However, Antigone and Creon do not only have similarities: in fact what hides their similarities is the ferocity with which they support their statements. Both are too arrogant to submit to higher orders and regulations. Creon is too arrogant to submit to divine law and Antigone is too self-concerned to abide by the state's laws. Neither acknowledges the other either as the carrier of divine laws or as the instigator of political order. I would take issue with Bowra when he claims in referring to Antigone that:

> In her there is no conflict between love and duty, between what she wishes to do and what she knows to be right. (Bowra, p.96)

Antigone does not only have a duty to her brother, she also has a duty to the state. Antigone buries her brother Polyneices. In Sophocles' day, everyone deserved a burial. However, to attribute funeral rights to a traitor's body in the town that he pillaged, and in addition to mourn him in public goes against one's respect for the state. This tragedy is exceptional because nothing is what it first seems to be. At first the handful of dust over the dead body is there for every one to see. By ordering the protection of Polyneices' body by the Guards Creon made it literally impossible for Antigone to perform a regular burial, to conceal the body of Polyneices from the living. The symbolic burial that is performed is an

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[32] C.M.Bowra emphasizes the fact that 'Creon transgresses the Mean. According to Aristotle, an act is performed justly when one knows what he is doing, when he chooses to act the way he does and when he chooses to do it for his own sake' (see Aristotle's' *Nichomachean Ethics*).

act of contempt against the state not only because it is against Creon's wishes but mainly because it is a continuous reminder of Antigone's disrespect for Creon's edict. Antigone does not have a duty only to her kin but also to the state. She has a duty to follow both divine and state law. But how should she act once the two are found to be in opposition? She decides to do what pleases her more. It is true that Pericles assumes that the two kinds of law; the Unwritten and the Written, supplemented each other, and it is clear that Sophocles, through *Antigone*, thinks the shame.

What is difficult for the Sophoclean characters to digest is that they are standing at any given moment at opposite sides of the same platform. Both Antigone and Ismene, and Antigone and Creon, desire to uphold civic rights. What is at issue is that they interpret the same values in a different fashion. What is praiseworthy for the one is offending for the other's status (Creon) or moral axioms (Antigone, Ismene). Sophocles' *Antigone* 'is concerned with what might be called a 'political issue' or as Whitman eloquently puts it, the Greek playwright presents 'tragedy of political *aretē* [virtue] of the mid fifth century' (Whitman, p.88). In the above quote Whitman captures brilliantly the marriage of contradictory aspects in the Sophoclean play. Whitman understands that Sophocles did not stage political virtue but the tragedy of trying to acclaim and acquire it. Both Antigone and Creon suffer due to falling into basic political errors which offend each other's sense of being while at the same time the errors disturb the affiliation and empathy that they demand from one another.

What renders this upsetting of the norms so much more interesting to follow is the passion with which each side defends its rights. The play 'presents a conflict between a man and a woman' as 'it has been claimed to deal with matters so universal as the conflict of family and state, of individual and government, of human and divine laws' (Bowra, p.63). Each of the two main characters (Antigone and Creon) can be interpreted as representatives of a wide realm which is bigger than one person. This fact renders the motif of conflict

dangerous because it does not apply only to the two characters but it can also apply as easily to the realms that each of the characters corresponds to.

To continue to view the concept of conflict, we should move on to the next dialogue-debate where conflict and only conflict emerges once again as triumphant from the clash of opinions that is fed from one Episode to the next.[33] In the Prologue we examined the debate between Antigone and Ismene. In the Second Episode, attention was drawn to the verbal battle between Antigone and Creon. Now, in the Third Episode, we meet a clash of opinions between Creon and his son, Haemon. Haemon voices 'the ordinary conscience of common morality, and through him Sophocles shows his trust in the average man when it comes to the real question of right and wrong' (Bowra, p.102).

ΧΟΡΟΣ
Ἄναξ, σέ τ' εἰκός, εἴ τι καίριον λέγει,
μαθεῖν, σέ τ' αὖ τοῦδ'· εὖ γὰρ εἰρηται διπλᾶ.

ΚΡΕΩΝ
Οἱ τηλικοίδε καὶ διδαξόμεσθα δὴ
φρονεῖν ὑπ' ἀνδρὸς τηλικοῦδε τὴν ἡλικίαν;

ΑΙΜΩΝ
Μηδὲν τὸ μὴ δίκαιον· εἰ δ' ἐγὼ νέος,
οὐ τὸν χρόνον χρὴ μᾶλλον ἢ τἄργα σκοπεῖν. (Sophocles, ll.724-729)

CHORUS:

My King, it makes sense to listen to him, if he speaks reasonably.

Correct words have been uttered by both sides.

CREON:

So are we to learn how to think wisely, we, who are so old, by a young man?

HAEMON:

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[33] Sophocles' heroes: ' inspired of their faults they are innocent outside the standard of guilt and innocence' 'their tragedy is the tragedy of man' (Ehrenberg, p.24).

Learn nothing that is not just, and even if I am young, you should not see my years, but my deeds. (my translation)[34]

This is one of the few occasions where the Chorus comments on a dialogue-dispute. Even though the Chorus requests Creon to hear his son, they choose a rather diplomatic/indirect method of expressing their wish. What they say is that they think both sides are right, meaning that both Creon and his son have the right at this point to express their views on the debated subject: the government of the polis and in effect Antigone's punishment. Even though they are the elders in their city, they are very careful when addressing the king not to offend him. Moreover, they explicitly say that Haemon's words cannot do any harm to the king provided that they are just. Their cautious remark implies that Creon should consider the possibility of [*what if*,] the chance that his son might be speaking the truth after all. At this point it is Sophocles who addresses the king through the Chorus. 'Correct words have been uttered by both sides': this observation is at the very heart of the concept of conflict. Once again, Creon is too proud to take into account what the Chorus supports, and Haemon in turn fails to retain a persuasive dialectic simply because he loses his temper.

Even though the Chorus reminds the king to have an open mind, Creon remarks that both he and the Elders of Thebes are wiser than his son because they are older than he is. This is of course another tragic irony and in the end Creon will realise his folly. Haemon's reply is bold and reasonable, but it is spoken in an abrupt manner that makes Creon rather too self-conscious about his position as a ruler and as a father.[35] This time the conflict is between the

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[34] I use my translation and not Fagles because the issues in this section are not as clearly perceived as they could be under another translation of Sophocles' words. This is not the only point where I use my translation to explain something. As at this point, whenever I do not use Fagles' text, and I translate an extract myself, I include the ancient Greek extract.

[35] Lawrence J. Jast observes in "Antigone's engagement: a theme delayed" that Haemon's love for Antigone is more spiritual than sexual. He believes to be right what she believes to be right but the intention of his feelings for the heroine is revealed when he confronts his father.

young and the old on the theme of knowledge. Knowledge is valued too highly both by Creon and Antigone, since both act according to what they know to be just, disregarding any other opinion on the debated subject.

On the theme of knowledge the Chorus has the final word: 'the divine rule that men are victims of a doom or curse which makes them think right what is wrong (621-3)' (Bowra, p.89). Bowra observes accurately that ambiguities can be found in the language of all the characters because no-one is 'entirely in the right'. Creon's determination that he is the only one who is in the know[36] makes him disregard the Chorus' intervention and advice, and as a result he reveals his real character: stubborn and arrogant. 'Creon's actions rise from his character as a tyrant: he devises his own punishment as Antigone devises her own glory' (Whitman, p.96). He values discipline and he does not allow anyone to direct him on how to perform his duty, to govern the polis. He demands the strictest discipline from both his kin and his subjects. This behaviour is offensive to everyone he governs. 'Sophocles shows the degree of error and illusion in which Creon and Chorus judge their fellows' (Bowra, p.115).

Haemon at first glance seems to represent the values of democracy since he has a sensitive ear to the citizens' requests. However, even if his interest in his father is genuine, his rhetoric damages his dialectic.

The Fifth Episode begins with another conflict, this time between Teiresias and Creon:

CREON:
Just as much I'd say,
as a twisted mind is the worst affliction known.

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[36] On the theme of Creon representing the principles of the state, R.P. Winnington explains in *Sophocles: An Interpretation*: 'In the principles he lays down there is much that would sound most acceptable to a fifth century Athenian who knew that his own well-being was bound up with that of the polis, who knew the difference between a patriot and a traitor' (p.123).

TEIRESIAS:

You are the one who's sick, Creon, sick to death.

CREON:

I am in no mood to trade insults with a seer.

TEIRESIAS:

You have already, calling my prophecies a lie.

CREON:

Why not?

You and the whole breed of seers are mad for money!

TEIRESIAS:

And the whole race of tyrants lusts for filthy gain.

CREON:

This slander of yours -

are you aware you are speaking to the king?

TEIRESIAS:

Well aware. Who helped you save the city?

CREON:

You -

You have your skills, old seer, but you lust for injustice! (Fagles, ll.1167-1176)

Before starting to analyze this extract it should be said that one important difference between this dialogue/conflict and the other verbal interchanges that have been analyzed in this section is that for the first time this is not a conflict between kin members. Both Creon and Teiresias hold posts of high responsibility in their city. If Creon did not acknowledge Antigone as a messenger of the Unwritten laws, he should certainly do so in the case of a prophet. Nevertheless, Creon once again finds reasons not to trust the words of his interlocutor. It is important that once again Creon is one of the debaters; the

reason for this fact being that his illusion is stretched far further than that of any of the other characters; and his obstinacy not to take into account any opinion that does not fit with his pre-ordained edicts renders him all the more interesting to investigate further.

The conflict of opinions reaches its climax with the intervention of Teiresias. Bowra argues that Sophocles casts Teiresias in the part of the 'warner' (Bowra, p.106). Creon's disrespect towards Teiresias gives a foretaste of how severe the punishment inflicted by the gods on Creon is going to be. Creon is untouched by and even suspicious of Teiresias' words. The king chooses not to trust and confide in anyone. His behaviour becomes sinister. He believes that Teiresias has selfish motivations for warning him about the punishment that he will have to endure if he does not conform to the gods' wishes to liberate Antigone and bury her brother. Creon even claims that Teiresias has come to seek him motivated by greed, implying that the prophet has been bribed. Not only is Creon suspicious of Teiresias, but he is also disrespectful towards the prophet. Even though the king says that he does not wish to reply improperly to a prophet, in the end this is exactly what he does. With his reply to Teiresias, Creon reaches the peak of *hybris* by showing disrespect not only to the dead Polyneices, but also to the gods themselves. At this point, with the divine intervention of Teiresias, Creon becomes fully responsible for what is about to follow.

It would be much easier to claim that Teiresias appears prudent, but his critique of Creon's government is severe. He does not simply imply, he actually tells Creon what he thinks of him, namely that he is nothing more than a tyrant. Creon is outraged to witness the defiance of his power and as a result he becomes deaf to Teiresias' warnings.

The motives of Teiresias are moral and religious. He does not stand simply as the representative of moral rights, as Antigone does, nor as the

defender of the polis, as Haemon does. Teiresias represents the whole of Thebes. He was the one who had saved the polis on previous occasions, and he is the one who attempts to act yet again in a similar fashion. However, as in all the other conflicts, Teiresias forgets his purpose of visiting Creon and becomes what he loathes. He claims that one should be prudent and wise, yet, when Creon does not follow his advice, he reacts as Creon does on similar occasions by hurling accusations against the king. Teiresias accuses Creon of not caring about the polis, and Creon accuses Teiresias of placing profit first. Moreover, Teiresias makes another mistake when he reminds Creon of his prior services to the polis. The prophet has undoubtedly rescued the polis, yet his manner of uttering what the audience and the reader know to be right deprives the prophet of his prudent appearance. Once again what started as the support of conflicting principles ends up as a demonstration of power.

In the prologue Ismene refuses to take part in her brother's burial, and this refusal leads to the following *stichomythia* between Ismene and Antigone:

ΙΣΜΗΝΗ
Ἐγὼ μὲν οὐκ ἄτιμα ποιοῦμαι, τὸ δὲ
βίᾳ πολιτῶν δρᾶν ἔφ ην ἀμήχανος.

ΑΝΤΙΓΟΝΗ
Σὺ μὲν τάδ' ἂν προὔχοι· ἐγὼ δὲ δὴ τάφ ον
χώσουσ' ἀδελφῷ φιλτάτῳ πορεύσομαι.

ΙΣΜΗΝΗ
Οἴμοι ταλαίνης ὡς ὑπερδέδοικά σου.

ΑΝΤΙΓΟΝΗ
Μὴ 'μοῦ προτάρβει· τὸν σὸν ἐξόρθου πότμον. (Sophocles, ll.78-83)

ISMENE:

I do not bring disgrace to these [the Unwritten laws], but it is in my nature not to be capable of acting against the will of the citizens.

ANTIGONE:

You can proclaim these as a pretence; but I will go and raise a handful of sand for my beloved brother.

ISMENE:

> How much am I scared for you Antigone! Don't worry about me; try to direct fittingly your own fate. (my translation)

Sophocles wants to teach the audience the values, not simply of debating but more importantly of listening to and understanding someone else's position; in a word, the merits of empathizing with each other. This is a democratic value that springs out of a word-conflict.

The above excerpt takes the shape of a dialogue. The arguments become interwoven with sentimental outbursts. Antigone appears resolute in her decision to bury Polyneices. Her maxims are moral and religious. She believes that if someone gets the chance to die performing an honourable act, she should be considered as exceedingly happy both by herself and by others. She does not mind being considered as an outcast by non-believers; it is enough for her to know that she will have won her brother's love. Antigone believes wholeheartedly that to act according to her instinct and to perform the burial will be to act according to the religious or Unwritten laws. Ismene, by contrast, declares that it is against her very nature as a woman to defy orders. Ismene thinks that man should pursue what is in his power and not hunt unattainable goals. Antigone personifies subversion while Ismene represents submission. 'Antigone is excessive in her manner, not only before Creon, but also to her sister Ismene' (Whitman, p.86). Even though Antigone appears to be the stronger of the two, the conflict between the two sisters is intense, because each of them supports with passion what she believes to be right. The second democratic value which is promoted in the drama is plurality or tolerance to other people's arguments.

In fact tolerance is so crucial that it is also linked with the birth of democracy. This extract is directly related to the concept of conflict. Antigone and Ismene appear as the supporters of the following conflicting values: bravery versus timidity; impulsiveness versus reserve; duty to the gods versus duty to the

state; and wrath versus anxiety. Both sisters present their reasons for acting or for not acting in a persuasive fashion which lead them into a verbal battle.[37]

1.3: Knowledge and disillusionment

Chapter One's third and last section presents the concept of disillusionment in relation to knowledge as rising from Sophocles' *Antigone*. First Antigone's and Creon's tendency to idealise their cause is examined and then focus is placed on democratic values presented in Sophocles' play. In effect by promoting his characters' flaws, Sophocles presents to his countrymen what to avoid doing so as to enjoy the benefit of a democratic regime. Athenians are armed with knowledge of both their abilities and their restrictions as cautious citizens.

1.3.a: Disillusionment or the crush of idealism

The third concept analyzed in this section in connection to the concept of conflict is disillusionment, not simply from the viewpoint of a citizen but mainly as the aftermath of the recognition of the claim of kinship upon its own. Antigone's tendency to idealize her cause is at the epicentre of this section.

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[37] F. Nietzsche believes that Sophoclean heroes reveal themselves through dialogue which is a brilliant projection of self-expression. (*A collection of critical essays*, ed. by Thomas Woodard). As for the intensity of the debated please see Segal's *Sophocles' Praise of Man and the conflicts of the Antigone* (ibid). 'In the Antigone the characters are the issues, and the issues the characters' (p.63).

> Kinship makes its claim within the language of the state but with the social deformation of both idealized kinship and political sovereignty that emerges as a consequence of her act. In her act, she transgresses both gender and kinship norms. (Butler, p.6)

Antigone confronts Creon on the very basis of his character, on his principles. Creon is not only the King of Thebes whom she has to obey, he is also her uncle. Furthermore, Antigone is not simply a common citizen of Thebes; she is the daughter and sister of the former King through her father's/brother's incestuous relationship with her mother/sister. Antigone, by nature, appears to be transgressing norms, limitations, and boundaries. As Oedipus married Jocasta not knowing that she was his mother, Antigone heads unknowingly to the downfall of all that Creon used to believe in. After she is sentenced to death, Creon loses his son, his wife and his reason to live. Even Antigone's name betrays her paradoxical and self-destructive nature, since it comprises the prefix *άντί* meaning 'against' followed by the word *γόνος* meaning 'generation'. Antigone's essence can be summarized as the debater and natural contestant of her ancestors. Even though she wants to praise her dead brother, her action will result in the almost complete annihilation of the royal family. Her intentions seem to be in contrast to the aftermath of her actions. This is her nature; this is her legacy; this is the paradox of the play.

Sophocles uses Antigone's paradoxical nature to convey his contradictory message to the Athenian audience, matching perfectly the nature of his heroine with the subject-matter of the play. 'Sophocles shows the subtle changes in the Athenian society' through the medium of 'gaining operative existence through actions of heroic soul' (Whitman, p.88) because 'the belief that any individual potentially contains valid insight into justice, divine and political, was specifically Athenian' (Whitman, p.87).

Antigone establishes herself as the supporter of her dead brother Polyneices, as the one who dared to break the law, through her debates with the

other characters. As Whitman states 'in a world of hollow men, she is real' (Whitman, p.90). Her contesting nature renders her ready to answer back against any reservations, accusations, or indeed threats that are hurled against her throughout the play. She believes that she is the one who supports justice, yet she asserts both by words and by actions that she has broken the king's edict. What is especially interesting is the fact that Antigone claims to carry out justice by disobeying the law, the reason for that belief being the heroine's natural inclination towards idealization. Idealization is also the cause and re-enforcement of her stubbornness.

ANTIGONE:
Of course I did. It wasn't Zeus, not in the least,
who made this proclamation-not to me.
Nor did that Justice, dwelling with the gods
beneath the earth, ordain such laws for men.
Nor did I think your edict had such force
that you, a mere mortal, could override the gods,
The great unwritten, unshakable traditions.
They are alive, not just today or yesterday:
they live forever, from the first of time,
and no one knows when they first saw the light.

These laws- I was not about to break them,
not out of fear of some man's wounded pride,
and face the retribution of the gods. (Fagles, ll.499-511)

Antigone declares her faith in 'traditions' which she describes as 'unshakable'. She places her obedience not to Creon's but to Zeus' laws. It is characteristic that in Antigone's answer justice is referred to with a capital 'J' in Fagles' translation and a capital 'Δ' in the ancient Greek text coming form the word *Δίκη* to distinguish the justice of Creon from Divine Justice. Antigone is following Unwritten laws. The heroine's words are marked with a sense of the greatness of what she defends. She has absolute faith in herself because she is persuaded about the purity and validity of the cause that she is struggling for. As her destiny is to be placed between realms, her cause of death is her destiny. The laws

which she defends with so much passion are not restricted to one realm but are applied to all realms. Antigone's laws defy realms and time, as does her destiny. She declares that she gets her strength from eternal values in contrast to being limited to obeying the restricted Theban realm which King Creon ordains. She is not interested in being declared as a champion of earthly justice but as a supporter and promoter of divine justice since she is persuaded that the gods will grant her the multi desirable retribution.

It is hardly wise to suggest that Sophocles does not share Antigone's persuasion and passion about divine justice. He, being a reverend man, led his life according to moral axioms. However, it can be debated whether or not Sophocles believed that Antigone retains the right attitude when it comes to defending what is right. Sophocles aspires to demonstrate to his audience that even when someone is on the right side they can be arrogant or foolish. The manner of Antigone's address to the king shows that she is not interested in winning him over to her side and persuading him about the importance of championing divine justice as much as she is interested in infuriating him and lowering him in the eyes of his kingdom. As Creon only appears to be right because he is the king who has made the law (yet it was not a wise law to make in the first place), so Antigone is in the wrong, not because she is following wrong values but because the purity of her dialectic does not agree with the audacity of her rhetoric.

The Leader's answer to Antigone's words comes to certify the improper tone that Antigone adopts while addressing the king:

LEADER:
Like father like daughter,
passionate, wild... (Fagles, ll.525-526)

Antigone's tone is commented as lacking the wisdom and prudence of a person who is defending sacred values. Even more so, the Leader makes a link between Oedipus and Antigone which defies kinship bonds and extends into

folly, into the mistaken notion of being revered while being arrogant. Antigone is in a way glorifying her disrespect to Creon's edict.

ANTIGONE:
Creon, what more do you want
than my arrest and execution? ... (Fagles, ll.555-556)

It is obvious that Antigone is arrogant and her cause suffers because of that. She is provoking Creon even more instead of using a wiser medium to discuss their conflicting points. Antigone desires to challenge the state and this is what she is in doing in the above quote. Sacred tradition is sacrificed on the altar of a vendetta against Creon.

However, Sophocles does not aspire to disillusion his audience, but to provide a more realistic taste of the dynamics and perils of governing (by staging a play).

Disillusionment is portrayed in Sophocles' play as both Antigone and Creon fall due to championing misguided responses (Antigone) and quests (Creon) inspired by their wounded egos.

CHORUS:
They wailed in agony, cries echoing cries
The princes doomed at birth...
And their mother doomed to chains,
Walled up in a tomb of stone-
But she traced her own birth back
To a proud Athenian line and the high gods
And off in caverns half the world away,
Born of the wild North Wind
she sprang on her father's gales,
racing stallions up the leaping cliffs-
child of the heavens. But even on her the Fates
the grey everlasting Fates rode hard
my child, my child. (Fagles, ll.1078-1090)

Just before Teiresias makes his appearance on stage to inform Creon about the doom that is shortly going to befall him if he does not take the necessary steps to reverse the curse that he has generated for himself and his family by his egoism and stubbornness, the chorus sings about gods, semi goddesses and mortals who fell from grace. In doing so, the chorus prepares the audience for the play's tragic end while promoting indirectly the theme of disillusionment. All who suffered failed to keep a firm grip on reality but were overtaken by struggles for glory or by the privileges of their status.

No one can be certain about who is the person to whom the last stanza of the penultimate *Stasimon* refers. However, the fact that this person 'traced her own birth back to a proud Athenian line' is a striking resemblance to Antigone's story. Antigone's fate is also to suffer and the person chanted by the chorus found a similar end by the 'grey everlasting Fates' which 'rode hard'. Antigone has been also scarred by the same fate who gave plentiful griefs to her father Oedipus (Sophocles, ll.1-2). She is a princess 'doomed at birth' by her fate. However, what sealed Antigone's end, as the person's in the stanza, is the need to track 'her own birth back/ To a proud Athenian line and the high gods' and the desire to override her tragic fate.

As the Chorus remarks just before the play ends:

Chorus:
Wisdom is by far the greatest part of joy,
and reverence toward the gods must be safeguarded.
The mighty words of the proud are paid in full
with mighty blows of fate, and at long last
those blows will teach us wisdom. (Fagles, ll.1466-1470)

1.3.b: Unification and democratic values

In an attempt to link the values of the play with Sophocles' background, attention should be drawn to whatever biographical data we have on the poet. The idea of political rebellion was not unknown in the playwright's time. However, Sophocles is not described as a rebel.[38] In a way he encompasses the virtues and principles[39] of both points of view that he has chosen to dramatize so effectively. In his lifetime he retained strong bonds both with the divine and the political realm.[40] Sophocles is described as a deeply reverent man and as a patriot.[41] What we perceive by reading his play is that the great Greek tragic poet aspires through his play to re-enforce the orders of both realms: the divine and the political. The most important sources about Sophocles that give us insight into who the playwright was are a *Life*, discovered in the thirteenth century, and *the Suida Lexicon,* a Greek encyclopaedia of the tenth century.[42]

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[38] 'Greek tragedy urges catharsis, social restraint, and adherence to a solitary ideal' (Patsalidis & Sakellaridou, p.145).

[39] On the theme of prayers please see *Unanswered Prayers in Greek Tragedy, Journal of Hellenic Studies* by John D. Mikalson, pp.81-96.

[40] For more information on Sophocles' life see *Sophocles* by R.G.A Buxton (1984). Charles Segal states in *Sophocles' Tragic World: Divinity, Nature, Society* that Sophocles' gods are remote, dangerous, and awesome powers, easily offended but not easily appeased once their realm has been violated or their rights infringed. Those gods maintain the world order and demand reverence or piety (*sebas*, *eusebeia*) from humans; but their ways of maintaining this order, which Sophocles, like Aeschylus, calls *Dike*, justice, are neither predictable nor necessarily wholly intelligible to mortals' (p.5).

[41] 'the Athens of Cimon, Pericles, Cleon'; 'a place where very different opinions could be held on matters' (Bowra,p.3). 'Sophocles' Gods are neither just nor evil. The order of the world is their order, and thus again neither good nor evil, but created and directed by divine power and greatness' (Ehrenberg, p.26).

[42] Sophocles lived at a time of national and civil wars and he staged a play about the likelihood of misinterpreting one's motivations with grave impacts. Sophocles grew up during the Persian wars to witness the preparation of his country for war when all the chances were against his countrymen. Among other sources we have evidence about these wars in Herodotus' *History.* During Sophocles' lifetime Athens was rebuilt after the destruction of the Acropolis by the

Not only do we learn about his origins, his family and education but we find evidence of his deep devotion to the Athenian community character.[43] It is only natural that in his play he presents patriotism with a twist because he too was not a defender of only one school, but demonstrated humility and discipline before both the Unwritten and the Written laws. On the one hand he wants to promote obedience to the state's edict but on the other he poses a question about the wisdom of the political ruler of his play.[44] He calls to our attention how difficult it is to discern illusion from reality, how the citizens of a city-state or kingdom can

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Persians when he was only fifteen. However, what is most important is that Sophocles did not only witness the downfall of his country. In Sophocles' time Athens finds the dynamics to acquire an empire, a fact that lets Sophocles wonder about the continuous strength that is required by his city to sustain its glory.

[43] Whitman argues in *Sophocles* that divinity is seen as 'an extension of the heroic tradition which was still so strong in Athens until the death of Pericles' p.229. Whitman believes that Sophocles' plays are a reflection of the Athenian spirit in that they promote knowledge beyond barriers, either ontological, social or political. On the subject of the Athenian democratic government please see the chapter entitled 'Sophocles and the Fifth century'.

[44] Sophocles' play narrates a tale of war, destruction and a new beginning based on a deadly error. If what we learn from a *Life* is correct, Sophocles was regarded as someone who was deeply immersed in the political environment of his time. He lived in Athens at a time that his city was the intellectual centre of the then known world. He sustained friendships with leading political figures such as Pericles and Herodotus. This information is vital for the play, *Antigone*, because it gives an insight into his motivation for choosing such an ambivalent subject and on the kind of contribution that he hoped to make with his play to the Athenian way of life. The fact that he was elected as a general in the Samian war after the staging of his tragedy is an acknowledgement of his intellectual influence and suggests that the message of the play was most needed at the time of its staging and that it found immediately fertile ground for 'cultivation'. See Leonard Woodbury's article "Sophocles Among the Generals" for a more detailed account. The new factor that Sophocles brings to his play and to the life of the self-awareness of the Athenians is the value of uncertainty, for that is the true and basic element of democracy, the starting point of arguments and the fertile ground for the cultivation of opposites. Alec Blamire includes in his article "Athenian Finance 454-404" a record of military expenses of the Samian war, the role of the Treasurers of Athens (Sophocles was appointed a Treasurer among others) and gives an analytical record of the finances of Athens during the Golden Age of Pericles.

be divided by obstinacy. The will of the protagonists to carry on their own paths and not take into account the salvation of their 'opponents' stigmatises them both most severely.

The previous sections already made reference to the values of uncertainty and plurality. One salient question must be raised at this point: how are these values connected to the background of the poet? What was his motivation for staging such a linguistic battle? Even though diverse opinions are presented, they are not respected by the other characters. Sophocles stages a debate on a matter important to Athenian society which he attempts to resolve in a fictitious realm as the problem that another city-state is facing, Thebes not Athens. As already stated, the paradox in the play is that even though the playwright appears to be presenting two opposing attitudes towards the law or towards socio-political integrity, in reality he wants to draw the protagonists together through the interesting dialectic and captivating narrative. So, even though Sophocles does not want to explicitly promote one character over another, still there is the distinct notion throughout the drama that Sophocles is the champion of one perspective towards the issues that is unification.

Both Antigone and Ismene are portrayed as too self-obsessed to really listen to each other's position. Antigone[45] is caught up in a plan to 'liberate' Polyneices' soul while Ismene can only see the downside of this plan, her own fear. What is at the heart of this conflict is the fact that both sisters are right and wrong at the same time.[46] On the one hand Antigone is right to want to grant funeral rights to her dead brother, but on the other Ismene is also right not to want to lose yet another sibling. The problem is that each of them finds it impossible to acknowledge the merits of the other person's position. Both adopt

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[45] 'In her there is no conflict between love and duty, between what she wishes to do, and what she knows to be right' (Bowra, p.96).

[46] Antigone 'ignores the interest of the polis, the fact that she is right what is best for Thebes is accidental' (Knox, p.114).

a cautious tone and support it with sentimental outbursts. Yet it is not as if Antigone were only sentimental and Ismene simply reasonable. Between the two they make a well-balanced person, someone who has the heart for pursuing difficult tasks and the state of mind that allows careful consideration of the possibilities and capabilities of her plan. If only Antigone and Ismene could have worked together they would both have been satisfied. After Ismene's withdrawal Antigone performs a symbolic burial, for she is unable to lift the body by herself. It is true that Antigone does ask for Ismene's help, yet she does not wait for her sister's remarks: she expects complete and utter acceptance.

At a time when Athens was the most important cultural centre, debating was in fashion. Both Ismene and Antigone present arguments, but they do not have the patience or the resourcefulness to meet every counter-argument in a tranquil state of mind.

Sophocles appears to be questioning the moral integrity of civic authority through his characters. What he aspires to do is to draw the attention of his fellow-citizens to the weak points of governing. Patriotism is set against personal interest. Even if each character's motives for acting were initially noble, the conflict between characters presents everyone as they really are, the defenders of their own case. Sophocles calls everyone to rise above their personal interests, to go beyond personal barriers, and to bridge them with mutual understanding and respect for one another.

Antigone's values are contrasted against these of Ismene and Creon. Even though the heroine is aware that she is risking her life from the beginning of the play, and although she breaks the law to protect someone else, in reality she is urged to act by personal interests. Antigone mistakes commitment and pride for a moral right to defend her kin. Creon, in turn, declares that the well-being of the polis is his foremost desire. However, the king makes the mistake of identifying his needs with the needs of Thebes. According to this logic, whatever appears as well suited for the king should be well-suited for his kingdom.

Teiresias is the least selfish of all. However, the fact that he takes part in an argument/confrontation signifies that he shares part of the blame. On the one hand Teiresias wants to save Thebes, and on the other he emphasizes the king's inability to govern.

Sophocles wants the audience to be aware of these problems. He does not shrink from saying that the quest for values in adverse circumstances is painful. One should learn from one's mistakes. However, this is not all that Sophocles seems to say. It is not simply a case of Creon's downfall but a quest for the attainment of knowledge. Hence conflict is viewed with a sympathetic eye as the agent of knowledge and as the herald of unification.

Conflict and fragmentation go hand in hand in Sophocles' play. From the inversion of values we are led to view *ἀνατροπή* (political subversion) as the overturning of fragmentation. Fragmentation can be understood as breaking something into small pieces or parts. This Section has shown that Sophocles is a supporter of fragmentation for the sake of unification, establishing thus the great paradox that the play is based upon. Sophocles does not simply set up a conflict so as to resolve it. In effect, the Greek playwright uses conflict and fragmentation to praise and promote democratic values. Yet how can political subversion be associated with unification via fragmentation? It is the case of the marriage of two principles that will be analyzed at length from this point, the case of *μόνος φρονείν* (governing alone) versus *παραινείν* (to weave together).

> ...for the Greeks to bury their dead is also a human law, as to defend one's country is also a divine law (Creon mentions this explicitly). The chorus oscillates from the beginning between the two positions, always putting them on the same plane. The famous hymn (v.332-75) to the glory of man...ends with praise for the one who is able to weave together (*parainein*)....The catastrophe is brought about because both Creon and Antigone insist on their own reasons, without listening to the reasons of the other. (Castoriadis, pp.119-120)

As already stated, Creon's and Antigone's conflict is due to fighting over what they presume to be antithetical values. Castoriadis comes to emphasize the idea that both main characters are right and wrong at the same time. 'Oscillating between the two positions' appears as the central theme of Sophocles' play. Hence, the string of uncertainty that runs from the concept of conflict to the notion of fragmentation, brings the two together, since it is through Sophocles' ambiguous defence or criticism of the protagonists that the audience feels itself oscillating between Antigone's and Creon's statements to discover who is the true defender of the polis. Castoriadis states that the Chorus does not take explicit stands about the argument that unfolds from one dialogue to the next. Yet, from the analysis of the dialogue between Creon and Haemon it appears that the Chorus hovers between the two positions in action, while in reality they are inclined to support Haemon's side.

Haemon plays a vital part in the breaking apart of Creon's maxims by defending the values of democracy.

> Antigone addresses itself to the problem of political action in terms which acquire their acute relevance in the democratic framework more than in any other. It exhibits the uncertainty pervading the field, it sketches the impurity of motives, it exposes the inconclusive character of the reasoning upon which we base our decisions. It shows that hybris has nothing to do with the transgression of definite norms, that it can take the form of the adamant will to apply the norms, disguise itself behind noble and worthy motivations, be they rational or pious. With its denunciation of the *monos phronein*, it formulates the fundamental maxim of democratic politics. (Castoriadis, p.120)

The 'problem of political action' that is so poignantly expressed in *Antigone* is the necessity to re-question one's values, motivations and actions in relation to others. It is not about weakening the strong, but it concerns the awakening of the citizens to the problem of self-deception. The paradox lies in the fact that even though the play is a hymn to the value of uncertainty, it challenges all efforts to find the absolute truth as simply an impossibility or, even worse, as acts of *hybris*. But if the characters can never be certain about what

the truth is, they are warned about the possibility of deception so as to attempt to avoid it in the spirit of *parainein* (weaving together). As Aristotle states in *Poetics* 'the function of the poet is not to say what *has* happened, but to say the kind of thing that *would* happen, i.e. what is possible in accordance with probability and necessity'(p.16).

Chapter 2: Anouilh's Adaptation: The Psychological Dimension

2.0: Introduction

This chapter is divided into three sections. Each of these three sections is divided further into smaller units to enable a thorough insight into the political rebellion of Anouilh's Antigone. The French playwright introduces a series of characters and dialogues which emphasize Antigone's indecision on whether to submit to her guardians' pleas (*La Nourrice, Créon*) or to subvert the state: 'He seeks to reconcile the necessary with the impossible' (Harvey, p.91).

While Sophocles celebrates the unification of citizen and state by presenting the weak points of governing, Anouilh modifies *Antigone* to project the concepts of fragmentation, conflict and disillusionment in a distinct way from the Sophoclean mode. Whereas Sophocles focuses on the battle of the state versus individual morality, Anouilh projects a different premise. Anouilh's cynicism springs from staging his play during the Second World War, as *Antigone* is often seen as a figure for French Resistance. The French play does not share the ancient Greek text's ideals. This can be explained by the fact that Anouilh does not share Sophocles' optimism in placing his faith in the outcome of debate. There is in fact a conflict in Sophocles' play due to the clash of ideals, namely between divinity and humanity or state and humanity. In Anouilh's play ideals are shattered both from the point of view of the rebel and of the state. The French play is more complicated than Sophocles in that it transmits and emphasizes the Sophoclean paradox of promoting the

certainty of uncertainties as a self-negated message.[47] As a result, the world of Anouilh's characters is not founded upon ideals due to the fact that all ideals have been destroyed in Anouilh's world. The French playwright stages a world, the balance of which is founded on either disregarding or disclosing the impossibility of being consistent to one's childhood aspirations.

Anouilh does not present fragmentation, conflict and disillusionment as the inability of his characters to recognize that their interpretation and subsequent arguments regarding the relation between the individual and society are in fact complementary (as presented by Sophocles). Rather, Anouilh presents the many faces of his heroine as an illustration of the impossibility of achieving reconciliation between one's ideals and the application of these ideals to the real world. Sophocles promotes unification because he interprets the inconsistency between his characters' words and actions and their apparently distinct perceptions about their responsibilities towards the law as further proof of the existence and celebration of plurality. Respect of the other's argument presupposes the possibility of fruitful debate and the chance of recognizing common points of interest.

