

**REVOLT AND RESIGNATION IN
SOPHOCLES' AND ANOUILH'S
PLAYS *ANTIGONE***

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ABSTRACT

The present study aims at investigating the two themes of Revolt vs. Resignation in two plays of the same title *Antigone*: one by the classical dramatist, Sophocles (496-406 BC.), the other by the modern French dramatist, Jean Anouilh (1910-1987). The study focuses on the way Sophocles has elaborated these two themes uniquely in his own time. Moreover, the study sheds a light on Anouilh's reworking on Sophocles' play concerning themes and characterization to criticize modern political and social issues that affected France and the world during the forties of the 20th century. In sequence, the conclusion sums up the major findings of the study.

Poor Creon! My nails are broken, my fingers are bleeding, my arms are covered with the welts left by the paws of your guards – but I am a queen.¹

One of the essential aspects in any human life is the sort of his\her relationship with life. This relation seems to be always a subject of many complications and contradictions in any person's life up to the extent that one imagines his\her life to be just like a huge and an angry sea whose waves are taking him\her up and down in a way that one can neither control nor accommodate himself\herself with no matter how hard he\she tries to get rid off it. Consequently, one is obliged to end as a victim in front of the power of life, unable to understand its puzzle or essence. This "life puzzle" has always represented a vital theme in the world of drama since many dramatists have tried to explore it in their plays trying to understand the philosophy of life. The treatment of this theme is taking sometimes the form of conflict between Man and life through which Man tries to revolt against life with its different aspects. As a matter of fact, this theme is so old in drama that its elaboration goes back to the age of classicism as many classical dramatists such as Aesyculas, Euripides and Sophocles tried to elaborate and treat this theme in a number of their plays.

One of the representative works of Classical age is Sophocles' (496-406 BC.) *Antigone* (441 BC.). In this play, Sophocles attempts to present his own assessment of the revolt of man or woman against life and those who threaten of taking it out. Antigone is Sophocles' heroin in the third part of the Oedipal trilogy.² She is Oedipus daughter\sister and the last member in the series of his own family. Quite amazingly and throughout this womanly figure, Sophocles presents his unique view of the unique tragic heroin who is distorted by the struggle she faces with life as she is torn out between languish and duty. In other words, Sophocles tries to show that to be a simple human being with certain frailties in life is something that is really ordinary, but to be a challenging and a revolting creature against life is the unordinary matter which creates of one a person who is tougher and much bigger than life.

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What gives Antigone such a distinctive status is her revolt against all that is traditional and rigid in the Man-made law or more specifically against Creon's law. Thus, unlike what is familiar in classical plays, the revolt of Antigone is not against a god(s); rather it is simply with another human being who has the state power. Before his death, Oedipus has left the throne of Thebes to his two sons Eteocles and Polynices, whom he expected to take turns in ruling. Unexpectedly and instead of applying the will of Oedipus, the two brothers initiated a civil war over Thebes as Polynices, exiled by Eteocles who rejected to let the throne to his brother, returned to Thebes to get back his right in his father's throne in the Seven Against Thebes Campaign. Consequently, the two brothers kill each other and the matter ends with Creon's handling of the kingship of Thebes. The actions of *Antigone* begin exactly after Oedipus' sons kill each other. The play opens with Antigone's speech to her sister Ismen which shows her own dilemma: Creon has made a sever decree that since Polynices is responsible for the civil war in Thebes and he has betrayed his homeland, his body will not be given a proper burial. Instead, it will be exposed to carrion eaters and vultures and if any one tries to burry him, he will die by stoning. Eteocles, meanwhile, will be given a proper burial with a full military honour.³ The journey of Antigone with conflict and suffering

starts at this particular point. According to her, Creon's decree is a severe and trivial one because basically it is against the will of gods. This is attributed to the fact that even if Polynices is considered a traitor, according to the law of gods his body should be buried anywhere outside Thebes and not to be exposed in such a savage way. Thus Antigone decides to take the responsibility of burying her brother, Polynices, grant him justice despite Creon's decree, and unlock the house of the dead for him :

I will bury my brother;
And if I die for it, what happiness!
Convicted of reverence – I shall be content
To lie beside a brother whom I love.
We have only a little time to please the living,

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But all eternity to love the dead.
There I shall lie for ever.⁴

