



# Dramatic Justice

**Visual Prompt:** Characters in dramas communicate emotions through words, actions, gestures, and facial expressions. How do masks either help or hinder the communication of emotions?

## Unit Overview

Every culture must deal with issues of justice. Great literature, beginning with the dramatic literature of ancient Greece, gives us insight into the universal theme of the human struggle with issues of justice and injustice. Different cultures may have different standards and methods for arriving at justice, but every society must explore the question of what is just and fair. In this unit, you will look at texts from around the world as you explore how cultures address the complex issues of right and wrong.

**GOALS:**

- To analyze and present an oral interpretation of a monologue conveying a complex character’s voice
- To evaluate and critique oral interpretations
- To analyze characterization, conflicting motivations of complex characters, and major themes in a classic Greek drama
- To analyze point of view and cultural experience reflected in literature outside the United States
- To write a literary analysis essay examining the development of a tragic hero and the development of plot and theme

**ACADEMIC VOCABULARY**

justice  
criteria  
advance

**Literary Terms**

direct/indirect characterization  
complex character  
character sketch  
oral interpretation  
stage directions  
stichomythia  
ode  
dynamic/static character  
foil

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### Language and Writer's Craft

- Semicolons and Colons (4.6)
- Consulting a Style Manual (4.12)



## Learning Targets

- Examine the methods of characterization.
- Infer an author’s intended purposes and meanings for using each method.

## Direct and Indirect Characterization

Earlier you learned about characterization, which includes the methods a writer uses to describe characters and reveal their personalities. To expand on that definition, two types of characterization that help writers create vivid characters are **direct** and **indirect characterization**.

1. Think of a memorable and **complex character** (one with multiple or conflicting motivations) from a book or film who advanced the plot or theme of the work. List three to five adjectives to describe this character. For each adjective, explain why you attribute this trait to the character and determine whether your interpretation is based on **direct** or **indirect characterization**.

### LEARNING STRATEGIES:

Marking the Text,  
Brainstorming, Graphic  
Organizer

### Literary Terms

**Direct characterization** is when the narrator or author provides information about the character.

**Indirect characterization** is when the narrator or author shows the character interacting with others, thinking about circumstances, or speaking his or her thoughts aloud.

A **complex character** is one that has multiple or conflicting motivations.

2. From the information that authors share about characters, active readers make inferences to help their understanding of each character’s personality and contributions to the narrative.

Work with your group to make inferences about the character Eliza Sommers from Isabel Allende’s *Daughter of Fortune*. Highlight or underline clues within each excerpt that led to your interpretation.

Methods of Character Development	Example	What can I infer?
<b>Indirect</b> —The character’s dialogue (what the character says, how the character speaks)	“I can’t force you,” Sommers said finally. “I will give you a letter of recommendation to my friend Vincent Katz who captains the brigantine Emilia;... Your ship will be slower than mine, but perhaps we will see each other in San Francisco, and if you regret your decision you can always come back to work for me.”	
<b>Indirect</b> —The character’s thoughts (what the character thinks)	“If those women could make the voyage alone, and survive without help, she could do it, too, she resolved.”	

# Characterization

Activity Title

Methods of Character Development	Example	What can I infer?
<b>Indirect</b> —The character’s actions (what the character does)	“She walked quickly, her heart thudding and her face half hidden behind her fan, sweating in the December heat. She had brought her little velvet bag with the jewels of her trousseau.”	
<b>Indirect</b> —Comments or thoughts by other characters (what other characters say or think)	“Tao Chi’en had to admit that he felt bound to Eliza by countless fine threads, each easily cut but when twisted together forming strands like steel. They had known each other only a few years but they could look to the past and see the obstacle-filled road they had traveled together. Their similarities had erased differences of race.”	
<b>Indirect</b> —The character’s appearance (how the character dresses; physical appearance)	“Tao instructed Azucena to braid Eliza’s long hair in a queue like his own while he went to look for a set of his clothes. They dressed the girl in cut-off pants, a smocked tied at the waist with a cord, and a straw hat like a Japanese parasol.”	
<b>Direct</b> —Comments from the story’s narrator (information and details the narrator or speaker shares with the readers)	“Everyone is born with some special talent, and Eliza Sommers discovered early on that she had two: a good sense of smell and a good memory. She used the first to earn a living and the second to recall her life—”	

3. When you have completed the chart, compare your interpretations with your class, and make inferences about the author’s purpose for using each method of characterization. Be prepared to support your interpretation by citing textual evidence.

## Check Your Understanding

Choose a character from your independent reading and describe how the author uses both direct and indirect characterization to develop the character.





- 20 Who all as hot, turns deadly point to point,  
And, with a martial scorn, with one hand beats  
Cold death aside, and with the other sends  
It back to Tybalt, whose dexterity,  
Retorts it: Romeo he cries aloud,
- 25 'Hold, friends! friends, part!' and, swifter than  
his tongue,  
His agile arm beats down their fatal points,  
And 'twixt them rushes; underneath whose arm  
An envious thrust from Tybalt hit the life
- 30 Of stout Mercutio, and then Tybalt fled;  
But by and by comes back to Romeo,  
Who had but newly entertain'd revenge,  
And to 't they go like lightning, for, ere I  
Could draw to part them, was stout Tybalt slain.
- 35 And, as he fell, did Romeo turn and fly.  
This is the truth, or let Benvolio die.

**LADY CAPULET**

He is a kinsman to the Montague;  
Affection makes him false; he speaks not true:  
Some twenty of them fought in this black strife,  
And all those twenty could but kill one life.

- 40 I beg for justice, which thou, prince, must give;  
Romeo slew Tybalt, Romeo must not live.

**PRINCE**

Romeo slew him, he slew Mercutio;  
Who now the price of his dear blood doth owe?

**MONTAGUE**

Not Romeo, prince, he was Mercutio's friend;

- 45 His fault concludes but what the law should end,  
The life of Tybalt.

**PRINCE**

And for that offence  
Immediately we do exile him hence:  
I have an interest in your hate's proceeding,

- 50 My blood for your rude brawls doth lie a-bleeding;  
But I'll amerce you with so strong a fine  
That you shall all repent the loss of mine:  
I will be deaf to pleading and excuses;  
Nor tears nor prayers shall purchase out abuses:

**My Notes**

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**KEY IDEAS AND DETAILS**

What do the Montagues ask for and why do they believe that would be a just decision?

**KEY IDEAS AND DETAILS**

What makes the Prince a complex character in this scene?

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**WORD CONNECTIONS**

**Roots and Affixes**

**Conclude** contains the root *-clud-*, from the Latin word *cludere*, meaning “to shut or close.” This root also appears in *include*, *preclude*, and *reclude*. The prefix *con-* means “with or together.”

# Voices from Literature

## My Notes

### Literary Terms

A **character sketch** is a brief description of a literary character. The sketch might use one or more methods of characterization to illustrate the character.

55 Therefore use none: let Romeo hence in haste,  
Else, when he's found, that hour is his last.  
Bear hence this body and attend our will:  
Mercy but murders, pardoning those that kill.

### After Reading

5. What message about life does Shakespeare's scene reveal?

6. Use the elements of vocal delivery to present this scene as though it's played in a TV courtroom drama. Consider the following as you rehearse.

- a. Who is being accused of a crime?
- b. What is the crime?
- c. Who is the judge?
- d. Who provides eyewitness testimony?
- e. What is the sentence?

### Oral Interpretation

7. Choose a character from the previous scene and write a **character sketch**. Rehearse an oral reading of your character's lines, using your character sketch as a guide for your vocal delivery. In your group, perform an oral reading of your character sketch.

As you watch and listen to the other presentations, identify the method of characterization and make inferences from the character sketch.

Performance Reflection		
Visual Delivery (gestures, posture, movement, eye contact)	Vocal Delivery (pitch, volume, pace, rate, pauses, vocal variety, pronunciation/articulation)	What inferences can you make regarding this scenario?

### Check Your Understanding

**Writing Prompt:** In literature, complex characters have multiple or conflicting motivations that affect their decisions and choices. Choose at least one type of indirect characterization method from the graphic organizer in Activity 4.2. Determine your intended effect and purpose—what character traits do you want to convey? Write a brief character sketch of a real or imagined character struggling with an internal conflict or conflicting motivation related to justice. Be sure to:

- Convey conflicting motivations of a complex character.
- Display indirect characterization.
- Use narrative techniques to develop your character.

**LEARNING STRATEGIES:**  
Quickwrite, Close Reading,  
Drafting, Revising

My Notes

## Learning Targets

- Analyze a monologue from a work of literature outside the United States.
- Write an original monologue that conveys tone and characterization.

## Before Reading

1. **Quickwrite:** Often in dramatic texts, a character delivers an extended speech known as a **monologue**. What might be the author’s purpose for including a monologue? How could a monologue convey characterization?

## During Reading

2. Use the SOAPSTone strategy to analyze and annotate the following monologue. In this text, Aunt Olga tries to explain to Hillela, an orphaned niece, why she must live with another member of the family.

### ABOUT THE AUTHOR

Nadine Gordimer (1923–) was born in South Africa and has lived her entire life there. She has written numerous works of fiction, both novels and short stories, along with several nonfiction works. Her work is widely read around the world, and she was awarded the Nobel Prize for Literature in 1991. The novel *A Sport of Nature* is one of her primary works.

### Novel

Excerpt from **A Sport of Nature**

by Nadine Gordimer

I wish I knew what I did wrong—what I didn’t do for you, darling Hilly. But I never understood Ruthie—I adored her but I couldn’t ... I just never ... And now I’ve let my sister down again, I know it. It’s not your fault, I don’t blame you for anything, please believe that, I blame myself, you are like my own child, but sometimes you can’t do the right thing even for your own—you see that with lots of parents. There must be something I should have done, something I didn’t understand. But I just have to face the fact that maybe we’re not right for you ... You know your Aunt Pauline and I don’t have much to do with each other—not because we don’t love each other, we do, we do!—and anyway we both still love our sister whatever anyone says about her—but maybe, well, we agree perhaps you’ll fit in better with Pauline’s family. Pauline doesn’t like Arthur,

### KEY IDEAS AND DETAILS

Aunt Olga mentions different people during her monologue. What can you infer about the relationships of these people to the speaker and her intended audience?







**LEARNING STRATEGIES:**  
Skimming/Scanning, SMELL,  
Discussion Groups

## Learning Targets

- Analyze a text using the SMELL strategy.
- Present an oral interpretation of a dramatic text.

## Before Reading

1. Skim/scan the five monologues on the following pages. Read the scenarios and three to five lines of each. Which speaker do you think is the most interesting character, and why?

## During Reading

2. Use the SMELL strategy to help you analyze your monologue.

CLOSE ANALYSIS	RESPONSE & TEXTUAL EVIDENCE
<p><b>Sender-Receiver Relationship</b>—Who are the senders and receivers of the message, and what is their relationship (consider what different audiences the text may be addressing)?</p>	
<p><b>Message</b>—What is a literal summary of the content? What is the meaning or significance of this information?</p>	
<p><b>Emotional Strategies</b>—What emotional appeals (pathos) are included? What seems to be their desired effects?</p>	
<p><b>Logical Strategies</b>—What logical arguments/appeals (logos) are included? What is their effect?</p>	
<p><b>Language</b>—What specific language is used to support the message? How does it affect the text’s effectiveness? Consider both images and actual words.</p>	



## My Notes

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### WORD CONNECTIONS

#### Multiple Meaning Words

Diffuse the meanings of the word “rent.” Which is the best definition of this word as Antony uses it in Line 7 of Passage 2? Also consider the meanings of “mark.” Which is the best definition of this word as Antony uses it in Line 10? What are the multiple meanings that Antony gives the word “fall” in Lines 21-23?

#### KEY IDEAS AND DETAILS

According to Antony, Caesar died in more than one way. In addition to being stabbed, what else led to Caesar’s death?