Anouilh does justice to the Greek myth of Polyneices' burial by marrying self-conflict and self-negation with retrospection. This is because each of the tragic characters who surround Antigone in Anouilh's play provides her with a different insight into her own past, since each character has a clear impact on Antigone's present actions.[48] However, while the French Antigone struggles to

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[47] This cynicism has remarkably close parallels with the Hegelian critique of scepticism. See Hegel *Phenomenology*, part 2, 'stoicism, scepticism and the unhappy consciousness'. There are, in fact, many parallels between the movement from fragmentation to unity in the three plays being discussed and the Hegelian dialectic journey from alienation to reconciliation. Unfortunately it is beyond the scope of this present thesis to explore these parallels in detail.

[48] According to Howarth the incident which motivated Anouilh to write his adaptation 'came from the case of a young resistance fighter, Paul Collette, who in August 1942 fired on a group

discover the true face of what in the end appears to be a meaningless world, the Greek Antigone is only too aware of the many governing faces from the beginning of the play. Anouilh uses the double motif to discourage his characters from acting while Sophocles uses a double platform to make a plea for change and progress, not through compromise but through acceptance of one's own weakness.

Anouilh wants to capture Antigone's dilemma and to transmit it to his public, but most of all Anouilh wants to play with the public's sense of knowing. Anouilh's characters are influenced by one another, whereas Sophocles' characters are more self-opinionated and thus they stand fast on what they believe to be right. However, nothing is absolute in Anouilh's adaptation; it is more a matter of perspective.

Antigone does lose her will to change the present when she sees her present predicament and future life unfolding before her. Anouilh realises how important it is to disclose as many sides of his heroine as he can. He provides a complicated string of scenes that once gathered together shed light on Antigone's psychological state. As Malcolm Heath explains in his *Introduction to Aristotle's Poetics*, Aristotle considered the extensive analysis of the tragic change of fortune as the most important element of a good tragedy. That is exactly what Anouilh provides.[49] He presents the extent to which his heroine is influenced by the secondary characters by gradually revealing Antigone's indecision and by giving the different reasons that prompt her each time to become tempted to renounce her cause. Heath goes on to debate the proposition that the more complicated the tragic plot is, the better the tragedy is considered to be.

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of collabourationist leaders at an anti-communist legionaries' rally at Versailles, severely wounding Marcel Déat and Pierre Laval' (p.48).

[49] Admittedly this is not the only element which renders Anouilh's *Antigone* tragic. For example some of the other elements include: stubbornness of character and the political circumstance.

Antigone feels that it is necessary to rise against the state in order to preserve her sense of being. However, it is impossible for her to retain, throughout the play, the stubbornness she had prior to her rebellion against the state. Moreover, the theme of fragmentation which emphasizes Antigone's hesitancy is apparent in Anouilh's treatment, as discussed below.

2.1: Fragmentation or the internal split of the self

To begin with, Anouilh uses ingenious insights to better apprehend Antigone's doubting mind. These are portrayed through the invention of new characters against whom the audience is able to compare Antigone. Second, Anouilh has introduced characters that preach a different way of life and use their ideals, either consciously or unconsciously, to reinforce Antigone's doubts. These characters are the tragic figures of the First Guard and *La Nourrice*. The former reinforces Antigone's doubts by showing that the burial of Polyneices' body did not affect him in the way the heroine expected. She expected to challenge the government and the people of Thebes when making her plans. The First Guard's reaction is an indication that Antigone failed to influence him as much as she had anticipated. She also failed to change her world back to its former innocent state. *La Nourrice* is aware of her power, and uses her influence over the heroine to guide her consciously into what she perceives as the right path to take after considering Antigone's status and responsibility in the Kingdom of Thebes. This section explores the role of the Guards and the themes of temporal and emotional fragmentation.

2.1. a: Fragmentation and the Guards

Anouilh re-invents the character of the Guards to challenge both Antigone's and his audience's prejudices against the conventional relationship developed between a Guard and his prisoner. Even though Sophocles includes a Guard in his tragedy, his role is restricted and as a consequence he functions as a minor character. In Anouilh's adaptation, the character of the Guard is presented together with additional characters that as a group function as one personality, as one tragic person. Anouilh's play includes no less than three Guards. However, each one of them complements the others by functioning as a different voice that springs up from the same dramatic persona. Even though the three Guards function as a totality, as one single unit, their aim is to bring about fragmentation. The Guards cultivate Antigone's doubts on whether she should proceed with her plans of political rebellion or not. This is indicated in the following exchange:

> LE TROISIÈME GARDE: Mais nos femmes, si on a le mois double, elles le sauront. Si ça se trouve, on sera peut-être publiquement félicités.
> LE GARDE : Alors on verra. La rigolade c'est autre chose. S'il y a une cérémonie dans la cour de la caserne, comme pour les décorations, les femmes viendront aussi et les gosses. Et alors on ira tous chez la Tordue.
> LE DEUXIÈME GARDE : Oui, mais il faudra lui commander le menu d'avance. (p.65)

The First Guard is the one out of the three who voices most strongly the opinion of his colleagues. The First Guard's presence is crucial since he has the chance to converse directly with the main characters unobstructed by the presence of a third character on stage. This dialogue among the three Guards provides an insight into their personality and behaviour. This is illustrated when the three Guards are discussing the possibility of getting a bonus after arresting Antigone. They believe that it would be a good idea to try to hide this from their wives so as not to have to include them later on in the festivities. All three Guards are conversing on the same subject but it is the First Guard's voice which stands out the most. He is the one who is able to assess the situation best and suggest possible solutions for getting out of their

predicament, depending on whether or not they will be able to keep their bonus a secret from their wives. Furthermore, the First Guard is the one who presents the prisoner to the king, and he is also the one to whom Antigone addresses her final queries shortly before she goes to meet her death.

The analysis of the Guards is best started by briefly reviewing the corresponding Sophoclean character. In Sophocles' play, as in Anouilh's adaptation, we only encounter one Guard directly addressing the king. Moreover, both the Sophoclean Guard and Anouilh's First Guard are spontaneous and unrefined, yet each of them functions in a different way. Sophocles' Guard acts as a messenger who 'carries the burden' of bad news and as a comic character that brings comic relief. However, the First Guard in Anouilh's play addresses not only the King but also Antigone. His words are important for the plot development. The short dialogue among the Guards in Anouilh's play is interrupted by Antigone's remarks. The Guards influence the main heroine's concept of the world, thus promoting her indecision.

The first thing that Antigone wants to do when captured by the Guards is to warn them about her status in the kingdom of Thebes, and to re-assert herself as a princess of the royal family. 'Dis-leur de me lâcher. Je suis la fille d'Oedipe, je suis Antigone. Je ne me sauverai pas' (p.64). What makes Antigone turn to self-proclamation is the behaviour of the Guards towards her. She might be a rebel but she still has to discover the implications of her subversion. The Guards are used to dragging the prisoners in such a manner, yet Antigone is not used to being treated so violently and without decorum. For her, her identity stands not only as a proof of her legacy but also as an indication that she is not going to escape. However, the mere presence, poise and carriage of the Guards make her realize that retaining her dignity is going to be harder than she had imagined. To Antigone's cry for respect the First Guard answers: 'La fille d'Oedipe, oui![...] Et les cadavres, dis, et la terre, ça ne te fait pas peur à toucher?' (p.64). The name of her father does not bring

the expected reaction. The central heroine is clearly not taken seriously by the Guards; she is in fact ridiculed by them. To make matters even worse, the First Guard does not shrink from telling Antigone that a lady has scarcely been found, if ever at all, in a similar situation. Not only are Antigone's origins questioned but also her character and personality - who she really is at heart is at stake. For them it is nothing that they have not already encountered or dealt with. This might be the first time that they have had to arrest a princess, such as Antigone, yet, as always, they did not have any say in the matter. They try to refrain from commenting on whether or not the accused was justified to act in such a way. For them arresting Antigone is a matter of doing their job: 'LE DEUXIÈME GARDE: J'en ai arrêté une autre, de folle, l'autre jour' (ibid). What in fact entertains them is speculation about the reward that is likely to come, that is if their prisoner turns out to be who she claims to be: 'LE DEUXIÈME GARDE: Ils vont peut-être nous donner une récompense.' (p.65). Believing that Antigone is of royal blood is intriguing for the Guards for they have already established that their prisoner's behavior is not seemly for a princess.

The First Guard is the one who shakes Antigone's resolution the most. Not only is the First Guard not afraid of who his prisoner claims to be, but he is also quick to return the 'pointing finger' back to her: 'Tu dis "leurs sales mains"...Regarde un peu les tiennes!' (p.64). The First Guard, with all his simplicity and roughness, is not afraid of expressing his distrust and his scepticism concerning the heroine. Antigone is called upon to take a closer look at herself before going on with accusations and protests.

What the First Guard advises the heroine to reconsider is none other than the act of burial. Antigone wanted to perform funeral rights for Polyneices' body so as to cleanse his spirit. Her thoughts and motivations appeared noble to her. However, when the time comes to look back at what she has already accomplished, her act does not appear as highly-motivated or as dignified as

she might have preferred it to look from the outside; at least not to those who are not directly involved with her act of treason.

It is true that the First Guard is not a member of Antigone's intimate circle. He is certainly not one of Antigone's confidants and so he cannot speak about Antigone's motivations. Yet, the First Guard can give his opinion on how the heroine's actions appear from the viewpoint of someone who is totally unaware of the particulars. In effect, what the First Guard urges Antigone to do is to reconsider how her action appears from a different viewpoint, namely his own. It is likely that Créon's proclamation has reached the ears of the Guards so that they know to whom the body really belongs. When hearing Antigone pronounce her name they could have easily made the connection. That is to say that they could have come to understand who she was in relation to the corpse and thus her bond with Polyneices in life. However, this discovery does not seem to affect the Guards in the least. To be more precise, the First Guard is not interested in finding out the particulars, but in bringing Antigone to justice and being rewarded for that. Therefore, Antigone is left to her own thoughts while the Guards make plans to enjoy themselves after collecting their reward: 'Je voudrais m'asseoir un peu, s'il vous plaît' (p.65).

Antigone's words put some distance between her and the Guards and her polite, formal and detached manner of address suits a princess well. It would appear that Antigone has been affected by the First Guard's suggestion that her manner is not seemly for a lady and wants to prove him wrong and so she strives to appear calm and collected when she is clearly not. What is beyond doubt is that she appears to be in great need of a rest. Moreover, the Guards have given her a different perspective on what she has done. Antigone needs to absorb the Guards' observations and remarks in order to prepare herself for her confrontation with Créon. The Guards make Antigone question not only the dignity of her act but also how this act reflects who she really is. Antigone cries out when being dragged by the Guards: 'Je veux bien

mourir, mais pas qu'ils me touchent!' (p.64). It seems as though she is surprised to be treated in such a way, as if she had a different impression of how things would turn out when making her plans. She wanted to act so as to separate herself from the ones who had chosen passively to do what they were told. However, now she realizes that even the noblest act is not without personal loss, and in her case personal debasement. She wanted to detach herself from the obedient crowd and become a rebel; conscious of what was at risk. Yet, even though she knew that she would probably have to face a death penalty, she still was not conscious of the fact that there is more than one way of perceiving an action. Antigone had a clear notion about what is a dignified end prior to burying her brother. Shortly after being arrested by the Guards she becomes acquainted with the Guards' notion of righteousness and comes to reconsider her plans. It is difficult not to fall into contradictions when being influenced by the opinion of others. Anouilh does not want to attach labels to his characters. He lets them judge themselves through retrospection, reflection and debate.

The First Guard is the one to draw Antigone's attention to the gathering circles of people that have started floating into the palace: 'Chef, ils envahissent le palais.' (p.89). The Guards' role is to raise Antigone's awareness of what is going to happen. This can be seen in the following exchange:

> ANTIGONE: Créon, je ne veux plus voir leurs visages, je ne veux plus entendre leurs cris, je ne veux plus voir personne! Tu as ma mort maintenant, c'est assez. Fais que je ne voie plus personne jusqu' à ce que ce soit fini. (p.89)

By simply announcing a fact, the First Guard makes the heroine think all the more about her persecutors, causing additional psychological anxiety to herself at the time when she needs to be collected in her thoughts and actions.

Howarth states that the Guards function as a caricature exaggeration to create comic relief. It is true that all Anouilh's characters, to one extent or

another, bring relief from the dramatic plot at different points in the play. However, the Guards are as tragic as they are comic, for their influence on Antigone's morale is not uplifting but devastating. Howarth misses this aspect of the Guards. Only Antigone's reaction towards the Guards' accusations is at times humorous. The First Guard does not even address Antigone - the one on whom he inflicts pain - but instead he directs his short speech to Créon. The only reason that he cares to announce that the people are coming to get Antigone is because the situation clearly affects the king. The mob is on its way into the palace. Antigone finds it difficult to grasp that she is not the one receiving the attention from the King and the Guards. The crowd wants to make sure that whoever buried the traitor will be punished and the First Guard's main concern is to warn and protect the king.[50] She then decides not to face the mob but to take her leave instead.

From this we see that in the final analysis she fails to rise to the challenge. A rebel should have the emotional and psychological strength to face the crowd, if not to influence it in his/her favor and at least to defy it openly. Antigone cannot bring herself to do that. After all the speeches about standing up for what she believes in and after all the planning of political rebellion she cannot cause the reaction that she had initially hoped for. (put indication of footnote and write references of all Antigone's speeches) When

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[50] The difference between the Guards in the Greek play and in the French play is that in the former the Guards seem to be more motivated to perform their duty by fear to the King rather than by an inherent sense of duty. On the other had, in Anouilh's case, the Guards appear to be really interested in protecting the King even if it is because they aspire to draw money from him by collecting the reward after capturing Antigone. It is also worth noting at this point that in contrast to Anouilh's First Guard, the Guard in Sophocles *Antigone* is ready to take his leave when Creon does not let him go on with his narration about how Antigone was caught:

> Will you let me speak
> or should I turn back without disclosing anything to you? (my translation of Sophocles p.168, ed. by Salamanlis)

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she was previously confronted by Ismene who wished to change her mind, she stated that her decision was irrevocable: 'ANTIGONE: Moi je ne veux pas comprendre un peu' (p.47). What she realizes now is that having to face death is too painful a thought.

Facing death is an altogether different matter to talking about challenging one's fate. At this point Antigone has lost her safety net since she realizes that it is impossible to go back on her plans. Marianne McDonald uses Nietzsche's words to comment on death in Greek tragedy; this reveals that Antigone is more inclined to 'turn into stone' than the audience is: 'As Nietzsche says, Greek tragedy allows us to look at death as if it were Medusa, and not to be turned to stone' (McDonald, p.145). This is to say that the audience is in the privileged position to view the proceedings from a distance and not be directly involved in them. Indeed, E. Jacobus asserts that: 'Unlike poetry, narrative, and even film, the theatre imposes a distance between character and audience' (Jacobus, p.73).

Antigone does not share the spectator's point of view. She claims that she does not want to see the crowd or hear their shouts when some lines earlier she was challenging Créon to open the gates of the palace so that everyone could learn what she had done. In reality escaping the crowd is in direct opposition to what she had had in mind earlier. Her wish to take cover reflects Créon's desire to hush the matter up or to attempt to control it. Antigone gets her chance to confront her fears but she finds it very difficult to do so when there is nowhere to hide and she finds herself at the forefront. To use McDonald's words once again:

> Looking too closely sometimes can be impossible to bear unless we can have a filter comparable to the shield that protected Perseus from the direct gaze of the 'Gorgon'. (p.147)

After making plans for subversion Antigone follows Créon's suggestion of taking measures to prevent the matter from becoming known publicly.

Antigone has manipulated Créon to make a decision that she had previously set her heart on, to arrest her, and when she follows Créon's advice she makes it appear as if she subverts once more. In doing so, Antigone proves that: 'The world is a mechanism for corrupting man, lowering him, keeping him from being a man' (Guicharnaud, p.127).

Both Créon and Antigone fail in their attempt to predict their opponent's next move. In truth, Antigone thinks that she has to draw the line at the hardships that she is willing to bring on herself. Antigone has just started unraveling the web and the First Guard contributes to her growing realization that nothing is as simple and as straightforward as she had expected it to be. What she has managed to create is a situation where she has to struggle to keep the protagonist role throughout the play. The impact of her actions seems to grow weaker, and finally in the light of this discovery Antigone wants to be alone so as to take time to reflect on the true progress of the situation.

Yet Antigone manages to get the limelight back at the end of the play. She finally manages to make the Guard take notice of her. After a short uncomfortable silence between the Guard and his prisoner, the former asks the latter: 'Si vous avez besoin de quelque chose, c'est différent. Je peux appeler' (p.92).

The Guard appears to have been intrigued and moved by Antigone's sudden change of mood and as a result he offers to ease her pain. The way that she interrupts the Guard when he is explaining how the army works indicates that she was never really interested in learning about the army's mechanisms in the first place. She just wanted to capture the Guard's attention, make him vulnerable in order to strike when he least expected her to. Antigone needs to announce that she is to die soon not so much to prepare herself as to see the Guard's reaction. The Guard's movements and the fact that he keeps on talking about the army is a sign for Antigone that she is on the

right track. Antigone does move the spectator when she announces that she is to die soon. She not only manages to strike a chord in the audience's heart; but also to influence the Guard in her favor. She is not going to let this suggestion pass unexploited, she is only too happy to accept the Guard's offer. Anouilh uses the character of the Guard to make Antigone question her previous plans. Even when the Guard sincerely wants to assist Antigone and to ease her suffering, his proposal only triggers a proposition that in the end will cause her additional pain.

Yet, the subject-matter is not the First Guard's character but Antigone's psychological fragmentation and how it is presented by the role of the Guards. Then again, it should be said that Antigone ends up bribing the Guard to persuade him to write and deliver a letter to Hémon. It is necessary to make this point here because it is an additional proof of the influence of the Guards on the heroine. However, the bribe is not as significant as Antigone's and the Guard's exchange. Antigone soon realizes, after deciding to dictate a letter to the First Guard, that her struggle could well have been futile. For a split second she is willing to accept, even if it is in her final moments, that she remains unclear about her motivations. In the end she acknowledges that:

> Et Créon avait raison, c'est terrible, maintenant, à côté de cet homme, je ne sais plus pourquoi je meurs. J'ai peur.... (p.93)

Yet she soon changes her mind and decides to conceal this by erasing the phrase that indicates this from the letter.

> ANTIGONE: J'ai peur...
> *Elle s'arrête. Elle se dresse soudain.*
> Non. Raye tout cela. Il vaut mieux que jamais personne ne sache. (p.94)

The process of re-evaluating the world around her comes as a direct result from witnessing the Guards' attitude towards her. The fact that she had to have her own way from when she was young has influenced and marked Antigone by leaving traces in the form of a necessity to manipulate her

interlocutors.[51] So, when confronted by the Guards who know exactly what is in store for her, and seeing their apathy, she is severely hurt and decides to manipulate them so as to extract the reaction that she was initially hoping for.

GARDE: Et c'est à qui qu'elle est adressée?

A ce moment, la porte s'ouvre. Les autres gardes paraissent. Antigone se lève, les regarde, regarde le premier garde qui s'est dressé derrière elle, il empoche la bague et range le carnet, l'air important...Il voit le regard d'Antigone. Il gueule pour se donner une contenance.

Le GARDE: Allez! Pas d' histoires! (pp. 94-95)

The change of tone is quite formidable. At one point the Guard asks Antigone about the recipient of the letter and then he resumes the cold hard mask of an official who is leading a prisoner to meet her death. In the end, Antigone gets to see the Guard transform in front of her eyes twice. The first time when he offers to entertain a request of hers and the second when he hears the drum, a sign that duty is calling. The Guard knows and understands his position. In contrast with the Guards, Antigone is hovering between submission and subversion throughout the play not knowing how to carry on defending her purpose or what her purpose really is, driven by recollections of how things used to be, urged by an obstinacy not to surrender to the will of others. This is in the end what makes her come out as the most true to life character of the play.

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[51] The fact that she had to have her own way is established early on in the play when Antigone is remembering the many times that Ismene had to suffer to entertain Antigone's moods. Antigone has been used throughout her life to finding ways of getting noticed. In the first scenes of Anouilh's *Antigone*, the heroine remembers how she used to mistreat her sister Ismene because she envied her. She confesses that she wants to taste life to the full by being the first to rise every day, and she makes a quick reference to the pranks that she used to play against her Nurse when she was still a child. All the above portrays Antigone as selfish, driven by a need to mark herself and her wishes as being of primary importance to and for her small family circle.

Her spontaneity and determination to win when she knows that she is going to die function as a vessel of hope in the troublesome times in which the play was written. The First Guard knows when it is time to submit to orders and when he can afford to bend them. He is crude and even corrupt, yet he is not torn apart because he has not set a moral dilemma for himself and thus, he fails to captivate the audience. In contrast, Antigone is tormented; she is torn apart exactly because she wants to be able to keep things as fresh, new, wonderful and innocent as in her childhood. As a direct result of coming into contact with characters that believe in a different set of values, she learns to shift roles and in doing so she challenges both herself and others, shifting from submission to subversion and from subversion to retrospection in the process. What Anouilh ultimately portrays, when depicting Antigone's confused state of mind, is the absurdity of existence and power, or more specifically the inability of the individual to change the world or to perceive the multi-sided version of a situation. As David I. Grossvogel claims in *Twentieth century Drama*: 'Anouilh casts the spectator back into himself and into a genuine world – that of man's very unenviable lot' (p.204).

As already stated, the role of the Guards in Anouilh's *Antigone* is to promote and to emphasize the protagonist's psychological fragmentation and therefore the re-invention of the Guards carries distinct marks of its paradoxical and highly contradictory function. The dialogue between the Guards and Antigone discloses some of the elements, some of the reasons that so emphatically mark the heroine's struggle. On the one hand, when failing to face the mob Antigone fails to carry on her subversion to the extent that she was initially hoping for. On the other hand, she becomes more stubborn and dedicated to her resolution to die when being criticized and laughed at by the Guards. The Guards' attitude towards her make her realize that Créon was right when he tried to persuade her that there is nothing glorious in facing death, particularly when one is as young as she is. Antigone struggles both with herself and with the Guards. The fact that she is not taken seriously by

the Guards makes her question whether burying Polyneices was worth dying for.

When Antigone shares the stage with the Guards she absorbs some of their remarks to such an extent that she adopts a different attitude towards her own actions, her environment and herself. What is strange is the fact that while Antigone asks *La Nourrice* to give her strength emotionally (as will be seen later on), when confronting the Guards she is in constant need of being reminded about what is going to happen to her, as if wanting to prolong her suffering. The Guards are present in Antigone's last scenes when she is in need of someone to awaken her from her illusions of liberation.

The presence of the Guards in Anouilh's play helps Antigone mature both logically and emotionally. In fact, the Guards influence Antigone's concept of the world and teach her vital lessons about herself. The heroine's need to manipulate the tragic characters that she shares the stage with becomes more obviously apparent when she is sharing the stage with the Guards. Antigone appears exasperated in the presence of the Guards because she feels her defeat, and her failure to bury her brother, all the more acutely. She cannot yield to the ones she considers as pawns in Créon's game, a game of enforcing and manifesting state power. She feels defeated not because she is arrested but because she has failed twice to bury Polyneices. What is more, the Guards' dedication to Créon comes as a shock to her. This is to say, she is surprised to receive the same treatment as other prisoners and even more, she has a difficulty accepting the Guards' blind obedience to Créon. She realizes that they are not interested in her cause, just in following orders.

Antigone is made to confront her inabilities throughout the play. She learns how difficult it is to remain faithful to one's values while being submissive to an ever-changing world and to the pragmatism of old age.

2.1.b: Temporal fragmentation and La Nourrice

The character of *La Nourrice* is the first in a short line of new characters to appear in Anouilh's theatrical adaptation. By adding the character of the *Nourrice*, the playwright uncovers Antigone's psychological fragmentation. Anouilh sets Antigone against this newly invented character so as to test the tragic heroine's resolution. One should keep in mind at all times that the *Nourrice* functions as a catalyst reflecting the heroine's anxieties and untold suffering.

Anouilh devotes a large part of his play to the Nurse. It is only natural for Antigone to be so influenced by the one who has raised her. The *Nourrice* can so influence the heroine because of the tender and powerful bond that unites her with Antigone. Nonetheless, Antigone is prone to challenging orders. When she gazes at the *Nourrice* Antigone feels all the more severely the pain of loss. She cannot put the clock back, not to save Polyneices' life or to retain her childhood enthusiasm about the world. *La Nourrice* reminds Antigone of what used to be, rendering present events all the more difficult to reconcile.

Time fragmentation is here presented in association with childhood innocence versus the pragmatism of old age (*La Nourrice)*. Antigone employs time to alter her perspective towards the world. Time fragmentation links well with the theme of nature.

O'Hanlon Redmond argues that Anouilh's *Antigone* is: 'characterized by an immersion in Nature and childhood' (p.534). Nature looks different to Antigone at the different stages during the day, especially in the early hours of the morning. This is the time of simplicity and purity when the garden is about to reach its full glory. Howarth explains that: 'The poetic touches are entirely acceptable in their context, where they help to characterize Antigone as herself a child of nature' (p.26).

Antigone is certainly 'a child of nature' since she uses nature not only as an inspiration but also as a means of comparison against the man-made world.

> LA NOURRICE: D'où viens-tu?
> ANTIGONE: De me promener, nourrice. C'était beau. Tout était gris. Maintenant, tu ne peux pas savoir, tout est déjà rose, jaune, vert. C'est devenu une carte postale. Il faut te lever plus tôt, nourrice, si tu veux voir un monde sans couleurs. (p.42)

The above extract brings forward the themes of purity, nature and beauty which are discussed in this section in connection to and in contraposition against childhood and degeneration. Purity and idealism are equated with nature, and political pragmatism is equated with degeneration. The same theory Anouilh uses for nature he also applies to people. Childhood or the first stage in a person's life is regarded as promising and beautiful as represented by Antigone, and less complicated than mature age, as represented by *La Nourrice*. Antigone wants to hold fast to the simplicity of her childhood while the old maid tries to introduce Antigone to the complexity that characterizes maturity: 'Antigone, then, is assimilated to Nature yet cannot be a part of it, consciousness makes this impossible' (Redmond, p.535).

Even the first line that *La Nourrice* utters is suggestive of her strong bond with Antigone, her influence over her, and her ability to shake the heroine's resolution or at the least to make Antigone reconsider her actions. When *La Nourrice* asks Antigone, 'D'où viens-tu?' (p.42), one would be justified to point out that these are not the words of a servant addressing her mistress. It almost seems that the fondness that the Sophoclean heroine shows for her sister Ismene at the beginning of Sophocles' play is here transferred to the figure of the French Nurse.[52] However, Anouilh has omitted the concept of political and sexual propriety that Ismene embodies at the beginning of Sophocles' play. To come back to the Nurse, the manner of address alone is suggestive of *La Nourrice's* influence over Antigone. She does not attempt to make her query appear less authoritative to Antigone. She

[52] See chapter 1.

clearly speaks her own mind and her words are sharp and direct. The fact that she speaks with circumspection shows that she is a sensible woman. Even when confronted with such a straightforward question as the above, Antigone is still incapable of giving a simple answer. Instead, the heroine gives a vague description of her previous whereabouts interspersed with words that carry the weight of highly symbolic and metaphoric language. First Antigone checks herself, then she weighs the Nurse's question, only to end up advising her Nurse to take the same measures as she has if she ever wants to take a look at 'un monde sans couleurs' (p. 42).

What is most striking about this statement is Antigone's need to capture and evaluate the world from different perspectives. Sophocles' Antigone does not have the time to enjoy her surroundings. From the beginning, she has a goal which she is most eager to accomplish. The French heroine is not simply hesitating between whether to make her act known to her immediate surroundings or not, but she is also engaging her conversant, the Nurse, in long discussions. In contrast, the Greek Antigone is searching for an accomplice; after addressing questions to Ismene, she is quick to make an exit when her wish is not immediately satisfied. This is the last time that Anouilh's Antigone looks at the simple and effortless kind of beauty that surrounds her; the beauty that can be easily overshadowed by colours and shapes when the observer does not know where to seek it.

Anouilh's Antigone delights in finding nature sleeping: 'Le jardin dormait encore' (p.42). She appears interested in discovering the original and early state of nature, when everything is simple and grey. When the garden awakens with the flood of light pouring into it, shapes, colours and people change rendering it less inviting for her. Antigone confessed to her *Nourrice* how much she enjoyed exploring the garden as a child. This time she had to wake up early to bury the body but still she finds memories flooding back in. She realizes that she wants to explore the original state both of nature and of people. To see a less complicated garden she wakes up early in the morning,

and to re-live a less complicated time she recalls her childhood. The fact that she uses Polyneices' spade to cover his body effectively links the issue of nature with the theme of innocence.

Antigone uses childhood tools to remain faithful to her childhood ideals. Antigone's old nurse tries to wake her up from her youthful idealism. The *Nourrice's* power is evident from the strong reactions that she evokes in Antigone's fragmented mind. Antigone cannot even bear the tender scolding of her *Nourrice* and yet she is aware that she has to pluck up her courage to fight for herself and for what she holds dearest to her heart:

> Nounou, tu ne devrais pas trop crier. Tu ne devrais pas être trop méchante ce matin. (p.44)

In the first place by explicitly saying that her *Nourrice* of all people should not be scolding her, Antigone separates the *Nourrice* from the other characters. In doing so, Antigone indirectly does admit that she deserves to be punished, just not by her *Nourrice*. In the second place, Antigone needs her *Nourrice* to comfort her. The *Nourrice* unknowingly thrusts the knife deeper in the wound with her sharp observations and her well-pointed questions. Nevertheless she remains a figure to be trusted implicitly.

In a time when Antigone needs to be clear-headed, the *Nourrice* makes her emotional and fragile, and what is most striking is the fact that Antigone is the one who feels the need to comfort and re-assure her that everything will turn out well in the end. She cannot stand looking at her *Nourrice's* distressed features. This picture disturbs her and she feels the need to turn to her past for comfort. For Antigone, the *Nourrice* is: 'ma vieille bonne pomme rouge' (p.45). Yet, this face has a great power for she makes Antigone forget herself and her cause:

> Quand tu pleures comme cela, je redeviens petite...Et il ne faut pas que je sois petite ce matin. (p.45)

The *Nourrice* fails to understand the true meaning of these words and she unknowingly continues discouraging Antigone from carrying on with her plans by explicitly reminding her of her status in life, emphasizing the tragic heroine's responsibilities that derive from her privileged origin:

> Vous croyez que c'est bon d'être debout le matin à jeun, que c'est convenable pour des princesses? (p.46)

With these words *La Nourrice* reminds the two sisters, Antigone and Ismene, that they have to act according to ethical propriety, meaning according to what is generally considered as a moral act, well-suited to the position that each of the sisters holds in the city of Thebes. In reality, this observation encourages Antigone to stick fast to her prior decision of self-sacrifice. The *Nourrice* has only succeeded in reminding Antigone that her blood, the blood of Oedipus, orders her not to betray it.[53] Antigone feels that if she failed to bury her dead brother she would have to answer to the dead for her apathy and weakness to do her duty. Antigone accepts her own sense of individual morality and by doing so will do justice to her father's memory, the memory of Oedipus, by continuing his quest for truth in the face of conflict. At last, after weakening Antigone's resolution by making her self-aware of the implications of her actions, the *Nourrice* finally says what Antigone needs to hear to keep on fighting for her dead family and for herself. Some commentators may argue

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[53]In the case of Antigone following the steps of her father she seems to have bequeathed Oedipus passion for search, his determination to find the truth despite the cost. Even though Antigone knows how much Oedipus paid for his stubbornness to investigate she is willing to match the price and reap the consequences. 'It is now just over hundred years since Freud first formulated his recognition of the Oedipus complex. On the 15th October, 1897, he wrote the famous words to Wilhelm Fliess - that as a result of his experimental self-analysis, "I have found love of the mother and jealousy of the father in my own case too, and now believe it to be a general phenomenon of early childhood" (p.308, Parkin-Gunelas, "Antigone and the Tragedy of Desire", eds, Savas Patsalidis & Elizabeth Sakellaridou). See also Sigmund Freud, *The Origins of Psychoanalysis: Letter to Wihelm Fliess, Drafts and Notes: 1887-1902.*

that Antigone doe not really need other people to tread in her path but Antigone's change of tone is remarkable after the *Nourrice's* words.

When Antigone finds herself in Anouilh's adaptation she tends to take stock of herself and re-evaluate her actions. First, she appears hesitant, for she does not want to give away her secret just yet before she makes up her mind that: 'c'était beau' (p.42).[54] More importantly, *La Nourrice* forces Antigone to recollect her act and as a result she comes to think harder about her plans and decisions. Anouilh emphasizes Antigone's emotional anxiety in the next sentence. "It was beautiful because it was all grey". Antigone seems to be fixed on the opinion that everything was idyllic and that now she has to wake up from her dream. While the conversation between *La Nourrice* and the heroine has only just begun, Antigone has already admitted that there is nothing now idyllic. *La Nourrice* has only just started asking questions and yet one can already detect Antigone's nostalgia for a lost world and her need for more people to follow her path and see what she has only just witnessed. However, they too will first have to rise to the challenge if they want to be included in this new world with her. Antigone is aware that she had to take action if she ever wanted to be part of a different world. *La Nourrice's* question makes everything seem simple when in reality the web of the mystery has only just started to be unfolded, not only for the audience but also for Antigone herself. The heroine reaches a better understanding of her reasons for action or inaction when confronted by *La Nourrice*, this dominant and re-assuring figure of Antigone's past and present.

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[54] Gounelas explains that Antigone's destiny to be hesitant, to be between conditions, is located in her association with atè, which according to Lacan is the true quality of the tragic heroes. Lacan literally translates atè as the 'second death' (p.251) and as located 'between life and death'(p.272). For a full analysis of atè see: Jacques Lacan, *The Seminars of Jacques Lacan.*

Antigone's first dispute is with the old Nurse and functions as a sign of revolt against the demands of authority. Antigone yearns for purity. She has a strong bond with nature and her idealistic perception of nature places her in opposition to the man-made world. The Nurse is there to remind Antigone of the dangers that lurk behind the enthusiasm of youthful exuberance. Antigone takes delight in natural, not artificial beauty. There is a connection between a colourless world and Antigone's appearance and psychology. This kind of beauty reminds the audience of Antigone's beauty: as fragile, interesting and captivating as a world striving to retain its original shapes and characteristics. Antigone will strive hard not to change and even harder to remain untouched by a rapidly changing world that scares her. Her solution is to hold on to her childhood ideals. Even Antigone's appearance betrays her stance towards life:

> LE PROLOGUE: [...] car Ismène est plus belle qu'Antigone, et puis un soir, un soir de bal où il n'avait dansé qu'avec Isméne, un soir où Isméne avais été éblouissante dans sa nouvelle robe, il a été trouver Antigone qui rêvait dans un coin, comme en ce moment, ses bras entourant ses genoux, et il lui a demandé d'être sa femme. Personne n'a jamais compris pourquoi. Antigone a levé sans étonnement ses yeux graves sur lui et elle lui a dit 'oui' avec un petit sourire. (p.40)

Antigone has always been characterized by simplicity. In contrast to her sister Ismene, she chooses not to dress up. Ismene chooses exuberance while Antigone chooses simplicity. And then again, when Antigone is talking with Ismene, the theme of beauty comes up in their conversation. Ismene might be likened to a garden in its full glory, oozing light and colour, but Antigone reminds one of the simplicity, elegance and mystery of a garden in the early hours. And Ismene is quick to observe that Antigone's enigmatic and plain characteristics always seemed to attract more admirers than she did.[55]

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[55] 'Ismène: Tu sais bien que c'est sur toi que se retournent les petits voyous dans la rue; que c'est toi que les petites filles regardent passer, soudain muettes sans pouvoir te quitter des yeux jusq'à ce que tu aies tourné le coin.' (p.50) In the beginning of the play Antigone realizes that she has to become free of the impact other people had upon her yet she will only manage to become strong and independent after testing her eloquence against others.

