

THE BURIAL AT THEBES

A VERSION OF SOPHOCLES' ANTIGONE



SEAMUS
HEANEY

The Burial At Thebes A Version Of Sophocles Antigone

Richard Rankin Russell



The Burial At Thebes A Version Of Sophocles Antigone:

The Burial at Thebes Seamus Heaney, 2005-11-03 Sophocles play stands as a timely exploration of the conflict between those who affirm the individual's human rights and those who must protect the state's security. During the War of the Seven Against Thebes, Antigone learns that her brothers have killed each other having been forced onto opposing sides. When Creon, king of Thebes, grants burial of one but not the treacherous other, Antigone defies his order, believing it her duty to bury all of her close kin. Enraged, Creon condemns her to death and his soldiers wall her up in a tomb. In this new translation, Seamus Heaney exposes the darkness and the humanity in Sophocles' masterpiece and inks it with his own modern and masterly touch. *The Burial at Thebes* Sophocles, Seamus Heaney, 2004 **The Burial at Thebes** Seamus Heaney, 2004-03-04

Sophocles' Antigone, 2011-04-18 Sophocles' *Antigone* comes alive in this new translation that will be useful for academic study and stage production. Diane Rayor's accurate yet accessible translation reflects the play's inherent theatricality. She provides an analytical introduction and comprehensive notes, and the edition includes an essay by director Karen Libman. *Antigone* begins after Oedipus and Jocasta's sons have killed each other in battle over the kingship. The new king, Kreon, decrees that the brother who attacked with a foreign army remain unburied and promises death to anyone who defies him. The play centers on Antigone's refusal to obey Kreon's law and Kreon's refusal to allow her brother's burial. Each acts on principle, colored by gender, personality, and family history. Antigone poses a conflict between passionate characters whose extreme stances leave no room for compromise. The highly charged struggle between the individual and the state has powerful implications for ethical and political situations today. **Seamus Heaney and the Classics** Stephen Harrison, Fiona Macintosh, Helen Eastman, 2019-09-19 Seamus Heaney, the great Irish poet, made a significant contribution to classical reception in modern poetry, though occasional essays have appeared in the past; this volume is the first to be wholly dedicated to this perspective on his work. Comprising literary criticism by scholars of both classical reception and contemporary literature in English, it includes contributions from critics who are also poets, as well as from theatre practitioners on their interpretations and productions of Heaney's versions of Greek drama. Well-known names are joined by early career contributors and friends, and collaborators of Heaney sit alongside those who admired him from afar. The papers focus on two main areas: Heaney's fascination with Greek drama and myth, shown primarily in his two Sophoclean versions but also in his engagement in other poems with Hesiod, with Aeschylus' Agamemnon, and with myths such as that of Antaeus; and his interest in Latin poetry, primarily that of Virgil but also that of Horace. A version of an Horatian ode was famously the vehicle for Heaney's comment on the events of 11 September 2001 in *Anything Can Happen* (District and Circle, 2006). Although a number of the contributions cover similar material, they do so from distinctively different angles: for example, Heaney's interest in Virgil is linked with the traditions of Irish poetry, his capacity as a translator, and his annotations in his own text of a standard translation, as well as being investigated in its long development over his poetic career, while his Greek

dramas are considered as verbal poetry as comments on Irish politics and as stage plays with concomitant issues of production and interpretation Heaney's posthumous translation of Virgil's Aeneid VI 2016 comes in for considerable attention and this will be the first volume to study this major work from several angles

Antigone Sophocles, 2007 Antigone defying her uncle Creon's decree that her brother should remain unburied challenges the morality of man's law overruling the laws of the gods The clash between her and Creon with its tragic consequences has inspired continual reinterpretation This translation by Don Taylor was made for a 1986 BBC TV production of the Theban Plays which he directed A Methuen Student Edition

Memories of the Classical Underworld in Irish and Caribbean Literature Madeleine Scherer, 2021-09-20 Classical Memories is an intervention into the field of adaptation studies taking the example of classical reception to show that adaptation is a process that can be driven by and produce intertextual memories I see classical memories as a memory driven type of adaptation that draws on and reproduces schematic and otherwise decontextualised conceptions of antiquity and its cultural exports in broadly speaking the twentieth and twenty first centuries These memory driven adaptations differ often in significant ways from more traditional adaptations that seek to either continue or deconstruct a long running tradition that can be traced back to antiquity as well as its canonical points of reception in later ages When investigating such a popular and widespread set of narratives characters and images like those that remain of Graeco Roman antiquity terms like adaptation and reception could and should be nuanced further to allow us to understand the complex interactions between modern works and classical antiquity in more detail particularly when it pertains to postcolonial or post digital classical reception In Classical Memories I propose that understanding certain types of adaptations as intertextual memories allows us to do just that