### WORD CONNECTIONS

#### Roots and Affixes

**Ingratitude** contains the root *-grat-*, from the Latin word *gratus*, meaning “pleasing.” This root also appears in *grateful*, *ingrate*, *gratify*, and *congratulate*. The prefix *in-* means “not.”

I speak not to disprove what Brutus spoke,  
But here I am to speak what I do know.

- 30 You all did love him once, not without cause  
What cause withholds you, then, to mourn for him?  
O judgment! Thou art fled to brutish beasts,  
And men have lost their reason. Bear with me;  
My heart is in the coffin there with Caesar,
- 35 And I must pause till it come back to me. [*He weeps.*]

### Passage 2

Marc Antony continues to speak to the Romans.

If you have tears, prepare to shed them now.

You all do know this mantle. I remember  
The first time ever Caesar put it on;  
’Twas on a summer’s evening, in his tent,

- 5 That day he overcame the Nervii.  
Look, in this place ran Cassius’ dagger through.  
See what a rent the envious Casca made.  
Through this the well-beloved Brutus stabbed,  
And as he plucked his cursed steel away,
- 10 Mark how the blood of Caesar followed it,  
As rushing out of doors to be resolved  
If Brutus so unkindly knocked or no;  
For Brutus, as you know, was Caesar’s angel.  
Judge, O you gods, how dearly Caesar loved him!
- 15 This was the most unkindest cut of all.  
For when the noble Caesar saw him stab,  
Ingratitude, more strong than traitors’ arms,  
Quite vanquished him. Then burst his mighty heart,  
And in his mantle muffling up his face,
- 20 Even at the base of Pompey’s statue,  
Which all the while ran blood, great Caesar fell.  
O, what a fall was there, my countrymen!  
Then I, and you, and all of us fell down,  
Whilst bloody treason flourished over us.

- 25 O, now you weep, and I perceive you feel  
The dint of pity. These are gracious drops.  
Kind souls, what weep you when you but behold  
Our Caesar's vesture wounded? Look you here,  
Here is himself, marr'd, as you see, with traitors.
- 30 [Antony lifts Caesar's cloak.]

## Dramatic Monologue

# From *Les Misérables*

by Victor Hugo

### Passage 3

Fantine begs for mercy and justice from Monsieur Javert, a policeman who is about to arrest her.

**FANTINE:** Monsieur Javert, I beseech your mercy. I assure you that I was not in the wrong. If you had seen the beginning, you would have seen. I swear to you by the good God that I was not to blame! That gentleman, the bourgeois, whom I do not know, put snow in my back. Has any one the right to put snow down our backs when we are walking along peaceably, and doing no harm to any one? I am rather ill, as you see. And then, he had been saying impertinent things to me for a long time: "You are ugly! You have no teeth!" I know well that I have no longer those teeth. I did nothing; I said to myself, "The gentleman is amusing himself." I was honest with him; I did not speak to him. It was at that moment that he put the snow down my back. Monsieur Javert, good Monsieur Inspector! is there not some person here who saw it and can tell you that this is quite true? Perhaps I did wrong to get angry. You know that one is not master of one's self at the first moment. One gives way to vivacity; and then, when someone puts something cold down your back just when you are not expecting it! I did wrong to spoil that gentleman's hat.

Why did he go away? I would ask his pardon. Oh, my God! It makes no difference to me whether I ask his pardon. Do me the favor to-day, for this once, Monsieur Javert. You know that in prison one can earn only seven sous a day; it is not the government's fault, but seven sous is one's earnings; and just fancy, I must pay one hundred francs, or my little girl will be sent to me. Oh, my God! I cannot have her with me. What I do is so vile! Oh, my Cosette! Oh, my little angel of the Holy Virgin! what will become of her, poor creature? I will tell you: it is the Thenardiens, inn-keepers, peasants; and such people are unreasonable. They want money. Don't put me in prison! You see, there is a little girl who will be turned out into the street to get along as best she may, in the very heart of the winter; and you must have pity on such a being, my good Monsieur Javert. If she were older, she might earn her living; but it cannot be done at that age. I am not a bad woman at bottom. It is not cowardliness and gluttony that have made me what I am. If I have drunk brandy, it was out of misery. I do not love it; but it benumbs the senses. When I was happy, it was only necessary to glance into my closets, and it would have been evident that I was not a coquettish and untidy woman. I had linen, a great deal of linen. Have pity on me, Monsieur Javert!

### GRAMMAR & USAGE

#### Colon

The **colon** often precedes an important item of information. The colon in Line 6 of the *Les Misérables* passage introduces a quotation.

### My Notes

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### KEY IDEAS AND DETAILS

What rhetorical appeals does Fantine use to speak to Javert's sense of justice?

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### GRAMMAR & USAGE

#### Sentence Variety

To achieve variety in sentence structure, length, and rhythm, writers begin sentences in different ways. Notice these examples from *Les Misérables*:

"If you had seen the beginning, ..." (conditional sentence, past perfect verb tense)

"Perhaps I did wrong to get angry." (starts with an adverb)

"Why did he go away?" (rhetorical question)

## My Notes

### KEY IDEAS AND DETAILS

What is the decree that Oedipus gives the city of Thebes?

### GRAMMAR & USAGE

Colon

The colons in Lines 3 and 13 indicate a pause as the speaker prepares to deliver significant, important information to his audience.

## Dramatic Monologue

### From *Oedipus Rex*

by Sophocles

#### Passage 4

Oedipus, the king, speaks to the citizens of Thebes. They have received news from the Oracle of Delphi that the plague on the city is a punishment from the gods for harboring a murderer in the city. Oedipus is unaware that he is himself the murderer.

But now, my friends,

As one who became a citizen after the murder,

I make this proclamation to Thebes:

If any man knows by whose hands Laios<sup>1</sup>, son of Labdakos,

5 Met his death, I direct that man to tell me everything,

No matter what he fears for having so long withheld it.

Let it stand as promised that no further trouble

Will come to him, but he may leave the land in safety.

Moreover: If anyone knows the murderer to be foreign,

10 Let him not keep silent: he shall have his reward from me.

However, if he does conceal it; if any man

Fearing for his friend or for himself disobeys this edict,

Hear what I propose to do:

I solemnly forbid the people of this country,

15 Where power and throne are mind, ever to receive that man

Or speak to him, no matter who he is, or let him

Join in sacrifice, lustration, or in prayer.

I decree that he be driven from every house,

Being, as he is, corruption itself to us: the Delphic<sup>2</sup>

20 Voice of Apollo has pronounced this revelation.

Thus I associate myself with the oracle

And take the side of the murdered king.

As for the criminal, I pray to God—

Whether it be a lurking thief, or one of a number—

<sup>1</sup> **Laios**: the murdered king of Thebes

<sup>2</sup> **Delphic**: prophets who received sacred messages



# Presenting an Oral Interpretation of Literature

## My Notes

### Assignment

Your assignment is to research, analyze, and present an oral interpretation of a monologue. Your monologue should represent a point of view or cultural experience reflected in a work of literature from outside the United States. You will need to use vocal and visual delivery to convey a complex character's voice. You will write a character sketch of the character you are portraying. You will also evaluate your own and other students' performances and write a reflection on your oral interpretation.

### Planning: Take time to make a plan for your oral interpretation.

- How will you select a monologue from your independent readings, research, or class readings that conveys a complex character?
- What strategies will you use (such as SMELL) to analyze the speaker's character, tone, and motivations?
- How will you mark the text to indicate vocal and visual delivery?

### Drafting: Write an introduction to your monologue.

- What research will you need to do to find more information about your source text, such as the title and author?
- How will your introduction place this monologue in context of the play as a whole?
- How will you describe the motivations and complexities of your character in your character sketch?

### Rehearsing: Practice the delivery of your oral interpretation.

- How many times do you need to read your monologue aloud to grow comfortable with the pacing, volume, and pronunciation?
- How can you record your reading or use peer responding to help you revise your oral interpretation?

### Presenting and Listening: Deliver your oral interpretations within a group.

- How will you engage with your audience during the oral interpretation by using eye contact as well as vocal and visual delivery?
- What note-taking strategy will you use to respond to other students' oral interpretation skills and to record notes about the characters and texts?

### Reflection

Write a reflection evaluating your overall performance.

- What steps did you take to help you understand the text and plan your delivery?
- What were the strengths and challenges of your overall performance?
- What did you learn about oral interpretation and characterization from your own and your peers' performances?

## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	<p>The performer</p> <ul style="list-style-type: none"> <li>provides a thorough written explanation of steps taken to plan the interpretation</li> <li>writes a reflection that accurately evaluates strengths and weaknesses of the performance</li> <li>includes an insightful analysis of what has been learned about characterization and oral interpretation.</li> </ul>	<p>The performer</p> <ul style="list-style-type: none"> <li>provides a written explanation of steps taken to plan the oral interpretation</li> <li>writes a reflection that evaluates strengths and weaknesses of the performance</li> <li>includes an analysis of what has been learned about characterization and oral interpretation.</li> </ul>	<p>The performer</p> <ul style="list-style-type: none"> <li>provides some explanation of steps taken to plan the oral interpretation</li> <li>writes an inadequate reflection that does not evaluate strengths and weaknesses of the performance</li> <li>provides an insufficient analysis of what has been learned about characterization and oral interpretation.</li> </ul>	<p>The performer</p> <ul style="list-style-type: none"> <li>provides no written explanation of steps taken to plan the oral interpretation</li> <li>does not write a reflection on strengths and weaknesses of the performance</li> <li>provides a confused analysis of what has been learned about characterization and oral interpretation.</li> </ul>
<b>Structure</b>	<p>The performer</p> <ul style="list-style-type: none"> <li>selects a passage of strong literary merit that conveys a complex character</li> <li>introduces the oral interpretation in an engaging manner</li> <li>provides well-researched information to place the passage in the context of the work.</li> </ul>	<p>The performer</p> <ul style="list-style-type: none"> <li>selects a passage that conveys a complex character</li> <li>introduces the oral interpretation by citing source and author</li> <li>provides sufficient information in the introduction to place the passage in the context of the work.</li> </ul>	<p>The performer</p> <ul style="list-style-type: none"> <li>selects a passage for interpretation that does not convey a complex character</li> <li>does not cite the source and/or author of the passage</li> <li>provides insufficient information in the introduction to place the passage in the context of the work.</li> </ul>	<p>The performer</p> <ul style="list-style-type: none"> <li>selects a passage with a simple character</li> <li>does not cite the source and/or author of the passage</li> <li>provides no information in the introduction to place the passage in the context of the work.</li> </ul>
<b>Use of Language</b>	<p>The performer</p> <ul style="list-style-type: none"> <li>uses effective vocal and visual delivery strategies to orally interpret a text</li> <li>engages the audience with eye contact, rarely referring to notes</li> <li>demonstrates active listening by taking detailed notes and responding thoughtfully to other performances.</li> </ul>	<p>The performer</p> <ul style="list-style-type: none"> <li>uses adequate vocal and visual delivery strategies to interpret a text orally</li> <li>engages the audience with eye contact while referring to notes as needed</li> <li>demonstrates active listening by taking notes and responding to other performances.</li> </ul>	<p>The performer</p> <ul style="list-style-type: none"> <li>uses inadequate vocal and visual delivery strategies to interpret the text</li> <li>mostly reads directly from notes and rarely makes eye contact with the audience</li> <li>listens to other performances but takes no notes.</li> </ul>	<p>The performer</p> <ul style="list-style-type: none"> <li>uses inadequate vocal and visual delivery strategies to interpret the text</li> <li>reads directly from notes without making eye contact with the audience</li> <li>disrupts or distracts from other performances and takes no notes.</li> </ul>







Character	Three Adjectives to Describe How You Feel	Why do you feel this way?	What will you do?	Why do you think this is a <i>just</i> response?
Creon				
Antigone				
Ismene				
Haemon				
The Chorus				
The Guard				





# A Tragic Family

## Trivia Game

About the Author	It's a Tragedy	Greek Theater	Antigone and Her Family
<p>\$200</p> <p>He was the author of <i>Oedipus Rex</i>, <i>Oedipus at Colonus</i> and <i>Antigone</i>.</p>	<p>\$200</p> <p>This civilization made tragedy into an art.</p>	<p>\$200</p> <p>This city was where tragedies were produced as part of a religious festival.</p>	<p>\$200</p> <p>The other two plays in the series with <i>Antigone</i></p>
<p>\$400</p> <p>This is the number of Sophocles' plays that exist today out of a total of more than 100.</p>	<p>\$400</p> <p>Downfall, usually ending with destruction or death</p>	<p>\$400</p> <p>The part of a Greek play usually chanted (or sung) in unison</p>	<p>\$400</p> <p>The King and Queen of Thebes</p>
<p>\$600</p> <p>It was the "Golden Age" in ancient Greece.</p>	<p>\$600</p> <p>Pity and fear, wonder and awe</p>	<p>\$600</p> <p>Masks with built-in megaphones and platform shoes</p>	<p>\$600</p> <p>"Your son will kill his father and marry his own mother."</p>
<p>\$800</p> <p>This was Sophocles' age when he won his first drama competition.</p>	<p>\$800</p> <p>A single flaw in character, or hamartia</p>	<p>\$800</p> <p>A group of actors that moved and sang together, acting as one character</p>	<p>\$800</p> <p>Both mother and wife of Oedipus</p>
<p>\$1,000</p> <p>This was the number of actors Sophocles had in the cast of his plays.</p>	<p>\$1,000</p> <p>Horrible truth that leads to release</p>	<p>\$1,000</p> <p>The Greek word for actor</p>	<p>\$1,000</p> <p>The decree of Creon that begins the action of the play</p>

## Learning Targets

- Infer character motive and compare characters from *Antigone*.
- Analyze a classic Greek drama and examine its text features.