Significantly, Antigone's life does not hold any importance to her if she spends it in a complete obedience. Sophocles' presentation of Antigone seems to be far away different from her sister's Ismen who argues Antigone that their family have been cursed enough - Oedipus died in shame, their mother hanged herself and their two brothers killed each other- so they should not violate Creon's law, otherwise they are going to face the same catastrophic destiny of their family.⁵

O sister, sister, do you forget how our father
Perished in shame and misery, his awful sin
Self-proved, blinded by his own self-mutilation?
And then his mother, his wife- for she was both-
Destroyed herself in a noose of her own making.
And now our brothers, both in a single day
Fallen in an awful exaction of death for death,
Blood for blood, each slain by the other's hand.
Now we two left; and what will be the end of us,
If we transgress the law and defy our king?
O think, Antigone, we are women; it is not for us

To fight against men; our rulers are stronger than we,
And we must obey in this.

(Sophocles, *Antigone*, lines: 49-61)

According to Antigone, her sister's words reflects a sense of fear and submission that Antigone rejects firmly, accusing her sister of being coward and unable to defend what is right. That is why and without any hesitation Antigone hurries to the the action of the burial despite the threat on her own life and she succeeds in it. Meanwhile, Creon, unaware of Antigone's action, feels great outrage with the news that Polynices' body is buried now and he threatens the sentry of the corps that:

If you fail to find

The doer of this deed, you will learn one thing:

Ill-gotten gain brings no one any good.

(Sophocles: *Antigone*, 331-333)

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As Creon discovers that the "doer" of the burial action is Antigone herself (she is brought by the sentry in front of him after she has retried to bury Polynices), he is shocked by this "daring" action and he intimidates that:

[her] over-obstinate spirit

Is soonest broken; as the strongest iron will snap

If over-tempered in the fire to brittleness.

A little halter is enough to break

The wildest horse. Proud thoughts do not sit well

Upon subordinates.

(Sophocles: *Antigone*, 470-475)

Antigone's reply to this threat repeats an equal threat on her part as well for, crying in Creon's face, she says: "now you have caught me, will you do more than kill me"(L: 490). Of course such reply springs out of Antigone's feelings of the responsibility towards her deceased brother.

According to Antigone, the dead have a duty towards the living. Moreover, Antigone's words reveal a challenging personality, a personality that is ready to abandon the happiness of her young life in an exchange for duty. All these aspects are related to the fact that Antigone has a great belief in her own cause which creates inside her a sort of strength by which she is ready to challenge the whole world and this strange sort of strength is what keeps her holding on to the end of her life.

Such strength of personality and firm belief in principles that Sophocles puts in Antigone has always been a motivator for many dramatists to adopt and to allude to such sort of characterization, allowing it at the same time to be a representation for their own aims and ideas. The Modern French dramatist, Jean Anouilh (1910-1987) is one of those dramatists who found in Antigone's story a suitable medium to speak freely of their thoughts. Through the modernization of *Antigone*, Anouilh recreates Sophocles' play to deal with serious political and social issues that France faced during and after World War II. As a matter of fact, in Anouilh's play (1942), Antigone is further transformed

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from being after honouring her dead brother into a lady who tries to understand the philosophy of life in all its cruelty and compromise, a life that is dominated by corruption, wars and bloodshed.⁶ Through recreating a classical female figure, Anouilh is majorly expressing his own disgust for the way modern existence is coming up to. Unlike the condition with Sophocles' Antigone, Anouilh's does not try to revolt against the unfair political system for the sake of a family relation only, she is further developed to ridicule life itself, the life that turns to be the full representation of the slavery of Man, body and soul, a life that seems to be purposeless and empty from any noble cause in which Man should die for the very trivial reasons of rulers.⁷ Now the rejection and revolt of Antigone is not conducted by her angry feelings for the wrong done to her dead brother; rather it is headed against the life that turned to be only another face of death.⁸ At the same time, the two Antigone's share the same feelings of revolt. As Anouilh's *Antigone* opens, Antigone has already committed the "crime" of the burial and when she is caught burying Polynices for the second time, her action is described by the Chorus as " for the first time in her life, little Antigone is going to be able to be herself" (p.598). Being "herself" shows Antigone as having great resolution as the first guard describes to Creon how Antigone tries to revolt against his will:

After I reported to you, I went back, and first thing we did, we uncovered the body. The sun was coming up and it was beginning to smell, so we moved it up on a little rise to get him in the wind. Of course, you wouldn't expect any trouble in broad day light. But just the same, we decided one of us had better keep his eyes peeled all the time. About noon, what with the sun and the smell, and as the wind dropped, and I wasn't feeling none too good... I turned round and there she was, clawing away at the dirt with both hands. Right out in broad daylight! Wouldn't you think when saw me come running she'd stop and leg it out of there? Not her! She went right on digging as fast as she could, as if I wasn't there at all. And when I grabbed her, she scratched and bit and yelled to leave her a lone, she hadn't finished yet, the body wasn't all covered yet, and the like of it.