Antigone is presented as always, to be restrained, lost in her own thoughts, and enveloped within a serious outlook towards life. So it is no wonder that the colour that Antigone refers to in utter amazement is a grey tone that does not shine with its intensity but with its character and simplicity. Her *Nourrice* cannot bring herself to understand the heroine's enthusiastic impromptu. Antigone takes a totally different approach towards nature and in extension towards the world. The heroine delights in claiming that: 'tout était gris' (p.42). She remains indifferent to warm and vibrant colours.

Anouilh focuses on paradoxes and contrasts. Ismene is more beautiful than Antigone but she fails to excite Hémon's interest, he is instead interested in and captivated by Antigone's 'sourire triste'. Sophocles' Haemon has limited time to exchange such words with his Antigone. In contrast, he is a positive force that strives to voice the hesitations of the Theban citizens. The French Hémon is more a lover than a champion of justice. Indeed, Anouilh's Hémon is a vessel of the double motif in terms of romantic idealism and tragic nobility. Even the two antithetical words that he utters sum up beautifully the essence of the French heroine's enigmatic personality as being a character who both stands apart and stands out for her antithetical drives and expressions. Antigone is attracted by clear-cut shapes not corrupted by reflection of foreign bodies, of external life upon them. She herself has also tired of functioning and acting as a mirror reflecting the people's notion of righteousness. What she is searching for is purity untouched by the impact of external factors. Yet, she will time and time again come to reconsider her plans when confronted by *La Nourrice*, the Guards and Créon. Every confrontation between Antigone and the three aforementioned characters emphasizes the theme of contrast by centring on mutual disagreements. Each promotes the motif of paradox by resolving ambiguities in a different way to what was expected. Even those familiar with the myth, are ignorant of the details which are added by Anouilh, shifting the spectators' point of view and bringing a new insight into the way the heroine is perceived as a tragic character.

Marsh explains that Antigone researches the reasons for embracing or not embracing life. She knows that the only way to be able to remain unshaken by the blows she has already started to receive is through casting away all pretences about loyalties and values. She entrusts her hopes to instinct and she needs to reassure all characters she encounters about the sincerity of her motivations. What Antigone fears is that in the end she will be forced to overcome her fears urged on by an overwhelming sense of loneliness. Marsh asserts that the acknowledgement of her loneliness will in the end break Antigone's self-posed prohibitions. Antigone will be called to surpass herself and act in a manner that the elderly regard as impious.

Antigone falls into another paradox when stating man's need of nature and nature's benefit from man's absence. This idea ties in with the theme of psychological conflict. Antigone has started re-evaluating man's place in the world, reflecting her own necessity to feel needed: 'J' étais gênée parce que je savais bien que ce n'était pas moi qu'on attendait' (p.42). She needs to feel that she has contributed to a greater change for the better, or at the very least that she is part of what is beautiful and unspoiled by man's hand. However, she is afraid that no one really requires her assistance. On the one side she fears that everything is pre-ordained to the point that she just needs to follow distinct paths to fulfil her destiny, while on the other, she worries that she will cause too big an uproar for her action to be simply interpreted as beneficial. This can be seen in the excerpt when Antigone starts dictating a letter to the Guard expressing her fears only to dismiss her actions as futile and ask the Guards to erase everything (as previously cited). It seems that when planning to save others Antigone is in fact hoping to save herself. She realizes in her attempt to bury Polyneices twice that even a good cause might lose its value when condemned to be repeated time and time again.

Repetition and maturity are juxtaposed against innocence and youth. When time weighs upon actions or people they lose their attraction or focus.

The *Nourrice's* status, posture and presence stand in direct contradiction to Antigone's ambitious and fragile manoeuvres of subversion. Simply by being willing and ready to support her young one, the loved 'Nounou' establishes herself as the one who holds the power in her relationship with the heroine. When standing together on stage and being confronted by each other, Antigone's self-confidence succumbs, giving rise to the picture of a trembling child who is in desperate need of a 'guiding hand'. The two tragic characters function as an antithetical pair, their previous plans suffering when they are together. *La Nourrice* wants to appear strict so as to discipline Antigone, yet she cannot bring herself to scold the heroine when sensing her suffering. 'LA NOURRICE. Qu'est-ce que tu veux que je fasse pour toi, ma tourtourelle?' (p.52) Antigone is quick to reply 'Rien, nounou. Seulement ta main comme/ cela sur ma joue.'

Antigone wants to put the Nurse's mind at rest, but when she is in direct contact with her *Nourrice,* Antigone loses her courage and this distresses her. Even though Antigone claims to have overcome her childhood fears, she has not stopped being afraid altogether: 'Je n'ai plus peur. Ni du méchant orge, ni du marchand de sable' (ibid).

What is most interesting is the fact that both *La Nourrice* and Antigone fail to carry out their prior plans when each is exposed to the presence of the other. Antigone marvels at surpassing the limitations posed by this strong authority figure. When called to answer the *Nourrice's* questions the heroine loses her argumentative spirit: 'LA NOURRICE. Mais pourquoi veux-tu que toute la maison lui parle comme toi, à cette bête?' (p.53) and to that Antigone answers: 'ANTGONE, *doucement.* Si moi, pour une raison ou pour une autre,/ je ne pouvais plus lui parle...' (ibid) but when asked to retreat or act according

to a certain way - regarded as more appropriate to her status - the rebel inside her wishes to subvert once again and *La Nourrice* succumbs: 'LA NOURRICE. Alors il faudra que je la laisse tout abîmer sans rien dire?' (p.52).

What Antigone realizes in the end is her vulnerability and sensitivity to change. As H.G. McIntyre debates, Anouilh balances his own arguments for and against heroic attitude. When the past appears in front of Antigone, it comes to negate her plans of subversion. What she discovers is her need to be supported by a loving member of her family if she is to have a chance of going through with her plans. Antigone needs her *Nourrice* to hold her hand and lie to her. The heroine needs someone to re-assure her that everything will eventually turn out for the better in a time when she herself appears to have stopped believing in a happy ending.

> ANTIGONE. Nounou, tu sais, Douce, ma chienne...
>
> LA NOURRICE. Oui.
>
> ANTIGONE. Tu vas me promettre que tu ne la gronderas plus jamais. (p.52)

Antigone thinks that soon enough she will be in no position to take care of her dog and this is the reason why she chooses to entrust his care to her loving old nurse. What Antigone realizes is the necessity of putting on an act in order to fulfill her destiny: 'LA NOURRICE. Trop petite, pourquoi, ma mésange?' (p.51) and Antigone answers: 'Pour rien, nounou' (p.52). She has to lie to cheer herself up and she asks for her *Nourrice* to conceal the truth so as to prolong her illusions of innocence before being actually shaken back to a reality that she, for the time being, does not want to face without the support of the nurse.

The paradox is that while the mere thought of the adversaries that she is bound to encounter motivates Antigone to follow her path, this is simply because they satisfy her necessity to be challenged. When not asked to explain her reasons for acting but simply to describe her actions, the heroine cannot stop thinking about the hardships of whatever future awaits her, desiring to take a step back and wishing to take more time for reflection and preparation.

It is most rewarding to discover Antigone's psychological fragmentation through following a maze that binds together the past with the future and nostalgia with action. The heroine has the ability to view both her childhood and her present weakness when facing *La Nourrice*. The audience welcomes the insight into the heroine's childhood. Antigone's *Nourrice* represents the past, a past that Antigone is too fond of to be parted from - that is without inflicting suffering on herself and on others. Emotional anxiety gives way to psychological fragmentation, a battle that is motivated by nostalgia. Anouilh creates a successful web of inter-connecting links that bind memory with desire. To make matters even more complicated:

> There is an inconsistency within the play between Anouilh's view of tragedy as pure fatality and the moment of free choice which he gives Antigone. (Thody, p.31).

Past and present, free will and state law, action and inaction collide in the French version of Antigone. The tragic protagonist needs to fight to preserve her past, yet her past when put in front of her in the form of her *Nourrice*, pleads with her to think once again about the bonds that she would soon have to break whilst attempting to demonstrate her respect for them. Antigone has to fight to prove herself worthy of the memories that she values. She needs to fight to be liberated from the prohibitions of a lifetime. She is in need of something in which to place her faith whole-heartedly for her life to have any meaning at all, and her antagonistic, exploring and never satisfied self does not permit her to settle for anything less than a battle to the end. She clearly wants to be the centre of attention throughout the play, and her desire to be put to death stands as an expression and as an extension of her necessity to bring change to the present order of the state. Antigone's subversion is her final attempt towards bringing the past back again into her life, even if it means having to die for its sake. *La Nourrice* is there to establish the links between the past and the present; she represents the domestic quarrels of Antigone's childhood, quarrels that have become a remembrance of

happier times. Antigone continues reminding her *Nourrice* of a rebellious child who needs guidance and security, especially when searching for a way to prove herself worthy of her name.

Antigone wants to submit to the past, to indulge in memories and to subvert the present. The future is simply unbearable to think about, so she delights in recollecting how things used to be. When the innocence and significance of her memories becomes challenged, she conceals her desire to submit to decorum and she attempts to repress her necessity to compromise with people's expectations.

2.1.c: Emotional fragmentation

La Nourrice appeals to Antigone's sense of time. Créon appeals to Antigone's emotions. In effect, Créon introduces Antigone to a different kind of life, one which is not as pure as she imagined, but neither as strict as the nurse presented. The French ruler admits that youth does not share old age's insight into life. Yet, while the old nurse regards this as a shortcoming of youth, the King celebrates it. Créon believes that it is easy to pretend. This is his solution to the degradation of youth. Antigone can still retain, if only on the surface, her joyful stance towards life, even though she has lost her inspiration, since now she knows that the world is not quite as she had imagined it to be when she was very young. Emotional fragmentation is presented as Antigone's brief attempt to reconcile political pragmatism with youthful idealism.

Even though Antigone is not the only character experiencing doubts about the current Theban state, she is the only one armed with the necessary emotional strength and linguistic ability to perform her political rebellion hoping

to change current affairs. Antigone supports her rebellion with passion, yet not without dilemmas.

Anouilh plays with Antigone's, and in extension with the spectator's, sense of predestination versus resistance to change. The French heroine is in a two-fold situation. She wants to camouflage the fact that she is torn by doubts, for she is not certain about the effect of her political rebellion on her beloved ones and in extension on herself. She wants to control situations. Yet, as she is unable at times to control Créon, she feels obliged to support her actions with passionate outbursts. She wants to declare absolute dedication to her cause, but Antigone has difficulty governing her wrath and pity for Créon. This is the reason why the audience is first under the impression that the tragic heroine is strong enough to remain unshaken by Créon's suggestions or threats. Antigone reacts by fiercely preaching her belief against a tyrant who fails to see the reason why she has to suffer at all.

> CRÉON. Tu as toute ta vie devant toi. Notre discussion était bien oiseuse, je t'assure. Tu as ce trésor, toi, encore.
> ANTIGONE. Oui.
> CRÉON. Rien d'autre ne compte... La vie n'est pas ce que tu crois. C'est une eau que les jeunes gens laissent couler sans le savoir, entre leurs doigts ouverts...Tu verras, cela deviendra une petite chose dure et simple qu'on grignote, assis au soleil. (p.82)

Créon realizes that part of Antigone's zeal is due to her youth. He realizes that she does not appreciate life for what it can really provide. It might be that life is not at all how she had pictured it and Antigone knows that this is certainly the truth. Yet, Créon recommends her to cling on to life because it does offer some delights, just not the intense and absolute happiness that she had dreamed about while she was still only a child. Créon bids Antigone to open up her eyes and embrace life for what it really is. He does not offer her fake promises of an idyllic world but he still fails to understand that: 'All that is left in her is the love she bears for the dead of her own blood' (Knox, p.126).

Créon believes that time will provide a different perspective to filter duty and injustice through. Since Créon is the King of Thebes his advice has special merit. Antigone cannot cast Créon's life-theory away as rapidly as she had ignored her old maid's warnings. At these moments Antigone is at the very brink of becoming another, one who is tempted to change sides and resign from her plans of carrying out political rebellion.

2.2: Conflict or the case of the self against the other

This section considers the concept of conflict, those methods which conceal Antigone's hesitancy between submission to the state or subversion. After looking at those methods employed by Anouilh to emphasize Antigone's dilemma, attention is now placed upon the ones that camouflage Antigone's hesitant mind. Conflict occurs as the heroine presents a different face to that which she presented when being confronted by secondary characters. The theme of conflict ranges from looking at conflicting terms, psychological conflict with the self, to political conflict. In the first case there is the conflict of knowledge versus ignorance, in the second case Antigone's attempt to establish her limits and in the third case through Antigone's momentary surrender to the state and her political awakening.

2.2.a: Knowledge versus ignorance

> Myth appears when the world is created in the consciousness of man through the use of questions and answers. (Grammatas, p.43)

Sophocles values knowledge more than innocence while Anouilh uses her desire for knowledge as a tool to promote inaction.[56] Anouilh uses knowledge to promote conflict in his play, since Antigone hides her hesitancy behind her will to unearth her truth. Antigone is driven by a need to investigate, to find her truth like Oedipus. As it has already been cited, Antigone enjoys exploring the garden and questioning other characters. In the next few pages it will become even more apparent that Antigone is investigating for the shake of investigation and in extent that she is rebelling for the shake of rebellion.

In contrast to Antigone who enjoys investigating, asking questions to the Nurse, her sister and Creon (as we shall see shortly), the present King does not like to challenge his fate. Knowledge weighs heavily upon Créon and as a result he attempts to persuade his niece to abstain from further investigation into the purity of motives. Antigone is driven by a need to discover more things about the world. She can feel that her world is about to capsize but she is now even more determined to find the reason for everyone's distress or the reason for compromise with a life that deters questioning and

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[56] Conflict can be achieved through inaction. To give one example, a government may make it illegal not to vote in a general election. One can show that they are in conflict with the state through inaction, i.e. by refusing to vote. Through this form of conflict one is a political rebel.

favours unquestioning submission to authority. Both *La Nourrice* and the Guards are significant for Antigone's attainment of knowledge. Antigone needs the old woman to support her and in doing so, the old nurse achieves the exact opposite of what was discussed in the previous section. That is to say, she now helps Antigone by giving her strength emotionally. In return, to alleviate the nurse's concerns, Antigone chooses not to disclose any information that would upset the nurse.

The Guards also play also a very important role since they are Antigone's last resource in discovering her truth and realizing how she will die. Both the Guards and Créon are in favour of being in a state of blissful ignorance. As a result they regard Antigone's need to question as absurd. This sub section investigates how information is presented by Anouilh as a tool of conflict.

When in the presence of her *Nourrice,* Antigone is in need of self-reassurance because she does not have the ability to argue against her or establish the sincerity of her cause. However, this is *La Nourrice's* main function. The Nurse does not simply bring infantilism to the play, her presence emphasizes Antigone's emotional weakness. In contrast to Ismene, who is aware of Antigone's decision to commit the burial, Antigone spares her *Nourrice* from the truth. Antigone has already turned to Ismene for help. Now she turns to her 'second mother' to feel safe and protected:

> Je tiens ta bonne main rugueuse qui sauve de tout, toujours, je le sais bien. Tu es si puissante, nounou. (p.52)

Antigone learns that she needs someone to encourage her without knowing for what reason they are really supporting her. The *Nourrice* is ideal for this role. Her faith in Antigone is sufficient to restrict her from investigating the matter any further when she senses that Antigone is directly opposed to it. Their bond gives the *Nourrice* hope that sooner or later Antigone will confide in her and until then she is willing to hold Antigone's hand and submit to the

heroine's whims. The *Nourrice* is quick to realise that Antigone needs her and does not hesitate to ask how she can be of assistance to her: 'Qu'est-ce que tu veux que je fasse pour toi, ma tourterelle?' (p.52). It might be that the only thing that springs to Antigone's mind when she hears this question is the thought of the ones she would soon have to leave behind. The heroine's instructions about how her dog should be handled in case it suffers from her mistress' prolonged absence is an interesting approach towards humoring what is yet to come; since Antigone will also be giving instructions to the First Guard on how to write and send a letter to Hémon and will be given instructions by Créon on how to avoid the death sentence. The reference to the dog functions as comic relief and as an emotional catalyst which reveals Antigone's emotional state.

Antigone believes in the sincerity of motives. This is the reason why she is propelled to ask questions in the first place. She needs to know - as her father needed to know before her - that she is not being misled, and indeed that she has not entrusted her faith to an illusion, or even worse a deceit. Créon is afraid to ask questions. He aspires to retain a balance between reality and illusion. Antigone needs to identify ideology with reality. In reality, the characters dismiss one another's suggestions not because they take one another's observations lightly, but simply because they believe that no suggestion fits with their own dreams of salvation. If in the end Antigone becomes a symbol, she is a symbol of rebellion since even though she understands the significance of her interlocutors' suggestions she has the strength to dismiss them.[57]

Antigone's last scene is played out with one of the Guards. Even moments before having to face death she needs to hear the truth spelled out to

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[57] Of course, there are other reasons apart from Antigone's strength of will which renders her a symbol of rebellion, e.g. the political background against which the play is set, what the other characters in Anouilh's play stand for etc.

her. It is not enough to suspect it. She has to be told what is going to happen to her. She needs to satisfy her curiosity or ponder if this is the end that she had been initially hoping for. She is driven by a continuous necessity to investigate and interrogate in order to discover the truth: 'Alors, c'est toi?' (p.90).

Antigone wants to know if the Guard is the last person that she can count on, her last chance of unearthing her truth. She questions the Guard so as to get closer to him, so to speak, and judge whether his view of what has happened matters to her. Antigone continues doing what she had started at the beginning of the play; she is shifting roles again, this time with the Guard. The tragic heroine manipulates the Guard and we, as an audience, are taken aback because we do not know whether we should empathize with her or simply judge her. Antigone is the one who asks the questions playing the role of the interrogator and surprisingly the Guard is willing to let her go on with the role-play. She needs to try adopting different viewpoints, different perspectives of looking at the world, so as to increase her chances of perceiving the full effect of her actions. In addition, by posing questions of an intimate nature to the Guard, Antigone resumes some of her previous power, feeling again as the one in control. She is not willing to let the Guard upstage her. Antigone's attempt to engage the First Guard in dialogue also serves another purpose. By questioning the Guard about his family and his position she creates a sense of familiarity between them, a familiarity that she wants to exploit and does manage to exploit soon enough. The short and abrupt phrases exchanged between the heroine and the First Guard turn to a surprising ending:

ANTIGONE. Ah oui?

LE GARDE. Oui. C'est ce qui vous explique la rivalité entre le garde et le sergent. Mais vous ne devez pas oublier qu'un brigadier des gard. [...] Je vais à l'heure l'est autre chose qu'un sergent chef.

ANTIGONE. lui dit soudain. Écoute...

LE GARDE. Oui.

ANTIGONE. Je vous mourir tout l'heure.

Le garde ne répond pas. Un silence. Il fait les cent pas.

Au bout d'un moment, il reprend. (p.91)

The Guards function as catalysts, accelerating the process that ends with the heroine's realization that everything would have been in fact better for everyone if it was not for her: 'vous auriez tous été bien tranquilles'. (p.94). Her words are ambiguous. Does she mean that her loved ones might have been able to live in a state of blissful ignorance if it were not for her, or is she simply asserting that everyone was used to having to obey the orders of the state and subsequently her political rebellion simply rendered submission to the state as an unnecessary step towards achieving self-knowledge? It is really both an open proclamation, an acceptance of her rebellious nature and an emotional reminder of her failure of not being really able to save any one. The Guards make her realize that she could not even change how she was perceived by others. Shortly before her death she feels that no one deserves to know that after everything that has happened, after everything that she has brought upon herself driven by the necessity to fulfil her duty to her unburied brother and to express herself as an individual moved by circumstance and desire and not as a 'puppet' restrained by ignorance and fear, she still has to suffer right to the end, even though she is defending a just cause. This is a realization that terrifies her in a moment that she desperately needs comfort and reassurance. She needs to believe whole-heartedly that she is defending a higher moral code, a code that should be valued higher than Créon's proclamation, a duty that exceeds prohibitions and excludes restraints: a sister's duty to bury her brother. This is the truth that sprang out from her decision to be sacrificed and she is not willing to share it with the reluctant observers of her suffering.

In the same way as *La Nourrice* and the Guards, Créon also chooses submission over subversion. The only difference is that the old servant and the Guards are both obedient to the King and restricted by the King's orders, while the latter is hindering himself from acting as he pleases best in each and

every occasion. Créon regards being a King as a profession, as a daily task which involves many duties and little if no room for pleasure. By claiming that ruling is a profession that should be taken seriously, he excludes and negates any romantic ideas of rebellion together with the fact that he can also be interpreted as a dictator. The present King portrays a rather dull picture of what ruling actually is. By admitting that nothing is really what it seems to be for the inexperienced observer, he hopes that his niece will be able to view the greater picture before misinterpreting once again one of his orders as a result of being ignorant of the details. Créon reveals his cynicism. After trying to scold Antigone he now attempts to teach her a valuable lesson:

> CRÉON: Ce n'est même pas une aventure, c'est un métier pour tous les jours et pas toujours drôle, comme tous les métiers. Mais puisque je suis là pour le faire, je vais le faire... Et si demain un messager crasseux dévale du fond des montagnes pour m'annoncer qu'il n'est pas très sûr non plus de ma naissance, je le prierai tout simplement de s'en retourner d'où il vient et je ne mien irai pas pour si peu regarder ta tante sous le nez et me mettre à confronter les dates. Les rois ont autre chose à faire que du pathétique personnel, ma petite fille. (p.70)

In contrast to Oedipus who was earlier portrayed as forever motivated and eager to discover the truth, Créon reveals to Antigone that being a king is nothing of the sort for him. The present King has no dreams, no hopes, no wishes to change the present order of things. He is not satisfied with his position because he lacks inspiration and ideals and he knows more than he ever wanted to learn. By admitting that he is not affected by change, mysteries and rebellious acts, Créon aspired to influence Antigone to stop fighting what he considers as an unnecessary, dangerous and worthless battle.

Antigone becomes disturbed. The change is triggered by the newly-acquired knowledge, namely by Créon's arguments against heroism and idealism and the severity of this change is what is concealed by Anouilh's narrative. The change in Antigone is triggered when Antigone defends her cause and she is met with Créon's ridicule: 'Tu m'amuses!' (p.75). More

importantly, when Antigone passionately expresses her inability to remain passive when everything around her changes Créon retorts with another discouraging answer: 'Il est facile de dire non!' (p.77). He even asks: 'Créon: Valait-il mieux te laisser mourir dans cette pauvre histoire?' (p.81). However, Antigone experiences self-doubt by not being able to identify with the King. She comes across as a strongly opinionated character because she appears as though she wishes to not change her mind when in reality she uses her emotional outbreaks to conceal the fact that she is still torn by the same dilemma as a result of being exposed to both sides of the matter: 'Tu m'ordonnes, cuisinier? Tu crois que tu peux m'ordonner quelque chose?' (p.85).

At the very moment that Antigone becomes petrified at meeting her death she appears to be more resolute than ever. She adopts a defensive pose by laughing at the future and at what it has to offer to her. Antigone is dramatic because she can sense what awaits her and tragic because she is the one who understands and appreciates best of all the irony of her situation. She will die because she does not wish to be part of a kingdom that is governed by hypocrisy. Then again, it is hypocritical of her to choose the easy solution and not try to gradually win her opponents over. But if her character was more accepting of social rules in the first place she would not feel so passionately about disobeying Créon's decree. Antigone is self-negating. Not only can she appreciate the dilemma that she finds herself in but she realises that by embracing it she promotes both sides of the debate. On the one hand she knows that she has a duty to Polyneices, and on the other, she learns that he might not have deserved the risk that she took to secure him an honorable position in the Underworld after all. Polyneices might have not been the best of brothers but one thing that can never change is the fact that he was Antigone's brother. Anouilh undertakes the difficult task of testing the capabilities of his adapted characters to the limit. 'In Anouilh the notion of rules

was inherently deterministic. He could describe the freedom enjoyed by the playwright's tragic heroes only as illusory, at best, confused.' (Harvey, p.91)

Antigone believes that she has the power to determine her fate when pretty much everything in the play appears predestined.

> Anouilh's approach to tragedy is essentially a theatrical one. For him the stage is set for tragedy when an Individual feels himself rooted to a role, irrevocably trapped in a part. (Harvey, p.90)

This seems more likely to be the case. For all characters are trapped inside illusions of the truth, what differs is the illusion in which they each believe. For the French Antigone, it is the belief that she has the power to change what she does not like, for the French Créon it is the certainty that he cannot change anything.

Nevertheless, the King aspires to reduce Antigone's sacrifice to a child's whim by employing derogatory remarks, disparaging to Oedipus' and Antigone's reputation. Créon pictures his brother-in-law and niece propelled towards and satisfied with the discovery of shocking and horrific tales as a consequence of a hereditary malfunction. Antigone is presented as prey to her passions. She is pictured as digging deeper because she cannot help herself, as paying no attention to the consequences because she is simply driven by the 'pride of Oedipus', for ever seeking for a natural climax in her existence. Yet, Antigone does not have a passion for torment. She wants to find meaning both in happiness and in misery. She wants to know the reason why things have turned out the way they have and for that she needs to know the whole story. Antigone can tell that she is not aware of all the facts and she hopes that Créon will at least confide in her, even if that occurs shortly before he sentences her to death. And this wish of hers is certainly granted. She believes that if she comes to know more about the reasons behind Créon's edict she would not have died for nothing. However, it is this very knowledge that she acquires with great pains that in the end renders her as all the more

unwilling to act in accordance with her previous plans. Knowledge is highly valued and Antigone is prepared to pay for it with her own life. Yet, the longer Créon prolongs the tension by throwing accusations at her and by hinting that the truth is too horrible to be taken in one 'big dose', the more stubbornly Antigone turns to subversion and regards it as the only path to take. She fears that submission will lead to ignorance. She needs to appear even more determined so as to provoke Créon to explain himself and to let her into his secret. By stating that she was never really in any doubt that she was going to be put to death she encourages Créon to go on with his story: 'Vous vous trompez. J'étais certaine que vous me feriez mourir au contraire' (p.69).

By stating that Créon is mistaken and that he had been flippant if he had ever thought that she was not actually prepared to die, she challenges the tyrant to show her how unprepared for the truth she really was after all. Créon falls into the trap. However, just before disclosing anything to Antigone he first tries to explain his position by beginning to describe his kingdom as 'absurd'. Creon goes on by asserting that being a king is quite strenuous, a life that should certainly not be envied.

The difference between Antigone and Créon is that while the former tries to find meaning and purpose in everything the latter is quick to negate everything or even to subject relationships and values to a test with the mere purpose of undervaluing them. Antigone also puts ideas and suggestions under close scrutiny before deciding whether to adopt them or to drop them, yet she is influenced by a will to learn and improve both herself and others. Créon casts his uninspiring sight over the world to defy ideals. Both are stubborn when defending their cause yet in a different manner. Créon wants to catch Antigone off guard, while she is hoping to be able to stand up to him so as to prove both to herself and to the King that she is in a position to support her ideals. Antigone appeals to Créon's heart while Créon appeals to Antigone's logic:

ANTIGONE: Ah! Je ris, Créon, je ris parce que je te vois à quinze ans, tout d'un coup! C'est le même air d'impuissance et de croire qu'on épit tout. La vie t'a seulement ajouté tous ces petits plis sur le visage et cette graisse autour de toi. (p.83)

Créon fails to realize the significance of Antigone's words. Even though the heroine is disrespectful towards her uncle her arrogant tone betrays her fears for the King's future. Créon is simply annoyed by his niece's tone of address. Créon is replying with an element of repressed anger and surprise. It is as if he is scolding her for disobeying his direct orders, not as if he is ready to sentence her to death. His tone seems at times parental; however the King is more worried about himself than about Antigone's future. He knows that how the debate will be solved is going to have a direct impact on both his own and his nieces' lives. He is clever enough to realize that even though Antigone appears decided, she is in fact still torn by the same dilemma that she experienced earlier on. Antigone has still not decided the extent to which she can attempt to stretch the argument in order to defy Créon's status.

CRÉON: Tu as peut-être que d'être la fille d'Œdipe, la fille de l'orgueil d'Œdipe, c'était assez pour être au-dessus de la loi. (p.69)

Antigone is not simply reminded of Oedipus' status but of his obstinate search for the truth, of his stubbornness to unearth well-hidden secrets. Oedipus was too proud to cease his investigation even when all the signs were pointing to a catastrophe should he ever reveal what he should never have discovered in the first place. It is as if Anouilh speaks through Créon to prepare the reader for what is going to come, therefore increasing the tension and prolonging the suspense. In the same way that Oedipus suffered a hard blow as a result of failing to conform to Teiresias' instructions, Anouilh is indicating that Antigone will soon be put to a similar ordeal. Her search for the truth will bring her face to face with a reality that she had never suspected. It is her endurance of that blow, her stubbornness to suffer and persist in spite of everything that in the end renders her as heroic. However, Antigone is not the only one to have been subjected to a test of character. Créon has also

disclosed his attitude towards life or what he considered as the appropriate way of leading his life. He stated earlier that nobody is above the law. Nevertheless, it was not clear whether he meant written or unwritten law, that is human or divine order. But then again, if no one is above the law Créon has to obey a pre-ordained set of rules and regulations. He too is liable to the sense of moral justice. He is aware that he is expected to act in accordance with his position and this is also another restriction on the ruler.

Not only is Créon unable to see how any romantic notions can possibly spring into one's mind after knowing what he knows, he goes on to admit that even if he was ever challenged with a secret he would have known better than to carry out an investigation to disclose the truth. In reality, Anouilh marries negation with compromise, compromise with pragmatism and pragmatism with old age. Créon is definitely a cynic for he fails to see the value and application of ideals to life. Antigone is a daring idealist simply because she is driven by a burning need to find meaning in everything, especially in misery. She is always curious to explore. Créon's negation and submission baffle her. Créon actually tells Antigone that the discovery of the truth is not always the best answer when it can bring down the very foundations of one's beliefs and existence.

Surrendering himself to his private feelings is unthinkable to Créon. No matter how curious he might be about what he might discover he declares that he would rather choose ignorance and security than truth and turbulence. He is not able to suffer or live as intensely as Oedipus and his daughter. Créon is resigned and carries the scars of submission.

2.2.b: Establishing limits

Le Choeur announces Antigone's turning point when crying out: 'Alors, voilà, cella commence. La petite Antigone est prise. La petite Antigone pouvoir être elle-meme pour la première fois' (p.63). Anouilh's *Choeur*, according to Howarth portrays the fact that: 'the human victim seems to be involved in a mechanistic process' (Howarth, p.35). This phrase can be juxtaposed with Ismene's address to Antigone in Sophocles' text when she informs her sister about the nature of the act she is about to commit. In contrast to Sophocles' Ismene, *Le Choeur* indicates that Antigone needs to test herself so as to establish her own limits and in order to do so she needs to surpass the limitations that were posed for her throughout her life by others. As Springer notes, the Chorus in Anouilh's play is comprised of: 'a single actor whose observations invite the audience to assume a detached and critical perspective toward Antigone and her drama' (Spingler, p.229). *Le Choeur*'s function is: 'to create a climate of ambiguity' (Spingler, p.230).

What Anouilh employs superbly is indeed the theme of ambiguity. *Le Choeur* plays a vital role in creating ambiguity over the values presented in the play. Even more, *Le Choeur* is also responsible for rendering the relationship between the individual and the state as ambiguous. In the words of Howarth, *Antigone* is:

> A play in which the confrontation between the individual and the values of the state, or society, is a good deal more ambiguous, in terms of intellectual approval and emotional sympathy. (Spingler, p.15).

It is true that Anouilh charts a complicated nexus of arguments and counter-arguments with regards to Antigone's political rebellion. *Le Choeur* introduces the theme that surpassing one's limits is all the more complicated and difficult since he agrees that Antigone was guided by others before reaching this crucial point in her life. On the one hand, Antigone wants to challenge the state but on the other how can she succeed in accomplishing political consciousness and break free from her previous restrictions when she confronts a situation which challenges even the morality and motivations of her actions (as will be seen later on).

Howarth writes about *Le Choeur* that:

> The practice of putting a mouthpiece of the author's on stage to express, not a comment on the specific action of the individual play, but generalizations about fate, free will or similar philosophical preoccupations is of course an extension of the practice of Greek tragedy. (p.34)

In Chapter One this thesis established that Sophocles is talking through the mouth of the Sentry. Howarth claims that Anouilh uses *Le Choeur* to accomplish the same. The Sentry's words in the Ancient Greek drama are simple and carry the wisdom of the common man whereas the words of the *Choeur* feature as word games. Antigone is resolute on solving this puzzle.

This is the time that Antigone is about to be presented in front of Créon to explain her action and this is the time that she will be called to face the world and even more importantly to face herself. Her journey will not be easy but marked by inner conflict. Créon will prove to be a clever orator, ready to give Antigone's answers in the face of her accusations and even quick to justify his actions and orders. His arguments and authority will shake the heroine's plans for subversion. Antigone's self-splitting ordeal rises from the collision of two conflicting needs: her desire to accept and reconcile herself with the present and her pressing need to re-invent herself. As already stated, contrary to Sophocles' *Antigone*, Anouilh chooses to place the focus on Antigone's

psychological battle against herself as triggered and enforced by certain tragic figures and not on the conflict between Antigone and Creon.[58] Indeed such an interpretation of interior conflict would not fit comfortably with Sophocles' play. When the latter makes his wishes known regarding the body of Polyneices, Antigone gets her chance to challenge herself and the state in a single move.

2.2.c: Concealing Antigone's momentary surrender to the state

Now consider the portrayal of the central heroine's feelings on the subject of her self-conflicting psycho synthesis as the prerequisite of presenting her doubting mind. As John Harvey states, *Antigone* is a: 'drama of conflict' (Harvey, p.37). However, Harvey goes on to assert that in Anouilh's *Antigone* we encounter: 'two equally viable individuals', these being the tragic figures of Antigone and Créon. On the contrary, what we encounter in the French adaptation of the myth is two equally viable states of the main heroine's distressed psychology. Anouilh takes advantage of the fact that the Sophoclean heroine experiences an inner conflict as a result of being expected to respect and fear the law and also be true to herself.[59] The turning point in

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[58] While there are still conflicts in Sophocles' play, Anouilh gives us a more psychological portrayal of a self-tormented heroine. C.M. Bowra explains in *Sophoclean Tragedy* (1944) that Sophocles creates issues on which we are forced to take sides. In Anouilh the conflict is not as much positioned between different characters as in the tragic figure of the chief heroine. While we are in doubt as to who we regard as justified, Creon or Antigone, we are also urged by Anouilh to follow the heroine's shifting attitude when she is approached and subjected to the influence of subsidiary characters. In Jean Anouilh's adaptation, the conflict of opinion is mainly manifested in the self-conflicting role of Antigone.

[59] The heroine believes that she has the ability to choose submission over subversion or subversion over submission, when in fact there is no choice, because she is influenced and

Anouilh's adaptation occurs the moment his Antigone realizes that she has to choose between following a futile cause or making a compromise between who she was, who she is, and who she expected to become in the future. It all comes down to whether Antigone will interpret the sequence as a regression and a lie or as re-awakening to a world which is not all that bad after all:

Il y a un long silence, ils ne bougent pas, sans se regarder, puis Antigone dit doucement.

ANTIGONE. Pourquoi m'avez-vous raconté cela ?

Créon *se lève, remet sa veste.*

CRÉON. Valait-il mieux te laisser mourir dans cette pauvre histoire ?

ANTIGONE. Peut-être. Moi, je croyais.

Il y a un silence encore. Creon s'approche d'elle.

CRÉON. Qu'est-ce que tu vas faire maintenant ?

ANTIGONE, *se lève comme une somnambule*. Je vais remonter dans ma chambre.

CRÉON. Ne reste pas trop seule. Va voir Hémon, ce matin. Marie-toi vite.

ANTIGONE, *dans un souffle*. Oui.

CRÉON. Tu as toute ta vie devant toi. Notre discussion était bien oiseuse, je t'assure. Tu as ce trésor, toi, encore.

