

# ANTIGONE

# UPDATE

## PERSONS REPRESENTED

Antigone

Ismene

Eurydice

Creon

Haimon

Tiresias

Messenger

Sentry 1

Textile object singing on the stage as other protagonists

Boy accompanying Tiresias

Sentry 2

Actor in military uniform, appearing only during live performance

Chorus 2

Voices of Matras Platform

Chorus 1

Sewing Machines

Chorus 2 Voice A

Blue work jacket with a head of Narcissus

Chorus 2 Voice B

Blue work jacket with a head of Narcissus

Chorus 2 Voice C

Blue work jacket with a head of Narcissus

Chorus 2 Voice D:

Blue work jacket with a head of Narcissus

Chorus 2 Voice E:

Blue work jacket with a head of Narcissus

During live performances of Antigone Update the clothes and objects are joined by two dancers representing servants of the palace and one live actor, Shepherd Camara, in the role of Sentry 2.

# ACT 1

## Antigone

My sister, sister, sister – look  
look at me  
Look into my holes!  
What am I? A trembling leaf or have I the right to act?

## Ismene

Yes, my beloved, I am here and listen to you with all my ears open...

## Antigone

Yes, straight to the point:  
We only have this time, when the slaves are absent... We only have one hour before sunset!  
Look carefully at my holes – what do you see? Or hear?  
But please don't scream – this palace has ears everywhere!

## Ismene

My Love, please do not worry.  
I prayed to Aphrodite and got the spirit of universal care of the resistance.  
It will help us to overcome the palace, which is a prison for us, not a home.

## Antigone

Yes, we never had a home.

## Ismene

Well, it is a feeling now, I know.

## Antigone

So, what do you hear when looking at my holes?

## Ismene

I see the death drive dressed as a desire for revenge.

## Antigone

Well, well, the first part you mention I do not understand, but the second part, yes, I wish for revenge.

## Ismene

I already saw our poor brother. He is lying so miserably, so abandoned that even the wild dogs neglect him.

## Antigone and Ismene singing together:

Creon buried our brother Eteocles  
With military honours, gave him a soldier's funeral,  
And it was right that he should; but he refuses this for Polyneices,  
He fought as bravely and died as miserably,  
They say that Creon has sworn:  
No one shall bury him, no one will mourn for him,  
But this body must lie in the fields, a sweet treasure  
For carrion birds to find as they scavenge for food.  
That is what they say, and our good Creon is coming here  
To announce it publicly, and the penalty for disobeying:  
Stoning to death in the public square  
There it is, there it is  
And now we will prove who we are: true sisters, not traitors to the family!

Antigone

And do you think that our uncle has violated the main law that all the people must be buried equally despite the things they did in their life?

Ismene

Yes, I agree with you, and I am dying to get revenge along with you! I only have a tiny doubt.

Antigone

What? What is it? I see a vile shadow slip across your heart...

Ismene

It crosses my mind that we are women...

Antigone

Haha hah hah hhhhhaaaaa ha

Ismene

Yes, because they do not know the truth...  
So, we as women, cannot deal in such blunt honesty, in other words: we should not be ourselves as such, but others, just acting as in a play...

Antigone

What do you mean?

Ismene

I mean we have to play that only one of us will stand up for our conviction. With all the risk and implications that might follow...  
In other words: we both agreed to bury our brother Polyneices  
Otherwise, Creon will devastate us.

Antigone

Do we? (thinks) Yes, you are right. We should play that only one of us will stand up for our beliefs.

Sound - - - of - - - Sewing - - - Machines

Chorus 2 Voice A

And what if Antigone has a death drive?

Chorus 2 Voice E

Yes, it developed after everything she experienced in this palace, as an oppressed person, she has no voice.

Chorus 2 Voice B

What does she mean by holes?

Chorus 2 Voice A

Holes in many languages means not only the miseries of life, the poverty and the lack of things. It is also a way to get somewhere, to escape. So the interpretation could be that the holes are doors out of prison as well as symbols of what is not there.

Chorus 2 Voice C

Antigone invites her sister to feel and to hear, not only to look. She invites her to be engaged, empathic, embracing all her vulnerabilities. She wants her to feel love.

Chorus 2 Voice B

Sight is confusing us; we do not listen!

Chorus 2 Voice D

In Italian, the word “sentire” means not only listening as such but feeling, understanding, to sense.

Chorus 2 Voice B

In Greek “akouo” means not only to listen but to learn and to understand.

Chorus 2 Voice A

The death drive is the key point. Because death is not the end. It is a metamorphosis.

Chorus 2 Voice B

The death drive was discovered by the student of Freud, Sabina Spielrein, and following her discovery, we can question if heroism as the act of a single individual such as a terrorist is not just a romantic, selfish concept that might not be so attractive to us anymore!

Chorus 2 Voice A

So probably they both have a death drive, only maybe in different proportions, and I like the idea that they conceived the conspiracy together.

Chorus 2 Voice E

I also have two daughters, but still, I cannot give them the space to sleep at my house!

Chorus 2 All together

We like the idea of the sisters’ conspiracy! We like sisters’ conspiracy!