(Anouilh: *Antigone*, p.601)

Such decisive will of Antigone reveals a great will, a will that is unaffected by fear or panic, a will that rejects life if life means

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surrender and blind obedience. At first and once she is arrested, Creon offers Antigone to go to bed and there is no necessity for any one to know about her disobey of his orders, but Creon finds himself amazed by Antigone's reply that she is going to repeat the same action a third time at that particular night if he lets her go.⁹ Thus Creon, feeling so outrageous, curses her for having "the pride of Oedipus! Oedipus and his headstrong pride"(p.603). This same Oedipal pride inside Antigone leads her to revolt against the "happiness" of life that Creon promises her with if she denies burying Polynices:¹⁰

Creon: It is your happiness, too, little fool!

Antigone: I spit on your happiness! I spit on your idea of life-that life that must go on, come what may. You are all like dogs that lick everything they smell. You with your promise of a humdrum happiness-provided a person doesn't ask too much of life. I want everything of life, I do; and I want it now! I want it total, complete: otherwise I reject it! I will not be moderate. I will not be satisfied with the bit of cake you offer me if I promise to be a good little girl. I want to be sure of

everything this very day; that everything will be as beautiful as when I was a little girl. If not, I want to die.

(Anouilh *Antigone* p.614)

To be alive now to Antigone means death. She is ready to take the full responsibility and receive the full penalty of her action. The search of happiness represents a current theme in Anouilh's plays. In *Antigone*, happiness represents a meaningless effort to Antigone because after all she is a rebellion who rejects any "cozy " life presented to her. To Antigone the whole world has been "grey, breathless and waiting"(p.582) before her burial of Polyinces, but now it turns to be "like a postcard: all pink and green and yellow"(p.582). Such sort of characterization reflects a sense of idealism towards a family member and for the sake of this cause she is ready to sacrifice everything.¹¹

Significantly enough, the two Antigones, share this sense of idealism that creates of both such decisive powers ready to take the full responsibility of their actions, but what about the reason of this dilemma, Creon, Antigone's uncle who is responsible for the unfair decree. Creon

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in Sophocles' play represents a man who has a very stubborn nature. To show how powerful he is, he decides to put his own niece and the fiancé of his son, Haemon, to death because she violates his rules. Ironically speaking, Creon finds in Antigone as his own opponent who rejects to submit to his own will and chooses to die with no compromise. This stubborn nature inside Creon instigates from the fact that this man is motivated by the establishment of a strong authority after Thebes has faced a furious civil war. He finds thus in Antigone's disobedience a direct personal hit to his own pride and power as a king and as a man for he is accused by Antigone of designing a human law to be a divine one:¹²

Antigone: That order did not come from God. Justice,
That dwells with the Gods below, knows no such law.
I did not think your edicts strong enough
To overrule the unwritten unalterable law
Of God and heaven, you being only a man.
They are not of yesterday or to-day, but everlasting,
Though where they come from, none of us can tell
Guilty of their transgression before God.

.....

I knew that I should have to die, of course,
With or without your order. If it be soon,
So much the better.

(Sophocles: *Antigone*,450-461)

Motivated by his own pride, Creon cannot accept such accusation. As such, he sees in Antigone a representation of a real threat on his kingdom:

This girl's proud spirit,
Was first in evidence when she broke the law;
And now, to add insult to her injury,
She gloats over her deed. But as I live,
She shall not flout my orders with impurity.
My sister's child- ay, were she even nearer,
Nearest and dearest, she should not escape
Full punishment.