ANTIGONE. Oui. (pp.81-82)

Antigone does not seem so decided now to fight against the state. In the above, even if a change did take place, its nature is abrupt and Anouilh chooses not to investigate this side of Antigone at length. Her hesitant side is only obvious in that quote and even here the spectator is not sure about the heroine's decision on whether she has now come to accept the King's values or not. Instead, the audience is provided with a continuous flow of dialogue. Antigone is confused and so is the audience for everyone is let in on a secret

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driven by the opinion of the subsidiary characters and by the pre-ordained order of the Theban state. As Alenka Zupancic explains in "Lacan's Heroines: Antigone and Sygne de Coufontaine", the myth of Antigone revolves around ethical questions; choices and decisions, that create the false impression that the tragic heroine has the luxury of choice. In Anouilh's Antigone the main heroine drifts from rebellion to submission. Each time the change is inflicted by external factors, namely the influence of others. Anouilh bases his adaptation on the implementation of false hopes and over-rated expectations.

the effect of which on the heroine's past, present and on her future defies imagination if Antigone considers Créon's story to be true. All that she believed in whole-heartedly, the values that she has built her whole life upon, would be shattered if she chooses to believe her uncle. This would occur if Antigone embraced Creon's cynicism. And yet, Anouilh writes a tragedy not because he researches Antigone's dilemma but because he focuses on his readers' empathy for the heroes. It is no accident that *Antigone* is: 'The only one which he himself has called a tragedy and which can be meaningfully discussed as one' (Thody, p.31). Anouilh does not present only one character as more likeable than the others. All his characters are torn by dilemmas and shaped by anxiety about their future. What changes is the fact that Anouilh chooses to side with different characters in different excerpts. And then again Anouilh's characters appear more rounded than the Sophoclean ones because they have the ability to change their mind and because they are troubled by thoughts about their future in a way that betrays their uncertainty.

The Sophoclean characters, although they are troubled by thoughts about the future, they are more shaped by pre-suppositions, preconditions and prejudices than by shifts of interest or changes of heart. When change does finally occur in the original play, it only happens at the very end when the heroes find themselves unable to take action in order to turn the situation around favorably. There is no Nurse in the Sophoclean drama to play with Antigone's resolution and the Guard that leads her to the Sophoclean Creon does not make her self-aware of what she will be called to face. Even when she confronts the Greek Creon, not once is she tempted to change her mind. Furthermore, the Greek Creon never provides Antigone with an escape plan. At first he is surprised to see her dragged as a prisoner in front of him, he becomes repelled and later becomes terrified and fearful of her subversion. This Creon does not have a terrible secret to reveal to Antigone.

Anouilh's Créon is not the tyrant we find in the Sophoclean play. The French Créon is characterized more by his apathy towards corruption than by his serene tone and selfish motives. However, O'Hanlon puts this a little too strongly when he states that:

> If anyone in the play makes concrete efforts to communicate and love, it is Créon, and not Antigone; he constantly tries to understand her. (O'Hanlon, p.535).

It is true that the French King makes consciously overt attempts to avoid putting Antigone to death but this does not mean that by doing this he shows his love for his niece. It is only that he compromised a long time ago and he can still realize that when he reached that point in his life his change was formidable. His motive is not love but the necessity to inform someone of his own suffering and win a part of his old self back by exemplifying fractions of empathy for his niece, but only in the event that no one communicates the occurrence to anyone else. The Sophoclean Creon punishes Polyneices for fear of uproar, while Anouilh's Créon simply chooses to praise the brother who has fought with the Theban army and to punish the one who dared to lead an army against his hometown.[60] There are no self-splitting dilemmas in the original drama. However the will of Antigone in Sophocles' to be killed is more inspiring than in Anouilh's adaptation, for she is not ignorant of her part in the play. This Antigone is not deluded and so is never disillusioned when brought to face Créon's wrath against her.

What makes the Sophoclean drama a tragedy is the fact that both Creon and Antigone claim to protect what is rightfully theirs but they fail to see the other's necessity to also protect his/her own. Everything is intermingled

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[60] The difference between the motif of duality between the Greek and the French plays lies to the extent that in the French play, the bodies of the two brothers were practically impossible to tell apart so the King asked for the arbitrary selection of a body for burial. An interesting detail is that Anouilh's Créon could not tell Polyneices body from that of Eteocles so he has arbitrarily made a choice, something that he in the end reveals to his niece.

and can be best translated as a terrifying clash of opposites. Neither hero is coy or dubious when coming to defend his/her case. Neither is inept to protect his/her rights or gauche with their arguments.

After listening to Créon's argument, it is time for Anouilh's Antigone to speak back. She realises that what is most important to her is not choosing one path over another but being brave enough never to surrender whatever she may be called to face. Antigone condemns hypocrisy. She refuses to be guided by others, the ones who have compromised and have lost the ability to create something genuine. Créon wants to defend his kingdom. Antigone realises that for her it is not so important whether she will ever be able to successfully secure Polyneices' body or not. She feels that she did the best that she could do under the circumstances. The importance lies in what she is protecting and why. For Antigone the body of her brother is sacred. It represents her familial bond with the nether World. For Créon his kingdom has lost his appeal to him. It is only after Antigone has given Creon time to elaborate on the motive behind his decree that she passes judgement on the king. If she had not taken Créon seriously then none of her pains would ever matter. While she was listening to Créon's advice she was still considering Créon's proposal. Créon becomes a puppet because his proposal is not dismissed lightly by Antigone.

In the end, Créon is the one who is influenced the most. His rage towards Antigone proves as much: 'Créon: Te tiaras-tu enfin?'(p.89). The reader can sense the tension increasing. Edward Owen Marsh believes that:

> In Antigone Anouilh has so strengthened the opposition in the person of Creon that even Antigone herself begins to waver and we are never sure of ourselves for long. (Marsh,p.109)

It is true that Créon is a witty and eloquent orator and that he uses different techniques to save Antigone. However, the spectator is never uncertain for long with regards to Antigone's stance. What baffles the

audience is Antigone's ability to change sides. Créon turns bitter because he is scared of the power of his idealist niece. This Créon is as much scared as the Sophoclean Creon. What differs is the way that each of them expresses his fear: 'Créon: Le tien, et le mien, oui, imbécile' p.84.

Both the French and the Greek Creon turn into tyrants exactly when they start to lose faith in themselves. The French Antigone does not take the French Créon seriously. He himself loses faith in what he has created thus far. Créon's very foundation, his life theory, is under threat. Creon in fact ends the play in both instances. And Antigone does become a symbol, but a symbol of subversion. Antigone aspires to bring everything that is pre-ordained and foretold by the other characters crashing down. Antigone's position and fate is always to be in-between conditions and this is the truth that is caught brilliantly in Anouilh's adaptation. Even Anouilh's comments and his technique of siding with different characters in different scenes reflect the duality captured and performed by the heroine. Antigone does not embrace the other characters' ideology for she believes that both *La Nourrice* and the Guards are misled to embrace a lie and call it reality. She refuses to submit to her guardians' advice not because she takes their suggestions lightly but because she simply does not believe in the sincerity of their motivation, something that occurs to her once again when she is conversing with Créon.

> ANTIGONE: Comme mon père, oui! Nous sommes de ceux qui posent les questions jusqu'au bout. Jusqu'à ce qu'il ne reste vraiment plus la petite chance d'espoir vivante, a plus petite chance d'espoir à étrangler. Nous sommes de ceux qui lui sautent de susus quand nous le rencontrons, votre espoir, votre cher espoir, votre sale espoir! (p.84).

2.2.d: The French Antigone's motives

It is certainly true that: 'the psychological motive of Sophocles' heroine has long been the subject of academic debate' as stated by Howarth (Howarth, p.19). However, Anouilh is bold enough to place the following words in Antigone's mouth when the heroine is questioned for whom she is fighting this battle: 'Pour personne. Pour moi.' (p.72). In this the modification of the Sophoclean theme is already apparent since the Greek Antigone is driven to act for the sake of others, not for her own sake. Anouilh conceals Antigone's hesitancy by presenting her as a selfish rebel. If we regard her actions as inspired by her will to promote herself it is less easy to detect her fear of surrendering to the state. Howarth believes that we witness an opposition in Anouilh's text: 'between a human ruler working for his country's good and a rebel motivated by a totally anarchic individualism' (Howarth, p.39).

Anouilh focuses on the psychoanalytic conflict of the main heroine, disregarding the ritualistic aspect of Polyneices' burial and examining the act of burial strictly from a psychoanalytic point of view, which centres on Antigone's motivations. Anouilh certainly does not share Sophocles' views about the divine. His world is meaningless partly because his priests have also turned into actors who play a role. The tragic irony in the French variation of the myth lies in its very core: Antigone's quest to fulfil her destiny leads her to the supposition that there is no real choice at a time when she is determined to surpass any barriers. In direct contrast, Sophocles' Antigone becomes stronger after confronting Creon and even though she is momentarily shaken

just before she goes to meet her death, not once does she change her mind, offer her subservience or show any signs of hesitancy in Creon's presence. Indeed, Antigone buries her brother in Anouilh's adaptation but her action is demeaned and she herself is crushed as a direct result of declaring war against a state founded on pre-ordained prejudices and expectations. She is expected to honour the proclamation of her King and uncle, an edict constructed upon the presupposition that not attributing the accustomed funeral rights to Polyneices' body is the best way to act after considering the circumstances. Yet, even though the heroine knows that she is expected to act in this way, she manages to overcome her fears long enough to bury her brother. As a result of being the direct recipient of two antithetical influences Antigone faces an inner conflict. On the one hand, she is inclined to follow the law of the state that coincides with the orders of her guardians. On the other, she needs to break free from tradition and propriety in order to chart her own path and fulfil her destiny. The lack of Guards in Sophocles' tragedy renders Antigone as all the more ready to face any challenges. In Sophocles' play, no one moves Antigone effectively enough for her to scrutinize her previous decision. Even though we encounter Ismene, the Guards, Hemon, the Chorus, and Eurydice (only indirectly), no one moves Antigone (to the effect of placing her prior decision in perspective) like *La Nounou* does in the French play.

> ANTIGONE. Vous me dégoûtez tous avec votre bonheur! Avec votre vie qu'll faut aimer coûte que coûte. On dirait des chiens qui lèchent tout ce qu'ils trouvent. (p.84)

The heroine is offensive. She uses the image of a dog that licks everything it smells in order to wound the King's pride. The intended offense is not to be taken lightly. Nevertheless, when one comes to imagine the picture that is so vividly described, one cannot help but laugh at Créon. Antigone is neither moderate with her plans of subversion nor with her offenses. She delights in doing all that she can possibly manage to do in the course of a single day. She enjoys living intensely and this rule of hers is applicable to all activities that she happens to engage herself in. If this is true, it is only natural to consider then that Antigone's simile is more picturesque than Créon's dull

sketches both of other characters and of himself.

Créon cannot think of anything at all to hold Antigone's tongue apart from reminding the heroine that the ante-room is full of people. It comprises a humorous picture when one considers the king's outrage with Antigone and his subsequent attempt to silence her. It is almost ridiculous to imagine Créon being more afraid than Antigone who already knows that her fate is to die. Anouilh thus challenges the status of his characters and refuses to stay faithful to the beliefs of Sophocles.

2.2.e: Political awakening

Antigone seems the most passionate in fulfilling her plans at the precise moment when she feels the most trapped and is tempted to resign from her plans of subversion. The credit for the aforementioned paradox should be rightfully attributed to Anouilh. The Antigone-Créon confrontation sheds light on the methods that conceal the heroine's indecision. Even though Antigone's confrontation with the King is by far the most important one both in Sophocles' tragedy and in the French adaptation of the myth, in Anouilh's interpretation, Créon does not serve only as a means of comparison. He is not just the one who presents counter-arguments against Antigone's case, he is also responsible for Antigone's sudden loss of interest in her current condition. Créon, in both versions of Antigone's myth, tests the heroine's ideals to the maximum. As R.P. Winnington:

> Antigone may believe that it is in her nature to share in love, but she is caught up in a code which equally demands hatred. (p.197)

Her resolution and passion arise as all the more intense in the scene of confrontation between Antigone and Créon. Antigone becomes outraged when Créon doubts her memories of childhood. Even though Anouilh chooses not to draw the readers' attention to Antigone's indecision, in the Antigone-Créon

scene seeds of doubt and fear already start to gain ground in Antigone's heart of hearts. Anouilh's originality compared to other adaptations of the same myth lies in the fact that he chooses to assist his heroine in this deception, meaning that he points the reader's and audience's attention towards the outbursts, by quickly by-passing the short periods of silence that conceal the reminiscences of a past that is under severe scrutiny. A good example of this method is when Antigone tells the King that she wishes to retire to her room to ponder over Créon's words. The king, instead of asking her direct questions about her state of mind at the time, chooses to go on a soliloquy about the good life giving time to Antigone reconsider her submission and reinforce her stubbornness. 'Je vais remonter dans ma chambre.' (p.82), with these words Antigone indicates her momentary indecision about the King's philosophy.

Anouilh presents his Antigone as being selective with words when under the most pressure. When Créon talks about her brothers' nights out and their indifference to their sister when adolescents, Antigone first justifies their actions: 'J'étais une fille' (p.79) and then starts questioning the truth of what she hears: 'Qui vous a dit cela?' (ibid) and when later faced with Créon's surprise at how little she really knows she bursts out with: 'Je savais que vous me diriez du mal de lui en tout cas!' (ibid). Anouilh does not let his Antigone show any more signs of her outrage against Créon. During the whole of the scene the playwright cuts Antigone short.

Anouilh presents his readers with a more likeable representative of the state than the Sophoclean one. Sophocles' Creon has an engaging but not an attractive personality. The Sophoclean Creon is powerful and keener not to show any weaknesses. Not once is the Sophoclean Antigone tempted to be won over by his arguments. In fact, in the Sophoclean play Creon's moralizing repels Antigone:

ANTIGONE: Who can ever really know
how my actions are viewed in the nether World?
CREON: You can know this; never will an enemy become your fiend,

not even when he dies.

ANTIGONE: I was not born to hate,

I was born to love.

CREON: When you go to the nether World,

if you still feel that you need to love someone,

love the dead; while I am still breathing never will I let a woman rule. (my translation of Sophocles, ll.521-525)

The words of the Sophoclean Creon are bitter and leave little room for doubt. He appears certain of himself. His comments to Antigone are degrading. He does not attempt to sympathize with her. All that he wants is to get rid of her and the faster the better. However, both Sophocles and Anouilh use dialogue to create a sense of psychological realism.

As O'Hanlon claims the King: 'translates his point of view into political terms when he uses the image of the ship of state which needs to be kept afloat' (O' Hanlon, p.87). Even though, the King 'does not propose any absolute value he does affirm the relative values of courage and struggle when he suggests to Antigone that: 'The notion of the basic life-instinct of the animal kingdom might be transferable to the human world.' (O'Hanlon, p.89).

2.3: Disillusionment: from optimism to resignation

The third section discusses disillusionment. Anouilh brings together beautifully tragedy and comedy. The characters have their roles to play which are defined according to their attitude towards political rebellion. First, disillusionment is discussed in association with the theme of treason and fear. Next the theme of secrecy is discussed. Attention is subsequently placed upon the issues of childhood and disillusionment, humorous pictures, anachronisms

and props, dressing puppets and pulling their strings and humoring self-sacrifice.

2.3.a: Treason and fear

Awakening to the need for change is something altogether foreign to Créon. However, Créon does attempt to save his niece by blaming her subversion on her youth, and thus avoiding putting the blame directly on the heroine herself. Créon's indifference to the needs of his time causes the stagnation of the Theban state. The king regulates his announcements according to a pre-ordained set of rules, being totally blind to the issues raised by current circumstances. His approach towards Antigone signifies his interest in saving her life as long as she becomes quite a different person: she would have to come to terms with the present state of things and realize that she will not be able to bring about any change to her brother's fate. But even though she is aware that in reality she is doomed to fail, Antigone chooses to conceal her fear from Créon and to continue with her plans of subversion.

O'Hanlon observes that throughout the play there is: 'A nostalgia for pure form' (p.541). On the one hand Antigone needs to protect the fame of Oedipus the father and Oedipus the former king. She needs to rise up not only to the ethical codes of her kin but also to preserve Oedipus' intolerance to immorality. (After Oedipus realized the full effects of his atrocious act he blinded himself and he agreed that he had to be exiled.) Her condition places her both in favor of and against the law. Créon is only too aware of his opponent's predicament. A daughter of a former king should have certainly known that nobody is above the law. Créon continues to challenge Antigone both linguistically and psychologically by presenting an unflattering picture of her dead brother.

Sophocles' Creon does not personify only the ability of the state to crush those who oppose him, he stands mainly as an agent of restriction and control of female voice. As Charles Segal points out that:

> Tragedy exhibits two strategies of control: the transformation of the female voice into acceptable civic forms, and its suppression by masculine authority. (Segal, p.119).

Creon attempts to rise to both dictations: he wants to restrain Antigone's tongue and when he fails he takes the necessary measures to silence the impious voice forever. Nevertheless, Créon strengthens his arguments against the young rebel by presenting Antigone as a traitor.

There is only one real traitor in Anouilh's play and this is not Antigone but Créon. As Hewitson observes:

> Since Créon cannot both exonerate Antigone (the object of his selected, performed rôle) and at the same time uphold the law (the object of his assigned rôle), Créon's law is invested with a semantic function which designates him as the "betrayer" of the law. (p.171).

Hewitson believes that the King's law: 'is both meaningless and absurd' (ibid). However, Krishna Sen explains that:

> This is not to suggest that Anouilh is an Absurd playwright. Though he is keenly aware of the devaluation of ethical norms in modern times, his work displays neither the nihilism nor its formal concomitant, the systematic dysfunction of sequential logic, that we have come to express from the Theatre of the Absurd. His Antigones still profess their idea of purity and perfection and make their noble sacrifices. The absurdity lies in the inflated gesture within the deflated context. (pp.69, 70).

The theme of treason appears in Anouilh's *Antigone* in the very scene in which Créon discloses his secret to Antigone. Antigone is certainly taken by surprise when she is told that her elder brother was in fact a traitor. Créon wants to catch his opponent unawares. The King exclaims that Antigone was in fact aware of Polyneices' character. Antigone has known that by marching against his hometown Polyneices had placed Thebes at jeopardy, yet the

words 'traître' and 'révolté' seem to be implying more than this. Antigone simply replies that: 'C'était mon frére' (Anouilh, p.65). As if to maintain that her relationship to the dead one is beyond bringing indictments against him.

Anouilh's Créon does not talk about conspiracies, as the Sophoclean Creon does, but reveals secrets. When the Sophoclean Antigone is arrested she does not shrink from defending the unwritten laws of the Gods over the written ones of the state: 'I confess everything/ I deny nothing' (my translation of Sophocles, l.444). In Anouilh's adaptation, his Antigone is not so certain about her intentions, yet she employs irony so as to inflict a wound on Créon's pride. With a series of questions Anouilh's Antigone invokes a sense of outrage in Créon and challenges him to keep his word, even for once, and to sentence her to death. In the end the Sophoclean Creon does justify his reasons for sentencing Antigone to death to his son Haemon. However, the Sophoclean Creon realizes that his position as a sovereign ruler is at stake and yet he confesses that he finds no pleasure in what he does, it is only a matter of beliefs and habit.

Anouilh's Antigone does not elaborate on her choices as much as Sophocles' does. The French Antigone addresses questions to the King: 'Quelle histoire?' (p.78). The manner in which she addresses her questions armed with disdain and resulting in irony, confuses the reader about her true feelings. Both Anouilh and Sophocles center not so much on the events themselves but on the response of the receiver-that is both on the reaction of the character to whom an accusation or suggestion is referred to and on the truth that the audience will choose to side with. What differentiates the two approaches is the playwrights' motivation for presenting their plays in such a telling way. Anouilh promotes disunity while Sophocles underlines the significance of unification. For example, both Sophocles and Anouilh present their King shattered by fear. What changes is the way that this fear is

presented on stage.[61] For Sophocles' Creon, it is presented through threats while in Anouilh's adaptation, Créon's fear is manifested through confidences of enigmatic and long forgotten secrets aiming thus to win over Antigone's trust and respect. When Sophocles' Créon is placed on stage with both sisters he cries:

Creon: You, spying in my house, a viper sucking my blood.
Never did I know that I was feeding two rebels; two threats of my throne,
Come now, confess that you both took part in the burial
Or will you swear that you knew nothing of the affair? (my translation, Sophocles, ll.531-35)

The Greek Creon's feelings of anger, fear and betrayal are closely intertwined. He does not make any attempt whatsoever to conceal his surprise and shock from the sisters. In fact he feels all the more threatened because never before in his life has he been suspicious of Antigone or Ismene. The intensity of his fear is illustrated by his choice of words. Antigone and Ismene are not just enemies of the state but blood-sucking vipers. Anouilh's Créon manages to control his surprise and anger when the French Antigone is first taken to him under the accusation of treason: 'Je t'avais dit de la renvoyer! Je t'avais dit de ne rien dire'(p.66).

This Créon's fear concerns his public face. As long as no one else hears about Antigone's act he will not be forced to keep his word to his people and consequently bring the traitor to justice. He even comes up with a story to hide that the incident has ever occurred:

Créon: Alors, écoute: tu vas rentrer chez toi, te coucher, dire que
tu es malade, que tu n'es pas sorties depuis hier. Ta Nourrice
dira comme toi. Je ferais disparaître ces trois hommes. (p.68)

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[61] The way that both kings express their fear on stage is through dialogue. Hewitson Richard explains in: "Anouilh's Antigone: a Coherent Structure" that Anouilh's play is characterized by the dialogue's 'narrativised function' (p.167). *Australian Journal of French Studies.* 17 (2) May-August 1980, pp.167-180.

Antigone is asked to pretend that she has never left her room in the first place. Creon, judge, jury and executioner provides Antigone with an alibi to conceal that the matter ever happened. When he meets Antigone's refusal to obey he attempts to shock her by narrating the story about her childhood which she was never meant to hear.

2.3.b: The secret

The King attempts to win Antigone over by making the late Polyneices appear petty and cruel to his sister so as to lose his merit and appeal as a beloved and lost brother. Yet, Créon does not know that this attempt of his will in fact encourage Antigone to persist in fighting him. After Créon realizes that his niece is not to be won over with sonorous statements he changes his manner of address appealing now to her sense of justice.

Créon introduces a secret to explain his actions. The play conceals Antigone's unstable sentimental state by initiating the themes of childhood and disillusionment. The sub-theme of the secret carefully binds the past with the future while at the same time it has the capacity to disrupt the very foundations of Antigone's existence and values; her memories. Both themes are tied up with and illustrated brilliantly in the Antigone-Créon confrontation. Créon is responsible for making Antigone reconsider her past. Anouilh allows the reader/audience to follow Antigone's shifting interest from her plans of subversion to her thoughts about the future.

In his attempt to persuade Antigone to forget her plans of subversion he reveals the truth about Polyneices. Créon exclaims in despair after being met by his niece's stubbornness

> Créon. Celle d' Étéocle et de Polynice, celle de tes fréres. Non, tu crois la savoir, tu ne la sais pas. Personne ne la sait dans Thébes, que moi. Mais il me semble que toi, ce matin, tu as aussi le droit de l'apprendre. (p.78)

Créon feels alone. He is the only one to know the whole truth. He thinks that Antigone is ready and willing to fight him only because she is ignorant of the whole story. The King wants to emphasize that no one knows what being a king really entails. The citizens of Thebes were certainly never let into the secrets of the state. Yet, when he decides that it is high time for Antigone to learn the truth about her brothers, Anouilh keeps the reader in suspense by adding a new "twist" to the drama, which is the secret. The king will awaken memories and "dig into" old wounds:

> We see them turning inward, toward their pasts and their futures, to remarks and dreams, on the trail of still more drama. (Harvey, p.101).

Créon will certainly bring about more drama and certainly he is aware that his niece will be surprised at hearing what he has to say. The King wants first to reassure his niece that she can trust him, that she can confide in him like he confides in her, in that he has never disclosed this story to anyone else before. Yet, he himself declares; this morning Antigone needs to learn this secret for her own sake, while Créon states that he is ready and willing to arm her with knowledge. The concept of knowledge can be argued to be dubious in the French *Antigone*. The reader cannot be certain that Créon is actually telling the truth. Moreover, Créon narrates no such story in the Sophoclean play. It is true that all references to both brothers in the original play are not accompanied with the most flattering of remarks (as illustrated in the following extract) regarding their character. Sill, Sophocles, never took matters to quite the same extent as Anouilh:

> Creon:
> Stop this nonsense, before you make me explode
> with these words of yours, because you will prove to be
> stupid, even though you are old;
> for don't you understand that you utter unspeakable things
> when you claim that the gods take good care of the dead one?
> Come now, explain yourself, what do you really believe?
> Are you claiming that they buried him for they saw in him

a true benefactor? Are we talking about the same one who torched our temples and showed no respect to our offerings to the gods? The very one who ravaged our land and broke our laws? Or again, do you think that the gods praise the unworthy, the coward, the fake and the petty one? (my translation)

Sophocles simply gives his opinion of Polyneices using Creon as a mouthpiece. For both Sophocles and his Creon, the "dead one" is simply *kakos*, a word that has many negative connotations in ancient Greek: unworthy, coward, fake, petty are only some of them- we could just as easily add other adjectives like deceitful, spiteful and so on. Therefore we can see that there is no such secret disclosed in Sophocles' play as in Anouilh's. Polyneices is simply regarded as unworthy of receiving such attention and provoking such distress in the Kingdom of Thebes. However, Anouilh needs to establish the reasons why Créon feels so certain that Antigone is fighting a losing battle, the reason being that Polyneices was in fact never worthy of his family's trust much earlier than Antigone could have ever imagined. The telling of this secret serves as another method employed by Anouilh to distract our attention from Antigone and place it upon Créon.

With his statement Créon can now boast that he is the one that knows all the facts and he is only too willing to share this information with Antigone: 'Sais-tu qui était ton frère?' (p.79). He thinks that he knows the effect that his words will have on her but Antigone will prove him wrong yet again:

> Créon. Un petit fêtard imbécile, un petit carnassier dur et sans âme, une petite brute tout juste bonne à aller plus vite que les autres avec ses voitures, à dépenser plus d'argent dans le bras. Une fois, j'étais là, ton père venait de lui refuser une grosse somme qu'il avait perdue au jeu; il est devenu tout pâle et il a levé le poing en criant un mot ignoble!
>
> Antigone. Ce n'est pas vrai!
>
> Créon. Son poing de brute à toute volée dans le visage de ton père ! C'était pitoyable. Ton père était assis à sa table, la tête dans ses mains. (pp.79-80)

The main point of this passage is not the fact that Polyneices was only interested in fast cars and gambling. Créon drafts the character of a man who did not hesitate using his fist first against his father and later against the state. After seeing his niece's stubbornness Créon not only goes on with his narration but chooses to deliberately cause more heartache to Antigone. At this point Anouilh prepares the reader to view Antigone's imminent outburst of wrath against everything that her uncle stands for, in a positive light. The playwright intersperses caustic remarks which come out from Créon's mouth against Antigone when she is vulnerable and feels betrayed. Polyneices is portrayed not only as a vain youth but also as someone who dared to physically strike his father when his needs and demands were not met! The King's accusations function as a method of concealing Antigone's doubts about her brothers since attention is shifted to the revelations made; taking the reader's attention away from the heroine. Furthermore, Créon's stance towards Antigone sheds light on his own character as discussed below.

Créon appears as the omniscient narrator, the only one who knows all the facts. His audience should feel privileged to be confided in. He wants to disillusion Antigone. He insists that neither of the two brothers' reputation is worth fighting for to protect and honor. As already mentioned, Créon adopts a parental tone to convince Antigone that Polyneices is not worth anything, certainly not self-sacrifice. Antigone will prove to be her brother's sister for she will defy the newly self-appointed parental figure and cling on to everything that can promote her plans of subversion.

Créon certainly does not make any attempts whatsoever to take the pain away from Antigone but instead decides to inflict even more. Attention is drawn not only to the revelations made but also to the way that these revelations are made both to the heroine and to the reader. The shift of interest to the king's language, to his choice of words, lessens our attention on Antigone's response to Créon's statements.

Créon. C'était après cette dispute. Ton père n'a pas voulu le faire juger. Il s'est engage dans l'armée argyenne. Et, dès qu'il a été chez les Argyens, la chasse à l'homme a commence contre ton père, contre ce vieil homme qui ne se décidait pas à mourir, à lâcher son royaume...Mais je vais te dire quelque chose, à toi, quelque chose que je sais seul, quelque chose d'effroyable: Etéocle, ce prix de vertu, ne valait pas plus cher que Polynice. (p.80)

At this moment the limelight is shed upon the King and the story is superbly manipulated by the playwright to elicit a 'truth' and to extract information about Antigone's past, whilst pretending that the heroine herself has managed to worm the secret out of Créon. For it almost seems that Antigone's emotional frustration and impossibility to justify the king's edict is to be held responsible for Creon's decision to break his silence after decades:

> Créon. Après, tu as dû les admirer avec leurs premiers pantalons longs et puis ils ont commencé à sortir le soir et ils ne t'ont plus regardée du tout.
>
> Antigone. J'étais une fille. (p.79)

2.3.c: Childhood and disillusionment

In fairness, we need to examine whether Antigone comes to realise the futility of her actions when fighting to preserve her childhood dreams, since her reasons for subverting are closely connected to her childhood. Anouilh relates Antigone's choice to her childhood values while Sophocles presents his heroine driven by a sense of duty that appears to be hereditary. Before pursuing this theme further it is best at this point to introduce Freddy Decreus' ideas on modern drama and mankind's evolution:

> From the middle of the nineteenth century, the general attitude towards life changed continuously: what once started as a bright and shining confidence in mankind in general, and in Western European man in particular, developed into a provisional and hypothetical way of interpreting reality. In modern drama the hero became a pathological figure, who withdrew into the depths of a disturbed mental state and often ended as a cynic or a narcissist. (Decreus, pp.236-39).

Créon comments on Antigone's stance towards her brothers. Her admiration for Polyneices and Eteocles when she was only a child left little or no room for doubting their gallantry. Back then, she used to consider their every action as just, noble and justified. Antigone's only excuse when fighting her uncle's ridicule is that she was in no position to do anything else at the time. Créon successfully makes an indirect comparison between the young girl's feelings of admiration and the young woman's feelings of devotion. But Sophocles' Antigone would never justify her ignorance or lack of participation in something important to her with the submissive comment: 'I was a girl'.

Anouilh does emphasize the heroine's sex, even if he does not put the heroine herself in the position where he explicitly remarks on her gender[62]. Moreover, it almost seems that Antigone knew nothing about her brothers' attempts at emancipation during their youth. The fact that the two brothers are presented as smoking cigarettes and as participating in formal gatherings that took place in the evening signifies that at that time Polyneices and Eteocles were adults or coming of age. In portraying Antigone as the young naïve sister who has idolized her brothers, Anouilh provides the reasons why his heroine has such an outlook towards life and why she refuses to let go of her memories or of her duties to the dead brother. At the same time Antigone's dilemmas are buried under the weight of her newly sketched portrait. Choosing to focus on their good characteristics and being unwilling to admit their flaws, the young Antigone was and is the first to fight anyone whose accusations stigmatize her brother as a traitor. The young Antigone saw the effects of her brothers' misbehavior, saw their insolence but only remembers their chivalrous acts:

> CRÉON. Tu voyais bien ta mère pleurer, ton père se mettre en colère, tu entendais claquer les portes à leur retour, et leurs ricanements dans les couloirs. Et ils passaient devant toi, goguenards et veules, sentant le vin.

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[62] In the English translation of the French version of the Sophoclean drama by Lewis Galantiere, Antigone answers Creon's first attempts at introducing the sub-theme of the secret in the following manner: 'Antigone: They were boys and I was a girl' (p.53).

Antigone. Une fois, je m'étais cachée derrière une porte, c'était le matin, nous venions de nous lever et eux, ils rentraient. Polynice m'a vue, et il était tout pâle, les yeux brillants et si beau dans son vêtement du soir! Il m'a dit : <Tiens, tu es là, toi ?> Et il m'a donné une grande fleur de papier qu'il avait rapportée de sa nuit. (p.79)

Anouilh's own perspective in the Antigone-Créon scene is in favor of the former, even though it first appears otherwise. Anouilh does not focus on Antigone's weakness of viewing her past as a whole and not in selective segments, but on her emotional purity. Antigone struggles to win over her interlocutor but Créon proves to be a difficult opponent to bring down. Créon doubts his niece's ability to evaluate a predicament objectively and so uses her memories against her. He attempts to demonstrate that her sentimentality actually distorts the motive behind the gesture or is to blame for her need to find a noble intention when that there is not one to be found. Finally, Créon does not let a chance for ridiculing his niece pass unexploited, giving to Antigone the chance to recover and to prepare herself to strike back: 'Créon: Pauvre Antigone, avec ta fleur de cotillon!' (p.78).

In his adaptation, Anouilh shows us another face to his heroine. Antigone as a child appears romantic, blissfully ignorant of anything capable of interrupting her serene childhood. In direct contrast, she is the one in the present who is wishing to emphasize Créon's injustice. While she was a child she was able and willing to push any unpleasant memory to the back of her unconscious mind. Créon comes to 'awaken' her repressed unconscious and to justify his severe edict by bringing her past back to life. Past-present and future are inter-connected in a web of dilemma, overshadowed by enigma. As Anouilh does not emphasize Antigone's swift surrender to Créon –as will be presented and discussed in detail further on- Antigone is also incapable of emphasizing the fact that her brothers were nothing less than tyrants when they were young. Antigone chooses to focus on a kind gesture, the paper flower, not on the misery that Polyneices brought upon their parents. It appears that everything is reduced to mere perspective. In other words,

Antigone chooses to view her brothers as noble and her selective memory re-enforces her love for and engrossed her faith in them. One could therefore argue that Créon has simply done what Antigone had already done. He chose to view the one brother as the defender of Thebes battling against the enemy and the other as a traitor while Antigone chose to cling to her good memories and disregard the bad ones. Eteocles was praised because emphasis was placed on his patriotic feelings and Polyneices was damned because he was remembered by his final act, as battling against his home country. Both brothers were judged according to their stance towards Thebes. Créon, as the ruler of Thebes, decided that his judgment was just because he praised the former King of Thebes and exiled the unburied body of the former King's most dangerous enemy; his own brother Polyneices.

2.3.d: Alleviating the tragic

Anouilh has modernized the myth of Antigone by implementing some changes which were in accordance with his time. Post 1940s France could not praise a tragedy of fate but a tragedy of errors. 'Jean Anouilh's Antigone questioned Nazi-occupied Paris' (McDonald, p.145) or as McIntyre explains, Anouilh's *Antigone*: 'electrified audiences during the Occupation' (p.8). Furthermore, McIntyre asserts that:

> The new violence of tone in these mythological plays [meaning Euridice, Antigone, Roméo et Jeannette and Médée] coincides with the outbreak of war in Europe. From 1936 to 1939 were moving further into theatrical fantasy as an escape from reality. (McIntyre, p.42).

As a result there was an amalgam between the tragic and the comic as tragic was the situation that the individual was in and made desperate attempts of humoring the way out of that predicament. On the one hand Anouilh wanted to demonstrate themes of incoherence and absurdity in relation to the problematical issues of state and governing but on the other he wanted to

provide a comic relief to the every day routine of pain, anger and anxiety of war. As Harvey explains, Anouilh's characters bear many similarities with caricatures: 'By the time they reach the stage, they are closer to caricatures than to real people' (Harvey, p.29). Anouilh: Deforms his characters in order to attenuate the truth by making it diverting, (Harvey, pp.33). The paradoxical characteristic of the myth is evident; Antigone is accused of impiety for acting in accordance with her religious and ethical beliefs. The ambiguity[63] in Anouilh's adaptation is not restricted only to or established just through the realms of politics, ethics and theatrics; Antigone is exposed as being ethically uncertain in humorous extracts.

> Perhaps the most striking characteristic of the play is its manifest ambiguity and surface incoherence. (Hewitson, p.167)

Hewitson explains that the play comes together through the many dialogues which feature in it.

The French playwright shapes myth in the form of a game. Antigone can be portrayed as playing chess with the King since every move that each character makes is well prepared while each opponent is trying to defeat his game partner by predicting their next move. His modernization is certainly bold and he does not hesitate even to attribute an ironic or in some cases a sarcastic poise, to his adapted characters' disputes. Ambiguity has stretched to a twofold narrative approach and the narrative has in turn given rise to a captivating dialectic that centers on the marriage of opposites, the fusing of the comic with the tragic being only another expression of the concept of disunification.