## Stage Directions

**Stage directions** are often placed within parentheses and printed in italics. When reading a play script, use this text feature to help you visualize the story’s setting and characters’ movement. Note: “Left” and “right” directions are from the actor’s point of view as he or she faces the audience.

## Before Reading

1. Skim/scan the text of the opening scene of *Antigone* on the following pages. What key information is provided by the **stage directions**?

**LEARNING STRATEGIES:**  
Discussion Groups, Graphic Organizer, Marking the Text, Oral Reading

## Literary Terms

**Stage directions** are instructions written into the script of a play that indicate stage actions, movements of performers, or production requirements.

## During Reading

2. Read the opening scene between Antigone and Ismene. As you read, focus on the dramatic, emotional nature of the dialogue and each character’s motivation or intent. Take notes on the two sisters in the graphic organizer. Be sure to cite line numbers when noting textual evidence.

## Character Analysis in the Opening Scene

Character	Indirect Characterization That Defines Each Character	Quotations that Show Character Intent or Emotion	Adjectives to Describe the Character (Include Textual Evidence)
Antigone		“You’re too rash. Has Creon not expressly banned that act?” (Lines 59–60)	
Ismene			

# Soul Sisters

## GRAMMAR & USAGE Parallel Structure

In lines 5 and 6, Sophocles uses **parallel structure**, giving equal importance to ideas. The use of “no” followed by nouns emphasizes the equally significant qualities of Antigone’s experiences.

## My Notes

### ABOUT THE AUTHOR

Few records exist that can tell the story of the life of Sophocles (c. 496 B.C. – 406 B.C.), one of the great playwrights of the golden age of ancient Greece. He spent his life in the historically and politically important city-state of Athens, where he benefited from family wealth, good social connections, an excellent education, a winning personality, and a talent for writing plays that perfectly captured the spirit of his time and place. He wrote over 100 plays, but only seven remain. Sophocles, along with Aeschylus and Euripides, is considered a master of Greek tragedy. During his time, ancient Greece was known to be in its “Golden Age” of art and forward thinking. Sophocles is credited with several innovations to the dramatic form. Increasing the number of characters in a play, for example, allowed him to make the plots more complex and interesting to audiences. By focusing on characters’ fatal flaws, poor decisions, and moral dilemmas, he created suspenseful plays that also evoked audiences’ sympathies.

### Drama

# Antigone

by Sophocles

**ANTIGONE:** daughter of Oedipus

**ISMENE:** daughter of Oedipus, sister of Antigone

**CREON:** king of Thebes

**EURYDICE:** wife of Creon

**HAEMON:** son of Creon and Eurydice, engaged to Antigone

**TEIRESIAS:** an old blind prophet

**BOY:** a young lad guiding Teiresias

**GUARD:** a soldier serving Creon

**MESSENGER**

**CHORUS:** Theban Elders

**ATTENDANTS**

*[Thebes<sup>1</sup>, in front of the palace, which stands in the background, its main doors facing the audience. Enter Antigone leading Ismene away from the palace]*

ANTIGONE      Now, dear Ismene, my own blood sister,  
do you have any sense of all the troubles  
Zeus keeps bringing on the two of us,  
as long as we’re alive? All that misery  
which stems from Oedipus? There’s no suffering,  
no shame, no ruin—not one dishonour—  
which I have not seen in all the troubles  
you and I go through. What’s this they’re saying now,  
something our general has had proclaimed  
throughout the city? Do you know of it?  
Have you heard? Or have you just missed the news?

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<sup>1</sup> **Thebes:** capital city of ancient Egypt



# Soul Sisters

## My Notes

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### KEY IDEAS AND DETAILS

In Lines 62–72, what is Ismene’s purpose in recounting her family’s history?

### KEY IDEAS AND DETAILS

The conflict between Antigone and Ismene becomes clearly stated in Lines 92–98. Explain this conflict.

- ISMENE      What? You’re going to bury Polyneices, when that’s been made a crime for all in Thebes?
- ANTIGONE      Yes. I’ll do my duty to my brother—and yours as well, if you’re not prepared to. I won’t be caught betraying him.
- 60      ISMENE      You’re too rash.  
Has Creon not expressly banned that act?
- ANTIGONE      Yes. But he’s no right to keep me from what’s mine.
- ISMENE      O dear. Think, Antigone. Consider how our father died, hated and disgraced, when those mistakes which his own search revealed forced him to turn his hand against himself and stab out both his eyes. Then that woman, his mother and his wife—her double role—destroyed her own life in a twisted noose. Then there’s our own two brothers, both butchered in a single day—that ill-fated pair with their own hands slaughtered one another and brought about their common doom. Now, the two of us are left here quite alone. Think how we’ll die far worse than all the rest, if we defy the law and move against the king’s decree<sup>4</sup>, against his royal power. We must remember that by birth we’re women, and, as such, we shouldn’t fight with men. Since those who rule are much more powerful, we must obey in this and in events which bring us even harsher agonies. So I’ll ask those underground for pardon—since I’m being compelled, I will obey those in control. That’s what I’m forced to do. It makes no sense to try to do too much.
- 70
- 80      ANTIGONE      I wouldn’t urge you to. No. Not even if you were keen to act. Doing this with you would bring me no joy. So be what you want. I’ll still bury him. It would be fine to die while doing that. I’ll lie there with him, with a man I love, pure and innocent, for all my crime. My honours for the dead must last much longer than for those up here. I’ll lie down there forever. As for you, well, if you wish, you can show contempt for those laws the gods all hold in honour.
- 90      ISMENE      I’m not disrespecting them. But I can’t act against the state. That’s not in my nature.
- 100      ANTIGONE      Let that be your excuse. I’m going now to make a burial mound for my dear brother.

<sup>4</sup> king’s decree: a rule or edict issued by the king

- ISMENE Oh poor Antigone, I'm so afraid for you.
- ANTIGONE Don't fear for me. Set your own fate in order.
- ISMENE Make sure you don't reveal to anyone what you intend. Keep it closely hidden. I'll do the same.
- ANTIGONE No, no. Announce the fact— if you don't let everybody know, I'll despise your silence even more.
- ISMENE Your heart is hot to do cold deeds.
- ANTIGONE But I know, I'll please the ones I'm duty bound to please.
- 110 ISMENE Yes, if you can. But you're after something which you're incapable of carrying out.
- ANTIGONE Well, when my strength is gone, then I'll give up.
- ISMENE A vain attempt should not be made at all.
- ANTIGONE I'll hate you if you're going to talk that way. And you'll rightly earn the loathing of the dead. So leave me and my foolishness alone—we'll get through this fearful thing. I won't suffer anything as bad as a disgraceful death.
- 120 ISMENE All right then, go, if that's what you think right. But remember this—even though your mission makes no sense, your friends do truly love you.

*[Exit Antigone and Ismene. Enter the Chorus of Theban elders]*

### After Reading

3. With a partner, choose a section of the text and rehearse with appropriate vocal delivery. In this opening scene, Antigone and Ismene quickly build tension and conflict between their characters with their rapid speech, or **stichomythia**. Practice this convention as you read and incorporate appropriate gestures.

### Check Your Understanding

- What key information about the Cadmus family is revealed in the opening scene?
- What are the sisters' conflicting motivations?
- How does Sophocles use the sisters' interaction to advance the plot?

### My Notes

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### KEY IDEAS AND DETAILS

What effect does the juxtaposition of the terms “hate” and “love” have in Lines 114 and 121? What do they say about each sister?

### Literary Terms

In drama, **stichomythia** is the delivery of dialogue in a rapid, fast-paced manner, with actors speaking emotionally and leaving very little time between between speakers.

**LEARNING STRATEGIES:**

Discussion Groups, Oral Reading, Paraphrasing

My Notes

**Literary Terms**

An **ode** is a lyric poem expressing the feelings or thoughts of a speaker, often celebrating a person, an event, or a thing.

**Learning Targets**

- Analyze the organization of ideas, meanings of images, and details in a text.
- Demonstrate understanding of an ode by paraphrasing succinctly.

**The Greek Chorus**

In Greek drama, the choral odes have many purposes. Even though the Chorus is composed of a number of individuals, it functions as one character.

One member of the Chorus serves as the Chorus Leader. That person participates in a dialogue between himself/herself and the rest of the Chorus, or represents the Chorus when speaking to another character.

**Before Reading**

1. Review the information regarding the chorus in Activity 4.9. Compare and contrast the purpose of a chorus in Greek theater with the purpose of a chorus in other contexts, such as in a song, a musical, or a Shakespearean play. Create a Venn diagram or another graphic organizer for your comparison.

**During Reading**

2. In the First Ode, the Chorus comments on events that happened before the play opens and that set the events of the play in motion. As you read the First Ode with your group, have one person act as the Chorus Leader while the rest of the group reads the Chorus lines. After you have read the text through once, add stage movement to your second reading. In a Greek play, the Chorus moves from right to left while chanting a **strophe** and from left to right while chanting the **antistrophe** as they dance across the stage. (Since the choral odes in Greek theater were usually accompanied by soft music, you may choose to have group members hum or beat out a soft rhythm with their hands as well.)

130 CHORUS—**Strophe 1**<sup>6</sup>

**FIRST ODE**<sup>5</sup>

O ray of sunlight,  
most beautiful that ever shone  
on Thebes, city of the seven gates,  
you’ve appeared at last,  
you glowing eye of golden day,  
moving above the streams of Dirce<sup>7</sup>,  
driving into headlong flight  
the white-shield warrior from Argos,  
who marched here fully armed,  
now forced back by your sharper power.

CHORUS LEADER

Against our land he marched,  
sent here by the warring claims  
of Polyneices, with piercing screams,  
an eagle flying above our land,  
covered wings as white as snow,  
and hordes of warriors in arms,  
helmets topped with horsehair crests.

140 CHORUS—**Antistrophe 1**<sup>8</sup>

Standing above our homes,  
he ranged around our seven gates,  
with threats to swallow us  
and spears thirsting to kill.  
Before his jaws had had their fill  
and gorged themselves on Theban blood,  
before Hephaistos<sup>9</sup> pine-torch flames  
had seized our towers, our fortress crown,  
he went back, driven in retreat.  
Behind him rings the din of war—  
his enemy, the Theban dragon-snake,  
too difficult for him to overcome.