(Sophocles: *Antigone*, 457-482)

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Creon behaves the way a tyrant does. He considers Antigone a culprit who commits unforgivable crime. He shouts in Antigone's face that she can go and share her love among the dead because "we'll have no women's law here, while I live"(L: 526). This cruel speech reveals a sort of a double conflict between Antigone and Creon. The first sort of conflict is gender conflict and how the woman is suppressed and prevented by man from having any role in life and thus she must surrender to the man's will. Whereas the second sort of conflict is the conflict of ages. This idea is intensified in the fact that Creon envies the torch of youth in Antigone that enables her to revolt or reject any matter or person she hates and for her view of the triviality of life compared to duty, the matter that Creon lacks badly. These two types of conflict lead Creon to hate Antigone to the extent he puts his orders that she should die of starvation after she be locked up in a cave, unaware that the death of Antigone is going to bring the beginning of his family's catastrophe. Henceforth; many critics believe that Creon is the real protagonist in Sophocles' *Antigone* for this man falls consequently a victim to the punishment of gods because of his wrong choice concerning Antigone's fate. Thus, Creon's real punishment is the death of his son, Haemon and

his wife, Eurydice. Such belief is greatly attributed to the fact that Creon actually regrets his action and removes death penalty from Antigone but it is the time that is not on his behalf and Antigone chooses to commit suicide.

As a matter of fact, Creon sees himself as a strong leader who believes that a ruler's law is divine the matter that turns him into a violent tyrant in his decision concerning Antigone and her brother. Anouilh has been able thus to portrait out of such character a modern one in the sense that Anouilh's Creon represents all the brutal tyrants in the modern age who have changed the face of the world for the sake of their own mean goals by their political procedures in dealing with different threats. Through Creon, Anouilh is attacking any leader who looks at political power only as a sort of trade. The Modern Creon turns to be the extensive image of the classical one that he does not care which one of the two bodies should be honoured and which should be punished so he chooses the "prettier" corps to be honoured.¹³ That is why the punishment of Creon is not headed towards the man who betrays his

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country, rather he searches for a scapegoat to take the whole blame for the destruction of Thebes. Then Creon's next move is to convince Antigone that neither of her two brothers deserves her great sacrifice for both are villains and both have practiced conspiracies against their father, Oedipus in first place before they started the enmity with each other:

This is the whole point of my story. Eteocles, that virtuous brother, was as rotten as Polynices. That great-hearted son had done his best, too, to procure the assassination of his father. That loyal prince had also offered to sell out Thebes to the highest bidder. Funny isn't it? Polynices lies rotting in the sun while Eteocles is given a hero's funeral and will be housed in a marble vault. Yet I have absolute proof that everything that Polynices did, Eteocles had plotted to do. They were a pair of blackguards-both engaged in selling out Thebes, and both engaged in selling out each other; and they died like the cheap gangsters they were, over a division of spoils. But...I had to make a martyr of one of them. I sent out to the holocaust for

their bodies; they were found clasped in one another's arm-for the first time in their lives I imagine. Each had been spitted on the other's sword, and the Argive cavalry had trampled them down...I had the prettier of the two carcasses brought in and gave it a state funeral; and I left the other to rot. I don't know which was which. And I assure you, I don't care.

(Anouilh: *Antigone* p.612)

With such diplomatic speech, Creon tries to instigate the hatred of Antigone towards her two brothers. In other words, Creon tries to effect the thinking of Antigone to his own benefit and to make her change her opinion towards the burial of Polynices through using a carpe-diem imagery, and he does actually. He turns the whole attention of Antigone towards her future and the fact that "life is a treasure" that she should not waste and that her youth is a great blessing that she shouldn't lose for any reason in this world :¹⁴

Be happy. Life flows like water, and you young people let it run away through your fingers. Shut your hands; hold on to it, Antigone. Life is not what you think it is. Life is a child playing around your feet, a tool you hold firmly in

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your grip, a bench you sit down upon in the evening, in your garden. People will tell you that that's not life, that life is something else. They will tell you that because they need your strength and your fire, and they will want to make use of you. Don't listen to them. Believe me, the only poor consolation that we have in our old age is to discover that what I have just said to you is true. Life is nothing more than the happiness that you get out of it.

