

English 10

Antigone – Activity 4.14 (“Odes to Love and Death – Fourth and Fifth Ode”)

Choral Odes contain a great deal of **figurative language** – imaginative language not meant to be taken literally, such as similes or metaphors.

Figurative language:

- **Imagery** – descriptive language used to create images by appealing to our five senses (example: greasy, stringy cheese on the pizza)
- **Simile** – a comparison of two unlike things or ideas using the words like or as (example: the moon was as white as milk)
- **Metaphor** – a comparison of two unlike things or ideas in which one thing is spoken of as if it were another (example: the moon was a crisp white cracker)
- **Personification** – giving human qualities to an animal, object, or idea (example: the wind howled as the storm approached)

What now? In Activity 4.14 – “Odes to Love and Death” – the fourth ode (“Love”) comes at the beginning of the scene while the fifth ode (“Death”) comes at the end of the scene. These odes are different as the storyline of the play is sandwiched in between the odes with Creon carrying out Antigone’s sentence. Read the Fifth Ode and pay close attention to figurative language – how it is used and to what effect. Figurative language is the vehicle to share the main point of the ode.

- **Step 1: Read this analysis to aid yourself in the understanding of the Fifth Ode:**
 - Each one of these examples about fate create a feeling of sympathy, just as the Chorus feels sympathy for Antigone and her fate based on her belief system and the consequences that came from that. Because Creon is in charge and must be respected, the Chorus must stop comparing Antigone to the gods and must hold her responsible for breaking the law. The Chorus does not fully support Creon’s judgement of Antigone, which may foreshadow Creon’s fate at the end of the play, but they still must follow his orders.
- **Step 2:** Read the original text along with summary and analysis notes on the next page to get an understanding of the text.
- **Step 3:** Figurative Language analysis – Find an example of figurative language in the ode. On a separate document, write down the line, identify the type of figurative language, and explain the effect of the use of figurative language. REMEMBER – when analyzing the use of figurative language, you are explaining HOW it is used and what Sophocles is trying to say/reveal with the figurative language. Submit your analysis to Turn It In by 9 a.m. May 18. Be sure your answers are in complete sentences with thoughtful responses.

ORIGINAL TEXT WITH SUMMARY AND ANALYSIS ON NEXT PAGE

FIFTH
CHORUS—Strophe 1

1060

Antistrophe 1

1070

Your Task: Identify ONE example of figurative language from this ode.

1. Provide the quote with line number citation
2. Identify what type of figurative language it is (see top of this document)
3. Analysis: Explain use of figurative language (see "Step 3" on previous page for more specifics here)

1080 Strophe 2

Antistrophe 2

1090

ODE

In her brass-bound room fair Danae⁷ as well endured her separation from the heaven's light, a prisoner hidden in a chamber like a tomb, although she, too, came from a noble line. And she, my child, had in her care the liquid streaming golden seed of Zeus. But the power of fate is full of mystery. There's no evading it, no, not with wealth, or war, or walls, or black sea-beaten ships. And the hot-tempered child of Dryas,⁸ king of the Edonians, was put in prison, closed up in the rocks by Dionysus,⁹ 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. 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,¹⁰ 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. 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.

In her room, Danae also had to live imprisoned in her bedroom like a grave, even though, she was also from royalty. And she had a child by Zeus. But fate is a mystery. There was no hiding from it, not even if with money, war, walls, or ships.

The hot-tempered son of Dryas, king of Edonians, was imprisoned in rocks by Dionysus for mocking the god. There his anger died, and he came to know Dionysus. He tried to stop people from worshipping Dionysus. In doing so, he angered the Muses.

In Thrace, close to the place where Ares dwells, the war god saw the jealousy that blinded the sons of Phineus, the Thracian king. The blinding, caused by Phineus's second wife, called for vengeance.

The sons wallowed in their suffering; their mother's marriage gone wrong. She was from an old and royal family, raised far away. The daughter of Boreas, raised in the hills among horses. She, too, suffered at fate's hands.

Analysis: Danae is the daughter of a king. Zeus fell in love with her, and they had a son, Perseus. Although she is of noble descent, she is being treated like a prisoner. Strophe 1 shows that one cannot predict their own fate, for although Danae is wealthy and noble, the power of fate (events beyond a person's control) can be mysterious and unpredictable.

The child of Dryas refused to worship Dionysus (a Greek God of wine and the son of Zeus), and was therefore put into prison where he went crazy. Dryas' son refused to cooperate with the God's and as a result Zeus blinded him as an additional punishment. Antistrophe 1 is another example of one's fate being determined by one's actions and beliefs that lead to circumstances out of one's control.

Phineus, King of Thrace, imprisoned his first wife Cleopatra; and later his new wife blinded Cleopatra's two sons out of jealousy. Strophe 2 demonstrates the two son's having no control of their fate, due to the actions of a jealous second wife who will live with the guilt forever, as her step sons cried for help to stop them from becoming blind.

Antistrophe 2 is a mother who was born under a king (ancestry of Erechtheus) and raised in a wonderful environment. She too could not predict her fate falling into a marriage gone wrong. Although her life seemed to be headed in the right direction, her fate led her down a different path of suffering.