150 CHORUS LEADER

Zeus hates an arrogant boasting tongue.  
Seeing them march here in a mighty stream,  
in all their clanging golden pride,  
he hurled his fire and struck the man,  
up there, on our battlements, as he began  
to scream aloud his victory.

160 CHORUS—**Strophe 2**

The man swung down, torch still in hand,  
and smashed into unyielding earth—  
the one who not so long ago attacked,  
who launched his furious, enraged assault,  
to blast us, breathing raging storms.

My Notes

KEY IDEAS AND DETAILS

How do the Chorus and the Chorus Leader use imagery to establish different tones in Strophe 1?

<sup>5</sup> **First Ode:** odes are choral songs chanted by the Chorus in a Greek tragedy

<sup>6</sup> **Strophe 1:** part of the ode the Chorus chants while moving right to left across the stage

<sup>7</sup> **streams of Dirce:** stream near Thebes

<sup>8</sup> **Antistrophe 1:** part of the ode the Chorus chants while moving back across the stage from left to right

<sup>9</sup> **Hephaistos:** blacksmith of the gods; he hammered out lightning bolts for Zeus

# Chorus Lines

## My Notes

### KEY IDEAS AND DETAILS

How do the Chorus and the Chorus Leader use imagery to establish different tones in Strophe 2?

But things turned out not as he'd hoped.  
Great war god Ares<sup>10</sup> assisted us—  
he smashed them down and doomed them all  
to a very different fate.

CHORUS LEADER

Seven captains at seven gates  
matched against seven equal warriors  
paid Zeus<sup>11</sup> their full bronze tribute,  
the god who turns the battle tide,  
all but that pair of wretched men,  
born of one father and one mother, too—  
who set their conquering spears against each other  
and then both shared a common death.

170

CHORUS—**Antistrophe 2**

Now victory with her glorious name  
has come, bringing joy to well-armed Thebes.  
The battle's done—let's strive now to forget  
with songs and dancing all night long,  
with Bacchus<sup>12</sup> leading us to make Thebes shake.

## After Reading

3. Have each group member analyze a different section of the text for organization of ideas, meanings of images, and inclusion of details. Beginning with the person assigned Strophe 1, share your analysis.
4. Select either the Chorus' or the Chorus Leader's dialogue for Strophe 1, Antistrophe 1, Strophe 2, or Antistrophe 2 and write a paraphrase of the section.

## Check Your Understanding

Compare your paraphrase with someone who rewrote the same passage. If you notice significant differences and agree with them, revise your work for accuracy and completeness.

<sup>10</sup> **Ares:** god of war

<sup>11</sup> **Zeus:** supreme ruler of all the gods on Mount Olympus; also known as the weather god who controlled thunder, lightning, and rain

<sup>12</sup> **Bacchus:** Roman god of wine; equated to Dionysius, the Greek god of wine



# Enter the King

## My Notes

### KEY IDEAS AND DETAILS

What does Creon mean by the metaphorical phrase “after much tossing of our ship of state” in Line 185?

### KEY IDEAS AND DETAILS

What is Creon’s definition of an effective ruler?

*[The palace doors are thrown open and guards appear at the doors]*

180 CHORUS LEADER But here comes Creon, new king of our land, son of Menoikeos. Thanks to the gods, who’ve brought about our new good fortune. What plan of action does he have in mind? What’s made him hold this special meeting, with elders summoned by a general call?

*[Enter Creon from the palace]*

190 CREON Men, after much tossing of our ship of state, the gods have safely set things right again. Of all the citizens I’ve summoned you, because I know how well you showed respect for the eternal power of the throne, first with Laius and again with Oedipus, once he restored our city. When he died, you stood by his children, firm in loyalty. Now his sons have perished in a single day, killing each other with their own two hands, a double slaughter, stained with brother’s blood.

200 And so I have the throne, all royal power, for I’m the one most closely linked by blood to those who have been killed. It’s impossible to really know a man, to know his soul, his mind and will, before one witnesses his skill in governing and making laws. For me, a man who rules the entire state and does not take the best advice there is, but through fear keeps his mouth forever shut, such a man is the very worst of men—and always will be. And a man who thinks more highly of a friend than of his country, well, he means nothing to me. Let Zeus know, the god who always watches everything,

210 I would not stay silent if I saw disaster moving here against the citizens, a threat to their security. For anyone who acts against the state, its enemy, I’d never make my friend. For I know well our country is a ship which keeps us safe, and only when it sails its proper course do we make friends. These are the principles I’ll use in order to protect our state.

220 That’s why I’ve announced to all citizens my orders for the sons of Oedipus—Eteocles, who perished in the fight to save our city, the best and bravest of our spearmen, will have his burial, with all those purifying rituals which accompany the noblest corpses, as they move below. As for his brother—that Polyneices, who returned from exile,

230 eager to wipe out in all-consuming fire  
his ancestral city and its native gods,  
keen to seize upon his family’s blood  
and lead men into slavery—for him,  
the proclamation in the state declares  
he’ll have no burial mound, no funeral rites,  
and no lament. He’ll be left unburied,  
his body there for birds and dogs to eat,  
a clear reminder of his shameful fate.  
That’s my decision. For I’ll never act  
to respect an evil man with honours  
in preference to a man who’s acted well.

240 Anyone who’s well disposed towards our state,  
alive or dead, that man I will respect.  
CHORUS LEADER Son of Menoikeos, if that’s your will  
for this city’s friends and enemies,  
it seems to me you now control all laws  
concerning those who’ve died and us as well—  
the ones who are still living.

CREON See to it then, and act as guardians of what’s been  
proclaimed.

CHORUS Give that task to younger men to deal with.

CREON There are men assigned to oversee the corpse.

250 CHORUS LEADER Then what remains that you would have us do?  
CREON Don’t yield to those who contravene<sup>13</sup> my orders.  
CHORUS LEADER No one is such a fool that he loves death.  
CREON Yes, that will be his full reward, indeed.  
And yet men have often been destroyed  
because they hoped to profit in some way.

*[Enter a guard, coming towards the palace]*

GUARD My lord, I can’t say I’ve come out of breath  
by running here, making my feet move fast.  
Many times I stopped to think things over—  
and then I’d turn around, retrace my steps.  
260 My mind was saying many things to me,  
“You fool, why go to where you know for sure  
your punishment awaits?”—“And now, poor man,  
why are you hesitating yet again?  
If Creon finds this out from someone else,  
how will you escape being hurt?” Such matters  
kept my mind preoccupied. And so I went,  
slowly and reluctantly, and thus made  
a short road turn into a lengthy one.  
But then the view that I should come to you  
won out. If what I have to say is nothing,  
270 I’ll say it nonetheless. For I’ve come here

KEY IDEAS AND DETAILS

What justification does Creon give for treating the brothers so differently after their deaths?

My Notes

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KEY IDEAS AND DETAILS

In Line 253, Creon adds to the edict. What punishment should one expect if he or she were to defy Creon, and what does this say about Creon?

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KEY IDEAS AND DETAILS

What is the guard’s explanation for why it took him so long to report the news to Creon?

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<sup>13</sup> **contravene:** oppose, or act contrary to

# Enter the King

## My Notes

### KEY IDEAS AND DETAILS

What is suspicious and confusing about the corpse's burial?

### KEY IDEAS AND DETAILS

Explain the hyperbole in Lines 306–307. What emotion does this exaggerated imagery imply?

	CREON	clinging to the hope that I'll not suffer anything that's not part of my destiny.
	GUARD	What's happening that's made you so upset?
	CREON	I want to tell you first about myself. I did not do it. And I didn't see the one who did. So it would be unjust if I should come to grief.
	CREON	You hedge <sup>14</sup> so much. Clearly you have news of something ominous.
280	GUARD	Yes. Strange things that make me pause a lot.
	CREON	Why not say it and then go—just leave.
	GUARD	All right, I'll tell you. It's about the corpse. Someone has buried it and disappeared, after spreading thirsty dust onto the flesh and undertaking all appropriate rites.
	CREON	What are you saying? What man would dare this?
	GUARD	I don't know. There was no sign of digging, no marks of any pick axe or a mattock. The ground was dry and hard and very smooth, without a wheel track. Whoever did it left no trace. When the first man on day watch revealed it to us, we were all amazed. The corpse was hidden, but not in a tomb. It was lightly covered up with dirt, as if someone wanted to avert a curse. There was no trace of a wild animal or dogs who'd come to rip the corpse apart. Then the words flew round among us all, with every guard accusing someone else.
290		We were about to fight, to come to blows—no one was there to put a stop to it. Every one of us was responsible, but none of us was clearly in the wrong. In our defence we pleaded ignorance. Then we each stated we were quite prepared to pick up red-hot iron, walk through flames, or swear by all the gods that we'd not done it, we'd no idea how the act was planned, or how it had been carried out. At last, when all our searching had proved useless, one man spoke up, and his words forced us all to drop our faces to the ground in fear. We couldn't see things working out for us, whether we agreed or disagreed with him. He said we must report this act to you—we must not hide it. And his view prevailed. I was the unlucky man who won the prize,
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310		

<sup>14</sup> **hedge:** avoid giving a clear response

320 the luck of the draw. That's why I'm now here,  
not of my own free will or by your choice.  
I know that—for no one likes a messenger  
who comes bearing unwelcome news with him.

CHORUS LEADER My lord, I've been wondering for some time now—  
could this act not be something from the gods?

CREON Stop now—before what you're about to say  
enrages me completely and reveals  
that you're not only old but stupid, too.  
No one can tolerate what you've just said,  
when you claim gods might care about this corpse.  
Would they pay extraordinary honours  
and bury as a man who'd served them well,  
someone who came to burn their offerings,  
their pillared temples, to torch their lands  
and scatter all its laws? Or do you see  
gods paying respect to evil men? No, no.  
For quite a while some people in the town  
have secretly been muttering against me.  
They don't agree with what I have decreed.  
They shake their heads and have not kept their necks  
under my yoke, as they are duty bound to do  
if they were men who are content with me.

330 I well know that these guards were led astray—  
such men urged them to carry out this act  
for money. To foster evil actions,  
to make them commonplace among all men,  
nothing is as powerful as money.  
It destroys cities, driving men from home.  
Money trains and twists the minds in worthy men,  
so they then undertake disgraceful acts.  
Money teaches men to live as scoundrels,  
familiar with every profane<sup>15</sup> enterprise.  
But those who carry out such acts for cash  
sooner or later see how for their crimes  
they pay the penalty. For if great Zeus  
still has my respect, then understand this—  
I swear to you on oath—unless you find  
the one whose hands really buried him,  
unless you bring him here before my eyes,  
then death for you will never be enough.  
No, not before you're hung up still alive  
and you confess to this gross, violent act.

340 That way you'll understand in future days,  
when there's a profit to be gained from theft,  
you'll learn that it's not good to be in love  
with every kind of monetary gain.  
You'll know more men are ruined than are saved  
when they earn profits from dishonest schemes.

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My Notes

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KEY IDEAS AND DETAILS

Compare and contrast Creon's attitude towards the Chorus in Lines 324–340 to his previous speech at the start of this scene (Lines 189–212). How and why has his tone shifted?

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KEY IDEAS AND DETAILS

What is Creon saying in his speech about money (Lines 341–366)? How does this speech help develop his character?

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<sup>15</sup> **profane:** vulgar or improper

# Enter the King

## My Notes

### KEY IDEAS AND DETAILS

Has the guard's tone or character changed at all since the beginning of the play? How would you describe his tone and character?

- GUARD Do I have your permission to speak now, or do I just turn around and go away?
- CREON But I find your voice so irritating—don't you realize that?
- 370 GUARD Where does it hurt? Is it in your ears or in your mind?
- CREON Why try to question where I feel my pain?
- GUARD The man who did it—he upsets your mind. I offend your ears.
- CREON My, my, it's clear to see it's natural for you to chatter on.
- GUARD Perhaps. But I never did this.
- CREON This and more—you sold your life for silver.
- GUARD How strange and sad when the one who sorts this out gets it all wrong.
- 280 CREON Well, enjoy your sophisticated views. But if you don't reveal to me who did this, you'll just confirm how much your treasonous gains have made you suffer.