The comic and the tragic are fused together beautifully since pretty much every character takes his/her turn at exposing someone else as absurd,

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[63] Spingler (1974) argues that: 'Ambivalence is the essential mode within which the conflict between Antigone and Creon must be assessed' (p.230).

fake, insolent, cowardly or simply as being servile towards the king, the state or as being entrapped in a web of fear and reminiscence by using descriptive adjectives. McIntyre is right then to claim that Anouilh underlines:

> The essentially artificial nature of the whole dramatic process [with his] ludic approach to the theatre. (McIntyre, p.44)

Anouilh has in no way imitated Sophocles' superb drama slavishly. He is yet again changing perspective not tone, being humorous throughout the play. It is only that in most of the cases humor is blended with regret or fear or malice. There are many excerpts in the French play which simply provide a comic relief from the emotional frustration experienced both by the character and to a greater or lesser extent by the spectator as a result of the numerous conflicts and confrontations with only just limited reference to the 'tragically humorous' excerpts.

The study of the interaction of the comic and the tragic commences with those scenes from the play that provide glimpses of the heroes' past. At the very beginning of the adapted play, shortly after the entrance of *Le Prologue* on stage, the spectator has the chance to 'see' the King with *Le Prologue's* eyes, as he used to be in his youth.

> Cet homme robuste, aux cheveux blancs, qui médite là, près de son page, c'est Créon. C'est le roi. Il a des rides, il est fatigué. Il joue au jeu difficile de conduire les hommes. Avant, du temps d'Oedipe, quand il n'était que le premier personnage de la cour, il aimait la musique, les belles reliures, les longues flâneries chez les petits antiquaires de Thèbes. Mais Oedipe et ses fils sont morts. Il a laissé ses livres, ses objets, il a retroussé ses manches et il a pris leur place.
> Quelquefois, le soir, il est fatigué, et il se demande s'il n'est pas vain de conduire les hommes. Si cela n'est pas un office sordide qu'on droit laisser à d'autres, plus frustes...(p.40)

It is not just that we are provided with a portrayal of the King. What makes this extract so important is not just the dialectic but its rhetoric. Anouilh has a capacity to narrate a tragedy in a comic way without the play losing its

essence. What is more, by doing this the French playwright actually contributes to the narrative by rendering his characters more accessible to the spectator. Sophocles poses his heroes on a pedestal limiting the opportunities for criticism. However, it is not that the ancient Greek tragic poet does not draw attention to his heroes' faults, in fact the opposite. Sophocles renders both Antigone and Creon magnificently erroneous. They do have faults and virtues are played out by the characters. The spectator of a Greek tragedy feels like transcending into a mysteriously superb world in which great characters have to suffer.

In my opinion, Anouilh keeps the story of the adapted myth but loses its magnificence because the characters are larger than life. This is because Anouilh is not interested in creating sublime scenes.[64] He is rather more taken

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[64] Kierkegaard explains in Either/Or the differences between ancient and modern tragedy. He believes that while modern age is characterized by a melancholia since mankind is plunged 'deeper in despair' (p.32) and 'everyone wants to rule and no one wants responsibility (p.32), ancient tragedy is acutely different. This is because in ancient tragedy 'action possesses epic torture' (p.32). In fact Kierkeggard goes even to the extend to propose his modern adaptation of Sophocles' *Antigone* and then to juxtapose it against the ancient one in order to draw more definite conclusions on the rift between ancient and modern tragedy and how the two reflect different times. It is surprising that Kierkegarrd explicitly states that in the modern *Antigone*, ambiguity would be the central theme. This is indeed the central theme in Anouilh's adaptation of the Sophoclean myth. Kierkegaard even introduces the theme of the secret that also features in Anouilh's play but gives another twist to its featuring in the play. The modern Antigone, according to Kierkegaard, would be aware of the secret plaguing her father, that Oedipus is both her father and her brother, but she would not confide it to Oedipus out of fear of facing disgrace. Kierkegaard states that this modern version would promote silence as the meaning of life and this is indeed what Créon supports when trying to win his niece over with arguments about the *bonheur.* Klierkegaard agree with Paris (See *Imagined Human Beings* Chapter One of this thesis) when saying that Antigone's dowry is her pain and she even wants to indulge in her pain. Kierkegaard's Antigone is more aware of her pain when she receives love because she is hesitant whether to confide her secret or not to her lover. To confide is to betray herself and to refuse to tell is to endure the distance that the secret has created between her and the others who are unaware of it.

by expressing the paradoxical and contrasting aspects of life with a true to life approach by drawing more believable, three-dimensional characters. In doing so, it can be argued that the characters lose their magnificence. To demonstrate this we can take the case of Creon.

In creating a more humane Créon Anouilh has indeed created a more likeable Créon. As a young man the King used to love music and reading and used to take pleasure in his possessions. That was the time before he had to take serious responsibility.

Créon's position in the world and his subsequent influence upon others has changed ever since Oedipus' downfall. It appears that the French Créon had never actually wished to take the former King's place. The present Créon is described as being scarred by life or burdened with experience. The weight seems almost too overpowering for him to handle on his own so he needs his 'page'. The young boy is positioned right next to the King, creating an interesting means of comparison and allowing the reader to create a more realistic picture of how time has actually transformed the King.

These observations are made in such a manner that causes no feelings of pity for Créon. He is pointed to and referred to as 'Cet homme robuste'. This is a man who happened to be a King. *Le Prologue* even provides a glimpse of Créon's thoughts or of his inner dialogue as Créon wonders about his present position in relation to his contact with others. He is sketched as a young boy trapped inside a 'robuste' body of a disillusioned King.

Créon is not the only character whose past we are informed about in such a manner. *La Nourrice* gives a most interesting portrayal of the two sisters, Antigone and Ismène:

> Combien de fois je me suis dit :< Mon Dieu, cette petite, elle n'est pas assez coquette! Toujours avec la même robe et mal peignée. Les garçons ne verront qu'

Ismene avec ses bouclettes et ses rubans et ils me la laisseront sur le bras. (pp.43-44).

The motif of contrast continues with the comparison of the obedient sister with the disobedient sister. Anouilh drafts a funny picture of his heroes' childhood. Antigone is pictured as a tomboy, playing with the sand and chasing after Ismene. They were different back then when they were children and now they continue to have antithetical personalities as adult women.

If we compare all three excerpts of the play we come to the conclusion that characters are first presented as ignorant of the world around them and more eager to learn. Antigone wanted to explore everything in the course of a day, never losing precious time to comb her hair and choose a dress. Her clothes were neither fashionable nor in perfect condition while her sister's appearance was always impeccable. Ismene used to be the perfect picture of a little girl, with her curls and her mild character, always ready to succumb to her sister's passion for life. Antigone and Ismene used to be unaware of many things. The only difference lies in the fact that for the former the desire for knowledge was never satisfied while for the latter it was simply never a priority. Ismene seems to be securely positioned in the present. She is still dressed to perfection but she is not yearning for her past life in the same way that Créon and Antigone do. When Antigone talks about her mischief Ismene simply observes: 'Pourquoi parles-tu d'autre chose?' (p.47).[65] Ismene clearly fails to see how the past and subsequently how Antigone's complaints about the present and her plans for the future have anything to do with present circumstances. It almost seems that Ismene was born disillusioned and this fact promotes the motif of contrast since even though she is the one character who appears to be the most carefully attired, she projects a picture of a young maid who is deeply discouraged and unmotivated. Antigone is there to

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[65] Other commentators may put this down to prudence in the face of uncertainty, but I find this unconvincing as nowhere in the play is Ismene sought after as a source of wisdom.

'unearth' things for yet once again, her ability to stir up situations remains unparalleled. The only thing that exceeds Antigone's need to explore is her necessity to discover the true way of living. This is why disillusionment for the heroine signals resignation from life.

Créon also used to be caught off guard due to his naivety. His world, as a young idealist, used to have meaning and purpose. Créon was an artist, a youth who was ignorant about the ways of the world. However, it was only back then that Thebes did not appear absurd to the king.

Anouilh builds gradually a process of disillusionment, which every character is called to pass through so as to expose his/her vulnerability to change, using vivid pictures from his characters' childhood and youth. It is no accident that the word 'petit' appears no less than seventy times in the French play. The older a character gets, the more the portrayal of how things used to be is contrasted with present reality. Créon is the one with the most experience since he is the most mature character. However, Créon bears his experience as bearing a heavy load. He states that he preferred his life as it used to be when he was still young. This picture of regressing into childhood is interspersed with comic touches which alleviate the dramatic implications referred in the King's speech to Antigone.

What renders the Sophoclean tragedy macabre yet interspersed with comic relief is the use of similes and colorful pictures. When the chorus meets Ismene's eyes shortly after the arrest of Antigone they exclaim:

Look,
Ismene's coming, weeping a sister's tear;
Loving sister under a cloud...
Her face is flushed, her cheeks streaming
Sorrow puts her lovely radiance in the dark, (Fagles, ll.595-600)

The Greek Ismene's face is presented as ugly because it is hidden and

distorted by a cloud. Sophocles refers to the shape and expression of Ismene's eyebrows. The Greek tragic poet draws attention to a small feature by extending its characteristics to the point of rendering it grotesque. When all the elements that are provided by the Chorus are put together, that is shape, colour, expression, condition; they create a picture of Ismene. However, Sophocles did not employ hyperbole or simile to trivialize his characters but to promote the dramatic effect. To be more precise, Sophocles reflects a characters' inner concern with these highly descriptive vivid images. Sophocles' tone is emphatic, reaching the realm of the sublime while Anouilh's tone is humorous throughout the adapted play. Nevertheless, the translation is such that most of the Sophoclean wit escapes. Fagles does not translate correctly the phrase '*υπερ αιματοεν ρεθος αισχυνει*' losing most of the meaning in that excerpt. The way that it is translated by Fagles leaves no possibility for comic relief. A word to word translation of Sophocles' line would be: "and over her eyebrows a cloud is disfiguring her scarlet-red face" which does not really make sense in English.

In Sophocles' Antigone humor is blended in witty word disputes that beautifully combine the comic with the tragic.

> Teiresias: You are the one who's sick, Creon, sick to death.
>
> Creon: I am in no mood to trade insults with a seer. (Fagles, ll.1168-69)

Anouilh also portrays his characters as throwing accusations against one another but in a completely different manner altogether. In Sophocles' play, accusations are humorous because they are unexpected. The sudden change of tone catches the spectator off guard. Even when the accusation and the insult are mild it is a welcome change from the formal tone. In these excerpts characters are behaving in a completely different way from their usual behaviour. In most of these cases, interchange of dialogue is refreshing because it evolves around short periods with insulting claims proving the ability of each character involved in the dispute to defend himself not only by using arguments but mainly by manifesting the ability to retort. Harvey points out

that Anouilh takes delight in rejecting the convention that a character cannot change and that by marrying the comic with the tragic Anouilh defies consistency and renders his play more interesting to follow.

Anouilh's adapted heroes take delight not only in accusing one another of different things but mainly by supporting their accusations with arguments:

> CRÉON: Tu ne sais plus ce que tu dis. Tais-toi.
>
> Antigone : Si, je sais ce que je dis,mais c'est vous qui ne m'entendez plus. Je vais parle de trop loin maintenant, d'un royaume ou vous ne pouvez plus entrer avec vos rides, votre sagesse, votre ventre.
>
> Elle rit.
>
> Ah ! Je ris, Creon, je ris parce que je te vois à quinze ans, tout d'un coup ! C'est la même air d'impuissance et de croire qu'on peut tout. La vie t'a seulement ajouté tous ces petits plis sur le visage et cette graisse autour de toi. (p.83)

Créon is accused of being resigned. Antigone claims that the King has a hollow heart and that experience has added no more to the king than lines on his face. Antigone is insulting yet the spectator delights in looking on at a heroine who is not frightened to fight back but uses daring words to confront her opponent. Her tone is ironic and it is a welcome change for she appears to be resolute about the fact that Créon could never have been like her. Antigone causes laughter not so much by her choice but by the manner in which these words are addressed to the King. The punctuation and the exclamation marks betray the comic quality of the excerpt. In fact, the repetitions, the commas, the air of superiority, is a fine intertwinement of comic with tragic. Anouilh's Antigone is emphatic but not in the same way as the Sophoclean one as the French Antigone uses repetition to ridicule Créon whereas Sophocles uses tragic irony to render Creon as all deluded.

2.3.e: Anachronisms and props

Anouilh manages to transport us to a wonderful realm of childhood, disillusionment and a quest for knowledge with witty anachronisms. Guicharnaud believes that Anouilh's need to copy Cocteau's and Giradoux's devices is responsible for the interesting anachronisms in the French *Antigone*. These modernizations bring a breath of fresh air to an ancient tragedy. The audience is more able to follow the plot and to recognize themes of the play that ultimately project his/ her reality. Harvey recognizes that the anachronisms in Anouilh's *Antigone* are: 'Visual, but the majority are verbal, (Harvey, p.146).

McIntyre fails to recognize the value of anachronisms in Anouilh's drama:

> What offends most sensibilities, however, is not costume but the blatant anachronisms in the text. It seems a cheap trick, pointless and unworthy of the legend, to have a King of ancient Thebes speak naturally of cigarettes, nightclubs, guns and sports cars while his Guards discuss central heating and family allowances. (McIntyre, p.46)

Thody appears to believe the same when he claims that this cheapening of both the protagonists is emphasized by Anouilh's attempts to: 'bring the play up to date by giving it a contemporary setting; (Thody, p.33).

Thody proceeds to give us an insight into the stage of the first presented *Antigone* in 1944:

> In the original production, in 1944, Thebes was presented as a modern totalitarian state, and the Guards wore the heavy black raincoats associated with state secret police. (ibid)

However, Howarth is indeed closer to the truth when he states that: 'Anouilh offers us an action set in ancient Thebes, with life in the twentieth Century providing the metaphorical enrichment' (p.12). To start with the beginning of the play, Haemon proposes to Antigone while an 'orchestre' is playing 'une nouvelle danse', Creon wears 'cheveux blans' and Eurydice keeps herself occupied with her needlework: 'Elle tricotera pendant toute la tragédie jusqu' à ce que son tour vienne de se lever et de mourir' (pp.40-41). The Guards are playing cards: 'Enfin les trois hommes rougeauds qui jouent aux cartes, leur chapeau sur la nuque, ce sont les gardes' (p.41). They present themselves to Créon in such a manner: 'Garde Jonas, de la Deuxième Compagnie. (p.58). Furthermore, Antigone asks her *Nourrice* for a cup of coffee: 'Va vous faire du café' (p.46). Haemon cannot help but wonder about Antigone's appearance:

> A qui l'avais-tu volé ce parfum?
>
> Antigone. A Ismène.
>
> Hémon. Et le rouge lèvres, la poudre, la belle robe?' (pp.53-54)

All this modernization of the play functions as comic relief. Anachronisms appear in the play mainly after a difficult confession or to release tension in a crucial scene. Yet, their function is not limited there. H.G. McIntyre believes that these devices are cheap, unworthy and pointless. How can this possibly be when anachronisms enhance the spectators' understanding of the characters' state of mind, of their psychology and of the situation that they find themselves in. Anachronisms are also used as an extension of a character's puzzlement, as an expression of their feeling of entrapment or as a means of projecting the characters' indifference for their surroundings. To be more precise, Haemon is puzzled to see Antigone dressed in a way not typical to her usual tastes. Eurydice feels trapped and isolated and finds refuge in her needlework and the Guards are eager to do their duty but even more so to have a good time.

However, anachronisms do not only bring dramatic release. In certain occurrences they underline the severity of a situation. Nonetheless, this

technique does render the characters and their actions as all the more believable and realistic. Still, anachronisms do bring laughter when one imagines the picture that is so colorfully narrated in their mind's eye:

> CRÉON. Après, tu as dû les admirer avec leurs premières cigarettes, leur premières pantalons longs et puis ils ont commence à sortir et ils ne l'ont plus regardée du tout. (p.79)

Even though the King drafts a most alarming portrayal of Antigone's brothers as young boys coming into adolescence, the mode through which Créon chooses to express his 'justified wrath' against them transforms humor into tragedy. The projected image of Polyneices and Eteocles as smoking cigarettes and getting ready for their first night out in Theban clubs brings about laughter easily to the spectator. Anachronisms underline the link between present and past by 'dressing' this bond in today's fashion. Anouilh uses this technique to illustrate the diachronic truths that are conveyed in the Sophoclean myth giving a new twist to the story.

It is also important to notice that not only do anachronisms bring an ancient myth to life; they also promote the theme of contrast. The spectator unconsciously compares and contrasts the issues that are presented so carefully on stage with similar issues of their time. To be more precise, when one listens to Creon's narration he/ she is reminded of the teenagers of their time.

Rebellion is another motif that runs throughout the play. First Antigone is presented as rebellious against her *Nourrice*, then as fighting against Ismene's pleading and later as refusing to make Haemon part of her plans. Nevertheless, Antigone's primal rebellion is against her uncle. Créon in turn uses a story that focuses around subversion to persuade Antigone to forget her plans and to adopt the pre-established and well-acknowledged role of a citizen subservient to the king and state. The spectator is urged to compare Antigone's subversion against Créon's edict with her brother's rebellion against

the every day edicts that were imposed on them. Créon aspires to make the heroine reconsider her prior actions and for that reason he refers to a rebellion that is expected to bring feelings of hatred and despair for any kind of subversion. The spectators are once more called to make up their own mind about which attitude to adopt towards Créon's story that is either to choose to laugh with or at the characters on the stage. It is almost unbearable to see a tragic character create unknowingly a humoristic story when one is expected to have reached one of the most crucial parts of the story-line. As a result it might first appear that Anouilh is in fact trivializing the characters' motives but this is not the case.

Anouilh wants to express his distress about the world, about his time. The play is depicting an authoritarian regime-reflecting that in which the French people found themselves in at this time. Generally, audiences have received *Antigone's* rebellion towards the King as mirroring its own rebellion/ resistance to the German occupation. Moreover, the comic element served is as a relief from these very real tragedies of war at that time. As Howarth argues, Anouilh wants to stage the cruel absurdity of the twentieth century. For that he needs not only vocal but also physical reminders of his time. Decreus argues that in the beginning of the twentieth century we become introduced to: 'the existential absurdism of Anouilh's heroes', (Decreus, p.238).

McIntyre argues on the theme of the absurd in general in connection to Anouilh that:

> Anouilh's very longevity in the theatre must make him seem outdated beside those 'younger' playwrights, Sartre, Ionesco or Beckett, for example, who made their mark in the fifties and sixties, carried along on the floods of Existentialism and the Absurd. While they were providing the "intellectual events" of those years, Anouilh seems unable or unwilling to outgrow his own recurrent preoccupations and more traditional dramatic form. (McIntyre, p.8)

Anouilh remains faithful to the Dionysian tragic sense since the

anachronistic props emphasize the fact that Antigone is the victim of an absurd universe and yet she is using the props of the audience's daily routine. It almost seems that nothing is supposed to make sense any more. His characters are trapped between tragedy and comedy not knowing how to make their way out. On the one hand we are meant to sympathize with the tragic characters and laugh with them and on the other we are meant to laugh at them. Anouilh renders his characters' dilemma humorous while retaining its characteristic tragic element. Créon asks what each member of the audience wonders about, he questions Antigone's choices: 'Créon. Qu'est-ce que tu vas faire maintenant?' (p.81). This is the time that Antigone suffers her momentary surrender.

2.3.f: Dressing puppets and pulling their strings

The theme of role-play is evident in the French Antigone throughout the play. Antigone dresses up to become another when meeting Haemon, turns to lies to adopt a different identity when conversing with La Nourrice, is viewed as playing a specific part as narrated by Le Prologue but it is only when Antigone stops taking other characters' advice seriously and exemplifies her stubbornness that she stops being a puppet and finds the courage to voice her cause. Harvey emphasizes the fact that:

> A prologue-character introduces the spectators to the members of the cast about to replay their tragedy. (Harvey, p.98)

Harvey explains that: 'Even in his earlier efforts, Anouilh was creating puppets' (p.36). The motif and metaphor of camouflage appears first, in connection to the garden and later in association with Antigone's brief encounter with Haemon when admitting to him how she made up her face with her sister's cosmetics to change her appearance and make it more striking to and for him.

> ANTIGONE: Tu me demandais tout à l'heure pourquoi j'étais venue avec une robe d'Ismène, ce parfum et ce rouge aux lèvres. J'étais bête. Je n'étais pas très sûre

> que tu me desires vraiment et j'avais fait tout cela pour être un peu plus comme les autres filles, pour te donner envie de moi. (p.57)

Antigone realizes that disguising and presenting herself as another can corrupt who she really is, not only her appearance but also her character, personality and psychology. And being a fake she feels uncertain about her plans and self-conscious. Every new detail, each new issue added by Anouilh forms a string of paradoxes that lead the audience to the realization that Antigone has to strive hard to 'be rid of the impact of the other characters' so as to finally acquire the strength to stand on the stage as herself.

However, the harder that she strives to detach herself from her Nurse's influence the more she resorts to lies and in fact she adopts a fake identity of curiosity, fatigue and enthusiasm that camouflage her as a naïve and spontaneous child and not as a calculating rebel. What is mostly challenged in Anouilh's play is the illusion of freedom. No one is truly free to act as he wishes best for him/her. This was after all one of the opening statements of the play: 'Le Prologue: Ces personnages vont vous jouer l'histoire d'Antigone' (p.39). Howarth argues that Antigone's role, presented as such: 'Is marked by a tragic destiny' (p.25). As Spinger states: 'The key word here is *jouer* ' (p.229). Antigone appears in front of us as: 'A character who has not yet become fully realized' (ibid). Sen observes that:

> Since all the moves in any well-known story are already determined and the outcome a foregone conclusion, the motivations of the characters can hardly count for much if, as part of Anouilh's dramatic convention, every assertion of free will on their part is known in advance to be foredoomed. (p.67)

Le Prologue had earlier reassured the audience that every character was playing a specific, pre-set role and that all the people who were about to parade in front of the audience were in fact liable to the characteristics and weaknesses of the persona that they were matched with. Anouilh re-distributed the roles of an ancient play moderating it by 'distorting' the plot. Yet, the playwright had also to comply with the general essence of the myth,

namely with the moral of the original play. Anouilh's Antigone, by disobeying Créon's orders many generations after the Sophoclean Antigone, expresses her own feelings regarding free will and pre-ordained justice. Antigone attempts to fight pre-ordained orders yet to what extent is she really charting her own path unbiased by the desires and needs of the other characters?

> Créon: Quell breuvage, hein, les mots qui vous condamnent? Et comme on les boit goulûment quand on s'appelle Œdipe, ou Antigone. (pp.69-70)

Yet, it does not seem quite right to state that in Anouilh's *Antigone*:

> By taking one another seriously, characters create an atmosphere of psychological realism, and by refusing to behold one another as human beings, they turn themselves into puppets or symbols. (Harvey, p.38)

I would strongly argue otherwise. Not even in one single word exchanged between Antigone and another tragic character do we find such a response or a fitting example in support of the above statement. I can argue that in reality it is quite the opposite for it is only when Antigone refuses to take 'the others" observations seriously that she stops being a puppet, meaning that she is no longer manipulated by others.

> ANTIGONE. Si, je sais ce que je dis, mais c'est vous qui ne m'entendez plus.
> Je vous parle de trop loin maintenant, d'un royaume où vous
> Ne pouvez plus entrer avec vos rides, votre sagesse, votre ventre.
>
> Elle rite. (p.83)

Terry Eagleton argues that in Anouilh's *Antigone*: 'Action is predestined and there is nothing to be done' (p.63). As H.G. McIntyre states about Anouilh's characters their:

> Relative freedom or independence within the fixed form of their stories represents the only freedom that we can have in the face of our destiny. (p.49)

Antigone questions the 'role' that she plays when performing the burial and the reality of the situation that she finds herself in. The theme of role-playing is introduced early on in Anouilh's *Antigone* as illustrated in the first line that *Le Prologue* utters: 'Le Prologue: Voilà. Ces personages vont vous jouer l'histoire

d'Antigone' (p.39). The fact that *Le Prologue* presents the characters as being only the voices of an external authority who manipulates them throughout the play introduces the issues of free will and pre-ordained justice in the play. In contrast, Sophocles is more subtle with his manipulation of the characters and his Chorus does not take definite positions. *Le Prologue* stands from a privileged position because he can perceive the 'cast' as a unity, as one single mode that strives to be 'the other'. McIntyre beautifully captures the role of prior knowledge and one might add the role of *le Prologue* in the following lines:

> We are then simultaneously distanced from the action by our foreknowledge of the dénouement and involved in those fundamental truths about ourselves which myth enshrines. (p.44)

What ultimately differentiates Antigone from the other characters is her stubbornness to chart her own path when she knows what destiny has in store for her. Even though she appears genuinely surprised when Créon lets her in his secrets Anouilh's Antigone knows from the start that she is doomed.

> Le Prologue: Elle pense qu'elle va mourir, qu'elle est jeune et qu'elle aussi, elle aurait bien aimé vivre. (p.39)

In a cast that knows its position in the play, Antigone is the one who experiences the most difficulty coming to terms with it. It seems that each of the other characters of the play have already given their battles and lost. Créon had tried to resist accepting the position of the ruler but he soon becomes what he detested as a young boy.66 The Guards appear to be refusing to approach their prisoners with an 'open mind' guided by a blind obedience to the state and La Nourrice tries to play the role of the guardian; this mean becoming at times

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[66] *Le Prologue:* Avant, du temps d'Oedipe, quand il n'était que le premier personnage de la cour, il aimait la musique, les belles reliures, les longues flâneries chez les petits antiquaires de Thèbes. Mais Œdipe et ses fils sont morts. Il a laissé ses livres, ses objects, il a retroussé ses manches et il a pris leur place. Quelquefois, le soir, il est fatigué, et il se demande s'il n'est pas vain de conduir les hommes. (p.40)

strict towards Antigone and even coming to regret her severity towards the young princess. This adaptation is all about a battle between opposites. But this time it is not a case of presenting two opposing points while defending one idea, as in Sophocles, but a case of 'splitting' the heroine into two viable states of being. On the one hand the French Antigone is aware of how the story will end for her and on the other she knows that if she wants to stand out from those who have compromised she would have to accept the role of the rebel.

2.3.g: Humor in the face of death

The question that arises at this point is whether Anouilh should be perceived as a moralist, as a political reformer or as a thinker. What Anouilh foremost is, is a playwright. McIntyre insists that Anouilh: 'has always refused to be identified with any one philosophy or school of thought' (p.8). Harvey also experiences difficulties when he tries to categorize Anouilh under a specific type of artist. It should be noticed that Harvey does not assess just one of Anouilh's plays but his lifework, so Harvey's opinion on the quality of Anouilh as a playwright must be included:

> For years he has been a moralist, ransoming life with the spectacle of its own vices, a comic, cheating death with laughter. (p.175)

What all characters seem to share is the sense of not being aware who they really are. It is through debates that characters reveal their values. For instance it is obvious that Antigone values questioning while the French King values hypocrisy.

What differentiates the original from this adaptation is the ease with which the audience can differentiate between 'good' and 'bad'. In the Sophoclean play the characters reveal their true nature, thus it is clear that the

audience is being encouraged to empathize (in the long run) with Antigone. In Anouilh's adaptation not even the heroes are certain about who they are and what they are fighting for, thus we can assume that the audience is not expected to be able to identify a clear distinction between good and bad. What differentiates the French Antigone from the French Creon is that the former has the audacity to challenge the state when she feels that she has lost what made her life worth living. In truth she does not shrink from wounding the French Créon's ego so as to express her disgust for the values that he has based his authority upon:

> ANTIGONE: Tu m'ordonnes, cuisinier? Tu crois que tu peux m'ordonner quelque chose?
>
> CRÉON : L'antichambre est pleine de monde. Tu veux donc te perdre ? On va t'entendre.
>
> ANTIGONE : Eh bien, ouvre les portes. Justement, ils vont m'entendre !
>
> *Créon, qui essaie de lui fermer la bouche de force.* Vas-tu te taire, enfin, bon Dieu ?
>
> ANTIGONE, se débat. Allons vite, cuisinier ! Appelle tes gardes! (p.85)

Créon is afraid that someone might hear his conversation with Antigone. Anouilh's Créon can play different roles; he can pretend to be tough when in reality he can let something pass unnoticed provided that no one else has noticed it too. This is the kind of behavior that outrages the French Antigone. She can stand her King's hypocrisy no longer and since she can not overthrow him she chooses not to live any longer in the city-state that he rules.

Antigone appears determined to die. Créon is presented as a rather 'resigned' figure, lacking even the necessary fury to order Antigone's death. Even his anger till this point was controlled and his words were 'measured' to bring about the desired result; that being the concealment of the matter to other parties and the safety and enlightenment of his niece. Yet, the heroine decided not to take advantage of this chance in order to save her life. By persisting in her wish to die, even if Créon negates it at this point, she shows herself to be not only prepared for the worse but also as desiring it. Of course,

after that comment it was only natural for Créon to question Antigone as to whether she regarded their debate as a childish game and if this was the case he declared that he was certainly unwilling to oblige her; to co-operate and play:

> ANTIGONE, *s'est arrêtée, elle lui répond doucement, sans forfanterie.* Vous le savez bien...
>
> Un silence. Ils se regardent encore debout l'un en face de l'autre.
>
> Créon, murmure, comme pour lui. Quel jeu joues-tu ?
>
> ANTIGONE : Je ne joue pas. (p.71)

Créon asks Antigone where she is heading after noticing that his niece has slightly moved away for him. This remark gives birth to a new idea. Antigone replies with a natural tone that he must certainly know where she is heading, implying that she is going to meet death. Even though the director's instructions suggest that Antigone shows no signs of rebellion, her very calmness when uttering the horrific truth is presented as highly contradictory to her words. By showing the heroine as such, the French playwright manages to cultivate and to promote further the contrast between Créon and Antigone.

She shouts *'cuisinier'* to Créon. This word does not show only her disgust of Créon's fake promises but also his ability to manipulate situations. It is a descriptive word that catches the true essence of the French Créon. No one could call the Sophoclean Créon '*cuisinier*' but there is no doubt that this is a well-deserved accusation for the French Créon. Anouilh's Créon is willing to turn a blind eye upon Antigone's act with the understanding that everything will be forgotten as soon as they both leave the stage. He is ready to 'cook' the evidence provided by Antigone against herself and 'serve' a different 'truth' to the citizens of Thebes. It is both comic and tragic at the same time. After the pains the King went through to lead his way out from the 'misunderstanding' between him and his niece he does not share the sublimity of his corresponding Greek character.

Anouilh's Antigone shows her hesitation to live in a world which she fails to recognize any more. The French King reveals his cynicism. Antigone's manner of speech in the Sophoclean play does not betray any signs of psychological distress. Sophocles' Antigone does not suffer from indecision. To be more precise, Sophocles' Antigone demonstrates a continuous capacity to confront Créon no matter the severity of his tone or the critical nature of her position. In contrast, Anouilh's Antigone suffers from relapses.

As already cited Anouilh's Antigone utters an altogether different 'oui' to Créon when she admits that she is much like her father in the sense that she is driven by a continuous need to investigate. She admits that she is after all only her father's daughter: Someone who like Oedipus is not content until she finds the answers to her questions, no matter how much pain these answers might inflict upon her or upon others. By showing the different expressions of the heroine's emotional outbursts when she is being introduced to Créon's attempt at rationalizing his actions and justifying his orders, Anouilh gradually promotes and expands the motif of role-play from becoming 'the other', that is from empathizing with other tragic characters, to being 'another', being on the brink of accepting another's ideals.

As Jean-Paul Sartre has explained, the characters can only define themselves: 'with as much logic and consistency as the bourgeois ever did' (Harvey, p.42). Anouilh's Créon transforms from a character that is prey to his fears to an outraged ruler.

Anouilh emphasizes diachronic truths by blending humorous with tragic elements. Créon is humorous, not victorious. He continues to create very vivid pictures that aim to put Antigone in the spotlight and make her reconsider her future. Life is described by Créon as:

> Un livre qu'on aime, c'est un enfant qui joue à vos pieds, un outil qu'on tient bien dans sa main, un banc pour se reposer le soir devant sa maison. (p.82)

It is most interesting that even though each character gives more or less his/her own definition about the 'good life' the main characters' view about 'le bonheur' is shaped according to their stance towards childhood or is defined within a picturesque portrayal that focuses on the image of care-free children.

> What is at stake in tragedy is the human confrontation with the inevitability of loss of what was most desired but ultimately impossible due to our own ability to encounter it, which is our fate. (Gounelas, p.314)

First Antigone recalled the time that she was a girl playing in the garden when confronted by *La Nourrice* and now Créon first takes Antigone back to her childhood by reminding her of or narrating scenes from her past. Even when Créon refers to Antigone's future he uses again the picture of a blissfully happy child so as to persuade her that no matter how things may change there will always be authentic slices of happiness which are worth waiting for. In his attempt to make sense out of the present reality and to comfort his niece, Créon sketches beautiful and most importantly true to life scenes. Créon infuses more credibility to his narration by stating that once upon a time he also used to be a lot like Antigone:

> Je te comprends, j'aurais fait comme toi à vingt ans. C'est pour cela que je buvais tes paroles. J'écoutais du fond du temps un petit Créon maigre et pâle comme toi et qui ne pensait que tout donner lui aussi. (p.82)

Créon is at this point a most sympathetic character. He sketches his young self as being thin and pale with thoughts of self-sacrifice. This picture is in stark contrast with the present Créon whom *Le Prologue* described in the beginning of the play. As a result there is yet again possibility for dramatic release if the spectator compares the robust king who is speaking on stage right now with the much younger portrayal of a twenty year old Créon. Even though Anouilh's adaptation is interspersed with humorous pictures that might first appear to come into contrast with the tragic essence of the story, these same comic scenes render the plot as all the more tragic. Anouilh uses anachronisms, not emphatic rhetoric.

In the words of Thody:

The principal originality of Antigone lies in Anouilh's decision to depict a Creon prepared to do almost anything to avoid putting Antigone to death. He hides away the guard who has caught Antigone, and does everything he can to persuade her to live. (p.32)

It is true that the French King does not hide the guard but simply instructs him not to reveal to anyone who was the perpetrator of the burial and as for trying anything to save Antigone he certainly does not. It is obvious that Antigone wants to live in a world which is based upon ethics. The King does not make any attempt to salvage his ethos even though he still remembers some characteristics of his past self before he assumes the position and authority of the King of Thebes.

The playwright employs self-irony, witty parallelisms and present-past comparisons between the present and the past liberating tragedy from any pompous qualities that can easily discourage the present audience. By successfully blending the comic with the grotesque Anouilh does not trivialize the story-line. He is in fact upgrading a fifth century myth to his century. Anouilh creates an atmosphere of awe, well-suited for a tragedy, not remaining faithful to the Sophoclean rhetoric. One might observe that since Anouilh re-invented the Guards, created *La Nourrice* and added new motifs, his interpretation of Antigone would in fact have been ridiculous if he had chosen to express his innovations in a similar fashion as the Sophoclean dramatic tone. But this is certainly not the case. However, versions use vivid images to emphasize some crucial points.

> ANTIGONE, doucement. Quel sera t-il mon bonheur? Quelle femme heureuse deviendra-t-elle, la petite Antigone? Quelles pauvretés faudra-t-il qu'elle fasse elle aussi, jour par jour, pour arracher avec ses dents son petit lambeau de bonheur? (pp.82-83)

Antigone demands that Créon tell her what unimportant sins she will have to commit before actually being allowed to sink her teeth into life and tear happiness out from it. The heroine sketches a macabre metaphorical portrayal of herself. The lurid details of the picture seem almost coming from a nightmarish story or from a grim joke. However, Sophocles in his use of vivid imagery to make a strong point does so in a completely different manner altogether. However, Jacqueline de Romilly states in *Ancient Greek Tragedy* that Sophocles' Antigone is left all to herself. To make matters even worse, the fact is that both Sophocles' and Anouilh's' Antigone are drowning in an ethical loneliness. Both kings find a subversive independence in the behavior of the Antigone that they are called to confront. Ismene might actually have followed Antigone's subversion if only she could have understood her sister's motive. Furthermore, it is not so much that no one understands Antigone in that each character is unable to comprehend the reasons for the other character's obstinacy either not to subvert or not to surrender.

