

Sophocles' Antigone

Sophocles' *Antigone* comes alive in this new translation that will be useful for both academic study and stage production. Diane J. 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 a 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 person and the state has powerful implications for ethical and political situations today.

DIANE J. RAYOR is Professor of Classics at Grand Valley State University in Michigan. She has published three book-length translations of ancient Greek poetry: *Homeric Hymns: A Translation, with Introduction and Notes* (2004); *Sappho's Lyre: Archaic Lyric and Women Poets of Ancient Greece* (1991), winner of the Columbia University Translation Center Merit Award in 1992; and, with Stanley Lombardo, *Callimachus* (1988). She also co-edited *Latin Lyric and Elegiac Poetry* (1995), and her translations appear in numerous anthologies.

Sophocles' Antigone

A New Translation

Translated and Edited by

DIANE J. RAYOR

Grand Valley State University, Michigan

With Director's Note by

KAREN LIBMAN



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*For Connie and Harold Rayor,
and Adele and Malcolm Hast,
with love and gratitude.*

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Acknowledgments

Although my usual method of translation depends on many willing readers and listeners, drama calls for a larger cast.

In the 2008 Paros Symposium of Conversation and Translation in Greece, I worked extensively on the first and third choral odes with poets Susan Gevirtz, Vassilis Manoussakis, and Angelos Sakkis. I gratefully acknowledge Susan Gevirtz for inviting me and helping me develop a choral voice during the week-long workshop, Grand Valley State University (GVSU) for my travel funding, and the European Center for the Translation of Literature and the Human Sciences (EKEMEL) for providing my accommodations in Paros.

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shape the translation and supplementary material. Special thanks go to Evin Anderson, Nicholas Law, and Aaron Sohaski.

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My profound gratitude goes to my family of editors: Connie Rayor, Janet Rayor, Daniel Rayor Hast, and David Hast (whose steady support makes my work possible). Long ago, when we were about *Antigone* and *Ismene's* age, my sister Linda and I played those parts.

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