*[Exit Creon back into the palace. The doors close behind him]*

- GUARD Well, I hope he's found. That would be best. But whether caught or not—and that's something sheer chance will bring about—you won't see me coming here again. This time, against all hope and expectation, I'm still unhurt. I owe the gods great thanks.

*[Exit the Guard away from the palace]*

### SECOND ODE

- CHORUS—**Strophe 1**
- 390 There are many strange and wonderful things, but nothing more strangely wonderful than man. He moves across the white-capped ocean seas blasted by winter storms, carving his way under the surging waves engulfing him. With his teams of horses he wears down the unwearied and immortal earth, the oldest of the gods, harassing her, as year by year his ploughs move back and forth.
- Antistrophe 1**
- 400 He snares the light-winged flocks of birds, herds of wild beasts, creatures from deep seas, trapped in the fine mesh of his hunting nets. O resourceful man, whose skill can overcome ferocious beasts roaming mountain heights. He curbs the rough-haired horses with his bit and tames the inexhaustible mountain bulls, setting their savage necks beneath his yoke.



# Conflicting Motivations

**LEARNING STRATEGIES:**

Oral Reading, Marking the Text, Graphic Organizer, Diffusing, Drafting

My Notes

**Learning Targets**

- Analyze different characters’ conflicting motivations.
- Evaluate how the interaction of complex characters advances a plot or develops a theme.

**Before Reading**

1. Before you read the next section, use the graphic organizer below to review Antigone’s and Creon’s underlying motivations.

Antigone	Creon
<b>Concern about the burial of Polyneices:</b>	
<b>Attitude about the power of the gods:</b>	

2. Up to this point in the play, the drama’s two main characters have not been on stage at the same time. What is the effect of Sophocles’ choice to not have the two main characters interact on the stage at this point in the plot? Predict how you think the plot will unfold when Antigone and Creon are together on the stage.

3. Use your notes to draft a statement about how the conflict between Antigone and Creon conveys a theme related to justice.

4. Predict how the interaction of these two characters will advance the plot of the play.



# Conflicting Motivations

## My Notes

### KEY IDEAS AND DETAILS

In Lines 439–450, what are the Guard’s feelings about his return to speak to Creon? Why does he refer to himself as “the lucky man” in Line 447?

[Enter the Guard, with Antigone.]

425 CHORUS LEADER What’s this? I fear some omen from the gods.  
I can’t deny what I see here so clearly—  
that young girl there—it’s Antigone.  
Oh you poor girl, daughter of Oedipus,  
child of a such a father, so unfortunate,  
430 what’s going on? Surely they’ve not brought you here  
because you’ve disobeyed the royal laws,  
because they’ve caught you acting foolishly?

GUARD This here’s the one who carried out the act.  
We caught her as she was burying the corpse.  
Where’s Creon?

[The palace doors open. Enter Creon with attendants]

CHORUS LEADER He’s coming from the house—and just in time.  
CREON Why have I come “just in time”?  
What’s happening? What is it?

GUARD My lord,  
human beings should never take an oath  
there’s something they’ll not do—for later thoughts  
contradict what they first meant. I’d have sworn  
440 I’d not soon venture here again. Back then,  
the threats you made brought me a lot of grief.  
But there’s no joy as great as what we pray for  
against all hope. And so I have come back,  
breaking that oath I swore. I bring this girl,  
captured while she was honouring the grave.  
This time we did not draw lots. No. This time  
I was the lucky man, not someone else.  
And now, my lord, take her for questioning.  
Convict her. Do as you wish. As for me,  
by rights I’m free and clear of all this trouble.

450 CREON This girl here—how did you catch her? And where?  
GUARD She was burying that man. Now you know  
all there is to know.

CREON Do you understand just what you’re saying? Are  
your words the truth?

GUARD We saw this girl giving that dead man’s corpse  
full burial rites—an act you’d made illegal.  
Is what I say simple and clear enough?

CREON How did you see her, catch her in the act?

460 GUARD It happened this way. When we got there,  
after hearing those awful threats from you,  
we swept off all the dust covering the corpse,  
so the damp body was completely bare.  
Then we sat down on rising ground up wind,  
to escape the body’s putrid rotting stench.  
We traded insults just to stay awake,

470

in case someone was careless on the job.  
That's how we spent the time right up 'til noon,  
when the sun's bright circle in the sky  
had moved half way and it was burning hot.  
Then suddenly a swirling windstorm came,  
whipping clouds of dust up from the ground,  
filling the plain—some heaven-sent trouble.  
In that level place the dirt storm damaged  
all the forest growth, and the air around  
was filled with dust for miles. We shut our mouths  
and just endured this scourge sent from the gods.

480

A long time passed. The storm came to an end.  
That's when we saw the girl. She was shrieking—  
a distressing painful cry, just like a bird  
who's seen an empty nest, its fledglings gone.  
That's how she was when she saw the naked corpse.  
She screamed out a lament, and then she swore,  
calling evil curses down upon the ones  
who'd done this. Then right away her hands  
threw on the thirsty dust. She lifted up  
a finely made bronze jug and then three times  
poured out her tributes to the dead.

490

When we saw that, we rushed up right away  
and grabbed her. She was not afraid at all.  
We charged her with her previous offence  
as well as this one. She just kept standing there,  
denying nothing. That made me happy—  
though it was painful, too. For it's a joy  
escaping troubles which affect oneself,  
but painful to bring evil on one's friends.  
But all that is of less concern to me  
than my own safety.

CREON

You there—you with your face  
bent down towards the ground, what do you say?  
Do you deny you did this or admit it?

500

ANTIGONE

I admit I did it. I won't deny that.

CREON *[to the Guard]*

You're dismissed—go where you want. You're free—  
no serious charges made against you.

*[Exit the Guard. Creon turns to interrogate Antigone]*

Tell me briefly—not in some lengthy speech—  
were you aware there was a proclamation  
forbidding what you did?

ANTIGONE

I'd heard of it. How could I not? It was public  
knowledge.

CREON

And yet you dared to break those very laws?

ANTIGONE

Yes. Zeus did not announce those laws to me.  
And Justice living with the gods below

My Notes

KEY IDEAS AND DETAILS

Why is the windstorm significant in terms of the plot of the play? What explanation does the Guard give for its cause?

# Conflicting Motivations

## KEY IDEAS AND DETAILS

In Lines 508–518, Antigone clearly states her rationale for acting against Creon’s proclamation. What is her reasoning?

## WORD CONNECTIONS

### Multiple Meanings

The word “passionate” has several meanings relating to one idea: having or showing strong emotions. Diffuse the nuances, or variations in tone or meaning, of this word. Which meaning is most accurate for the context used in Line 535?

## KEY IDEAS AND DETAILS

What is the meaning of the metaphors Creon uses in Lines 538–542? What do they say about Creon’s expectations as a ruler?

## WORD CONNECTIONS

### Roots and Affixes

*Contra-* is a commonly used prefix, meaning “against.” A common root word is *venire* or *vene*, meaning “to come.” These two word parts together explain the meaning of “contravening” in Line 545.

510

sent no such laws for men. I did not think anything which you proclaimed strong enough to let a mortal override the gods and their unwritten and unchanging laws. They’re not just for today or yesterday, but exist forever, and no one knows where they first appeared. So I did not mean to let a fear of any human will lead to my punishment among the gods.

520

I know all too well I’m going to die—how could I not?—it makes no difference what you decree. And if I have to die before my time, well, I count that a gain. When someone has to live the way I do, surrounded by so many evil things, how can she fail to find a benefit in death? And so for me meeting this fate won’t bring any pain. But if I’d allowed my own mother’s dead son to just lie there, an unburied corpse, then I’d feel distress. What’s going on here does not hurt me at all. If you think what I’m doing now is stupid, perhaps I’m being charged with foolishness by someone who’s a fool.

530

CHORUS LEADER

It’s clear enough the spirit in this girl is passionate—her father was the same. She has no sense of compromise in times of trouble.

CREON [*to the Chorus Leader*]

540

But you should know the most obdurate<sup>16</sup> wills are those most prone to break. The strongest iron tempered in the fire to make it really hard—that’s the kind you see most often shatter. I’m well aware the most tempestuous horses are tamed by one small bit. Pride has no place in anyone who is his neighbour’s slave. This girl here was already very insolent in contravening laws we had proclaimed. Here she again displays her proud contempt—having done the act, she now boasts of it. She laughs at what she’s done. Well, in this case, if she gets her way and goes unpunished, then she’s the man here, not me. No. She may be my sister’s child, closer to me by blood than anyone belonging to my house who worships Zeus Herkeios<sup>17</sup> in my home, but she’ll not escape my harshest punishment—

550

<sup>16</sup> **obdurate:** hardhearted or inflexible

<sup>17</sup> **Zeus Herkeios:** refers to an altar where sacrifices and libations were offered to Zeus; Zeus was the Divine protector of the house and the fence surrounding it; *herkos* means fence in Greek

her sister, too, whom I accuse as well.  
She had an equal part in all their plans  
to do this burial. Go summon her here.  
I saw her just now inside the palace,  
her mind out of control, some kind of fit.

*[Exit attendants into the palace to fetch Ismene]*

560

When people hatch their mischief in the dark  
their minds often convict them in advance,  
betraying their treachery. How I despise  
a person caught committing evil acts  
who then desires to glorify the crime.

ANTIGONE

Take me and kill me—what more do you want?

CREON

Me? Nothing. With that I have everything.

ANTIGONE

Then why delay? There's nothing in your words  
that I enjoy—may that always be the case!  
And what I say displeases you as much.

570

But where could I gain greater glory  
than setting my own brother in his grave?  
All those here would confirm this pleases them  
if their lips weren't sealed by fear—being king,  
which offers all sorts of various benefits,  
means you can talk and act just as you wish.

CREON

In all of Thebes, you're the only one  
who looks at things that way.

ANTIGONE

They share my views, but they keep their mouths  
shut just for you.

CREON

These views of yours—so different from the rest—  
don't they bring you any sense of shame?

580

ANTIGONE

No—there's nothing shameful in honouring  
my mother's children.

CREON

You had a brother killed fighting for the other side.

ANTIGONE

Yes—from the same mother and father, too.

CREON

Why then give tributes which insult his name?

ANTIGONE

But his dead corpse won't back up what you say.

CREON

Yes, he will, if you give equal honours  
to a wicked man.

ANTIGONE

But the one who died was not some slave—it was  
his own brother.

590

CREON

Who was destroying this country—the other one  
went to his death defending it.

ANTIGONE

That may be, but Hades<sup>18</sup> still desires equal rites  
for both.

### My Notes

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### KEY IDEAS AND DETAILS

In Lines 576–580, what key point do Creon and Antigone disagree on? Which one do you think is correct?

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### KEY IDEAS AND DETAILS

Consider the juxtaposition of Lines 597–598. What do these brief statements by Antigone and Creon reveal about why these two characters are in such strong opposition?

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<sup>18</sup> **Hades:** King of the Underworld and god of the dead

# Conflicting Motivations

## My Notes

### KEY IDEAS AND DETAILS

How and why has Ismene's attitude changed since the beginning of the play?