Anouilh's interpretation of the Sophoclean myth is refreshing because the playwright is not interested in re-creating the sublime ancient Greek atmosphere. As Jacobus explains:

> Anouilh abandons the high tone of Sophocles' Antigone to establish the realistic familiar tone for a primal scene of intransigent youth against intransigent uncle. (p.75)

Sophocles' tragedy evolves around his characters' determination to draw attention to themselves. Anouilh uses the same idea against his adapted heroes. The French playwright communicates the fundamental belief of his century, namely that man can no longer be perceived as the center of all things. This is sometimes seen as a tripartite progression from Copernicus, who recognized that we are not the center of the universe, to Darwin who recognized that we are not in essence different from other animals to Freud who finally came to show us that we are not even masters in our own house, i.e the mind. During and after the Second World War, playwrights from the affected countries were seen to ridicule man's need to conquer and rise over

and above the 'other'. Anouilh is no exception. He delights in emphasizing indirectly the lesson that he learnt. However, time and time again Anouilh stated that his role was restricted to the literary genre, not touching upon the political realm. However, a writer must be synchronized with his century's pulse if he is to create a true to life work. On the one hand Anouilh laughs at Antigone's indecision by sometimes promoting and some other times concealing her fears, but on the other hand his comic perspective sheds light on the concerns of his time. Because of the nature of her position, Antigone is exposed to a full consciousness of ethical uncertainty. Humor enables the spectator to understand the drama without having to read critical reports on the subject matter. Anouilh is true to his grotesquely disillusioned time because he reflects in his adaptation his inability to deliver as a consequence of their fear either to transcend from the dream world back to reality or to abandon nihilism and turn to idealism. The former is the case of Antigone who loves to hate Créon's reality and the latter is Créon's case who sunders from re-embracing the beliefs of his worn-out youth.

Humor is introduced to render the heroes' discoveries just bearable enough for them to continue to play their part till the very end of the story. Antigone is not only challenging Creon's nihilism, she sets in motion a whole mechanism of review. Even the ritual of burial appears in this adaptation as false and therefore meaningless.

> CRÉON. Tu y crois donc vraiment, toi, à cet entendement dans les règles? A cette ombre de ton frère condamnée à errer toujours si on ne jette pas sur le cadavre un peu de terre avec la formule du prêtre ? Tu leur as déjà entendu la réciter, aux prêtres de Thèbes, la formule ? Tu as vu ces pauvres têtes d'employés fatigués écoutant les gestes, avalant les mots, bâclant ce mort pour en prendre un autre avant le repas de midi ?
> ANTIGONE. Oui, je les ai vus.
> CRÉON. Est-ce que tu n'as jamais pensé alors que si c'était un être que tu aimais vraiment, qui était là, couché, dans cette boîte, tu te mettrais à hurler tout d'un coup ? A leur crier de ce taire, de s'en aller ?
> ANTIGONE. Si, je l'ai pensé.

CRÉON. Et tu risques la mort maintenant parce que j'ai refusé ton frère ce passeport dérisoire, ce bredouillage en série sur sa dépouille, cette pantomime dont tu airais été la première à avoir hante et ma si on l'avais jouée. C'est absurde.
ANTIGONE. Oui, c'est absurde.
CRÉON. Pourquoi fais-tu ce geste, alors ? Pour les autres, pour ceux qui y croient ? Pour les dresser contre-moi ?
ANTIGONE. Non. (pp.71-72)

Anouilh is most capable of presenting the horrors of life with humor.[67] He does not shrink even from challenging Antigone's motive, the very basis upon which the story is constructed.

> Antigone turns the whole process of normal character motivation on its head. It is a naturalistic drama in reverse in which the main character is progressively stripped of all the normally credible reasons of her conduct. (McIntyre, p.44)

Absurdity appears connected not only with his heroine's life, but in a most amusing manner, it is also intertwined with her death. Duty is mocked and Antigone is placed in the spotlight. Créon, the powerful King, wants to communicate his perception of the significance of the burial ritual to his young and ignorant niece. The King presents Antigone with a series of questions and humorous words; he challenges popular beliefs and creates interesting images.

The King uses colorful words to communicate feelings of distress to Antigone. Ministers are portrayed as bureaucrats who skip half the gestures required by the ritual. They are presented as swallowing their words out of fear that they might be late for lunch. Créon states that priests can be easily caught shuffling and mumbling. The King wants to degrade burial as a ritual so as to deprive Antigone of any sense of duty for he believes that the heroine regarded Polyneices' burial as her duty to the Underworld.

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[67] Hunwick Andrew states that this play is a tragedy of the 'absurde' (p.291).

To be sure that he will have the desired impact on Antigone, the King creates humorous images of Antigone as a mourner and of the ministers[68] who are mumbling as the performers of the ceremony. Howarth emphasizes the fact that Anouilh desires to stage a godless world. The very idea of Antigone begging the priest not to surrender the body of Polyneices to a degrading ceremony that is comprised by a few hasty, dutiful words uttered in a haste and without any sense of awe or fear for the body, might have been tragic but Créon manages to transform it into something else. When phrased in his words the picture is hilarious. His emphatic tone, his cleverly picked adjectives comprise the absurdity of the atmosphere.

Créon also ridicules the superstitions surrounding the existence of ghosts. Créon argues that Polyneices is not to rise from the dead as a soul that is aching to be placed in its rightful place. The idea of Polyneices wondering homeless is refuted and what is stranger is the fact that Antigone seems to agree with Créon's statements. To justify her action, Antigone claims to have buried her brother for herself. Not to have acted so would be to betray who she is, who she was raised to be. The young idealist who used to wake up early in the morning to admire the sunrise could not go against her nature by losing any respect for her surroundings and not burying the body of the brother who once upon a time had placed a paper flower in her hand. Antigone's capitulation to Créon renders her decision of sticking fast to her rebellion as even more important since the fact that she now understands the validity of Créon's point about burial makes her realize that what was at the core of the debate was not the ceremony but the treatment of the body and its connotations.

The tragedy of Anouilh's Antigone is the collision of two selves; the one

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[68] Spingler argues that Creon questions the religious values which are behind Antigone's deed' (p.231).

she used to be and the one she has to become in her attempt to escape punishment. What renders this collision all the more painful is its timing for it occurs when the heroine is trying to accept the revelations concerning Oedipus and to overcome her brothers' death. What she realized was that to face the changes in the world she would have to become someone else, something that in the end proved to be more that she could bear.

Hewitson argues that Antigone's death comes as:

> Meaningless at the surface of discourse, it nevertheless acquires meaning and significance, as a freely chosen act of sacrifice representing those specific authentic values systematically denied by Créon's negative, degraded world order.(p.177)

Thody explains that Antigone: 'rejects life because she finds it too beautiful' (p.34). This cannot be true for she asserts that she wants to die so as not to be part of the 'bonheur'. Spinger is the one who captures the essence of Antigone's sacrifice: 'Antigone's loyalty to her brother remains the major external justification for her act' (p.232). This is her own conception of *le bonheur* as Hewitson argues: 'L'Antigone d' Anouilh mourra donc au nom d'une conception du bonheur personelle, égoïste et individualiste' (p.299). It is not that she finds life too beautiful but too disturbing to experience for any longer. She went ahead and buried Polyneices to save herself, to escape from the self-splitting dilemma. This message could not be communicated with the Sophoclean tragic tone. Anouilh's Antigone could not meet an unsympathetic Créon. It would have been unbearable for the time it reflects to be anything other than a fine entanglement of ludic and lurid aspects, each one complimenting the other since the contrast of these aspects emphasizes the absurdity of the time it is written.

Chapter 3: Fugard's *Antigone*: The ability of man to re-invent himself

3.0: Introduction

After looking at Antigone's political rebellion as presented in Anouilh's play now is the time to focus on Fugard's interpretation of the Sophoclean play. Sophocles sees that everything is up for interpretation. He preaches that the only certainty is uncertainty. In doing so he fails to recognize the paradox of this claim. Sophocles preaches unquestionable faith in divine justice in the form of the falling of Creon. Anouilh teaches pessimism as Créon explains to his niece the impossibility of retaining one's youthful dreams while maturing. With Fugard political subversion does not carry either a naïve or a pessimistic tone, but carries a hopeful stance towards the ability of man to re-invent himself from within.

Indeed, *The Island* is refreshingly hopeful because it centres on the attempt of the prisoners to re-assemble needs and dreams from their past in order to retain their youthful exuberance in atrocious living conditions. Fugard starts from the point where the other plays end and examines what happens after the arrest. Fugard manages to turn the negative, loss of freedom, into a positive. The situation makes them reaffirm their motives with full knowledge of its relationship to unity. The characters in Fugard, unlike the Antigone of the two previous plays, find their unity through community in this world. They realise that it I not necessary to commit suicide (Sophocles' Antigone), or rebel merely for rebellion's shake (Anouilh's Antigone). Instead freedom is embodied in action. Of the three plays, only in *The Island* do we meet the rebels while they are

receiving their punishment. Even though the characters in *The Island* do suffer an existential crisis they quickly recover their ability to endure injustice. It is interesting to follow the prisoners' path from resignation to rebellion while they serve time. The prisoners' wrath against injustice mirrors South Africa's history of political struggle in that it seems that not even political rebellion will result in salvation, yet it is a sacrifice that needs to be made to take the struggle both of the prisoners and of South Africa forward.

In Fugard's *The Island* the characters move from unmediated to mediated unity with their social world. Initially they have an unquestioned belief that their actions against apartheid are not only just but will be justly rewarded. By the end of the play, through moving through a series of stages (fragmentation, conflict and disillusionment), they find mediated unity. By 'mediated' we mean that the characters have come to realise that their previous unquestioning worldview was wrong through a process of self-reflection.

3.1: Fragmentation or the internal split of the self

Fragmentation, we should recall, differs from conflict in that the former represents an internal split of the self whilst the latter represents the self against the other. With fragmentation the internal split results in a loss of identity for the individual. Having been split asunder the individual faces two choices. They can either identify themselves with a self which is individualistic and self-seeking (resulting in an *impasse* for Sophocles, and either pragmatism or nihilism for Anouilh) or they can embrace the 'sociality' of their selfhood (reunification). Fugard, in a bold and optimistic move, goes beyond the fragmentation present in the plays of Sophocles and Anouilh and shows that the individual can embrace the 'sociality' of their selfhood. Fragmentation is manifested in *The Island* through the characters' loss of direction which is caused by their imprisonment. Whilst laboring they reflect on pass memories and experiences and experience

temporal fragmentation. John and Winston are partially fragmented because they are restrained in the locus of a small room in a prison, on an island.

This movement from fragmentation to reunification can be located in the play both temporally and spatially. Temporal fragmentation is illustrated through the prisoners' developing their emotional maturity via the juxtaposition of their present condition with their past achievements. This is illustrated in the case of John and Winston. Although the punishment remains intense throughout the play, John and Winston's ability to handle the cruelty of the Guards becomes progressively more resilient. They eventually achieve emotional maturity through their enduring punishment at the hands of the Guards. It is through their punishment that they come to reflect on their previous self-image. Thus they recognize the internal split in their personalities (their fragmentation) through their experiences on Robben Island and it is the recognition of such a split which enables the prisoners to find their own inner reunification.

Spatially, fragmentation may be located at those instances in which Fugard enables the audience to juxtapose the restricted locus of Robben Island prison against the relative freedom experienced by the inhabitants of the Eastern Cape. At first space threatens to turn the prisoners into, at best our self-seeking, individualistic man (as is the case with Simon), or at worst a senseless beast (as in the case with Harry). However, Fugard's John and Winston display a unique way of overcoming their obstacles through relying upon one another. This fact helps them rise beyond the pettiness of the Guards. The brutality of the atmosphere and the Spartan lack of comforts make them realize that the only medium of avoiding fragmentation is through placing their faith in one another. In the end what makes the cell more tolerable is the way that the one inmate takes care of the other. It is this drive for more tolerable conditions which enables the prisoners to embrace the sociality of their selfhood and thus find reunification.

3.1.a: Temporal fragmentation

Time fragmentation is defined here as a sharp contrast between John and Winston's memories and their present existence. Happy memories are contrasted against the present conditions experienced under the control of the guard Hodoshe. Time fragmentation has its roots in the prisoners' childhood. Childhood regression is nothing if not dangerous for the cell-inmates. Time fragmentation features in *The Island* in those points where the characters are immersed in reminiscences of happier times which heighten their present suffering. Reminiscences of happier times place John and Winston in between situations and emotions. Fugard presents his characters outraged against the present. They find consolation form their harsh working environment in their happy memories.

This section discusses how the prisoners' past gives them the power to mature emotionally and recover from time fragmentation. John and Winston suffer because of their present reality and try to find refuge in their past. And it is through their memories that they realize it is high time they decide to act. Action is not at all to gain freedom. Action is freedom. It shows solidarity even if it does not end apartheid.

To begin the analysis of time fragmentation with the less strong figure from the two central characters, the magnitude of Winston's despair and anger is expressed in exclamatory sentences which carry forward the theme of fragmentation. Before looking at length into the memories of the prisoners it is interesting to observe in what way one concept links past with present. Winston ponders about the times that he used to marvel at sand, not as a captive but as a free man, standing at St George's Strand and not on Robben Island:

> WINSTON. Sand! Same old sea sand and I used to play with when
> I was young. St George's Strand. New Year's Day. Sand dunes.
> Sand castles...(p.48)

Winston experiences mixed feelings as a result of comparing St George's Strand with Robben Island's beach. It is characteristic throughout the play that the same concept is the agent of mixed reactions which accelerate the progress of the main characters' maturity. Sand has both positive and negative connotations depending on what it is associated with. Winston is clearly both a tragic and a comic character in this instance. His tragedy is the situation that he finds himself in. Sand was linked with careless days not with hard labor. However, Winston expresses his tragic fate with hyperbolic statements that only confirm the futility of taking any action. Winston's hyperbolic repetition makes genuine despair seem superficial. The use of repetition heightens the theatrical effect and reduces Winston's despair into a whim! It is as if Winston's anger at remembering New Year's Eve becomes a childish game. Winston's emotions, when forced out to the beach, cannot be compared with the happy feelings that comforted his senses when going to the sea as a young boy. Time has changed everything; not only his age, his status, his feelings, his beliefs but also his chance to create. This motive and its contrast with the present reasons for digging the sand make Winston stop and leave his utterance unfinished.

Time defines Winston's reactions. Even though the present awakens reminiscences which bear links with the past, their content and appeal to Winston bear no comparison. However, one can pinpoint common motifs between past and present. It is not only the element of sand; the seed of futility was obvious even back then. Winston used to make sand castles. The endurance of sand castles to time is very limited and forwards the theme of futility. In addition, as a prisoner (as we will see later on in this chapter) Winston has to carry loads of sand in a wheelbarrow only to empty them on the coast and start afresh. So both the nature of building castles on the sand and the labor at Robben Island carry forward connotations of senselessness. What has changed is the result of the task and the motive. Winston used to enjoy the sand at his spare time; now he is forced to engage into futile harsh labor which involves shifting loads of the same matter, sand.

Winston's past need to spend carefree time at the beach is juxtaposed against present reality. Sand in Robben Island is identified with labor, not with games. It seems that the use of sand as a symbol changes along with the metamorphosis and growth of South Africa's wrath against apartheid. As Thomas Karis observes: 'The process moved from non-violent protest to armed resistance in 1969.' (p.114). What started peacefully has climaxed into a full-grown political subversion.

Fugard puts the word 'play' into his character's mouth when he talks about the sand. Whether this is by accident or to present him as more immature and fragmented here from his cause we can only speculate. The motif of game linked with childhood is apparent in Fugard as is in Anouilh's play. Anouilh equips his Antigone with a spade, childhood demons and a child's servant. Fugard's characters know that they will be at their wits' end the moment they regress into childhood and delve into child-like memories that associate with spending carefree time with their families to retain their sanity. It is the characters' choice or decision to laugh in the face of tragedy or play dumb.

What is even more important is the link made between Sophocles' drama and Anouilh's adaptation and Fugard's adaptation concerning sand. What differentiates the task is that the Greek and French heroine used sand to symbolically bury their dead brother. John and Winston do not bury a person, but have to dig aimlessly as a punishment for following their consciousness and doing what they believed to be right and just. It is a very important variant between Sophocles and Anouilh on the one hand, and Fugard on the other that in the former plays the heroine wants to bury, to conceal her brother while in the latter play the South African prisoners have to turn the sand to uncover the link to their past and in the end to expose the Guards and become once again exposed as rebels.

All three Antigone versions use sand as a symbol. Sophocles uses sand as a symbol of purification. Sophocles' Antigone sprinkles the body of Polyneices with handfuls of dust so as to secure him a place in the Elysian field. Anouilh links sand with explorations in the garden and burial rituals, while Fugard uses sand both as an instrument of pleasure and as an instrument of torture.

Past wishes and present conditions challenge the prisoners to pick up their pieces and find the strength to act once again. John remembers the times that he went to the sea to let his daughter play with the bucket. After Winston, now it is John's time to experience time fragmentation as a result of being exposed to happy memories.

> JOHN. Fa, we used to go there too. Last...[Pause and then a small laugh. He shakes his head.] The Christmas before they arrested me, we were down there. All of us. Honeybush. My little Monde played in the sand. We'd given her one of those little buckets and spades for Christmas. (p.48)

John uses as a time barrier: 'The Christmas before they arrested me' to define the different connotations of sand. The last time that he played with the sand as a free man he was with his family. John stops for a minute to collect himself because the memory is overwhelming. It is through the interruptions that John has the power to remember that he is a father, but this brings not only pain but also a sweet past memory. By remembering his young daughter he becomes vulnerable because he is at the point of embracing his weak and more sensitive side. The weak and sensitive side reminds him of the vulnerability of his childhood. His memory turns him into a young helpless boy. It is through fragmentary speech that the past is reunited with the present, and hence the future becomes tolerable. Before engaging into dialogue on memories they found life in prison meaningful. Their memories provide emotional strength and basis for analysis of their present experience in prison.

John and Winston are only able to examine their emotional and psychological wounds of another day in prison after they delve into happy memories that render them both weaker as they regress into childhood and stronger as they remind themselves of their roots, of their families. During the day their sense of being is fragile, fragmented. After a day of hard labor comes to its end they have the opportunity to gather their pieces and connect the string of memories which defines them not as a robot but as a thinking being with emotions and beliefs.

Indeed, it is only after John and Winston come to recollect their day at Robben Island's beach that they are able to break up their experience into small units and analyze their actions. Their memories do render them stronger as individuals. During the rush and the pain of the day's labor they only retain yesterday's knowledge to stay calm. Now is the time to deconstruct the morning performance to share feelings and errors. Their knowledge builds up every day and springs from Hodoshe's, the Guard's, painful lessons:

> JOHN. Anyway, it was Daddy's turn today. [Shaking his head ruefully.] Haai, Winston, this one goes on the record. 'Struesgod! I'm a man, brother. A man! But if Hodoshe had kept us at those wheelbarrows five minutes longer...! There would have been a baby on the Island tonight. I nearly cried. (p.49)

John admits that Hodoshe's abusive behavior almost turned him into a helpless child and he is aware that in the chance of such a change Hodoshe would be contented while he would have everything to lose. The change from man to baby back to man signals the emotional rollercoaster of the prisoners. In the above quote John repeats twice the phrase: 'I'm a man' as if trying to persuade himself about the truth of that statement. Regression into childhood can be lethal to Robben Island and John is only too aware of this fact. John admits that it was very difficult for him not to break down and cry under the orders of the Guard. The memory is too painful for John to recollect and he soon stops for a while to regain his self-control. The South African expressions

observed in both this and the first quote used in this section [fa, haai], the subject-matter [memories] and the way that the ideas are carried forward from the one sentence to the next [repetitions, exclamatory sentences], represent an innovating and refreshing delivery of Sophocles' classic tale on the part of Fugard.

John's dignity almost suffered a severe wound as a result of coming to the point of almost becoming emotionally and psychologically torn apart by Hodoshe. John and Winston have to stifle their need to rebel against the guard and express their hatred for him in a way that almost reflects the pain and agony of the recipients of racism who had to suffer in silence fearing that the worst would be yet to come if they dared to voice their thoughts. As the prisoners in the Island are deprived of any outlet for their emotions, or of a public display of their worst agonies, racism positioned its victims in the same tight spot: mute, unable to fight back: 'The level of theorized racism has been rather more muted than might be expected' (Dubow, p.284). Persecution functions as a barrier which limits the individual's ability to express themselves as conscious pensive monads.

Fragmentation also functions as a jarring note between the present and the future:

> JOHN. Hey, Winston! I just realized. My family! Princess and the children. Do you think they've been told? Jesus, man, maybe they're also saying...three months! Those three months are going to feel as long as the three years. Time passes slowly when you've got something...to wait for...(p.67)

John has just been told that he is to be released in three months time. Winston is to remain in prison for life. The weight in this excerpt, as the full stops indicate, falls on the duration that Winston is to remain in prison. Time here is again the barrier which defines the length of time that John's identity will have to be stifled. Circumstances momentarily interrupt John's and Winston's power correlation. This time the long string of full stops or the long pause shows the long duration of

the waiting, elongating John's sentence and increasing Winston's suffering. Winston is soon to feel the impact of this wait heavier upon him both on his play-acting and on his sentence. And it is through remembering his family that John finds it difficult to let the time pass quickly. What he does realize though at the end is that he has to be strong because he has something worth waiting for: 'Time passes slowly when you've got something...to wait for...'.

John and Winston expected something else from their actions. They realise now that they have lost their sense of direction through imprisonment. Through imprisonment they are led to an internal questioning because their community does not meet their expectations. So fragmentation operates as an agent of maturity but first of all as a reminder of how things used to be or are going to be. Anticipation of time united with the others [family and friends] brings John a sweet suffering that Winston will be jealous of:

> WINSTON. No John...our slogans, our children's freedom...
> WINSTON. Fuck slogans, fuck politics...fuck everything, John.
> Why am I here? I'm jealous of your freedom, John. I also
> want to count. God also gave me ten fingers, but what do I count?
> My life? How do I count it, John? One...one...
> another day comes...one...Help me, John!...Another day
> ...one...one...Help me, brother!...one...(p.72)

The concept of time fragmentation rises in the above quote as a juxtaposition between past, present and future. The 'slogans' and the reason they used to fight for, namely their 'children's future', belong to their past. Politics links past with future. Politics positioned them in prison and is what is going to keep Winston in prison for life. Politics links the time spans of past, present and future. All three time spans are marked by the main characters' decision to subvert in the past. It is for this protest that they are punished. The word 'one' is repeated no less than six times. The repetition of a word which denotes a very small amount to indicate infinite time is profoundly ironical.

It is true that John tries to remind Winston of their slogan, of their motive for taking action. What counted back then was not their freedom. They fought for the freedom of their children; the motif of youth coming again into the picture. The only thing that Winston thinks about is the long succession of days that lies in front of him. This time Fugard uses not one or two but nine pauses, intensifying further Winston's pain. Now Winston can only bear to think about himself. He asks John if he counts anything and if yes, what. He utters that he also appears to be similar to other men. So how can others be free when he is not? Where is justice? 'Why am I here?' After a long 'journey', Winston addresses the most crucial question and John is called to answer.

Now is the time for the prisoners to mature and step out from their childhood worries, see the present for what it really is so as to decide how to fight to achieve what they had expected to overcome before in their not so distant future. Through internal questioning they realize that they are angry because they perceived that their rebellion would have an immediate effect upon the community. Through fragmentation this layer of certainty is removed and they prepare themselves to confront reality.

The past taught faith in values (family), the present annihilates these values by promoting self-fragmentation. In the short future, John and Winston will learn to laugh in the face of inhumanity and to cling on to its childhood. In a time when apartheid is at its height: 'Regression to childhood is both dangerous and praise-worthy' (Wolpe, p.165).

3.1.b: Spatial fragmentation

Space is expressed through contradiction between opposite concepts when comparing the small size of the cell with Robben Island and the latter with the prisoners' homelands. Space here also carries the connotation of imprisonment and restriction versus freedom. The prisoners' persistence in staying alive stands in contrast to Hodoshe's wish. Robben Island is itself the bigger expression of the real versus the apparent contrast. The incommunicable reality that the characters experience extends to what they see and what they feel. The small size of the cell is combined with the never ending punishment to bring an atmosphere of despair. Winston observes about a fellow prisoner, Harry:

> WINSTON. They've turned him into stone. Watch him work with that chisel and hammer. Twenty perfect blocks of stone every day. Nobody else can do it like him. He loves stone. That's why they're nice to him. He's forgotten himself. He's forgotten everything...why he's here, where he comes from.
> That's happening to me John. I've forgotten why I'm here. (p.70)

The self is facing fragmentation once again. This time fragmentation is experienced through the medium of space since location defines a prisoner's deconstruction of self from being Harry, an individual, to turning into a long series of cold unidentified sequences of stones. The number of rocks symbolizes location, time and numbering. On the one hand, vastness denotes freedom breaking free from the limits of the island. On the other hand it also denotes the never-ending time in prison, working hours, number of stones waiting to be chiselled. Winston observes that a number sequence demonstrates the Guards'

and the island's total victory over a prisoner, Harry. Numbers denote the degree that another prisoner has lost his mind and has identified himself with his product of labor. The progression in the sequence of numbers shows how much the prisoners are actually immersed into the realm of the restricted. Harry is not only physically but also mentally restrained, bound to the island and its rocks. Winston admits that he has started experiencing forgetfulness due to space, a fact which frightens him and is much similar to Harry's loss of memory and identity. Fugard provides the reader with important information about the theoretical location of the heroes which is a threat for their identities:

> Centre stage: a raised area representing a cell on Robben Island. Blankets and sleeping-mats- the prisoners sleep on the floor -are neatly folded. In one corner are a bucket of water and two tin mugs. The long drawn-out wail of a siren. Stage-lights come up to reveal a moat of harsh, white light around the cell. (p.47)

The prisoners are placed in a suffocating small environment. Not only are they prisoners, they are also inhabitants of a small island.[69] Even the shape of the island creates a restriction between its residents and the world beyond it. This island is accommodating political prisoners. It carries the connotation of a castaway's refuge. The area of John and Winston's cell is further limited by the few props featuring on the stage. In contrast with the vastness of space that extends beyond the island it is surely more effective for the story to confine the heroes' space. For example the stage light illuminates the blankets and tin mugs and it is the only evidence that shows that the cell is actually inhabited. The few human touches are a loud jarring note in the depressing set. But here too we

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[69] Islands in virtue of their geographical features are obviously suitable locations fro imprisonment and they also bear symbolic motif of restriction. This is well illustrated by Wole Soyinka in "The Island Writes Back: Discourse/Power and Marginality *The Swamp Dwellers*, Derek Walcott's *The Sea at Dauphin*, and Athol Fugard's *The Island*": 'The Literature of exploration, slavery, and colonialism is replete with islands. For explorers, islands have always been an object of desire, the blank spaces in the vastness of the seas for which he quilters long in their sojourn to bring the cartographic system of the map and render them amenable to discursive control.'

find an acute antithesis; the lack of any more props renders the ones that already exist as valuables. The manner in which the blankets are folded indicates this. The blanket takes the place of a normal bed, the bucket the place of a sink and the wail of a siren the sounds of the prisoner's habitual waking up or exiting from the state of dreaming into the realm of every day consciousness. The size of the cell is also characteristic of the atmosphere of confinement and restriction that is created throughout the play through juxtapositions between positive and negative terms. The prisoners have to sleep on the floor. The lack of any furniture and the few items available, when studied in relation to the small space, render the cell all the more pitiful. The minimalist effect works well with the effect of restriction and suffocation.

> Minimal setting, sparse action, stripped down dialogues, a limit beyond which human endurance cannot go. (Walder, p.71)

Walder does not only reflect the props but also the prisoners' language. Walder implies that John and Winston are not able to transcend their living conditions, much less to reconcile themselves with them. It is true that the prisoners do not communicate their suffering to one another with complicated language and maybe even the few props do reflect in a way the 'minimalist' language. However, the restriction of a wider choice either in the form of props or in the choice of words reflects the prisoners' sense of being trapped in their minds. This is the most important sense of entrapment which John and Winston are called to break out from and their most important tool for achieving this is to forget themselves as such and accept the supporting hand of their cell mate:

> A moment of total exhaustion until slowly, painfully, they start to explore their respective injuries...Winston his eye, and John his ankle. Winston is moaning softly and this eventually draws John's attention away from his ankle. He crawls to Winston and examines the injured eye. It needs attention. Winston's moaning is slowly turning into a sound of inarticulate outrage, growing in volume and violence. John urinates into one hand and tries to clean the other man's eye with it, but Winston's anger and outrage are now uncontrollable. (p.47)

The number of available drugs to the prisoners is even more limited than the few props that define their cell; in a word they are nonexistent. In the restricted space of the cell, they only have one another to rely upon either to break free from the cell in the form of exchanging memories [as explained in the previous sub-unit] or to cure their physical wounds. The medicine applied to the wounded eye defines the inhumane nature of the restricted space. Winston can do nothing but moan while he receives John's medicine. The prisoners appear to have turned into animals seeking natural ways of soothing and curing their wounds. Disturbing as this picture may appear, it also functions as a shining proof of each man's loyalty to the other.

3.2: Conflict or the case of the self against the other

While fragmentation is discussed as the splitting of the inner sense of the prisoners' self, conflict functions not from within but as an exterior agent which aims to split the self from the other. Conflict is presented in this section in four mediums. First the function of the Guard is interpreted as aiming to set the one prisoner against the other. Secondly, the concept of knowledge engenders conflict because the intellectual authority which John holds over Winston enables John to ascribe the position of Antigone to Winston in the prisoners' play. The conflict arises as Winston cannot grasp the innocence of Antigone as expressed by John. Thirdly, those extracts where there is an explicit reference to each cellmate as a distinct mode in opposition to the other are discussed. Finally the theme of establishing one's limits is presented as the prisoners re-adjust their beliefs in accordance to their relationship with each other.

3.2.a: Hodoshe

The main agent of conflict in Robben Island prison is Hodoshe. He is the representation of apartheid, an extension of the policy of conflict. The guard is seen as an insect which pollutes its surroundings. Not only does he abstain from forwarding the re-initiation of the prisoners in society, his aim is to render their transfer from one environment to an other (meaning from their homes to prison) as intolerable.

When one ponders the awful living conditions that the characters have to tolerate and the actual pain that wounds them both physically and emotionally, then it is no wonder to place this play in the realms of tragedy. Hodoshe is the one who renders the prisoner's predicament as all the more tragic to experience.

> WINSTON. I want Hodoshe. I want him now! I want to take
> him to the office. He must read my warrant. I was sentenced
> to Life brother, not bloody Death! (p.48)

Winston's language is not pleading but demanding and shows his character. Winston is outraged. This appears at a first glance to be the main emotion that emerges from this quote. However, if one looks harder many more emotions become unravelled springing from the notion of bitterness. Winston is daring, indifferent to John's reservations. Winston's pleading stands in direct contrast to John's pleading voice. He thus voices his selfishness, audacity and short-sightedness. The only thing that he is conscious of is his own suffering. Not only is he punished he is most importantly imprisoned for life. This is the reality that he has difficulties coming to terms with. The prisoners' antithetical reaction towards coping with reality is an extension of their contradictory characters and personalities. Winston is spontaneous, quarrelsome, easily distracted. John is in direct opposition pensive, organizing, focused and able to see beyond the drama of the moment. Winston clearly regards death more favourably than back-breaking labor for life.

To go back to the above quote, the words 'bloody death' both increase the tension and provide emotional relief to the audience. Winston cannot be taken seriously, not just yet. Each of Winston's sentences gives a new insight into both his and Hodoshe's character. Every sentence discloses new information that heightens the severity of the previous sentence. The nature that Winston expresses his demand to see the Guard demonstrates his intense hatred for Hodoshe. Hodoshe is the representative of apartheid. The Guard supports discrimination and segregation. What the audience is informed is that Winston is sentenced to life imprisonment. Hodoshe appears to be determined to make Winston's punishment appear as long and as painful as possible. We know that because Winston exclaims that he almost died during the day's labor. The adjective 'bloody' intensifies the prisoner's outage against the guard while at the same time it gives Winston an outlet to express his disdain for Hodoshe and his agony for his own future as a prisoner under the control of a tyrannical captor.

Prison is certainly part of apartheid's unfair juridical system. It is prison that brings John and Winston together. The guard wishes to undermine their strong bond.

> JOHN. It was going to last forever, man! Because of you. And
> for you because of me. Moer! He's cleverer than I thought.
> WINSTON. If he was God, he would have done it.
> JOHN. What?
> WINSTON. Broken us. Men get tired. Hey! There's a thought.
> We're still alive because Hodoshe got tired. (p.49)

In this sub-section conflict is illustrated through the division between Guard and prisoners. The Guard appears to be aiming for both the emotional and the physical destruction of the prisoners since he disciplines them by engaging them in futile labor. What the one prisoner achieves the other destroys by annihilating the other prisoner's labor:

> JOHN. This morning when he said: 'You two! The beach!'...
> I thought Okay, so it's my turn to empty the sea into a hole.
> He likes that one. But when he pointed to the wheelbarrows,

And I saw his idea...[Shaking his head!] I laughed at first.
Then I wasn't laughing. Then I hated you. You looked so
Stupid, broer! (Fugard, p.49)

As Creon prohibited the burial of Polyneices in Sophocles' *Antigone* to differentiate his fate from the fate of Eteocles, Hodoshe too uses the same medium, which is digging, to outrage the prisoners. The Guard decides for his own pleasure and for the torture of the prisoners to divide them into groups. The first group digs holes into the sand while the second group shifts the loads of sand with wheelbarrows to cover them again. In this way Hodoshe achieves to turn the one prisoner against the other since the success of one's task is based on the failure of the other's. Knowing his plan the prisoners try to outwit him. The only way of achieving this is to share painful memories and mature through them. If this interpretation is true then they find strength from knowing that they have both realized their captor's plan and managed to stay alive for one more day in their stubbornness to resist Hodoshe's desire for declaring their defeat.

The Island is based upon the real struggle of the actors to project both to their theoretical and real audience (that is internal and external) - that man only breaks when he forgets his worth, his motives, himself. Hodoshe tries to split them because he is aware of the fact that their continued sanity is due to their ability to heal one another's both physical and psychological wounds. Hodoshe is the agent of conflict here. The guard placed the cell inmates the one opposite the other. In reality, Hodoshe promotes John's and Winston's rebellion by challenging them to show their worth.

What counts in prison is being able to share:

Winston. 'It's his rag, sir.'
John. Yes? Okay, okay! 'It's our rag, sir!'
John. That will be the bloody day! (p.50)

These lines are supposedly presented to Hodoshe, the word 'sir' referring to Hodoshe. However, it is only make-believe. Both Winston and John use the word 'sir' to refer to the ruthless guard. It is fitting to add that the manner in which they supposedly address the guard does not signify their respect. It is reasonable to add that the word 'sir' is uttered in an ironic mode and with a sarcastic stance. One comes to wonder if this role-play is important to the prisoners to create, even in this form, an imaginative reconciliation between them and Hodoshe. Another important point in this quotation is the pronoun 'our'. What shows that this could not have been a discussion between John, Winston and the guard is the improbability of the latter ever being willing to express his concerns about Robben Island. However, it is easy for the prisoners to share the basic things that the prison provides them.

So conflict is not possible as placing the one prisoner against the other when they manage to strengthen their bond by acknowledging one another's suffering. What counts in prison is to be able to remember what they are fighting against and be true to their primary goals. The National Party incorporated all that the prisoners are fighting against. The National Party:

> Has ruled South Africa since 1948 and has supported apartheid as a doctrine of racial segregation. (Gerhart, p.4)

The government of the time promoted conflict, a fact that is reflected in John's and Winston's word exchanges.

The focus is John and Winston because they realize that their survival is based upon identification. Even though another prisoner, apart from the main characters, dared to express his disapproval and outrage with the system, neither John nor Winston empathize with him because he acted alone and with no consideration whatsoever of his cell inmate.

> WINSTON. Sipho passed the word.
> JOHN. What was it this time?
> WINSTON. Complained about the food I think. Demanded to

see the book of Prison Regulations.

JOHN. Why don't they leave him alone for a bit?

WINSTON. Because he doesn't leave them alone.

