

Seminar: *On Misreading Sophocles' Antigone* (not without reference to Athol Fugard's *The Island*)

Professor Victor Castellani (University of Denver)

11 August, Wits University, 10am, venue TBC.

Please confirm attendance by sending an email to Dylan.Futter@wits.ac.za.

The first part of the seminar will discuss the Greek text of *Antigone*, the second part will be accessible through translation. For those inclined to some advance preparation, see Prof. Castellani's notes below and the attached document.

For Greek text of Antigone let me set two orders of priority.

HIGHEST

Demonstrating Antigone herself: Her final *rhexis*, ll. 891-928, addressing everyone but the chorus, her deceased kin.

Introducing Creon: his public "Inaugural Address, ll. 162-214.

Their confrontation: at least ll. 441-525 but better yet -577

HIGH BUT NOT HIGHEST

Antigone versus her "weak," feminine sister Ismene in the private Prologue, 1-38, better 1-47, plus certainly 69-99.

Excerpted from the long central episode Creon's harangue, in confrontational argument with his son Haemon over Antigone--his niece, Haemon's fiancée: ll. 655-680. Though Haemon's reply in ll.683-723 is interesting, their ensuing angry dispute after the chorus try to settle things down is more important, viz. ll. 726-765 (mostly rapid *stichomythia*).

Those first three recommendations add up as much as 227 trimeter lines, a sixth of the play. Adding up to another 144 lines from the others would raise this to over a quarter of the dialogue portions (bypassing harder, often textually precarious lyrics).

In the English-only time we'd look at these, after my exposition of the trigonometry of defining interests: family (Antigone, of course), state and male dominance (Creon), and the gods above and below (Tiresias and events).

Everyone should look (back?) at the distillation of issues in the final scene of the powerful Fugard one-acter, *The Island* (scene 4).