(Anouilh: *Antigone* p.613)

Creon is trying to convince Antigone that life is a beautiful thing awaits for her and she should not waste it for nothing. At the same time, Creon portrays to Antigone an extensive image of happiness that she will miss if she does not obey him, but it seems that Antigone's hamartia of disobedience instigates a fiery revolt against Creon's offer. As such, she rejects the moderate happiness that is going to lock her up in the fist of Creon, transforming her into no more than a dove in his huge castle. So it is better for Creon to paint and create another "happy Antigone" for she

cannot believe in the essence of life and happiness on Creon's way:

What kind of happiness do you foresee for me? Paint me the picture of your happy Antigone. What are the unimportant little sins that I shall have to commit before I am allowed to sink my teeth into life and tear happiness from it? Tell me: to whom shall I have to lie? Upon whom must I sell myself? Whom do you want me to leave dying, while I turn away my eyes?

(Anouilh: *Antigone* p. 613)

Creon cannot understand the destructive desire of Antigone to get her own death. As in Sophocles' play, Anouilh elaborates the conflict of ages as Creon sees in Antigone the quiet rejection of life despite her youth, the youth that he himself wishes to possess. Life means happiness and a precious treasure that is fleeing away from his hands as he gets older but he sees Antigone obsessed by the desire to waste such treasure from her hands. Instead of convincing Antigone with the rightness of his view, Creon sees that his words instigate Antigone to put in front of his eyes his dreadful reality:

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I laugh Creon because I see you suddenly as you must have been at fifteen: the same look of impotence in your face and the same inner conviction that there was nothing you couldn't do. What has life added to you, except those lines in your face, and that fat on your stomach?

(Anouilh: *Antigone* p.614)

Suddenly, Creon shows a great sense of hatred towards Oedipus as he bursts out in the face. He starts to accuse Antigone of being a living image of her own father, the one who could not go on in his life believing that what happened has happened so he cannot change it and it is better to deny it.¹⁵ Now Creon curses both Oedipus and Antigone because he cannot understand why any simple "purely practical reason is a bad reason to one of her breed"¹⁶, the same problem he uses to face with Oedipus. Thus he sees in Antigone the personification of her father: "scream on, daughter of Oedipus ! Scream on, in your father's own

voice". (p.614). Antigone, on the other hand, is able now to put the reality of herself and her father in front of Creon's eyes, a reality that shows a distinct one from Creon's:

In my father's own voice, ye! We are of the tribe that asks questions, and we ask them to the better end. Until to tiniest chance of hope remains to be strangled by our hands. We are of the tribe that hates your filthy hope.

(Anouilh: *Antigone* p.614)

Both Antigone and Oedipus belong to a certain tribe which Creon will never be able to join because he belongs to the tribe of "yes" that is ready to do anything to possess and maintain power at their hands. Because of this clear distinction between these two tribes, symbolically and allegorically speaking, it is believed that Anouilh's *Antigone* contains certain political tendencies through which Anouilh attacks all the traitors of his country. Quiet amazingly, Anouilh creates of the voice of Antigone that Creon tries to shut up as the voice of all the French patriots and faithful citizens who have been demanded to shut their mouths up and never resist the German Nazi occupation on their country by their own countrymen.¹⁷ Henceforth; many critics believe that Creon

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in Anouilh's play represents Marshal Petain, the leader of the Vichy government who collaborated with the Germans to grant him the state power of France during World War II, whereas Antigone represents the French resistance to this collaboration and foreign control on France.¹⁸ This belief is reinforced by the fact that Creon has broken any sort of resistance in Thebes in the war between Oedipus' sons as Petain has extinguished any sort of resistance to his newly established government in France. Now, what is left to Creon to finish is Antigone and her rejection of any sort of compromise. As a result, she must die, but even the decision of assassinating Antigone is not left to Creon. Antigone proves that she cannot and will not resign to the will of Creon. Thus, as with Sophocles' legend, Antigone chooses to commit suicide and kill herself by the cord of her own robe denying Creon his victory upon her.

Of course the two Antigones show to a great extent an overwhelming sense of idealism towards duty through disobedience despite the fact that their aims are slightly different. Whereas Sophocles'

Antigone is presented in a very courageous and distinctive perspective as a lady who chooses freely to get her own death for the sake of giving her brother a sacred burial and thus she rejects life, Anouilh's Antigone seems to have further cause. In Anouilh's play Antigone is seen as searching for the ideal sort of life, the ideal sort of happiness, the ideal sort of justice otherwise she rejects her own pointless life.¹⁹ Nevertheless, the two Antigones share the fact that they revolt against the unjust life and those who represent it and both refuse to resign to any sort of power even if this non resignation leads to their death. Ironically, the two Antigones are unaware that their death is only the beginning of the death series in Creon's family as his son, Hameon stabs himself in front of his father's eyes above Antigone's corps and this death leads to another. Once she knows about the death of her son, Eurydice, Creon's wife, commits suicide and cuts her throat for " a pointless life has been exchanged for a pointless death"²⁰. On the other hand, life must go on to Creon, the breed of "yes", surrounded by the unrestful feelings of guilt and sadness as he is crying:

I am nothing. I have no life.