On Belonging and Not Belonging Mary Jacobus, 2024-11-26 A look at how ideas of translation migration and displacement are embedded in the works of prominent artists from Ovid to Tacita Dean On Belonging and Not Belonging provides a sophisticated exploration of how themes of translation migration and displacement shape an astonishing range of artistic works From the possibilities and limitations of translation addressed by Jhumpa Lahiri and David Malouf to the effects of shifting borders in the writings of Eugenio Montale W G Sebald Colm Tóibín and many others esteemed literary critic Mary Jacobus looks at the ways novelists poets photographers and filmmakers revise narratives of language identity and exile Jacobus's attentive readings of texts and images seek to answer the question What does it mean to identify as or with an outsider Walls and border crossings nomadic wanderings and Alpine walking the urge to travel and the yearning for home Jacobus braids together such threads in disparate times and geographies She plumbs the experiences of Ovid in exile Frankenstein's outcast Being Elizabeth Bishop in Nova Scotia and Brazil Walter Benjamin's Berlin childhood and Sophocles's Antigone in the wilderness Throughout Jacobus trains her eye on issues of transformation and translocation the traumas of partings journeys and returns and confrontations with memory and the past Focusing on human conditions both modern and timeless On Belonging and Not Belonging offers a unique consideration of inclusion and exclusion in our world Seamus

Heaney Richard Rankin Russell, 2016-09-13 The first detailed introduction to the entirety of Seamus Heaney's work. This study will enable readers to gain clearer understanding of the life and major works of Seamus Heaney. It considers literary influences on Heaney ranging from English poets such as Wordsworth, Hughes and Auden to Irish poets such as Kavanagh and Yeats to world poets such as Virgil and Dante. It shows how Heaney was closely attuned to poetry's impact on daily life and current events even as he articulated a convincing apologia for poetry's own life and integrity. Discussing Heaney's deep immersion in Irish Catholicism, this book demonstrates how faith influenced his belief system, poetry and politics. Finally, it also considers how deeply Heaney's artistic endeavours were intertwined with politics in Northern Ireland, especially through his embrace of constitutional nationalism but rejection of physical force republicanism.

Key Features Includes sections on biography, historical, cultural and political contexts, poetry and other genres as well as a concluding section on primary works and secondary criticism. Pays special attention to the marriage of form and content in the poetry and how they work together to express subtle shades of meaning. Offers close readings of Heaney's canonical poems throughout his career, including the early seminal poems such as *Digging*, the abog poems and his many elegies such as *Casualty*, *Station Island* and *Clearances*. Draws on drafts of the poems and prose at the Heaney archives at Emory University and the National Library of Ireland.

How to Stage Greek Tragedy Today Simon Goldhill, 2020-09-15 From the stages of Broadway and London to university campuses, Paris and the burgeoning theaters of Africa, Greek tragedy remains constantly in production. This global revival, in addition to delighting audiences, has highlighted both the promise and the pitfalls of staging ancient masterpieces in the modern age. Addressing the issues and challenges these performances pose, renowned classicist Simon Goldhill responds here to the growing demand for a comprehensive guide to staging Greek tragedy today. In crisp and spirited prose, Goldhill explains how Aeschylus, Euripides and Sophocles conceived their works in performance and then summarizes everything we know about how their tragedies were actually staged. The heart of his book tackles the six major problems facing any company performing these works today: the staging space and concept of the play, the use of the chorus, the actor's role in an unfamiliar style of performance, the place of politics in tragedy, the question of translation and the treatment of gods, monsters and other strange characters of the ancient world. Outlining exactly what makes each of these issues such a pressing difficulty for modern companies, Goldhill provides insightful solutions drawn from his nimble analyses of some of the best recent productions in the United States, Britain and Continental Europe. One of the few experts on both Greek tragedy and contemporary performance, Goldhill uses his unique background and prodigious literary skill to illuminate brilliantly what makes tragedy at once so exciting and so tricky to get right. The result will inspire and enlighten all directors and performers, not to mention the growing audiences of ancient Greek theater.