JOHN, You 're right. I'm glad I'm not in Number Twenty-two with him. One man starts getting hard-arsed like that and the whole lot of you end up in the shit. (p.55)

Sipho acted against the Guards in consideration of his own benefit and with indifference towards the aftermath that his reaction might have upon the other prisoners in Robben Island. It is obvious that communication between the inmates is vital while an attempt to express their concerns to the Guards could well be lethal. The prisoners are not allowed to stand up and defend what they rightfully deserve. Moreover, the inability of a prisoner to rally any support renders his cause as lost before he has even dared to put his thought into action. Conflict needs to be balanced with identification. John is not defending the prisoner who dared to stand against Hodoshe. His punishment makes him only too aware that he could have shared this punishment if he had the bad fate to be sharing a cell with him rather than with Winston. This episode is significant for John's attitude towards political rebellion which will change shortly after his reconciliation with reality and his identification with his suffering inmate Winston. What will make their political rebellion distinct from the rebellion of Sipho will be the fact that they will be both ready to defend themselves in the same manner; and they will be prepared for the punishment. Winston is quick to realize that the Guards are not ready to let Sipho in peace because they have identified him as the only instigator of subversion in a sea of obedient prisoners.

Their conflict will not be against one another but against Hodoshe and the other Guards. Even though, at different times, they were placed at opposition with each other, John and Winston's differences served to underline their similarities. What makes political rebellion meaningful is whether it is based upon empathy for the others' sufferings.

3.2.b: Freedom and knowledge

Freedom and knowledge feature in Fugard's play in those scenes where John is trying to teach Winston his part in the play and where Winston is challenging John's ideas about what should be their appropriate behaviour in prison and why they have been sentenced in Robben Island prison in the first place. To start with the concept of knowledge:

> JOHN. Fa! Simple. Do you still remember all I told you yesterday? Bet you' ve bloody forgotten. How can I carry on like this? I can't move on man. Over the whole bloody lot again! Who Antigone is...who Creon is... (p.51)

John tries to teach Winston his lines. For that purpose he uses repetition. Repetition here forwards knowledge. The theme of repetition is evident from the beginning of the quote: John explains that he cannot bear to repeat again yesterday's teaching. It is evident however that repetition is necessary if they want to move on. Repetition will illuminate who the characters are. Winston experiences difficulties in following John's directions. And again like in Anouilh's adaptation, in Fugard's play one can also find the theme of repetition intertwined with the motif of education and/ or discovery. The difference lies in the fact that while in Sophocles' and in Anouilh's plays repetition is seen as something primordially negative (the fact that Antigone has to repeat the burial), in Fugard's adaptation, repetition bears a positive connotation which is also characteristic of the South African's play optimistic tone. The fact that John and Winston have not been broken by their imprisonment suggests that reconciliation can be found in this life, unlike in Sophocles' and in Anouilh's plays.

In Fugard's play Winston is the one who will play Antigone while John is the one who will become Creon. The African Antigone cannot resist questioning the role of justice in a profoundly unjust society:

> WINSTON [losing his temper]. To hell with the play! Antigone had every right to bury her brother. (p.53)

In all three versions of the play, it is Antigone's and not Creon's task to search for the motive of her action. Knowledge and freedom are intertwined in an interesting way since the knowledge of injustice drives the different Antigones to act and as an aftermath they are physically restrained so they lose their freedom. The motive to act differs across the three plays. In Sophocles' play Antigone is motivated by a desire to salvage family honour. In Anouilh's play the heroine is motivated by a sense of rebellion for the shake of rebellion. Wit John and Winston freedom and knowledge are intertwined in such a way that they are motivated by their knowledge that their action will not lead to physical liberation but instead affirm that they are still in possession of a free mind. What stays stable throughout the play is the fact that the one prisoner assumes the role of the educator while the other is the main 'investigator' and challenger of ideas. John is the teacher and Winston is his pupil. Winston reminds one of an impatient or easily distracted boy who cannot stand to be reminded once more about yesterday's lesson and has difficulties reciting it by heart:

> JOHN. King Creon. Creon is the State. Now...what did Antigone do? *(And John continues:)*
>
> JOHN. Stage one of the Trial. *[Writing on the floor.]* The State lays its charges against the Accused...and lists counts... you know the way they do it. Stage two is Pleading. What does Antigone plead? Guilty or not Guilty?
>
> WINSTON. Not Guilty. (p.52)

John breaks up the play in three parts: The first narrates Antigone's political rebellion, the second includes the state's charges against Antigone while the third's focal point is Antigone's answer that she is not guilty of the crime she is accused. This is the interesting detail and difference that Fugard brings into Sophocles' drama. The Sophoclean Antigone pleads guilty to committing an act which was forbidden by the state while the African Antigone pleads innocent tofcommitting an injustice against the people. Both Sophocles' and Fugard's Antigone believe that they have done nothing wrong. However, Sophocles' heroine acknowledges the fact that she has broken the law while Fugard's Antigone does not. The nature of justice or injustice becomes fluid according to

the definition or the perspective that each playwright chooses to channel his answer through. So according to Fugard, knowledge of acting is not identified with the knowledge of going against the law.

Freedom functions as the catalyst which activates the process of pondering over the coexistence of positive and negative values of 'knowledge' and 'ignorance'. The main characters knew what was in store for them if they dared to subvert and yet subvert they did. Ignorance then is equated with freedom and knowledge.[70] Freedom and knowledge are directly related to an interesting nexus. Freedom stems from the struggle to survive. It might appear paradoxical to defend this opinion since John and Winston have been imprisoned for defending their beliefs. Nevertheless, they would not have been regarded as truly free had they been afraid to voice their concerns in the first place. Their struggle for justice is inter-related with violent opposition. Self-determination and self-definition define freedom.

Context is everything. It is up to the prisoners how they will choose to view their act and their punishment. Even the concept of being free or entrapped is relative since the prisoners might be physically but certainly not intellectually restrained. The African Antigone is against dichotomies, not against differentiation. Although Fugard's Antigone opposes apartheid this does not mean that she is opposed to multiculturalism. When John and Winston realize that to know is to question with a brave heart they regard Hodoshe as part of something corrupt and not as a natural extension of the state as in the case of Sophocles' and Anouilh's play. It is noteworthy to underline that John's and Winston's struggle is against dichotomies. Discrimination is a key concept in

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[70] Ngûgî Wa Thiong'o outlines the importance of knowledge in *Decolonising the Mind* since: 'The effect of the cultural bomb is to annihilate a people's belief in their names, in their language, in their environment, in their heritage of struggle, in their unity, in their capacities and ultimately in themselves'.

South African history which is related to political subversion and to apartheid government. Racial discrimination provoked:

> Long and frequently bloody process of dissent, protest and rebellion to secure their independence. (Ashcroft, Griffiths, Tiffin, p.50)

> An act of theatre must transcend the specifics, and transcend that again... something archetypal. It's never something new in the theatre. It can't be...I've learned that I know nothing...the holes of nothingness get bigger and bigger. (Maclenan, p.7)

Conflict in *The Island* proves to be a manifestation of John's and Winston's realization that they can transcend the specific, the prison cell, to defend their cause. The South African playwright illustrates the path of arriving at knowledge through accepting the injustice of this world not as something natural but as something worth fighting against. As Fugard explains theatre should not be about following specifics but about daring to surpass them. Even though try as we must to be original we only increase the 'holes of nothingness'.

I take issue here with Fugard who uses what seems to be a negative term to denote a positive value. Nothingness could be identified with ignorance. When one does not know he cannot express a validated opinion about anything. Yet again knowledge and ignorance are entangled in a relationship of meaning and nothingness. Fugard's aim to rise beyond any dramatic challenges in Robben Island was certainly actualized. It is ironical and paradoxical to defend one's ignorance when proving one's capacities. This is Fugard's dramatic style. One can arrive at knowledge through preaching one's ignorance. The cell inmates realized their strength to endure after questioning their resourcefulness to perform a play. Fugard's dramatic technique places conflict along with dualism because John and Winston can face one another both as different and as another 'I' trapped in the same cell. The more one challenges the self the more fecund his quest for answers actually becomes. Conflict as negation proves to be a positive agent of knowledge.

The knowledge of one being unfairly sentenced to prison is apparent in Fugard's play. To recall Sophocles' play, not only is Antigone arrested, she is also found guilty and is about to be punished for her rebellious act. The whole affair becomes very similar to Winston and John's decision to burn their passbook in order to retain their children's future freedom. Even the title of the Sophoclean drama is altered to emphasize the trial and punishment of Antigone rather than her subversive act.

> JOHN. Tonight the Hodoshe Span, Cell Forty-two,
> Presents for your entertainment: 'The Trial and Punishment
> of Antigone'. (p.73)

It is only in Scene Four that we are informed about the title of John's and Winston's play. If we come to think about it, the title bears the weight of the whole play. The title places emphasis on the juridical aspect of the rebellion and gives away the end. Antigone gets caught and is punished. The play is not centred on Antigone's retribution but on the manner that she receives her punishment. Since John and Winston followed a conflicting path it is only natural that they managed to assemble the complete puzzle only at the end of their quest. The announcement of the title signifies the characters' progression from limbo to certainty, from disagreement to the kind of reconciliation that reaches identification. It was highly difficult for them to extract reasoning, especially when justice came into the equation.

3.2.c: Self and other

The excerpt below links the concept of fragmentation with that of conflict, since it is a marriage of pauses and clashes of interest.

> WINSTON. Go to hell, man. Only last night you tell me that this Antigone is a bloody...what you call it...legend! A Greek one at that. Bloody thing never ever happened. Not even history! Look, brother, I got no time for bullshit. Fuck legends. Me?...I live my life here. Your Antigone is a child's play, man. (p.62)

Winston clearly does not share John's feelings about 'Antigone'. It is revealing, for example, that the word 'legend' is used as a negative term and so is history. Winston has a peculiar way of perceiving or differentiating between reality and fiction. What is even more suggestive of the political tragedy that 'Antigone' represents is the fact that even though it is widely considered as a classic play it can be easily mistaken for what it is not, reality or history. But then the beauty of Sophocles' play lies in the fact that no one can really point his finger about where the fraction of truth ends and the fable begins. However, what can one be certain about is that one faces not a children's tale but a legend. But Winston manages to turn even the meaning of a word which carries as much political and social weight as legend upside down to identify it with 'bullshit'. Winston's indifferent attitude to participation in the play is juxtaposed to John's need to stand up, pretend to be Creon and express what he believes is really worth-while in life. The paradox is that one of them will have to be Creon. The one who appears the stronger of the two inmates; the one who applauds justice and the one who is more mature will turn into a tyrant for the sake of the play.

Conflict is illustrated in Fugard's play through character contradiction. Not only do John and Winston experience the bitter taste of resignation and apathy, but most importantly, they learn through the suffering of one another. At this point it is best to open a small parenthesis to juxtapose the Sophoclean Antigone's and Ismene's relationship the relationship of John and Winston. Since the theme at this part of the thesis is self and other it is best to start analyzing it through juxtaposing the central character of each of the two plays against that character in the same play with which they are most close and yet their personalities are so distinct from. Sophocles uses Ismene, as we have already explained in chapter one, to illustrate both the common points between the sisters and their points of difference. Their unique way of attributing worth to different beliefs renders their opposition as all the more interesting to discuss. What amuses the audience of both plays is the pairing of the main character with another character to bring up the personality of the heroes and forward the plot.

While Sophocles uses Antigone's and Ismene's relationship to emphasize negative aspects of contradiction, Fugard chooses to have positive and negative characters that hover between apathy and action. Contradiction, paradoxically enough, is structured upon the acceptance of a common face. John and Winston share the same starting point of their sufferings. It is no accident that what makes John forget his own pain is the cry of pain of his inmate, Winston. What unites the inmates is the fact that they experience similar punishments for daring to revolt. As we have seen before, the means that are used to disinfect Winston's injured eye demonstrate the wretchedness of the prisoners. John is a nurse, a confidant, a roommate and an adviser to Winston.

Fugard does not try to flatten out the differences between the inmates. John and Winston share the same cell, the same punishment for committing the same crime. However, their characters and in extension the way they react towards misfortune is quite distinct. Their actions reflect their personality and beliefs. While John is determined, calm and ingenious, Winston is timid, prone to

influence and afraid of judgment and ridicule. As Dennis Walder eloquently puts it: the inmates are: 'Struggling to survive in an almost meaningless world' (p.13). What makes their pain worth-while is their determination to endure.[71] John and Winston are struggling to survive up to the moment they decide to take matters into their own hands and dare to voice their arguments both against one another, and later, against the State. Their differences provide an opening towards resignation.

WINSTON. Antigone buried her brother Eteocles.
JOHN. No, no! Shit, Winston, when are you going to remember this thing? I told you, man, Antigone buried Polyneices. The traitor! The one who I said was on our side. Right?
WINSTON. Right. (pp.52-53)

This passage features early on in Scene One. The personality of the characters is established here. Winston is confused between Antigone's two brothers and mistakes the one who fought side by side with the state for the traitor who received the forbidden symbolical burial. John's double 'no' echoes loudly in the small cell to correct Winston's mistake. Yet, John identifies his and Winston's sufferings and rebellion with the actions of someone who is termed as a traitor. Interestingly enough, Winston chooses the state, even subconsciously, over the rebel, while John chooses the traitor consciously. Their roles become reversed many times and so is their opinion both about themselves and others concerning what they do know in contrast with what they do not know. They do understand that they have to communicate, to reconcile with one another so as to achieve

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[71] The character's super human ability to endure whatever Hodoshe 'throws' in their path renders them as almost absurd characters. Even the way that they communicate, the many pauses interspersed throughout the play signify the importance of silence or the impossibility to express their feelings with words even though they find the courage to endure their pain. By definition, absurd, beyond sound, seems to match well with the characters of John and Winston. Maclennan (1997) observes that: 'Fugard's play took on elements of Absurdist theatre. Fugard attributes the humanism in his plays to his mother's world view'(p.1).

not salvation but acknowledgement about what they have done through dialogue and through setting up the play.

> It is significant that no society ever attained full freedom from the colonial system by the involuntary, active disengagement of the colonial power until it was provoked by a considerate internal struggle for self-determination or, most usually, by extended and violent active opposition by the colonized. (Ashcroft, Griffiths, Tiffin, p.49)

The above quote applies to the island's prisoners who need to claim back what was taken from them. Conflict is strongly present in the inmates' struggle to voice their concerns. What we have learned is that there are no clear cut divisions, at least not so far, between positive and negative characters. (Apart from Hodoshe who is seen negatively). In Sophocles' play, both Eteocles and Polyneices died the one by the hand of the other. In Fugard's play, both John and Winston are sentenced to prison for committing the same 'crime'. What differentiates them does not necessarily divide them between positive and negative characters. Their differences simply make them who they are – a statement which can be applied for the analysis of every character. What is important at this point is the way that Fugard uses this dubious meaning to promote the theme of conflict. Characters disagree actively about their roles both in the cell and in the play they attempt to stage. Although an alternative explanation could be that Winston is confused by the strange names, in fact the disagreement is more to do with Winston's initial disinterest and confusion.

However, it is the similarities not the differences that shine through character contradiction. Even the differences are fired by different reaction or expression of the same feeling for their situation: wretchedness.

> JOHN. Hodoshe's talk, Winston! That's what he says all the time. What he wants us to say all our lives. Our convictions, our ideals that's what he calls them...child's play. Everything we fucking do is 'child's play'...when we run the whole day in the sun and pushed those wheelbarrows, when we cry, when we shit...child's play! Look, brother...I've had enough. No one is going to stop me

doing Antigone...(p.62)

Conflict here appears in the form of a difference of opinions. The matter of debate is the reception of John's and Winston's beliefs both by one another and by the guard. The motif of childhood or children's games appears again. This time it carries a negative connotation, the innuendo of triviality. John is talking about 'their' convictions and ideals. Even though they are not conflicting, nevertheless they are expressed in a conflicting way. John signifies that it is time to mature and show what 'children' can achieve. The only feasible target now is staging *Antigone* and he threatens even Winston if he attempts or manages even subconsciously to jeopardize the staging of the play. Like Anouilh, Fugard also uses conflict not only as a positive but also as a negative term. At this point the motif of childhood is identified with foolishness and insignificance. While John is aware of the value of his beliefs, Winston seems shaken by Hodoshe's opinion on the same matter. In this quote we encounter two main debates. The first is a difference of opinion between John and Winston while the second is between John and Winston versus the guard. At first John is outraged. But what begins with an angry cry of his cell inmates' name ends with a re-affirmation of their close bond and of his desire to stage his *Antigone*. Indeed, what is recognized as a foolish action turns into a burning desire when Winston uses Hodoshe's words to criticize John's decision to perform 'Antigone'. He can no longer tolerate being regarded as foolish or immature. This is a turning point for both inmates. It is the time that John realizes that he has to mature, not physically but emotionally, and Winston is about to follow.

WINSTON [to the audience]. Brothers and Sisters of the Land!
I go now on my last journey. I must leave the light of day
Forever, for the Island, strange and cold, to be lost between
Life and death. So, to my grave, my everlasting prison,
Condemned alive to solitary desert.
[Tearing off his wig and confronting the audience as Winston, not Antigone.] (p.77)

This extract appears at the very end of *The Island*. It is crucial to underline that the same man who had doubts about pretending to be Antigone

has now fully embraced his role as another. What Fugard wants to say via the mouth of Winston is pretty much what Fanon exclaimed in one of his letters:

> What I wanted to tell you is that death is always with us and that what matters is not to know whether we can escape it but whether we have achieved the maximum for the ideas we have made our own. (p.185)

The moment Winston tears off his wig he is not Winston or Antigone for that matter, he is both in reality. His super-ego, Antigone, gives him courage to face the crowd as Winston and stand upright and in a challenging posture for all that he is, all that he has suffered and is going to suffer. John and Winston become themselves through pretending to be others. The dialectic of conflict and juxtaposition takes form through interconnections between the motif of the real and the apparent. In contrast to the French Antigone, the jailed inmates have passed that point of rebellion and are now harvesting the results of their subversion. Because of the magnitude of their labor the protagonists desire the simple relief that the satisfaction of basic needs brings. The 'Antigone' concert is a luxury that appears after memories come flooding in, and following the disinfections of their wounds and the expression of their amazement at being able to survive yet one more day.

Not only do John and Winston regain their socio-political consciousness through borrowing the personas of a tragic play. They also use their newly adopted personalities to say what they could have not dared to express openly otherwise to the Guards. In addition, the self as other can perceive the audience as the jury of another trial, a second trial. Justice has a central role in such a court. Finally, in the end of the prisoner's journey, the self and the other appear to be mirroring each other. When John first addresses his audience he assumes the role of *Le Prologue* in Jean Anouilh's *Antigone*. He gives a summary of the story so far and sets out to give a brief description of the main characters: Antigone and Creon. To know, in this case, is to approximate the truth as another. This is the only medium that John and Winston could use to educate the prisoners and attempt to challenge the Guards once more:

JOHN. Captain Pinsloo, Hodoshe, Wardens...and Gentlemen! Two brothers of the House of Labdacus found themselves on opposite sites in battle, the one defending the State, the other attacking it. They both died on the battlefield. King Creon, Head of the State, decided that the one who had defended the State would be buried with all religious rites due to the noble dead. But the other one, the traitor Polynices, who has come back from exile intending to burn and destroy his fatherland, to drink the blood of his masters, was to have no grave, no mourning. He was to lie on the open fields to rot, or at most to be food for the jackals. It was a law. But Antigone, their sister, defied the law and buried the body of her brother Polynices. She was caught and arrested. That is why the Hodoshe Span, Cell Forty-two, presents for your entertainment: 'The Trial and Punishment of Antigone'. (p.73)

It is significant to note, that the whole affair about Polyneices and Eteocles commences from mutual disrespect. In this instance self reflects the other, Polyneices reflects Eteocles. Even though they were termed as a 'traitor' and a 'hero' respectively; their fate and acts were quite similar. Antigone attempted to re-instate the balance between the Polyneices –Eteocles dualism. John also decided to stage 'Antigone' to restore balance between the fake apartheid court and justice in the form of the theatre-court. The mirror reflects the same image only in reverse. This is the case both with Polyneices and Eteocles and with the actors and audience of John's play. The second sentence of the prisoners appears to be a reflection of the first. The order of the words in the first sentence can be explained by referring to the way that the first sentence is regulated. The arrangement of the words in both sentences formulates interesting opposing terms, which are surprisingly attractive to John's audience. John refers to Antigone's two brothers, Polyneices and Eteocles, who committed fratricide. The phrase 'opposite sides in battle' links well with the aforementioned differences in the audience. Time and time again John calls Winston 'brother' and the other way round. It is very interesting to see that the same word may be also used to symbolize the 'clan of the Wardens' as opposed to the 'brotherhood of the

prisoners'. Again, the two brothers are said to be originating from the same house. If we are to take that symbolically as well, then this 'House' can also be the island and the prison a big home that accommodates black political prisoners. By extension, one might take the house to represent South Africa, and the two brothers, the victims of apartheid government.

This passage unravels a sequence of killings in the name of a very ambiguous justice. To begin with the dialectic John is talking about Creon when he is in fact attacking apartheid. Antigone becomes stretched and mirrored in the face of every political prisoner in the island. The House of Labdacus is the native Africans who experienced many miseries. The string of conflicts in this quote is long and functions at many levels. Conflict appears first in the form of recognition of distinct groups of people. The theme of opposition is both explicitly stated and implied throughout the quote. Again antithetical issues are brought together through defending different stances upon the same theme. Fragmentation is linked with conflict through the medium of irony and implication. The choice of John's words determines the link between fragmentation and conflict. Fragmentation is illustrated through the medium of elliptical phrases, or to be more precise, through the three punctuation dots. This is the point where both concepts, fragmentation and conflict, are united to denote irony. To begin with, the three punctuation dots are a manifestation of the concept of fragmentation because the pause interrupts the continuous flow of words differentiating between groups. The concept of conflict is intensely evident because the three punctuation dots juxtapose the Guards against the prisoners. Conflict only appears to carry negative connotations when in reality it promotes the interests of the group which it is supposedly criticizing in an unflattering manner. The word 'Gentlemen' refers to the prison inmates who are not regarded as what the word in the inverted commas implies them to be. Fugard begins by refuting a point or idea or by presenting it as of ambiguous significance only to strengthen its importance and underline its worth through contradiction. What is more, the cast who chose to stage this play is called after the name of

the brutal guard. It is as if Hodoshe has given John both the inspiration and the opportunity to present their beliefs on stage.

John emphasizes that everything started from the fall of two brothers. The fact that John chooses to open the play after Antigone is caught and arrested reflects the opening of *The Island*. As in Fugard's adaptation, in Winston's theatrical play too action begins after the main characters get arrested. It is the audience in the form of the co-prisoners who will decide if Antigone -Winston- acted against the law. Theatre becomes thus a court of law. The characters do not seek redemption but acknowledgement in the form of a fair trial. John presents himself and addresses others as if he is still being judged. The succession of names, the respect that he shows either real or apparent and the hierarchical order that John chooses to address to his audience, resemble the language that a barrister uses in a court of justice. It appears strange that the only time that he chooses to stop either to catch his breath or to criticize with his silenc,; he addresses his co-prisoners. As already stated, the term 'Gentlemen' appears to be used to refer to the other prisoners ironically, despite our doubt who John is really ridiculing. Is it the court of justice, the concert, the prison or the other prisoners? This is the first time that all captors are given a collective identity, which is juxtaposed to the prisoners, who are not generally seen as Gentlemen. Not only is it strange that this is the first time that the prisoners acquire at last one common name, but it is surprising they are addressed when one thinks about all the instances in which the inmates' oppressors and Hodoshe in particular- are referred in the play. This fact renders John's serious and apologetic tone all the more suspicious. Conflict appears in the form of Winston's worries and the actual reception that the play gets from the other prisoners.

3.2.d: Establishing limits

Fugard does not only attempt to apply parameters to present the motif of the self and the 'other'. The same logic applies when it comes to presenting the case of transcending one's barriers or limits. Conflict is explained in this sub-section in the form of what is and what is not possible to communicate. The characters cannot fully communicate their experiences with each other for fear of reliving their gruesome past. Conflict in this instance is manifested as the inability to confront one another's traumas. Fugard uses John's and Winston's dreams and suffering to unite subconscious and consciousness to express the prisoners' tortures under apartheid. The main characters exemplify stoic endurance in expressing their wrath against Hodoshe in the play within a play motif. In the end, the audience realizes that despite the need of the prison cell mates to cleanse themselves from their anger by communicating what they have experienced, this cannot be achieved en bloc.

To begin with the use of dreams and past recollections, the prisoners create a strong bond between them when they share their deepest fears and strongest desires in the form of dreams. Gratten Street, John's house, is at close reach when he is day-dreaming:

> JOHN And look, Sky, you're not far from Gratten Street. Cross over to
> It, man, drop in on number thirty-eight, talk to Princess, my
> Wife. How is she keeping? Ask her for me. I haven't received
> A letter for three months now. Why aren't they writing?
> Tell her to write, man. I want to know how the children
> Are keeping. Is Monde still at school? They mustn't be

Afraid to tell me. I want to know. I know it's an effort to write,
But it means a lot to us here. (pp.57-58)

John's language reflects his pain. In his day-dream he asks an old friend, Sky, to go to his house and ask about his family. Conflict here appears in the form of what is and what is not feasible. The deep fear expressed in the passage is the suspicion of indifference or the fall of a calamity upon John's family. What is self-fragmentary for John is his ignorance which feeds his worst nightmares. In his role-play every one is in close reach and everything for a split second seems to be possible- even to see again and talk to his family. Language and pain are entangled in a suffocating embrace and expressed in a silent cry. John's cry is silent because it can never reach his family and even in the cell, the words come to express a sample of suffering, the suspicion of horror lurking in between the lines. 'It means a lot to us here'. The reason why is not stated yet it echoes loudly in every word they utter.

John and Winston's pain can no longer be expressed linguistically but emotionally through vivid re-experiences of happy memories. The prisoner's language does not defy terminology, it stands as a reminder of who they are. Conflict in the form of barriers presupposes the existence of two distinct sides. In this case, barriers mark the distance between language and pain. Fugard's play is based upon the characters' hovering from fiction to reality, from possible to impossible, always aiming to transcend barriers. Yet, the South African playwright does not promote political rebellion as a requisite for demonstrating anti-apartheid feelings but as a medium for defending the prisoners' right to express their concerns without risking being imprisoned. The alternatives expressed here are submission to the pain of imprisonment and the fermentation of bitter anger towards apartheid or, on the other hand, the alienation of these pains through the adoption of a stoic attitude. Fugard's main characters understand that they should be able to communicate their worries in a fecund way. What is more, Fugard's plays: 'Emphasized stoic endurance to racial oppression rather than revolt against apartheid capitalism' (Kruger, p.623).

At the end, what is not uttered directly is expressed indirectly through the play within a play technique. At this point we should clarify that the play within a play motif does not only apply to the case of staging John's 'Antigone'. Even this is the most obvious and maybe most important example of the above technique, the play within a play could as easily be applied to the case of day-dreaming or role playing as illustrated in the previous quote from *The Island*. Conflict here exemplifies stoic endurance and what is more, it signifies the ingenuity of the prisoners. The play within a play denotes the severity of the prisoners' needs, their creative imagination while giving them an outlet to express the inexpressible and marry different words through daring to overpass their barriers.

The Island is structured upon the battle between what can and what cannot be communicated. In Fugard's case, what cannot be communicated are the ferocious bloody political struggles that John and Winston carry along with them and become reflected in their role-plays and the staging of their 'Antigone'. What cannot be communicated is the intensity of the bewilderment and the sense of loss and terror that the characters experience through their dream-like reality. The way in which this bewilderment is manifested is left to the audience to interpret through a number of skilful literary devises employed by Fugard (which I will go on to talk about shortly). What becomes a continuous challenge for Fugard's characters is the ability to transcend the reality that Hodoshe has created for them and re-define their physical and emotional limits.

3.3: Disillusionment: from optimism to resignation

Disillusionment as a concept represents the movement of the characters from a state of general optimism about their particular cause to a state of resignation with regards to their inability to change their world. By optimism I mean that through the act of subversion (by burning their passports) they believed that they could initiate a movement towards a better world. For Sophocles, Antigone moves from a state of optimism about the reaction the citizens of Thebes will have to her moral dilemma to a state of resignation about the stubbornness of her political world. Meanwhile, Anouilh's character starts off firm in her belief that she is in position of unmitigated freedom but slowly comes to the disillusioned view that she must rely on the other at every turn.

However, for Fugard, disillusionment, in the end, is not presented pessimistically as the characters do manage to achieve reunification. Instead, disillusionment is utilized as a literary tool to establish Fugard's case for the sociality of the self. It is presented here through three mediums: first the juxtaposition of the tragic and the comic motif is studied, then language is presented in terms of diction and finally role-play is discussed.

Fugard's play is against apathy and his characters are placed in a horrible predicament. Those excerpts from the South African adaptation are discussed where Fugard is caricaturing absurd violence of man to man.

3.3.a: The tragic and the comic

WINSTON [taking the nails]. What's this?

JOHN. Necklace, man. With the others.

WINSTON. Necklace?

JOHN. Antigone's necklace.

WINSTON. Ag, shit, man!

[Slams the nails down on the cell floor and goes on smoking.]

Antigone! Go to hell, man, John. (p.50)

The simple words, the abrupt tone adopted and the apparent meaningless prop -the necklace- are the humorous aspects in the above quote. What is tragic is the means used to create the prop. The fact that John is able to take the necklace so swiftly out of his pocket and pronounce it for what it is to Winston makes the whole matter even more comic. Repetition comes to emphasize not only what the prop is but also to whom it actually belongs to. Winston's exclamation turns tragedy into comedy. Winston is not ready to take the plunge and get immersed into his artistic surroundings which are defined by the restricted locus of Robben Island prison. At this point it is a good idea to look at the actual prison as the necklace reflects the prisoners' every-day tragicomedy.

In my first ten years on Robben Island conditions were really very bad.
We were physically assaulted. We were subjected to psychological
persecution. (Friedman, p.131)

The surroundings of the Island are certainly tragic. It is remarkable to pair Robben Island prisoners' tragedy with humor. The whole affair becomes absurd since it transcends what might seem to be a reasonable place of juridical rehabilitation. Bearing in mind that the play is based upon real facts renders the prisoners' reality all the more dramatic. Steven Friedman explains that: 'there

were dramatic improvements' (p.192). After 1974 as the Red Cross officials confirmed, the island changed. However, real problems were still apparent. Fugard puts the final 'touch' to our unique perception of how the figure of Antigone has developed throughout centuries.

The African playwright's sensitivity to the demands of his time does not render him as much as a Romantic as challenging his time in that he denounces apathy even in cases in which action is identified with arrest and punishment. Fugard is Romantic in that he aspires to reclaim human freedom but he does not pursue this with sentimental or idealistic means. The final 'touch' to our perception is thus made by showing us that freedom through action is the hallmark of our identity. Fugard employs humor to present reality behind reasoning in the locus of the island. By the term reality behind reasoning I refer to the inhumane physical and psychological brutality that the prisoners experience under Hodoshe's guard.

Fugard uses *The Island* to explore the small community on Robben Island. To do so to explain the reason why the characters have been transferred to prison one should investigate the political situation of South Africa during apartheid time. Politics is of primary importance. The characters experience disillusionment as an aftermath of being placed into prison. An important objective of the role of disillusionment in Fugard's drama is its impact upon John and Winston. Tragedy and comedy get fused since the prisoners' environment is nothing if not tragic yet in their moments of clarity when they are not laboring they use humor to cure one another psychologically. Fugard employs humor to bring his characters together. To understand how Fugard is able to achieve this aim is to understand the use of language as a tool of political awakening. A rather good example of fusing apartheid and humor as an attempt to differentiate between history and language is the following excerpt:

> JOHN. But have you ever paused to ask yourself whose responsibility
> it is to maintain that fatness and happiness? The answer is
> simple, is it not?...your servant the king! But have you then

gone on to ask yourself what does the king need to maintain his happy state of affairs? What, other than his silly crown, are the tools with which a king fashions the happiness of his people? (p.74)

In the above excerpt John assumes the role of Creon, the representative of the government of apartheid. This Creon is not only brutal, he is also comic. His words are not just right to the point but also descriptive and humorous. The words 'fatness' and 'happiness' strike a chord with the prisoners. They experience none of these after-maths of good governing. What is more, history here takes the form of apartheid division policy between the ones who are favoured by the state and the ones who have to submit to its ruthless restrictions. However, even this Creon admits that his crown is 'silly', bears no real value if one subtracts the actions taken to keep it in its place. Disillusionment assumes the form of a self-conscious dictator and laughter bursts forth. In the above quote language and more specifically, the words of a dictator fused tragedy with comedy. Kruger Loren observes that South Africa's fate is to hover between interesting fusions. South African language is constructed upon compromise, intermixture, and the balance of uneven; this is the reflection of a bitter conflict between the White and the Black Domination. With this background in mind we can see that disillusionment, for the characters, amounts to the realisation that they will not find the kind of freedom they desire in their lifetime.

Fugard does not reprimand groups but people. Each person is seen as an amalgam of ideas and needs. John and Winston are scrutinized according to their beliefs and actions. In an anti-apartheid environment Fugard allows the audience to make the choice for themselves. Even the word 'domination' is significant because it functions as a link and as the limitation between the White and the Black racial group depending on one's perspective. What is missing is who dominates whom.

John [through clenched teeth as Winston tends his ear]. Hell, ons was gemoer vandag! [A weak smile]. News bulletin and

weather forecast! Black Domination was chased by White Domination. Black Domination lost its shoes and collected a few bruises. Black Domination will run barefoot to the quarry tomorrow. Conditions locally remain unchanged-thunder-storms with the possibility of cold showers and rain. Elsewhere, fine and warm! (p.48)

Although John is accusing the White Domination for the sufferings of the Black, there is no implications that this reflects with the view that Blacks are better than White. Even though he remarks that the Black one was chased by the White there are no clear cut divisions between the two. John does not declare war against his Wardens. He only wishes to inform the world about the situation. Fugard celebrates the individual and appears to be condemning all groups. It is through self–progress that the other can be approached effectively in a fecund way. Neither Black nor White domination are remarked in the above extract as marking a great success - the one against and over the other. What is more, this battle has already been fought and has left the 'Black Domination' to 'run barefoot'. Fugard does not accept 'middle ground' as the answer, as Sophocles did long before him. Yet, Fugard also criticizes extremes by emphasizing the impact upon the vanquished. In this excerpt John denounces extremes. He has lost faith in battles or in an outcome of battles that is correct for him. John's concern is not which side lost or won. The impoverished and disillusioned vanquished bring him the same terror as the winners. Fugard aspires not to reconcile groups with one another, but to reconcile his characters with reality. For that he shows the dramatic situation but he approaches it with humor. By modernising this classical myth they are reflecting a more general need for experimentation in South African culture. The reason for this is because 'contemporary African culture is under foreign domination' and what is needed is experimentation: 'The kind of experimentation called for may be described as traditional, that is to say, experimentation for the purpose of modernizing and revitalizing the tradition' (Chinweizu, Onwuchekwa, Madubuike, 239).

The kind of experimentation we observe in Fugard's play is not only between tragedy and comedy but as we have already seen it is also between knowledge and action. What prevented Anouilh's Antigone from retaining her faith in her struggle was the impossibility of reconcilement with what had already happened. Fugard, in contrast to Anouilh, plunges his heroes deep into knowledge. Both Winston and John do not express their distress about the system merely when they were part of the system, but only after having experienced its tight 'claws'.

Apartheid, or the government of segregation, has placed divisions between the people of Africa. It is characteristic that the struggle of the African National Congress against the National Party is commented by many supporters of the A.N.C as 'arenas of contest' and apartheid regime as not unjust but as: 'The best framework for the protection of white interests' (Wolpe, p.157). The caustic and ironic tone implies the harshness of the state without explicitly uttering it, thus rendering the statement all the more interesting to follow. Fugard uses divisions – like the tragic and the comic - as fertile ground for hypothesis or for pondering over South Africa's political situation. The African playwright does not want to promote a hidden or very obvious political agenda. His aspiration is to inform. Political awakening arrives more as an aftermath of identifying with the main characters and as re-questioning, like John and Winston do, our beliefs and values.