Lead me away-

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That have killed unwittingly
My son, my wife.
I know not where I should turn,
Where look for help.
My hands have done amiss, my head is bowed
With fate too heavy for me.

(Sophocles, *Antigone*, 1338-1345)

From Anouilh's existential point of view, Creon's end is further dramatized. After the death of his son and wife, Creon seems to be busy with the affairs of his state for the effect of the throne is more powerful than the effect of his loss. At the same time, there is a condition of peace that dominates the dead, more particularly it dominates the spirit of Antigone after an extremely revolutionary life as the chorus states:

And there we are. It is quiet true that if it had not been for Antigone they would all have been at peace. But that is over now. And they are all at peace. All those who were meant to die have died: those who believed one thing, those who believed the contrary thing, and even those who believed

nothing at all, yet were caught up in the web without knowing why. All dead: stiff, useless, rotting. And those who survived will now begin quietly to forget the dead: they won't remember who was who or which was which. It is all over. Antigone is calm tonight, and we shall never know the name of the fever that consumed her. She has played her part.

(Anouilh: *Antigone*, p.623)

So the end of the two plays is itself significant. There is a sense of overwhelming quietness and peace. As a revolutionary creature, Antigone has played her part and as a resigned creature, Creon has played his own. Thus the condition of peace dominates Thebes after the fire of the revolution is extinguished forever.

Notes

¹Antigone's speech in Jean Anouilh's *Antigone*, cited in *Tragedy: Ten Major Plays*, Robert O'Brien and Bernard F. Dukore (eds.), (New York: Bantam Books, Inc., 1969), p.608. All references to the play are taken from this edition; henceforth all subsequent references will be parenthetically cited within the text.

² Of the most known and distinctive plays of Sophocles is his trilogy or as known by the *Theban Plays* are: *Oedipus the king*, *Oedipus at Colonus* and *Antigone*.

³Sophocles, *Antigone*, cited in *The Theban Plays*, E.F. Watling (trans.), (London: Penguin Books, Ltd, 1985), lines:66-72. All references to the play are taken from this edition; henceforth all subsequent references will be parenthetically cited within the research.

⁴Roger Dunkle, "Antigone", *The Classical Origins of Western Cultures Series*, www.ablemedia.com, 4-8-2008.

⁵ , "Notes on Sophocles' *Antigone*" , www.gradesaver.com, 12-3-2008.

, 13-8-2007. www.kirjisto.com⁶ , "Jean Anouilh (1910-1987)" ,

⁷S. Beynon John, "Obsession and Technique in the Plays of Jean Anouilh", cited in *Modern Drama: Essays in Criticism*, Travis Bogard and William I. Oliver (eds.), (Oxford: Oxford University Press, 1971), pp.28-29.

⁸Bamber Gascoigne, *Twentieth Century Drama: Jean Anouilh*, (London: Hutchinson & Co.(publishers)Ltd., 1962), p.147.

⁹ , " Integrity in Jean Anouilh's *Antigone*" , www.123helpme.com, 23-10-2007.

¹⁰John, p.29.

¹¹ Gascoigne, p.148.

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¹² , "Notes on Sophocles' *Antigone*" , www.gradesaver.com

¹³Raymond Williams, *Drama From Ibsen To Eliot*, (London: Raymond Williams, 1964), p.220.

¹⁴ , "Antigone: Jean Anouilh" , www.sparknotes.com, 13-8-2007.

¹⁵ Oedipus is considered to be the most famous classical tragic hero who because of the power of fate, he killed his father and bedded his own mother. The outcome of this marriage is four children: Eteocles, Polynices, Antigone and Isemen.

¹⁶ Gascoigne, p.147.

¹⁷Mary Frese Witt, "Fascist Ideology and Theater Under Occupation: the Case of Anouilh", *The Journal of European Studies*, vol.8, 1993, cited in www.questia.com,1-8-2008.