Dramaturgy of Form Kasia Lech, 2021-03-01

Dramaturgy of Form examines verse in twenty-first century theatre practice across different languages, cultures and media. Through interdisciplinary engagement, Kasia Lech offers a new method for verse analysis in the performance context. The

book traces the dramaturgical operation of verse in new writings musicals devised performances multilingual dramas Hip Hop theatre films digital projects and gig theatre as well as translations and adaptations of classics and new theatre forms created by Irish Spanish Nigerian Polish American Canadian Australian British Russian and multinational artists Their verse dramaturgies explore timely issues such as global identities agency and precarity global and local politics and generational and class stories The development of dramaturgy is discussed with the focus turning to the new stylized approach to theatre whose arrival Hans Thies Lehmann foretold in his *Postdramatic Theatre* documenting a turning point for contemporary Western theatre Serving theatre makers scholars and students working with classical and contemporary verse and poetry in performance contexts practitioners and academics of aural and oral dramaturgies voice and verse speaking coaches and actors seeking the creative opportunities that verse offers *Dramaturgy of Form* reveals verse as a tool for innovation and transformation that is at the forefront of contemporary practices and experiences

The Cambridge Companion to Seamus Heaney Bernard O'Donoghue, 2009 An up to date overview of Heaney's career thus far with detailed readings of all his major publications

New Playwriting at Shakespeare's Globe Vera Cantoni, 2017-12-14 Shakespeare's Globe Theatre is recognised worldwide as both a monument to and significant producer of the dramatic art of Shakespeare and his contemporaries But it has established a reputation too for commissioning innovative and distinctive new plays that respond to the unique characteristics and identity of the theatre This is the first book to focus on the new drama commissioned and produced at the Globe to analyse how the specific qualities of the venue have shaped those works and to assess the influences of both past and present in the work staged The author argues that far from being simply a monument to the past the reconstructed theatre fosters creativity in the present creativity that must respond to the theatre's characteristic architecture the complex set of cultural references it carries and the heterogeneous audience it attracts Just like the reconstructed wooden O the Globe's new plays highlight the relevance of the past for the present and give the spectators a prominent position In examining the score of new plays it has produced since 1995 the author considers how they illuminate issues of staging space spectators identity and history issues that are key to an understanding of much contemporary theatre Howard Brenton's *In Extremis* and Anne Boleyn receive detailed consideration as examples of richly productive connection between the playwright's creativity and the theatre's potential For readers interested in new writing for the stage and in the work of one of London's totemic theatre spaces *New Playwriting at Shakespeare's Globe* offers a fascinating study of the fruitful influences of both past and present in today's theatre

Encounters in Greek and Irish Literature Paschalis Nikolaou, 2020-03-20 *Encounters in Greek and Irish Literature* brings together literary experts in two traditions and some contemporary novelists writing in them this distinctive group includes Katy Hayes Mia Gallagher Deirdre Madden Paraic O'Donnell Christos Chrissopoulos Panos Karnezis Sophia Nikolaidou and Ersi Sotiropoulos Their work is presented in context not only through excerpts from published and unpublished fiction but also through eight self-reflective essays that enhance

our understanding of these authors themes and modes All these critical texts originate from a unique gathering of scholars and creative talent held at the Ionian University Corfu in October 2017 predominantly exploring Greek and Irish prose writing and the relationships between them This volume paints a more complete picture through added scenes from drama poetry and translation and through considerations of the history and associations of two literatures at the edges of Europe Translation is integral to the dialogues fostered the selected works by the Irish and Greek writers can be read in both Greek and English a manifestation of and a further point in the reception of these authors beyond Greece and Ireland The book opens with a comprehensive introductory essay by Joanna Kruczkowska and further insights into the creative mind and aspects of publishing are provided through a roundtable with the authors recorded at the time of the festival This material further contributes to a remarkably structured look at the business of writing and the workings of two literary systems

The Translations of Seamus Heaney Seamus Heaney, 2023-03-21 The complete translations of the poet Seamus Heaney a Nobel laureate and prolific revolutionary translator Seamus Heaney's translation of Beowulf published in 1999 was immediately hailed as an undisputed masterpiece something imperishable and great James Wood The Guardian A few years after his death in 2013 his translation of Virgil's Aeneid Book VI caused a similar stir providing a remarkable and fitting epilogue to one of the great poetic careers of recent times Nick Laird Harper's Magazine Now for the first time the poet critic and essayist's translations are gathered in one volume Heaney translated not only classic works of Latin and Old English but also a great number of poems from Spanish Romanian Dutch Russian German Scottish Gaelic Czech Ancient and Modern Greek Middle and Modern French and Medieval and Modern Italian among other languages In particular the Nobel laureate engaged with works in Old Middle and Modern Irish the languages of his homeland and early education As he said If you lived in the Irish countryside as I did in my childhood you lived in a primal Gaeltacht In The Translations of Seamus Heaney Marco Sonzogni has collected Heaney's translations and framed them with the poet's own writings on his works and their composition sourced from introductions interviews and commentaries Through this volume we come closer to grasping the true extent of Heaney's extraordinary abilities and his genius *Proceedings, American Philosophical Society (vol. 148, no. 4, 2004)* ,