	CREON	A good man does not wish what we give him to be the same an evil man receives.
	ANTIGONE	Who knows? In the world below perhaps such actions are no crime.
	CREON	An enemy can never be a friend, not even in death.
	ANTIGONE	But my nature is to love. I cannot hate.
600	CREON	Then go down to the dead. If you must love, love them. No woman's going to govern me—no, no—not while I'm still alive.
	<i>[Enter two attendants from the house bringing Ismene to Creon]</i>	
	CHORUS LEADER	Ismene's coming. There—right by the door. She's crying. How she must love her sister! From her forehead a cloud casts its shadow down across her darkly flushing face—and drops its rain onto her lovely cheeks.
610	CREON	You there—you snake lurking in my house, sucking out my life's blood so secretly. I'd no idea I was nurturing two pests, who aimed to rise against my throne. Come here. Tell me this—do you admit you played your part in this burial, or will you swear an oath you had no knowledge of it?
	ISMENE	I did it—I admit it, and she'll back me up. So I bear the guilt as well.
	ANTIGONE	No, no—justice will not allow you to say that. You didn't want to. I didn't work with you.
	ISMENE	But now you're in trouble, I'm not ashamed of suffering, too, as your companion.
620	ANTIGONE	Hades and the dead can say who did it—I don't love a friend whose love is only words.
	ISMENE	You're my sister. Don't dishonour me. Let me respect the dead and die with you.
	ANTIGONE	Don't try to share my death or make a claim to actions which you did not do. I'll die—and that will be enough.
	ISMENE	But if you're gone, what is there in life for me to love?
	ANTIGONE	Ask Creon. He's the one you care about.
	ISMENE	Why hurt me like this? It doesn't help you.
630	ANTIGONE	If I am mocking you, it pains me, too.
	ISMENE	Even now is there some way I can help?
	ANTIGONE	Save yourself. I won't envy your escape.
	ISMENE	I feel so wretched leaving you to die.

ANTIGONE But you chose life—it was my choice to die.

ISMENE But not before I'd said those words just now.

ANTIGONE Some people may approve of how you think—others will believe my judgment's good.

ISMENE But the mistake's the same for both of us.

640 ANTIGONE Be brave. You're alive. But my spirit died some time ago so I might help the dead.

CREON I'd say one of these girls has just revealed how mad she is—the other's been that way since she was born.

ISMENE My lord, whatever good sense people have by birth no longer stays with them once their lives go wrong—it abandons them.

CREON In your case, that's true, once you made your choice to act in evil ways with wicked people.

ISMENE How could I live alone, without her here?

CREON Don't speak of her being here. Her life is over.

650 ISMENE You're going to kill your own son's bride?

CREON Why not? There are other fields for him to plough.

ISMENE No one will make him a more loving wife than she will.

CREON I have no desire my son should have an evil wife.

ANTIGONE Dearest Haemon, how your father wrongs you.

CREON I've had enough of this—you and your marriage.

ISMENE You really want that? You're going to take her from him?

CREON No, not me. Hades is the one who'll stop the marriage.

CHORUS LEADER So she must die—that seems decided on.

660 CREON Yes—for you and me the matter's closed.

*[Creon turns to address his attendants]*

No more delay. You slaves, take them inside. From this point on they must act like women and have no liberty to wander off. Even bold men run when they see Hades coming close to them to snatch their lives.

*[The attendants take Antigone and Ismene into the palace, leaving Creon and the Chorus on stage]*

**THIRD ODE**

**CHORUS—Strophe 1**

Those who live without tasting evil

**My Notes**

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**KEY IDEAS AND DETAILS**

What key information does Ismene reveal in Line 650, and how does Creon respond? Why?

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**KEY IDEAS AND DETAILS**

In the central metaphor of Strophe 1, what is represented by the ocean? The black sand? The cliffs?

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# Conflicting Motivations

## My Notes

### KEY IDEAS AND DETAILS

Whose side, Antigone's or Creon's, does Chorus seem to support in their argument?

670

have happy lives—for when the gods  
shake a house to its foundations,  
then inevitable disasters strike,

falling upon whole families,  
just as a surging ocean swell  
running before cruel Thracian winds  
across the dark trench of the sea  
churns up the deep black sand  
and crashes headlong on the cliffs,  
which scream in pain against the wind.

### Antistrophe 1

680

I see this house's age-old sorrows,  
the house of Labdakos<sup>19</sup> children,  
sorrows falling on the sorrows of the dead,  
one generation bringing no relief  
to generations after it—some god  
strikes at them—on and on without an end.  
For now the light which has been shining  
over the last roots of Oedipus' house  
is being cut down with a bloody knife  
belonging to the gods below—  
for foolish talk and frenzy in the soul.

### Strophe 2

690

Oh Zeus, what human trespasses  
can check your power? Even Sleep,  
who casts his nets on everything,  
cannot master that—nor can the months,  
the tireless months the gods control.  
A sovereign who cannot grow old,  
you hold Olympus as your own,  
in all its glittering magnificence.  
From now on into all future time,  
as in the past, your law holds firm.  
It never enters lives of human beings  
in its full force without disaster.

700

### Antistrophe 2

Hope ranging far and wide brings comfort  
to many men—but then hope can deceive,  
delusions born of volatile desire.  
It comes upon the man who's ignorant  
until his foot is seared in burning fire.  
Someone's wisdom has revealed to us  
this famous saying—sometimes the gods  
lure a man's mind forward to disaster,  
and he thinks evil's something good.  
But then he lives only the briefest time  
free of catastrophe.

<sup>19</sup> Labdakos: father to Laius, grandfather to Oedipus



**LEARNING STRATEGIES:**  
Outlining, Marking the Text,  
Drafting

My Notes

### Literary Terms

A **foil** is a minor character whose actions or thoughts are juxtaposed with those of a major character in order to highlight key attributes of the major character.

## Learning Targets

- Analyze how a minor character can serve as a foil to a major character.
- Create a working outline for an essay analyzing a character foil.

## Before Reading

1. Consider the three characters who have interacted with Creon so far. How was each one different from Creon?

**Guard:**

**Antigone:**

**Ismene:**

2. Which of these characters do you think has served as the strongest **foil** for Creon? How did this foil help develop and highlight Creon's character?

## During Reading

3. Use two different colors to mark the text as follows:

- Use one color to highlight evidence of Haemon's character as it is revealed by his words, thoughts, and actions.
- Use another color to highlight Creon's character traits that are revealed or emphasized through his interactions with Haemon.

*[The palace doors open]*

**710** CHORUS LEADER

Here comes Haemon,  
your only living son. Is he grieving  
the fate of Antigone, his bride,  
bitter that his marriage hopes are gone?

CREON

We'll soon find out—more accurately  
than any prophet here could indicate.

*[Enter Haemon from the palace]*

My son, have you heard the sentence that's  
been passed  
upon your bride? And have you now come here  
angry at your father? Or are you loyal to me,  
on my side no matter what I do?

**720** HAEMON

Father, I'm yours. For me your judgments  
and the ways you act on them are good—  
I shall follow them. I'll not consider  
any marriage a greater benefit  
than your fine leadership.



# An Epic Foil

## My Notes

### KEY IDEAS AND DETAILS

Haemon delivers a well-organized and moving argument to Creon in defense of Antigone in Lines 776–819. Identify the rhetorical appeals of ethos, logos, and pathos that he includes in his argument.

770

and never let some woman beat us down.  
If we must fall from power, let that come  
at some man's hand—at least, we won't be called  
inferior to any woman.

CHORUS LEADER

Unless we're being deceived by our old age,  
what you've just said seems reasonable to us.

HAEMON

Father, the gods instill good sense in men—  
the greatest of all the things which we possess.  
I could not find your words somehow not right—  
I hope that's something I never learn to do.

780

But other words might be good, as well.  
Because of who you are, you can't perceive  
all the things men say or do—or their complaints.  
Your gaze makes citizens afraid—they can't  
say anything you would not like to hear.  
But in the darkness I can hear them talk—  
the city is upset about the girl.

790

They say of all women here she least deserves  
the worst of deaths for her most glorious act.  
When in the slaughter her own brother died,  
she did not just leave him there unburied,  
to be ripped apart by carrion dogs or birds.  
Surely she deserves some golden honour?  
That's the dark secret rumour people speak.  
For me, father, nothing is more valuable  
than your well being. For any children,  
what could be a greater honour to them  
than their father's thriving reputation?  
A father feels the same about his sons.

800

So don't let your mind dwell on just one thought,  
that what you say is right and nothing else.

A man who thinks that only he is wise,  
that he can speak and think like no one else,  
when such men are exposed, then all can see  
their emptiness inside. For any man,  
even if he's wise, there's nothing shameful  
in learning many things, staying flexible.  
You notice how in winter floods the trees  
which bend before the storm preserve their twigs.

810

The ones who stand against it are destroyed,  
root and branch. In the same way, those sailors  
who keep their sails stretched tight, never easing off,  
make their ship capsize—and from that point on  
sail with their rowing benches all submerged.  
So end your anger. Permit yourself to change.  
For if I, as a younger man, may state  
my views, I'd say it would be for the best  
if men by nature understood all things—  
if not, and that is usually the case,  
when men speak well, it good to learn from them.



# An Epic Foil

## My Notes

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### KEY IDEAS AND DETAILS

Whose death (besides Antigone's) do you think is foreshadowed with Line 859: "Then she'll die—and in her death kill someone else"?

### KEY IDEAS AND DETAILS

One of the characteristics of a tragic hero is "a good person who is brought down by an 'act of injustice.'" Explain why Creon's choice of death for Antigone is "an act of injustice."

	CREON	You foul creature— you're worse than any woman.
	HAEMON	You'll not catch me giving way to some disgrace.
	CREON	But your words all speak on her behalf.
	HAEMON	And yours and mine— and for the gods below.
	CREON	You woman's slave— don't try to win me over.
	HAEMON	What do you want— to speak and never hear someone reply?
	CREON	You'll never marry her while she's alive.
	HAEMON	Then she'll die—and in her death kill someone else.
860	CREON	Are you so insolent you threaten me?
	HAEMON	Where's the threat in challenging a bad decree?
	CREON	You'll regret parading what you think like this— you—a person with an empty brain!
	HAEMON	If you were not my father, I might say you were not thinking straight.
	CREON	Would you, indeed? Well, then, by Olympus, I'll have you know you'll be sorry for demeaning me with all these insults.
	<i>[Creon turns to his attendants]</i>	
870		Go bring her out— that hateful creature, so she can die right here, with him present, before her bridegroom's eyes.
	HAEMON	No. Don't ever hope for that. She'll not die with me just standing there. And as for you— your eyes will never see my face again. So let your rage charge on among your friends who want to stand by you in this.
	<i>[Exit Haemon, running back into the palace]</i>	
	CHORUS LEADER	My lord, Haemon left in such a hurry. He's angry—in a young man at his age the mind turns bitter when he's feeling hurt.
880	CREON	Let him dream up or carry out great deeds beyond the power of man, he'll not save these girls— their fate is sealed.



# An Epic Foil

## My Notes

III. Topic Sentence 2:

Textual Evidence with Commentary:

Textual Evidence with Commentary:

Textual Evidence with Commentary:

IV. Topic Sentence 3:

Textual Evidence with Commentary:

Textual Evidence with Commentary:

Textual Evidence with Commentary:

V. Concluding Statement:

## Learning Targets

- Analyze choral odes for author’s purpose, literary elements, and theme.
- Present well-reasoned ideas supported with textual evidence in discussion groups.

## Before Reading

1. Review the Introduction to Greek Drama notes in Activity 4.7. List the various purposes of the choral odes.

2. Reflect on the first three odes that you have read previously. Complete the graphic organizer on page 291 to analyze the purpose of each ode.

## During Reading

3. In this section of the play, the power of love (Eros) is juxtaposed against Antigone’s impending death. As you read the following passage, mark the text for the literary elements below and annotate in the margins with inferences exploring the ancient Greeks’ beliefs about love and death:
  - diction
  - allusions
  - figurative language

### CHORUS—Strophe

900

### Antistrophe

### SECOND ODE

O Eros<sup>22</sup>, the conqueror in every fight,  
Eros, who squanders all men’s wealth,  
who sleeps at night on girls’ soft cheeks,  
and roams across the ocean seas  
and through the shepherd’s hut—  
no immortal god escapes from you,  
nor any man, who lives but for a day.  
And the one whom you possess goes mad.