¹⁸ , " France in the 20th century", www.wikipedia.com, 1-8-2008.

¹⁹ John, pp.29-30.

²⁰ Gascoigne, p.147.

CONCLUSION

"To be or not to be", is a phrase uttered by a tragic hero, but its significance is great. It is related to the way a person can or cannot accept the condition of his own life. This philosophy is sometimes difficult to adhere or to discuss. Mostly, if this person accepts his life despite its deficiencies, he resigns to it. Whereas if he cannot accept it, he will revolt against it. So it is clear that revolt and resignation represent extremely distinct poles in all human life. In his play *Antigone*, Sophocles shows his own assessment concerning revolt and resignation through presenting his protagonist, Antigone, who is motivated by her sense of duty towards a dead brother. She chooses to revolt against an unjust ruler and his unjust law and this revolt causes Antigone her own catastrophe. Of course, such sort of characterization reflects a sense of idealism whose effect in the world of drama extends until contemporary times. Jean Anouilh, the modern French dramatist, is one of those dramatists who found in this sense of idealism a suitable medium to express his own ideas. Through recreating Sophocles' play, Anouilh presents his own version of *Antigone*. This time, the heroine is not only motivated by her sense of revolt and rejection for the unjust law, rather she expresses her revolt and rejection against the whole world that turned to be overwhelmed by corruption and compromise and this rejection leads her to commit suicide because of her inability to compromise with such world. So the two Antigones are presented as two characters who willingly choose their own destiny even if this destiny means death. On the other hand, the two plays present the figure of the tyrant or the unjust ruler, Creon, who plays a very central part in the sequence of events in the two plays. Quite significantly, Creon represents the antagonist of Antigone as the one who is ready to do anything to maintain the state power at his own hands up to the extent

that he is ready to resign in front of his own personal weakness towards power even if this resignation causes him a personal loss of a son and a wife.

As such, by introducing such contradicted characters, the two dramatists, despite the span of time between them, majorly present different sides of the human nature that is twisted between what is valid and what is not. Furthermore, the two plays consist of other forms of conflict and contrast as it is shown in the conflict of ages and the conflict

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of sexes. As far as the conflict of ages is concerned, in both plays it is treated to give a distinction between the young and the old. Antigone represents youth with all its supremacy, but she chooses to end this youth at its prime for the sake of her belief in cause unlike what happens with Creon who represents old age and the one who is distorted by the idea that life is flowing away from his hands so he should preserve it under any condition. On the other hand, the conflict of sexes in the two plays, especially in Sophocles', is shown in the fact that Antigone, since she is a woman, she should be suppressed by Man's will, the matter that the two Antigones are revolting and rejecting firmly.

As a matter of fact, in his recreation of *Antigone*, Anouilh is not merely repeating a classical text rather; he is clothing a classical story a modern fashion to express his disgust from the harsh policies of modern age rulers who suppress the freedom of their countrymen and how those rulers are ready to resign to any power for the sake of their own benefits. After all what happened in Sophocles' *Antigone* is the same what happens in Anouilh's *Antigone* as if Jean Anouilh is intending to transform a human message through his play that no matter how human societies are developing or progressing, the human nature is still the same. There are revolters and there are resigners. There is the tribe of "no" and there is the tribe of "yes" and both are giving this world its state of balance without which there will be no existence of humanity.

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الخلاصة

تهدف هذه الدراسة إلى تقصي موضوعين متناقضين هما الثورة و الاستسلام في مسرحيتين ; الأولى هي للمسرحي الكلاسيكي سوفوكليس (٤٩٦-٤٩٠ ق.م) بعنوان *أنتيجوني* ، و الأخرى هي للمسرحي الفرنسي المحدث جان أنوي (١٩١٠-١٩٨٧) بنفس العنوان . تسعى هذه الدراسة إلى التركيز على الكيفية التي من خلالها قام سوفوكليس بتوظيف هذين الموضوعين بصورة استثنائية و مجدة بالنسبة لعصره . كما تقوم هذه الدراسة بإلقاء الضوء على كيفية قيام أنوي بإعادة كتابة مسرحية سوفوكليس فيما يخص معالجته للشخصيات و المواضيع المطروقة فيها بغرض توجيه الانتقاد لبعض الجوانب السياسية و الاجتماعية التي تعرضت إليها فرنسا بصورة خاصة و العالم بصورة عامة في أربعينيات القرن العشرين.