Politics of Religion/Religions of Politics Alistair Welchman, 2014-10-20 The liberal enlightenment as well as the more radical left have both traditionally opposed religion as a reactionary force in politics a view culminating in an identification of the politics of religion as fundamentalist theocracy But recently a number of thinkers Agamben Badiou Tabues and in particular Simon Critchley have begun to explore a more productive engagement of the religious and the political in which religion features as a possible or even necessary form of human emancipation The papers in this collection deriving from a workshop held on and with Simon Critchley at the University of Texas at San Antonio in February 2010 take up the ways in which religion's encounter with politics transforms not only politics but also religion itself molding it into various religions of politics including not just heretical religious metaphysics but also what Critchley describes as non

metaphysical religion the faith of the faithless Starting from Critchley s own genealogy of Pauline faith the articles in this collection explore and defend some of the religions of politics and their implications Costica Bradatan teases out the implications of Critchley s substitution of humor for tragedy as the vehicle for the minimal self distancing required for any politics Jill Stauffer compares Critchley s non metaphysical religiosity with Charles Taylor s account of Christianity Alistair Welchman unpacks the political theology of the border in terms of god s timeless act of creation Anne O Byrne explores the subtle dialectic between mores and morality in Rousseau s political ethics Roland Champagne sees a kind non metaphysical religion in Arendt s category of the political pariah Davide Panagia presents Critchley s ethics of exposure as the basis for a non metaphysical political bond Philip Quadrio wonders about the political ramifications of Critchley s own mystical anarchism and Tina Chanter re reads the primal site in the Western tradition at which the political and the religious intersect the Antigone story side stepping philosophical interpretations of the story dominated by Hegel s reading by means of a series of post colonial re imaginings of the play The collection concludes with an interview with Simon Critchley taking up the themes of the workshop in the light of more recent political events the Arab Spring and the rise and fall of the Occupy movement

Postcolonialism After World Literature Lorna Burns, 2019-05-16 Postcolonial studies took shape in response to the nationalist and decolonization movements of the twentieth century Today a resurgent interest in world literature reflects an increased awareness of globalization These twin projects are torn between a criticism that finds in the text the trace of capitalist modernity and one that accounts for the revolutionary potential of literature to challenge our global present *Postcolonialism After World Literature* exposes what is at stake in this critical choice through a line of philosophical enquiry Bruno Latour Gilles Deleuze and Jacques Rancière that poses an alternative to the materialist strand of world literary criticism pioneered by Pascale Casanova and Franco Moretti Engaging with these theorists and others Lorna Burns contests world systems theory as the basis for thinking about contemporary postcolonial and world literatures and proposes a renewed framework that promotes literature s capacity to provoke dissent to imagine new forms of belonging and relation for both national and world citizens and to stage the shared equality of all Moving between theory and the novels of Roberto Bolaño J M Coetzee Kamel Daoud Dany Laferrière Pauline Melville Arundhati Roy and Kamila Shamsie *Postcolonialism After World Literature* presents the case for rethinking world literature in light of the legacies of postcolonialism and for reshaping postcolonial studies in an era of world literature Lorna Burns is Lecturer in Postcolonial Literatures at the University of St Andrews UK She is the author of *Contemporary Caribbean Writing and Deleuze* Bloomsbury 2012

Thinking with Irigaray Mary C. Rawlinson, Sabrina L. Hom, Serene J. Khader, 2011-11-01 *Thinking with Irigaray* takes up Irigaray s challenge to think beyond the androcentric one subject culture identifying much that is useful and illuminative in Irigaray s work while also questioning some of her assumptions and claims Some contributors reject outright her prescriptions for changing our culture others suggest that her prescriptions are inconsistent with the basic ethical concerns of her project and

still others attempt to identify blind spots in her work By confronting and challenging the mechanisms of masculine domination Irigaray has identified and applying these insights to a wide range of practical and contemporary concerns including popular media representations of women s sexuality feminist practice in the arts political resistance and yoga the contributors demonstrate the unique potential of Irigaray s thought within feminist philosophy and gender studies

Literature's Critique, Subversion, and Transformation of Justice Ruben Moi, 2024-03-19 Literature is an institution per se as is justice and these two institutions enact each other in complex ways Justice appears in many forms from divine right and religious ordainment to metaphysical imperative and natural law to national jurisdiction social order human rights and civil disobedience What is just and right has varied in time and place in war and peace A sense of justice appears inextricable from human concerns of ethics and morals Literature includes a vast range of writing from holy texts to banned books Parts of literature particularly in the past have laid down the law In more recent history literature has gradually assumed radical roles of critique subversion and transformation of the existing law and order in contents themes language and form Literature s Critique Subversion and Transformation of Justice offers a selection of research that examines how various types of literature and arts give shape and significance to ideas of justice in various fields

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