Even in good men you twist their minds,  
perverting them to their own ruin.  
You provoke these men to family strife.  
The bride’s desire seen glittering in her eyes—  
that conquers everything, its power  
enthroned beside eternal laws, for there

**LEARNING STRATEGIES:**  
Oral Reading, Summarizing,  
Marking the Text, Graphic  
Organizer

### My Notes

<sup>22</sup> Eros: god of love and son of Aphrodite

# Odes to Love and Death

## My Notes

### KEY IDEAS AND DETAILS

Choral Leader says that Antigone is “going to her bridal room” (Line 912). What is this a **euphemism** for, and what is the effect of this euphemism on the scene?

### KEY IDEAS AND DETAILS

What does Antigone think is the public opinion of her fate? Is this accurate? Why does she have this impression?

the goddess Aphrodite works her will,  
whose ways are irresistible.

*[Antigone enters from the palace with attendants who are taking her away to her execution]*

**910** CHORAL LEADER When I look at her I forget my place.  
I lose restraint and can't hold back my tears—  
Antigone going to her bridal room  
where all are laid to rest in death.

### COMMOS

#### ANTIGONE—Strophe 1

**920** Look at me, my native citizens,  
as I go on my final journey,  
as I gaze upon the sunlight one last time,  
which I'll never see again—for Hades,  
who brings all people to their final sleep,  
leads me on, while I'm still living,  
down to the shores of Acheron.<sup>23</sup>  
I've not yet had my bridal chant,  
nor has any wedding song been sung—  
for my marriage is to Acheron.

#### CHORUS

**930** Surely you carry fame with you and praise,  
as you move to the deep home of the dead.  
You were not stricken by lethal disease  
or paid your wages with a sword.  
No. You were in charge of your own fate.  
So of all living human beings, you alone  
make your way down to Hades still alive.

#### ANTIGONE—Antistrophe 1

**940** I've heard about a guest of ours,  
daughter of Tantalus<sup>24</sup>, from Phrygia—  
she went to an excruciating death  
in Sipylus<sup>25</sup>, right on the mountain peak.  
The stone there, just like clinging ivy,  
wore her down, and now, so people say,  
the snow and rain never leave her there,  
as she laments. Below her weeping eyes  
her neck is wet with tears. God brings me  
to a final rest which most resembles hers.

#### CHORUS

But Niobe<sup>26</sup> was a goddess, born divine—  
and we are human beings, a race which dies.  
But still, it's a fine thing for a woman,

<sup>23</sup> **Acheron:** a river in Hades across which the dead were ferried

<sup>24</sup> **Tantalus:** son of Zeus who was punished by being “tantalized” by food and drink that were always just out of his reach

<sup>25</sup> **Sipylus:** mountain ruled by Tantalus; location of the weeping stone formation of Niobe

<sup>26</sup> **Niobe:** daughter of Tantalus; all her children were killed and she was turned to stone; her rock formation appears to weep tears for her children as it rains







# Odes to Love and Death

## My Notes

1070

closed up in the rocks by Dionysus<sup>31</sup>,  
for his angry mocking of the god.  
There the dreadful flower of his rage  
slowly withered, and he came to know  
the god who in his frenzy he had mocked  
with his own tongue. For he had tried  
to hold in check women in that frenzy  
inspired by the god, the Bacchanalian fire.  
More than that—he'd made the Muses angry,  
challenging the gods who love the flute.

1080     **Strophe 2**

Beside the black rocks where the twin seas meet,  
by Thracian Salmydessos at the Bosphorus,  
close to the place where Ares dwells,  
the war god witnessed the unholy wounds  
which blinded the two sons of Phineus<sup>32</sup>,  
inflicted by his savage wife—the sightless holes  
cried out for someone to avenge those blows  
made with her sharpened comb in blood-stained  
hands.

**Antistrophe 2**

1090

In their misery they wept, lamenting  
their wretched suffering, sons of a mother  
whose marriage had gone wrong. And yet,  
she was an offspring of an ancient family,  
the race of Erechtheus, raised far away,  
in caves surrounded by her father's winds,  
Boreas' child, a girl who raced with horses  
across steep hills—child of the gods.  
But she, too, my child, suffered much  
from the immortal Fates.

## After Reading

4. After reading the fourth and fifth odes, turn to the graphic organizer on the next page to analyze the purpose of each ode.
5. Use the following questions to guide a group discussion of the ideas in this passage. Provide textual support for your opinions.
  - What attitudes and ideas about love and death are conveyed in this scene?
  - How are these ideas similar to or different from your culture's attitude toward love or death?
  - How do the different characters and their interactions help develop themes related to love and death?

<sup>31</sup> **Dionysus:** Greek god of wine and son of Zeus

<sup>32</sup> **Phineus:** King of Thrace, who imprisoned his first wife Cleopatra; his new wife blinded Cleopatra's two sons out of jealousy.

Purposes of the Choral Odes			
Ode	Summary of Content	Connection to the Previous Scene	Functional Purpose of the Ode
1	Polyneices and his army tried to defeat Thebes at its seven gates; Eteocles and Thebans defended it along with Zeus' power, with brother killing brother.	The ode provides a description of troubles that preceded the play's beginning and adds explanation of Antigone's and Ismene's descriptions of war.	The scene serves as a bridge between Scene 1, in which Antigone and Ismene are introduced and leads to the entrance of Creon.
2			
3			
4			
5			
6			

**LEARNING STRATEGIES:**

Graphic Organizer, Discussion Groups, Drafting

My Notes

## Learning Targets

- Analyze the development of a tragic hero over the course of a play.
- Write a character analysis incorporating textual support.

## Before Reading

1. Review the characteristics of a tragic hero listed in Activity 4.8. Explain which character in the play so far could be considered a tragic hero. List at least three reasons why the character meets the definition.

2. Work with a partner or small group to complete the first three rows of the graphic organizer on the following page. Find textual evidence to support your analysis of Creon as a tragic hero.

## During Reading

3. Work with your group to mark the text for evidence of the following:
  - Creon’s further development as a tragic hero.
  - Traits and actions that portray Teiresias as a foil for Creon.
  - Content and purpose of the Sixth Choral Ode.

Creon as a Tragic Hero	
Characteristics of the Tragic Hero	Where/When Has Creon Demonstrated These Qualities?
<ul style="list-style-type: none"> <li>A person of noble stature</li> </ul>	
<ul style="list-style-type: none"> <li>A good person who is brought down by an “act of injustice” (hamartia) because he knows no better or believes that a greater good will be served by his actions</li> </ul>	
<ul style="list-style-type: none"> <li>Has a weakness, a tragic flaw such as pride, quickness to anger, or misjudgment</li> </ul>	
<ul style="list-style-type: none"> <li>Has free choice that makes his downfall his own fault</li> </ul>	
<ul style="list-style-type: none"> <li>Experiences misfortune that is not entirely deserved</li> </ul>	
<ul style="list-style-type: none"> <li>Gains self-knowledge or understanding before his downfall, and therefore experiences redemption</li> </ul>	

My Notes

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# Tragic Hero

## KEY IDEAS AND DETAILS

Teiresias tells Creon that his “luck is once more on fate’s razor edge” (Line 1109). What metaphor does he use in this line, and what should it mean to Creon?

## My Notes

## KEY IDEAS AND DETAILS

As a prophet, Teiresias has the power to interpret messages from the gods. What signs has he interpreted, and what does he think they mean?

*[Enter Teiresias, led by a young boy]*

	TEIRESIAS	Lords of Thebes, we two have walked a common path, one person’s vision serving both of us. The blind require a guide to find their way.
1100	CREON	What news do you have, old Teiresias?
	TEIRESIAS	I’ll tell you—and you obey the prophet.
	CREON	I’ve not rejected your advice before.
	TEIRESIAS	That’s the reason why you’ve steered the city on its proper course.
	CREON	From my experience I can confirm the help you give.
	TEIRESIAS	Then know this— your luck is once more on fate’s razor edge.
1110	CREON	What? What you’ve just said makes me nervous.
	TEIRESIAS	You’ll know—once you hear the tokens of my art. As I was sitting in my ancient place receiving omens from the flights of birds who all come there where I can hear them, I note among those birds an unknown cry—evil, unintelligible, angry screaming. I knew that they were tearing at each other with murderous claws. The noisy wings revealed that all too well. I was afraid. So right away up on the blazing altar I set up burnt offerings. But Hephaestus failed to shine out from the sacrifice—dark slime poured out onto the embers, oozing from the thighs, which smoked and spat, bile was sprayed high up into the air, and the melting thighs lost all the fat which they’d been wrapped in. The rites had failed—there was no prophecy revealed in them. I learned that from this boy, who is my guide, as I guide other men. Our state is sick—your policies have done this. In the city our altars and our hearths have been defiled, all of them, with rotting flesh brought there by birds and dogs from Oedipus’ son, who lies there miserably dead. The gods no longer will accept our sacrifice, our prayers, our thigh bones burned in fire. No bird will shriek out a clear sign to us, for they have gorged themselves on fat and blood from a man who’s dead. Consider this, my son.
1120		
1130		



# Tragic Hero

## KEY IDEAS AND DETAILS

What excuse does Creon give for refusing to listen to Teiresias's advice? When has he made this accusation before, and what does this pattern of behavior say about his character?

## My Notes

## KEY IDEAS AND DETAILS

Creon introduces the metaphor of the archer and the target in Line 1152. How does Teiresias turn this metaphor against Creon, starting in Line 1213?

1180	CREON	The tribe of prophets— all of them—are fond of money.
	TEIRESIAS	And kings? Their tribe loves to benefit dishonestly.
	CREON	You know you're speaking of the man who rules you.
	TEIRESIAS	I know—thanks to me you saved the city and now are in control.
	CREON	You're a wise prophet, but you love doing wrong.
	TEIRESIAS	You'll force me to speak of secrets locked inside my heart.
	CREON	Do it—just don't speak to benefit yourself.
	TEIRESIAS	I don't think that I'll be doing that— not as far as you're concerned.
1190	CREON	You can be sure you won't change my mind to make yourself more rich.
	TEIRESIAS	Then understand this well—you will not see the sun race through its cycle many times before you lose a child of your own loins, a corpse in payment for these corpses. You've thrown down to those below someone from up above—in your arrogance you've moved a living soul into a grave, leaving here a body owned by gods below— unburied, dispossessed, unsanctified. That's no concern of yours or gods above. In this you violate the ones below. And so destroying avengers wait for you, Furies of Hades and the gods, who'll see you caught up in this very wickedness. Now see if I speak as someone who's been bribed. It won't be long before in your own house the men and women all cry out in sorrow, and cities rise in hate against you—all those whose mangled soldiers have had burial rites from dogs, wild animals, or flying birds who carry the unholy stench back home, to every city hearth. Like an archer, I shoot these arrows now into your heart because you have provoked me. I'm angry— so my aim is good. You'll not escape their pain. Boy, lead us home so he can vent his rage on younger men and keep a quieter tongue and a more temperate mind than he has now.
1200		
1210		

[Exit Teiresias, led by the young boy]

- 1220 CHORUS LEADER My lord, my lord, such dreadful prophecies—  
and now he's gone. Since my hair changed colour  
from black to white, I know here in the city  
he's never uttered a false prophecy.
- CREON I know that, too—and it disturbs my mind.  
It's dreadful to give way, but to resist  
and let destruction hammer down my spirit—  
that's a fearful option, too.
- CHORUS LEADER Son of Menoikeos,  
you need to listen to some good advice.
- CREON Tell me what to do. Speak up. I'll do it.
- 1230 CHORUS LEADER Go and release the girl from her rock tomb.  
Then prepare a grave for that unburied corpse.
- CREON This is your advice? You think I should concede?
- CHORUS LEADER Yes, my lord, as fast as possible.  
Swift footed injuries sent from the gods  
hack down those who act imprudently.
- CREON Alas—it's difficult. But I'll give up.  
I'll not do what I'd set my heart upon.  
It's not right to fight against necessity.
- CHORUS LEADER Go now and get this done. Don't give the work  
to other men to do.
- 1240 CREON I'll go just as I am.  
Come, you servants, each and every one of you.  
Come on. Bring axes with you. Go there quickly—  
up to the higher ground. I've changed my mind.  
Since I'm the one who tied her up, I'll go  
and set her free myself. Now I'm afraid.  
Until one dies the best thing well may be  
to follow our established laws.