Fugard assists his characters to pick up their fragments and use divisions to find the all-so important inter between link. There are no set terms, each theme invites challenge or even refutation. Fugard has certainly contributed to the 'awakening' of his compatriots. Resistance becomes identified with political rebellion. Fugard has certainly risen to the theatre's challenge to criticize injustice by generating a thought-provoking play. South Africans seem to be especially in need of socio-political education. Andre Brink observes that theatre and society can have a refreshing inter connection:

> Theatre in relation to society and politics in post-apartheid South Africa faces new challenges. The medium was to become one of the great

> focal points for an awakening of the popular conscience and resistance against apartheid. (p.520)

The South African playwright is aware of the challenge that he faces and has taken pains to ensure that *The Island* stigmatizes critical political issues without just imposing views or introducing solutions arbitrarily. John and Winston are only some of the children of South Africa who have been chosen to voice their concerns rather than bury their anxieties or disengage their fears by adopting an apathetic stance. In reality Fugard's plays belong to the whole of mankind.

It is when the laughter subsides that the transformation both of the characters and of the audience can be studied:

> *[The wig on the floor. He stamps on it.]*
> Shit, man! If he wants a woman in the cell he must send for his wife, and I don't give a damn how he does it. I didn't walk with those men and burn my bloody passbook in front of that police station, and have a magistrate send me here for life so that he can dress me up like a woman and make a bloody fool of me. I'm going to tell him. When he walks in through that door. (p.63)

The stamping of the wig is symbolical. Winston wants to show to John that he is able to make his own decisions. Winston is stamping down his oppressors, all those who imposed their will upon South Africa arbitrarily. Winston illustrates that he has finally reached a point of emotional and psychological maturity through his ability to express his anger through relating it to the deeper political issues which landed him in jail. Initially he could not see past the immediate causes of his pain. He wants to demonstrate that he is also able to act in a responsible manner. Winston will try to reverse the roles. However, even the way that he expresses his disapproval of the way John treats him manifests that the distribution of roles is correct. The stamping on the wig reminds one of a stubborn rebel who is ready to subvert. The fact that he stresses and repeats to

himself that he is not interested in what John thinks as the right thing to be done discloses that the reality is quite different.

Winston is disillusioned. He has forgotten why he has been placed on Robben Island. It is through pretending to be Antigone and after surpassing any notions of becoming ridiculed that he ceases to be disillusioned and re-embraces his old cause with passion. The tragic and the comic are beautifully interconnected in the following quote:

> WINSTON. There you go again, more laughing! Shit, man, you want me to go out there tomorrow night and make a bloody fool of myself? You think I don't know what will happen after that? Every time I run to the quarry...'Nyah...nyah...Here comes Antigone!...Help the poor lady!...'Well, you can go to hell with your Antigone. (p.60)

John is now laughing because Winston is dressed up like a woman, like Antigone. It is she who has brought this dramatic change of atmosphere in John and Winston's cell. The act is now only a day away. Winston is feeling more self-conscious. He is afraid of being ridiculed. Soon he will have to make a choice: either surpass his fears or submit to them. He seems to have chosen resignation. Winston is afraid of being laughed at. Still, the concept of Antigone remains foreign to him. Winston sees Antigone as a 'poor lady'. He finds it unbearable to assume the role of what he thinks to be a powerless victim. Even though he experiences such a feeling every day to stage his emotions for everyone to see would be simply unbearable. Here lies a double irony. Antigone has never been interpreted as a pathetic victim.

It is the action in addition to the words that provides entertainment both to Winston and John and to the audience. Winston is in the process of putting on Antigone's wig and false breasts.

> *JOHN. Okay?*
> *Winston [still busy]. No.*
> *JOHN. Okay?*

Winston. No.

[Pause].

JOHN. Okay?

[John launches into an extravagant send-up for Winston's Antigone. He circles 'her' admiringly, he fondles her breasts, he walks arm in arm with her down Main Street, collapsing with laughter between each 'turn'. He climaxes everything by dropping his trousers.]

Speedy Gonzales! Here I come! (p.59)

The wig, the false breasts, the stroll up and down Main Street, John dropping his trousers, cannot but bring bursts of laughter to the audience. The short questions and abrupt answers, the repetitions, the pauses before presenting the African Antigone can be compared to the totality of repetitions and pauses that are interspersed throughout Fugard's play before John and Winston actually do perform their own version of Sophocles' myth only at the end of *The Island*. Disillusionment functions as catalyst of action. John's reaction towards Winston is comic but inflicts a severe wound on the latter's proud ego. Identity appears to be something too valuable to be entrusted to the prisoners without taking it down to ridicule.

The truth of the matter is that Winston has already dared to defy the rules. This is the reason why he is in prison now. The fact that he dared to subvert functions as a reminder of his abilities. Winston tries to persuade himself that he will be able to question John's authority over him, as he was able to question the authority of the government long ago. The fact that John dressed Winston like a woman appears to the latter as derogatory. Winston believes that John ridicules him. In reality, John does not want to make fun of his inmate but uses the necessary props to project his message across to his inmates. Much like Fugard, John does not want to ridicule his 'actor' but make him appear through the aid of a costume able to voice his concerns and bring his subversion to the final step. The above quote hovers between ridicule and farce; however its essence is tragic. The more the prisoners are laughing the more the audience feels self-conscious.

What renders John and Winston able to transgress their terror is humor. Winston is the complaining victim in *The Island* till the moment that he relieves himself from his anxieties. Till then he sees only appearances losing the essence of matters:

> WINSTON. *[retrieving the wig and false breasts off the floor and slamming them into John's hands].*
> Here's Antigone...take these
> titties and hair and play Antigone. I'm going to play Creon.
> Do you understand what I'm saying? Take your titties...
> *(But John replies:)*
> JOHN. Look at me. Now laugh.
> *[Winston tries, but the laugh is forced and soon dies away.]*
> Go on.
> *[Pause.]*
> Go on laughing? Why did you stop? Must I tell you why?
> Because behind all this rubbish is me,
> and you know it's me. You think those bastards out there won't know it's you? Yes,
> They'll laugh. But who cares about that as long as they laugh
> in the beginning and listen at the end. That's all we want them
> to do...listen at the end! (pp.61-62)

John teaches Winston that what they have to say goes beneath their props. They have something to say to the other prisoners. This is what will make them listen and go beyond their bursts of laughter. Winston repeats the word 'why' because this is where the weight of what they have to say is more apparent. Now it is up to them to relocate the message and decide upon the means of communicating it to their audience. Winston cannot laugh even though John has also assumed the role of Antigone by wearing the same props that Winston was wearing just before. John does not see Antigone as a 'poor lady'. John was the one who chose the play to begin with, exactly because he was aware of its underlying message. This message is in effect what John mirrors when becoming Antigone. First John relieves Winston of his role, then he assumes it

himself only to see that Winston does not feel any more that this role is ridiculous at all.

The concert re-awakened the need to do something for others and now, the reminder of what lies beyond Robben Island will make them face reality and contemplate the motives of their prior actions:

WINSTON. Even without your law,
Creon, and the threat of death to whoever defied it, I know
I must die. Because of your law and my defiance, that fate
is now very near. So much the better. Your threat is nothing
to me, Creon. But if I had let my mother's son, a Son of the
Land, lie there as food for the carrion fly, Hodoshe, my soul
would never have known peace. Do you understand anything
of what I am saying Creon? (p.76)

Winston acknowledges death as a natural end. Just like Sophocles' Antigone, Winston is familiarized with the idea of death. The African Antigone explains that Creon – John - has only managed to accelerate the unavoidable. Apartheid is: 'an attempt to belie history' (Magubane, p.241). The same can be said about Creon's statement that he has destroyed Antigone's future. Not to do anything would be to go against her ideals. By acting against the state she stands firmly to what she holds dearest of all, her individuality and ideals. To surrender that would be to destroy her future. Apartheid, like Creon, created a false image of security for both classes so as to secure balance and restrict and control subversion. Creon gives the impression that he is acting for the benefit of the totality when in reality he is promoting simply his own interests. The same analysis can be applied to apartheid. Fate in this context becomes synonymous with character and endurance that should be impossible to manipulate. The concept of fate is used at this point to express an accepted and irreversible situation. Unlike Sophocles who presents fate as a string of seemingly accidental occurrences which is weaved around each mortal, sharpened to fit every person's character, Fugard introduces fate as a law of nature of the state and rises with humor.

Fugard's perception of fate becomes linked more with exterior than with interior agents. Creon's law and Winston's defiance in *The Island* act as catalysts which accelerate the unavoidable end. Creon's threat loses its meaning when placed in such a context. It becomes an earlier reassurance of death. The African Antigone explains that it would only have been tragic to let a 'Son of the Land' as 'food for the carrion fly'. It is important here to stress that Hodoshe's name is translated as 'carrion fly'. Through these phrases Fugard introduces the native South Africans as the modern Polyneices and identifies the African Creon, John, with the Guard Hodoshe.

John and Winston appear in the above excerpts as puppets going around in circles carrying their weight silently but with dignity. What Fugard creates is a circle of pain and labor in which his main characters are trapped. The absurdity of the whole situation is that on the one hand we are moved to see the characters in pain, laboring to finish their task. On the other, we cannot help but be surprised at following where their strife ends with nothing. Suzan Hilferty argues that: 'In theatre the audience can experience a full range of psychological and emotional events' (p.480). The theme again is futility and is camouflaged in a comic cycle of meaningless. The prisoners' inhumane treatment by Hodoshe s as they are called to perform mutually annihilating tasks is camouflaged in a comic cycle of absurdity. Certainly, with Fugard's play, I believe it is important to present the actors in a way that allows them to be uninhibited by the restraints of 'reality'. Futility and meaninglessness are only some of the emotional events which are staged in *The Island* to reflect the main characters' tendency at crucial points to become disillusioned. Fugard's crowning achievement is his ability to place his characters in Robben Island and illustrate their efforts of cutting their emotional restraints and freeing themselves of the 'green carrion fly':

> *The only sounds are their grunts as they dig, the squeal of the wheelbarrows as they circle the cell, and the hum of Hodoshe, the green carrion fly.* (p.47).

3.3.b: Language and Silence

Language is discussed here in terms of representation of silence on stage. Repetition, exclamatory sentences and silences feature in the excerpts analyzed in this section; silence is indicated with three punctuation dots. Language is important at this point because it illustrates the concept of disillusionment as leaving an incomplete aftertaste both to John and Winston and to the external audience. The sense that not everything that could be told is told increases the sense of brutality of man to man because John and Winston find it impossible to communicate their sufferings to one another. The extension of their sacrifices for their cause and for the play they are about to stage in prison are such that cannot be communicated. Fugard does not emphasize what is complete, but rather what appears scattered. When facing overwhelming feelings the prisoners find it difficult to complete their sentences. A good example that has already been touched is Hodoshe's idea which exceeds the borders of logic being absurd, crazy, and inhumane:

> JOHN. If he takes us back there...If I hear that wheelbarrow
> ...of yours again, coming with another bloody load of ...eternity! (p.49)

What is at the heart of the dialogue now is the conception of eternity, perceived through incoherent and incomplete futile tasks. Here we find three pauses or three short interruptions. The first signifies the location where the task is to be done, the third the means by which the labor will be accomplished and the third the duration of time that is calculated to last an eternity. Place, means and time create a suffocating web of torture. What is another indication of the inhumanity and pain that this task inflicts on the inmates is the use of the conditional clause. The only way that John can bring himself to think the possibility of repeating this task is in the conditional form. They need to keep on dreaming, they must

rekindle their faith in the rightness of their action. They have to choose once against responsibility and empathy over apathy:

> JOHN. Hey, don't start any nonsense now. You promised.
> necklace of nails and string.] It's nearly finished. Look.
> Three fingers, one nail...three fingers, one nail...[Places the
> necklace beside Winston who is shaking his head, smoking aggressively,
> and muttering away.] Don't start any nonsense now. Winston.
> promised the chaps we'd do something. This Antigone is just
> right for us. Six more days and will make it.
> *[He continues washing.]* (p.50)

They choose to show their empathy with their inmates by staging a play about political rebellion. This time repetition emphasizes John's and Winston's physical sacrifice, their torn nails. 'Three fingers, one nail'. The two torn nails which are missing on the wounded hand have been turned into a necklace for the sake of the performance. In Fugard's adaptation the props are equally significant with the words because they are created by the two prisoners.

The fact that they tore their nails only to create an accessory that is not so important for their transformation signifies their dedication to their roles. Moreover, the fact that their nails are rusty though laboring on the beach adds further significance to the creation of these accessorises. Hodoshe's pointless task of getting them to dig holes in the beach and then refill them reflects the powerful symbol of these props. They are showing Hodoshe that their rusty nails are not important to them anymore, that his labor is insignificant to them, that their bodies are vehicles for their expression of their freedom. Hodoshe may own their bodies, but he cannot own their minds.

Through the use of silence (as represented by the three punctuation dots) Fugard is allowing the audience to comprehend the magnitude of this action. Fugard also uses repetition to enhance the significance of this act. Fugard does not want the audience to see this act merely as a piece of gruesome entertainment as we might mind in a horror film. The purpose is not to titillate, but

to drive home the extent to which the prisoners had become stoically alienated from their own bodies.

What relates the prisoners with the mythic Greek heroine are the sacrifices they make to perform the play and, what is more, the nature of their sacrifices. Antigone becomes a rebel through her verbal confrontation with Creon. The African characters turn from submission to subversion through a prison act. John and Winston could well have an Antigone without a necklace. Winston and John choose to give even when giving is not necessary, making their play even richer not so much in costumes and props rather than in meaning. The nails that are torn and sacrificed echo the Greek and the French Antigone's torn nails. The two African Antigones do not lose their nails in the digging procedure but give them willingly for their dream. This time the three full stops link the prisoners' sacrifice: the nail, with the challenge that lies ahead. 'Who Antigone is', 'Who Creon is'.

3.3.c: Conclusions on Tragicomedy and Role-Play

In *The Island* man becomes unimportant, what rises as significant and of infinite value is the prisoners' cause. The shift from tragic to comic is swift. As already explained, *The Island* surpasses the limited borders of tragedy and comedy. It defies all conventional parameters and uses exclamation to outline pain. The audience is more intrigued with what remains unsaid and the main characters could be defined as anti-heroes. John and Winston use fantasies to inflict on themselves a psychological transformation which helps them criticize themselves from an observer's point of view. Fugard's play is not based on communicating the terror of apartheid but on a moment of comprehension which begins when laughter subsides and terror begins. We need to laugh with the characters to surpass our petty feelings of sympathy and see them as they

should be seen, as fighting their own past conceptions of themselves in order to achieve this psychological transformation.

Even though, in the end John and Winston reach a decision through logical processes the audience only observes part of the plan not knowing how things will turn out in the end. Even more so, we are never informed if the characters succeed in their plan or not. We are only left to imagine due to the law of probability that they are most likely caught again. This fact makes their escape meaningful in an absurd way. Escape here is not meant in a literal sense. We are not suggesting that the end of this play is unambiguous. If anything it is likely that the prisoners do not escape in the literal sense. Fugard's play finishes here because it isn't important if they really escape or not. What is important is that they acted, i.e. they found their freedom through action. It is in this sense that the prisoners find their freedom. The game between tragedy and comedy is as well played as the game between what is real and what is imaginary, what is meaningful and what is meaningless. What is meaningful is John and Winston's ability to protest despite every.

Fugard does not let the audience wonder in the end about the significance of John's or Winston's words. Everything comes together when the curtain falls to cut short John and Winston's run for freedom. The audience gets to see the backstage: disillusionment appears after taking a look at the rehearsals.

In *The Island*, meaning is to be found between the lines, this fact testifying to the limited capabilities of language. John's and Winston's extensive pain is manifested through tragic and comic exclamations of discouragement. The prisoners attempt to express their feelings towards the guard, the cell, their inmates, past, present, and future are scattered. They are unable to express clearly their resentment or happiness every time they pick up a different string of ideas. The three full stops signify just that. The audience is more intrigued with what remains unsaid.

Fugard believes that language is insufficient to express the atrocities that broke out on 21st March 1960 in Johannesburg when fire was opened: 'On a peaceful crowd of democrats at a PAC sponsored protest against laws requiring Africans to carry passes' (Karis, p.116). This event terrifying as it is used as the basis for Fugard's play. Fugard uses silence, diction and hesitation in the form of repetition in order to communicate the terror reigning at his time. In this way he gives an idea of the absurdity of the time that *The Island* was conceived.

Regarding silence, Fugard chooses not to pause over issues of redemption like Sophocles does or issues of pragmatism like Anouilh does. In direct contrast to the other playwrights, the African dramatist focuses not on taking sides on the issue of the annihilation of values but proceeds in exposing his characters' past, present and future as composed by an amalgam of tragic and comic acts which have either been performed, are being performed at the moment of speech or are going to be performed in the near future. Fugard compels his characters to focus on their present even though they achieve this through the medium of memories, play-acting and staging a play. John remembers at this instance a rather odd but yet powerful interpretation of Sophocles' Creon:

> John. That's him. He played Creon. Should have seen him,
> Winston. Short and fat, with big eyes, but by the time the play
> was finished he was as tall as the roof.
> [Onto his legs in an imitation of Georgie's Creon.]
> 'My Councillors, now that the Gods have brought our City
> safe through a storm of troubles to tranquility...'And old
> Mulligan! Another short-arsed teacher. With a beard! He
> used to go up to the Queen...[Another imitation.] 'Your
> Majesty, prepare for grief, but do not weep.'
> *[The necklace in his hands.]* (p.47)

This time the three full stops stand for the omission of the rest of the play. One has to follow the progressive transformation of information that is replaced

by the employment of the three full stops. Pain, inability to compromise and terror become laughter. A flood of happy memories comes to John who does not forget to complete his narration with imitations that demonstrate the magnitude of the change in the atmosphere. The inverted commas mark yet another attempt of the prisoners to escape from the narrow and suffocating borders of their cell. The actor who pretended to be Creon was not physically but artistically charismatic. Much like John and Winston who do not resemble Antigone's physique but remind one of her fate, the Creon of John's past was 'short', 'fat', 'with big eyes' but that did not deter him from carrying the weight of his role. The scene remains both tragic and comic but now we begin to laugh with the inmates and surpass our unpleasant feelings of empathy. Fugard uses humor to surpass the tragedy of circumstance.

Another important feature in *The Island* is role play, since it is an important medium of communication. It is important because they find a way of retaining their sanity by using their imagination to remain in contact with the outside world. By trying to put themselves back in the world from Hodoshe took them from they are able to retain their sanity. It is obvious that they are in good spirits in their role play because they joke with each other.

Even more, Fugard presents John as regaining emotional power from role play:

> JOHN. Operator, put me through to New Brighton, please...yes,
> New Brighton, Port Elizabeth. The number is 414624...Yes,
> mine is local...local...
> Winston [recognizing the telephone number]. The Shop!
> [He sits upright with excitement as John launches into the telephone conversation']
> John. That you Scott? Hello, man! Guess who!...You got it!
> You bastard! Hell, shit, Scott, man...how things with you?
> No, still inside. Give me the news, man...you don't say!
> No, we don't hear anything here...not a word...What's
> that? Business is bad? You bloody undertaker! People
> aren't dying fast enough! No, things are fine here. (p.56)

John is supposedly talking on the phone with Scott, a shop-owner at Port Elizabeth who knows all the gossip from his district. It would have been highly unlikely for John to make this call in real life. Again fantasy and reality overlap. Sentences are still fragmentary, incomplete and scattered. However, the spontaneous rendering of ideas proves now to provide good fun. Remembering people from the past is not painful any more. This time the full stops signify the other, the conversant at the other end of the 'telephone line'. Another big change is that in his play-acting John seems eager to learn news. Now, he is not restricted by his misery in the small boundaries of his prison cell, or Robben Island for that matter. He is even able to laugh at the face of death and make a joke about his present condition. The imaginary call has a very positive influence on Winston as well. This time Fugard opens a bracket to demonstrate Winston's excitement, not distress. The Shop brings only happy memories that are re-lived. The familiar person of Scott appears to be really conversing with John. What is of importance is not if the call is real or imaginary but the fact that both John and Winston are entertained. Even though they are imposed under severe physical and emotional pain, they find a way to alleviate their pain.

Thus, the conflict between the real and the fictitious enables the audience to realize the characters' worth and stamina in the face of danger. Absurdity lies in the fact that the characters have to expose themselves as others to regain their belief in themselves.

Fugard's characters exude pity. We feel pity for one we cannot help and fear when we empathize with someone and approximate his sufferings in a fecund way. Defying all odds, John and Winston struggle to keep their reason, taking strength from what they represent, what their rebellion represented and what their endurance stands for. John and Winston fill one another's heart with joy through their role-plays and chart the path from unmediated to mediated

unification since, unlike Sophocles' characters, they choose to act not to challenge others but to proclaim their unmitigated faith in one another.

Aristotle observed in his *Poetics* that pity is a constituent element of tragedy in such a way that it includes 'incidents arousing pity and fear' (p.12). Aristotle decided that these emotions are 'aroused by Spectacle' and that the characteristic of the better poet must be that 'even without seeing the things take place, he who simply *hears the account of them* shall be filled with horror and pity at the incidents' (p.23). This thesis detailed the path from tangible pity (Sophocles) to confusion (Anouilh) to intangible pity (Fugard). We pitied Sophocles' characters while we observed the growth of their pain and the tightening of the net around them. Anouilh provided the anatomy of an internal dichotomy originating from the inability to set clear cut domains. With Fugard language filled us with horror and silence allowed us to hear the account of John and Winston's torture.

Conclusion

Antigone's political rebellion has been presented from Sophocles' play to Anouilh's and Fugard's adaptations. All three plays were analyzed through three concepts: fragmentation, conflict and disillusionment. This is because the political rebellion of Antigone was seen by all three dramatists as a three step journey which culminates in subversion. Even though the same concepts are used to present and discuss all plays, they are modified to reflect the era of each playwright. The comparative study of Antigone's political rebellion can be achieved through comparing and contrasting the use of the same concept from one playwright to the next to promote the main theme, that being Antigone's political rebellion.

To begin with fragmentation: this is not a term which appears as such in any of the plays presented. Fragmentation is present in the plays as an underlying theme which brings together complementary notions experienced by the characters. What unites all three playwrights is their understanding of the concept and their use of it to portray their characters' inner struggle when these attempt to express personal thoughts on the subject of political rebellion. Before expressing their anger against the political system in which they find themselves, the characters undergo an intense psychological struggle while they try to gather their thoughts to communicate their concerns to the other characters of the play. This is the common ground upon which the discussion of fragmentation is based in all three plays.

Sophocles' play forwards the concept of fragmentation in terms of the self speaking against the self as man's personal weakness. The characters of Sophocles are unknowingly doing themselves no favors when their beliefs are

refuted by their actions. Inconsistency arises as a consequence of the inability of the characters to identify their responsibilities with their beliefs and actions. Sophocles seems to be questioning the gist of his characters' arguments when presenting them as lacking the ability to match their grand sounding statements to their actions. Creon is unable to act what he preaches since his actions collide with his maxims. Creon is unable to acknowledge his faults before it is too late because he is blinded by his duties to other people to such an extent that he takes for granted that he acts according to his responsibilities. By acting in such a manner he demonstrates lack of respect for the position that he holds in the Kingdom of Thebes. Sophocles underlines man's follies by demonstrating his characters' blind faith in their righteousness when they are in fact unable to be true to their dictums. The *Ode to Man* summarizes the folly of man by revolving around the theme of man's inability to recognize the responsibilities that spring from his position. While fragmentation is primarily examined as an internal collision of the self with self, it can also be stretched to incorporate the collision of man with his surroundings, not as a clash between himself and others but as a collision between what he preached and how this does not match reality. So, man is proving himself to be inconsistent by failing to achieve for others what he has promised. Sophocles is indeed refuting man's confidence in what he can know. Knowledge is thus portrayed as illusory since what the characters profess to know proves them to be wrong. In the case of Antigone, she is inconsistent because she argues that she acts according to the proper way of behaving towards a *philos*, however she distinguishes Ismene from Polyneices, since she excludes her sister from *philoi*. The fact that Ismene is not a receiver of beneficial treatment, even though she meets the standards of a *philos*, is indicative of Antigone's inability to adopt a responsible attitude towards her own dictums. Sophocles uses fragmentation to demonstrate the dangers lurking in the path of a self-proclaimed righteous supporter of any cause since it is very difficult ever to stay consistent to one's own words.

Anouilh takes a different track when presenting his characters as being fragmented, while at the same time he is staying faithful by ascribing to fragmentation the connotations of the inner struggle of the self. The main difference between Sophocles and Anouilh is that, in the case of Anouilh, fragmentation assumes a more psychological turn since the characters are fragmented despite themselves. Anouilh's Antigone is primarily suffering consciously an internal split of the self since she is undecided whether to carry on with her political rebellion or attempt to conceal that she has taken any action to bury her brother in the first place. In Anouilh's adaptation, Antigone is seen as the only character that undergoes such a self-splitting journey. More analytically, the Guards are used by Anouilh to test Antigone's prior decision to defend her beliefs and voice her wrath to the state's representative. By being indifferent to Antigone's cause, the Guards give her a different perspective through which to view her political rebellion. Before being caught by the Guards she had the misperception that her action would not pass unnoticed, she being a princess. The Guards fail to treat her with respect and are only interested in the reward collected by the king.

The French Antigone does not suffer from inner split only when caught by the Guards. *La Nourrice* re-introduces her to her childhood. Time fragmentation relates to the introduction of *La Nourrice* since the old nurse re-acquaints Antigone with her past and in this way weakens her resolve to carry through her political rebellion in that she regresses into her childhood, her past self. The last subdivision of fragmentation in Anouilh's play is emotional fragmentation since Créon introduces Antigone not to a different time which collides with her present self, but with a different reality that is still achievable if she decides not to go through with her plans of rebellion after all. Fragmentation is seen therefore as incorporating all the mediums employed by different agents to emphasize Antigone's reluctance to carry on with her plans of rebellion.

The last playwright to be compared is Fugard. In his turn, Fugard employs fragmentation to represent an internal split, that being the internal split of John and Winston. The first subdivision of fragmentation is the temporal one since the prisoners' present self collides with their past self. The difference between the other two playwrights is that in the case of Sophocles' and Anouilh's dramas, fragmentation was realized while a character was still at a crossroads. In the case of Fugard, the prisoners do not fall into contradictions when shaping their ideas about how they should act (as in Sophocles) or hover over obedience to advisors and rebellion against them (as in Anouilh). For Fugard's characters, to ponder over the impact of their rebellious action and their punishment is to experience or scrutinize their reality. Being one step after the characters of Sophocles' and Anouilh's play they juxtapose present suffering against past carefree time to examine how what they used to be collides with what they are. They used to be free, now they are prisoners. They used to be surrounded by friends and family now they are surrounded by Guards. The second and last subdivision of fragmentation in Fugard's adaptation is spatial fragmentation since their current experiences as prisoners in a restricted locus can be juxtaposed with the reality they used to experience in a wider space. The sense of confinement is juxtaposed with the sense of being free. The self thus suffers a collision between present experiences which are antithetical to the past self's experiences.

All three plays use fragmentation to communicate their characters' dissatisfaction with their present reality. What differentiates the kind of fragmentation in each play is not the general idea but the concepts used to promote it. In Sophocles' play the effects of fragmentation are studied on stubborn and ignorant characters. What is in question is not the liability of values but the ability of people to grasp the complexities of life and their own weaknesses. Sophocles is keener to differentiate more reliable from less reliable beliefs, than to differentiate character. Since stubbornness is to be avoided, then humbleness and caution are praised. No such deduction can be made in

Anouilh's play. The French play charts an ambivalent style towards the story line since it is difficult to extract one character's point as being of more value than the point made by another character. In Fugard's adaptation, fragmentation does not feature as a psychological medium of the character's introspection but as an instigator of the kind of thought process which will liberate the prisoners from their past worries and from their spatial confinement.

To proceed to the second step, Antigone's political rebellion (or in Fugard's play the second political rebellion) is viewed by all three playwrights as the self in juxtaposition or in conflict with other characters. To begin again with Sophocles, conflict is apparent as an underlying theme which unites corresponding ideas. While in the case of fragmentation, inconsistency was the main idea, in the case of conflict, plurality proves the characters wrong. To explain in more detail, Sophocles uses responsibility to link fragmentation with conflict. Conflict is thus explained as the characters' distinct notion of interpreting their responsibility towards the law. The characters fall into debate because they have a distinct notion of interpreting their responsibilities towards the law. In the case of Antigone she needs an opportunity to prove herself as a rebel and as a martyr for the reasons explained in chapter one, in the case of Creon he needs Antigone to entertain his previous thoughts about governing. This point feeds well into the next subdivision of conflict. Since there is the possibility of achieving one's goal through challenging the other, plurality can also be interpreted as the many faces of promoting one's cause through conflict or as the ambiguous definition of conflict which extends towards the realm of self-realization. Ambiguity is highlighted by the change of persons in the play from the first person singular to the first person plural thus presenting the barriers between the 'I' and the other as all the more fluid. The paradox here is that Sophocles promotes unification through conflict as the opposed stances appear in the end to be in fact complementary Sophocles traces a most complicated nexus of confrontations which link conflict with tolerance. If conflict is necessary for self-realization, if individual righteousness is impossible, and since each character

holds part of the truth, tolerance is the prerequisite of understanding one's weaknesses by allowing the other to establish a case against them.

For Anouilh, conflict is realized when Antigone is expressing her political concerns to characters that hold values antithetical to hers. The first step of analyzing conflict is through the employment of an antithetical pair: knowledge versus ignorance. Antigone fakes ignorance on more than one occasion to conceal her reluctance to carry on with her plans of subversion or to conceal her fear of facing her punishment. She engages in conversation with her old nurse, the Guards and her uncle in order to extract from them strength to continue to challenge the state. In these cases Antigone fakes not only ignorance but also courage in the face of adversity, when she is in fact counting on the answer of another character to draw courage to realize her plan. Another character who promotes conflict is *Le Choeur*. By stating that Antigone is about to experience a turning point, *Le Choeur* shows that Antigone is a separate 'I' against the other characters of the play. In this way conflict is seen as an inseparable part for differentiating the people from the person. Conflict is also presented through those methods used to conceal Antigone's momentary surrender to the state. The balance of the arguments is such that it confuses the reader whether Antigone is ready to surrender to the state or not. Even at the moment that she almost cries her *'Oui'* to Créon we are not sure if she has been persuaded or not by her uncle to become another, not a rebel. The French Antigone is quick to change her mind and so her momentary relapse to definite surrender to the state is concealed by the sequence of abuse that she hurls at the king. Antigone is at a crossroads because she can see the arguments for both cases, that is to react against the king's edict or to be inactive. In this section, Antigone's motives for acting are put forward and it appears that Antigone is self-motivated. Antigone is inspired by the mere delight she gains from challenging others. The last subdivision of conflict takes the form of political awakening since Antigone is acquainted with a different world from the one she expected to face before she challenges the state. The fact that the French King is more sympathetic than the

Sophoclean King character renders the teachings of Créon more realistic than the threats of Sophocles' Creon. Conflict is therefore established by Anouilh in those parts of the play where Antigone challenges other characters to reveal to her their apprehensions about their life and when Antigone is named by another (*Le Choeur*) as being at a crossroads.

For Fugard, conflict is tied to juxtapositions between the self and the other. The main challenge for the prisoners in Fugard's drama is Hodoshe. They do not dare to voice openly their detestation of him until the moment just before the curtain falls; however Hodoshe puts one prisoner against the other in order to render their existence on the Island as all the more insufferable. Hodoshe aims to disturb the prisoners' brotherhood. Not only do John and Winston refuse to give in but they strengthen their bond with one another by assuming a series of different roles which testify their obedience to each other. Knowledge is another promoter of conflict since John and Winston assume the roles of teacher and pupil respectively. Knowledge and ignorance hold one of the keys for the appreciation of the use of conflict in Fugard's play. If they knew the consequences of their actions they doubt whether they would take the same action. The knowledge of being unfairly sentenced intensifies their suffering and makes their restraint all the more difficult to comprehend. John's effort to communicate his answer to Winston via the play of 'Antigone' confuses Winston even more because he still cannot understand at this point how Antigone can claim to be innocent when she has committed the act she is accused of. The situation seems remarkably like John and Winston's. The self and other is also promoted through character contradiction that is most brilliantly represented through the character oppositions between John and Winston. The prisoners have little in common than their faith in one another. Furthermore, Fugard establishes limits and therefore differentiates what the prisoners can communicate to one another and what they cannot. Apartheid has placed both physical and emotional limits to the characters.

After this analysis we can understand that while Sophocles uses conflicts to present tolerance as the key for knowledge, Anouilh challenges the existence of knowledge as something ambiguous and therefore difficult to define while Fugard uses knowledge to play with his characters' apprehension of themselves as having knowingly or unknowingly been sentenced to confinement. While conflict is perceived by all playwrights as placing the self against the other, for Sophocles this is the necessary medium to achieve acceptance and unification. Anouilh uses conflict to present Antigone both as the victim and as the victimizer since she is both the recipient of antithetical influences and she is the instigator of others' self apprehension (Créon, Guards). In Fugard's play conflict is viewed in the instances when the prisoners are placed under extreme physical and emotional torture. However, Fugard does not preach tolerance (like Sophocles) or ambiguity and confused roles (like Anouilh) but endurance since the prisoners cannot escape from their cell and ingenuity because John and Winston find in their dreams a refuge to hide from the horrific atmosphere of Robben Island prison.

The last concept presented in the thesis is disillusionment. Disillusionment carries in all three plays connotations of losing one's sense of retribution and acting according to one's potentials to reflect the characters' newly found maturity. To begin once more with Sophocles, disillusionment appears as a result of recognition of kinship and as the impossibility of the characters' idealisation to keep up with reality. In the case of Sophocles' Antigone she firmly believes that she is the champion of justice and the only person who is aware of the will of the gods. She feels that she should not have to answer to Creon and that the only person who can judge her is Zeus. In this way she idealizes her cause and she challenges the role of the King In the case of Teiresias, he falls into the same trap as Antigone in that he judges himself as of higher value than Creon and he cannot take being cursed by the King. The last division of disillusionment is titled as unification and democratic values since Sophocles aspired with his play to waken his citizens out of their lethargic

complacency of being in the right on all aspects of governing. Sophocles warns the audience about the limits of the abilities of men and favors questioning and the kind of knowledge which is extracted by mutual acceptance of both debating sides which is founded upon the acceptance of one's weaknesses.

Anouilh's disillusionment carries different connotation while also communicating the impossibility of someone's cause being infallible. In the case of Anouilh it is even more difficult to reflect the characters' definition of self through political rebellion. It appears that everyone including the spectators is disillusioned from the prior conceptions of being able to differentiate between a rebel and his cause, a motive and a misconception. Antigone's case is demonstrated in such a complicated way that at the end the spectator strives to understand the reason why she chose to act against the King in the first place. Creon attempts to detach Antigone from her cause by blaming her rebellion on her youth and by telling her the secret. Creon is afraid of open treason; this is why he tells Antigone the story about the crimes of Polyneices and Eteocles. Even though Antigone is shaken when she starts doubting her own memories, the use of the word '*bonheur*' is sufficient to bring Antigone back to the front of rebellion. Disillusionment in Anouilh's play is also linked with the employment of humorous pictures which alleviate his play from the sublime tone of tragedy and make it all the more disturbing and realistic. The use of anachronisms and props also make the play more realistic because they transfer it from Sophocles' century to a more modern age this being in Vichy France. Another medium through which Anouilh's play loses the Sophoclean tone is role-play and disguise. The more humorous, playful and childlike the changes are, the more upsetting they are for the spectators to follow. In effect it seems that Anouilh is bringing down the sublime tone by ascribing humorous aspects to Antigone's self-sacrifice and by rendering Creon more sympathetic.

Disillusionment features also in *The Island* and Fugard uses humor, unlike Anouilh, to present John and Winston as all the more tragic. However, in

contrast with Anouilh, Fugard uses humor intermingled with the tragic element to present John and Winston as all the more heroic. The characters come to get disillusioned from Hodoshe's threats. The way that disillusionment is communicated both between John and Winston and from them to both their internal (prison's audience) and to their external (us) audience is a significant medium of the characters' transformation from resignation to coming to terms with reality and daring to communicate their findings with everyone who might be willing to listen. As in Anouilh's, in Fugard's play we can also notice the use of role play as an expression of the characters' effort to rise to the occasion and not comply with Hodoshe's wish to suffer and lose their identity. Disillusionment is thus seen as a move from idealization to reality. The perspective through which each playwright filters his play through portrays and reflects humankind's shifted apprehension and tolerance of oppressive regimes while we become the witness of a variety of resources for communicating political rebellion.

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