[Creon and his attendants hurry off stage]

#### SIXTH ODE

- CHORUS—**Strophe 1**
- 1250 Oh you with many names,  
you glory of that Theban bride,  
and child of thundering Zeus,  
you who cherish famous Italy,  
and rule the welcoming valley lands  
of Eleusian Deo—  
O Bacchus—you who dwell  
in the bacchants' mother city Thebes,  
beside Ismenus<sup>35</sup> flowing streams,  
on land sown with the teeth  
of that fierce dragon.

<sup>35</sup> **Ismenus:** river near Thebes, sacred to Apollo

#### My Notes

#### KEY IDEAS AND DETAILS

The turning point for Creon begins in Lines 1224–1227. Trace the development of this change in his conversation with Chorus Leader. What characteristic of the tragic hero do these lines illustrate?



MESSENGER                    They're dead—  
and those alive bear the responsibility  
for those who've died.

CHORUS LEADER              Who did the killing?  
Who's lying dead? Tell us.

MESSENGER                    Haemon has been killed.  
No stranger shed his blood.

CHORUS LEADER              At his father's hand?  
Or did he kill himself?

1310                    MESSENGER                    By his own hand—  
angry at his father for the murder.

CHORUS LEADER              Teiresias, how your words have proven true!

MESSENGER                    That's how things stand. Consider what comes next.

CHORUS LEADER              I see Creon's wife, poor Eurydice—  
she's coming from the house—either by chance,  
or else she's heard there's news about her son.

*[Enter Eurydice from the palace with some attendants]*

1320                    EURYDICE                    Citizens of Thebes, I heard you talking,  
as I was walking out, going off to pray,  
to ask for help from goddess Pallas.  
While I was unfastening the gate,  
I heard someone speaking of bad news  
about my family. I was terrified.  
I collapsed, fainting back into the arms  
of my attendants. So tell the news again—  
I'll listen. I'm no stranger to misfortune.

1330                    MESSENGER                    Dear lady, I'll speak of what I saw,  
omitting not one detail of the truth.  
Why should I ease your mind with a report  
which turns out later to be incorrect?  
The truth is always best. I went to the plain,  
accompanying your husband as his guide.  
Polyneices' corpse, still unlamented,  
was lying there, the greatest distance off,  
torn apart by dogs. We prayed to Pluto  
and to Hecate, goddess of the road,  
for their good will and to restrain their rage.  
We gave the corpse a ritual wash, and burned  
what was left of it on fresh-cut branches.  
We piled up a high tomb of his native earth.  
Then we moved to the young girl's rocky cave,  
the hollow cavern of that bride of death.  
1340                    From far away one man heard a voice  
coming from the chamber where we'd put her



**KEY IDEAS AND DETAILS**

What are the key events that the Messenger shares with Eurydice, Creon's wife?

**My Notes**

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# Tragic Hero

## My Notes

### KEY IDEAS AND DETAILS

Why do you think the Messenger includes such detail in describing these events to Eurydice?

1350

without a funeral—a piercing cry.  
He went to tell our master Creon,  
who, as he approached the place, heard the sound,  
an unintelligible scream of sorrow.  
He groaned and then spoke out these bitter words,  
“Has misery made me a prophet now?  
And am I travelling along a road  
that takes me to the worst of all disasters?  
I’ve just heard the voice of my own son.  
You servants, go ahead—get up there fast.  
Remove the stones piled in the entrance way,  
then stand beside the tomb and look in there  
to see if that was Haemon’s voice I heard,  
or if the gods have been deceiving me.”

1360

Following what our desperate master asked,  
we looked. In the furthest corner of the tomb  
we saw Antigone hanging by the neck,  
held up in a noose—fine woven linen.  
Haemon had his arms around her waist—  
he was embracing her and crying out  
in sorrow for the loss of his own bride,  
now among the dead, his father’s work,  
and for his horrifying marriage bed.

1370

Creon saw him, let out a fearful groan,  
then went inside and called out anxiously,  
“You unhappy boy, what have you done?  
What are you thinking? Have you lost your mind?  
Come out, my child—I’m begging you—please come.”  
But the boy just stared at him with savage eyes,  
spat in his face and, without saying a word,  
drew his two-edged sword. Creon moved away,  
so the boy’s blow failed to strike his father.

1380

Angry at himself, the ill-fated lad  
right then and there leaned into his own sword,  
driving half the blade between his ribs.  
While still conscious he embraced the girl  
in his weak arms, and, as he breathed his last,  
he coughed up streams of blood on her fair cheek.  
Now he lies there, corpse on corpse, his marriage  
has been fulfilled in chambers of the dead.  
The unfortunate boy has shown all men  
how, of all the evils which afflict mankind,  
the most disastrous one is thoughtlessness.

*[Eurydice turns and slowly returns into the palace]*

CHORUS LEADER

What do you make of that? The queen’s gone back.  
She left without a word, good or bad.

MESSENGER

1390

I’m surprised myself. It’s about her son—  
she heard that terrible report. I hope  
she’s gone because she doesn’t think it right  
to mourn for him in public. In the home,  
surrounded by her servants, she’ll arrange

a period of mourning for the house.  
She's discreet and has experience—  
she won't make mistakes.

CHORUS LEADER

I'm not sure of that.  
To me her staying silent was extreme—  
it seems to point to something ominous,  
just like a vain excess of grief.

MESSENGER

1400

I'll go in.  
We'll find out if she's hiding something secret,  
deep within her passionate heart. You're right—  
excessive silence can be dangerous.

*[The Messenger goes up the stairs into the palace. Enter Creon from the side, with attendants. Creon is holding the body of Haemon]*

CHORUS LEADER

Here comes the king in person—carrying  
in his arms, if it's right to speak of this,  
a clear reminder that this evil comes  
not from some stranger, but his own mistakes.

CREON—Strophe 1

1410

Aaiii—mistakes made by a foolish mind,  
cruel mistakes that bring on death.  
You see us here, all in one family—  
the killer and the killed.  
Oh the profanity of what I planned.  
Alas, my son, you died so young—  
a death before your time.  
Aaiii . . . aaiii . . . you're dead . . . gone—  
not your own foolishness but mine.

CHORUS LEADER

Alas, it seems you've learned to see what's right—  
but far too late.

CREON

1420

Aaiiii . . . I've learned it in my pain.  
Some god clutching a great weight struck my head,  
then hurled me onto paths in wilderness,  
throwing down and casting underfoot  
what brought me joy.  
So sad . . . so sad . . .  
the wretched agony of human life.

*[The Messenger reappears from the palace]*

MESSENGER

My lord, you come like one who stores up evil,  
what you hold in your arms and what you'll see  
before too long inside the house.

CREON

What's that?  
Is there something still more evil than all this?

MESSENGER

Your wife is dead—blood mother of that corpse—  
slaughtered with a sword—her wounds are very new,  
poor lady.

My Notes

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WORD CONNECTIONS

Multiple Meanings

The word “vain” has several nuances of meaning. Diffuse the word, and then decide which meaning best fits the context of Line 1398, “Just like a vain excess of grief.” Also, vain is a homonym. What are the differences between “vain” and “vein”? Think about meaning and part of speech.

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# Tragic Hero

## My Notes

### CREON—Antistrophe 1

1430

Aaiiii . . . a gathering place for death . . .  
no sacrifice can bring this to an end.  
Why are you destroying me? You there—  
you bringer of this dreadful news, this agony,  
what are you saying now? Aaiii . . .  
You kill a man then kill him once again.  
What are you saying, boy? What news?  
A slaughter heaped on slaughter—  
my wife, alas . . . she's dead?

MESSENGER

*[opening the palace doors, revealing the body  
of Eurydice]*  
Look here. No longer is she concealed inside.

CREON

1440

Alas, how miserable I feel—to look upon  
this second horror. What remains for me,  
what's fate still got in store? I've just held  
my own son in my arms, and now I see  
right here in front of me another corpse.  
Alas for this suffering mother.  
Alas, my son.

MESSENGER

Stabbed with a sharp sword at the altar,  
she let her darkening eyesight fail,  
once she had cried out in sorrow  
for the glorious fate of Megareos,<sup>38</sup>  
who died some time ago, and then again  
for Haemon, and then, with her last breath,  
she called out evil things against you,  
the killer of your sons.

1450

CREON—Strophe 2

Aaiii . . . My fear now makes me tremble.  
Why won't someone now strike out at me,  
pierce my heart with a double bladed sword?  
How miserable I am . . . aaiii . . .  
how full of misery and pain . . .

MESSENGER

By this woman who lies dead you stand charged  
with the deaths of both your sons.

CREON

What about her?  
How did she die so violently?

<sup>38</sup> **Megareos:** youngest son of Creon and Eurydice; an inexperienced soldier who died in battle



# Tragic Hero

## My Notes

### After Reading

4. Complete the graphic organizer at the beginning of the activity, as well as the graphic organizer analyzing odes in Activity 4.14.

**Expository Writing Prompt:** Consider how Teiresias acts as a foil to highlight Creon's tragic flaws, and how he helps Creon gain the self-knowledge necessary for redemption. Write a response explaining how Teiresias contributes to Creon's development as a tragic hero. Be sure to:

- Include a thesis explaining how Teiresias contributes to Creon's development as a tragic hero.
- Include relevant textual evidence from both characters to show their interaction.
- Provide commentary explaining how Teiresias acts as a foil and helps Creon gain self-knowledge.



# Writing a Literary Analysis Essay on Characterization and Theme

## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>thoroughly examines the effect of character interaction on plot or theme</li> <li>accurately analyzes characterization, including another character's role (such as foil) in the development of a tragic hero</li> <li>smoothly integrates relevant textual evidence, including details, quotations, and examples.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>examines the effect of character interaction on plot or theme</li> <li>adequately analyzes characterization, including another character's role (such as foil) in the development of a tragic hero</li> <li>includes sufficient textual evidence, including details, quotations, and examples.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>confuses the effect of character interaction on plot or theme</li> <li>provides some analysis of characterization and other characters' roles in the development of a tragic hero</li> <li>provides insufficient textual evidence (e.g., details, quotations, examples).</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>does not examine the effect of character interaction on plot or theme</li> <li>lacks analysis of characterization and other characters' roles in the development of a tragic hero</li> <li>provides inaccurate or no textual evidence (e.g., details, quotations, examples).</li> </ul>
<b>Structure</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses an effective organizational structure with a logical progression of ideas</li> <li>introduces the topic engagingly, links supporting ideas, and provides a thoughtful conclusion</li> <li>uses appropriate and varied transitions.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses an adequate organizational structure with a logical progression of ideas</li> <li>introduces the topic, links supporting ideas, and provides a conclusion</li> <li>uses effective transitions.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses an inconsistent organizational structure</li> <li>does not introduce the topic, link supporting ideas, and/or provide a conclusion</li> <li>uses weak, repetitive, or insufficient transitions.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>does not follow an obvious organizational structure</li> <li>does not introduce the topic, link supporting ideas, and/or provide a conclusion</li> <li>uses few, if any, transitions.</li> </ul>
<b>Use of Language</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses precise language and a variety of sentence structures</li> <li>maintains an academic voice and objective tone</li> <li>demonstrates command of conventions with few errors in grammar, usage, capitalization, punctuation, and spelling.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses some precise language and different sentence structures</li> <li>generally maintains an academic voice and objective tone</li> <li>demonstrates adequate command of conventions; few errors in grammar, capitalization, punctuation, or spelling.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses vague language and simple sentences</li> <li>does not establish or maintain an academic voice</li> <li>demonstrates partial command of conventions; errors in grammar, usage, capitalization, punctuation, and/or spelling interfere with meaning.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses inappropriate language and simple or incomplete sentences</li> <li>does not use academic voice</li> <li>demonstrates little command of conventions; serious errors in grammar, usage, capitalization, punctuation, and/or spelling confuse meaning.</li> </ul>