Sound - - - of - - - Sewing - - - Machines

## ACT 2

Creon

Sound of the cacophony of different instruments

Chorus 1

Sound of Sewing Machines

### Chorus 2 Voice A

Basically, he is saying: "My people, great to see you. The most important thing is that I am in power because I love power. I always aimed to get it and it happened."

### Chorus 2 Voice B

Oedipus declared that brothers should rule one after another. Eteocles violated this law.

### Chorus 2 Voice C

Power has many faces. What will we debate? Power and time? That after 7 years in power the inevitable deviance will accrue in any person? Or sickness of power? Or eroticism of power? But for me it is most important there are two types of power: invisible and visible.

### Chorus 2 Voice E

All power is aimed to control. Creon has the power of greed and self-aggrandisement, he is sick. He has imposter syndrome, sociopathic symptoms, narcissism and as typical for people at power, he has a lack of empathy.

### Chorus 2 Voice D

As a professional I never will label people. He is insatiable and seems to know no limits. Is he really lacking empathy? The people are so scared they want to label him; is he a narcissist? A sociopath? Or is it imposter Syndrome? As a professional I would like to evaluate him to see what is going on.

And by labelling you can take a level of responsibility away. Because how can someone that is sick be responsible completely? Are we bystanders until we understand that we will suffer too? Then it might be too late? We should be awake and act before so we do not allow others to get into the position where we will become exposed to their powers. But when will this kind of awakened involvement be possible?

### Chorus 2 Voice B

And Ismene and Antigone have invisible power of believing what they think it is truth.

### Chorus 2 Voice B

That is why I proposed that both sisters buried the brother, they did it together, supported by the invisible power of their belief.

### Chorus 2 Voice A

Exactly! Ismene has a power or let's name it strength. She is listening, which has the same importance as speaking and makes you more careful about the implications of an action!

### Chorus 2 Voice A

I think the modern power problem starts with Judeo-Christians and Muslims all believing in one truth. It gets horribly magnified by secular modernism that has one truth without the idea of a soul to mitigate a little.

And our power is the sensual knowledge about the interconnectedness of body, mind and soul. And how it affects our way of living. Should we somehow name this power and knowledge that is not conceptual thinking?

Chorus 2 All together

Intuition is the power! Knowledge is power!

Chorus 2 Voice A

But intuition is not transparent and might lead to corruption in some way!

Chorus 2 Voice D

Corruption is an intention lead by greed and fear and will always exist where these two emotions play a main role.

To understand the invention of power in Europe we might have to go back to the 12th century when the Concordat of Worms was signed, a compromise between churches and nation-states, that in effect, traded money for power and power for money as researched and brought to the for front by Professor Bueno de Mesquita in his book The Invention of Power.

Chorus 2 Voice E

I can tell you about the power that all of you do not know. They gave me permission to stay only because of my daughters. But the apartment they gave me – it is only suitable for one person. When my daughters come to me – they cannot even stay in this apartment overnight. I cannot give them space.

Chorus 2 Voice D

There are nowadays so many families that have to share very tiny spaces...Me and my son lived in one room for 12 years. I am local and my parents were local, by the way ...

Chorus 2 All together

Can we find the balance between invisible and visible power?

## ACT 3

Sentry

I just don't know what to do. I saw the criminal act, but I am scared to share it with Creon. Who am I now? I am lost and the birds have stopped whispering to me. The stones don't invite me to lean on them. And the trees no longer shade for me.

Servant 1

My goodness! Did you see who did it? Really?

Servant 2

Who is it? Tell us, tell us!

Sentry

Ismene!

Slave1 and Slave 2 together

Oh powerful Poppy Narcissus, Fennel, Marshmallow,  
and Mandrake! Help a poor princess!

Servant 1

The sisters love each other but decided to play in front of Creon  
as if they disagree. They were even fighting each other.

Servant 2

Are they thinking of taking power? Are they mad?

Power is one thing; does feeling being subjected to the power of others  
make us unable to choose what we feel would be right? How do we live  
with that conflict in us?

Creon

Sound of the cacophony of different instruments

Sentry

Your Highness, I was struggling to appear in front of your eyes  
My legs were not going my ribs seemed full of dust  
my breath stopped several times  
I was suffocating  
Flowers with thorns harmed me so much,  
as I have stepped on them several times on my way to you  
The winds were blowing and the rain was so fierce  
I had to shelter along the road for a long time.

Creon

Sound of the cacophony of different instruments

Sentry

Yes, I know I have to be one-sided, but I decided to tell you the truth as I think that you are  
also human, not only our King. I do not believe that you are just a Cruel King, I believe you  
care for our polis.

Creon

Sound of the cacophony of different instruments

Sentry

Yes of course I will go back and do my best to punish the criminal...

Creon

Sound of the cacophony of different instruments

Sentry

Yes of course I do not want to die!

Creon

Sound of the cacophony of different instruments

Sentry

Oh Zeus help me! You know I am innocent! Innocent!

Creon

Sound of the cacophony of different instruments

Chorus 2 Voice A

I will never understand why the Sentry decided to share everything that he knew with Creon. Is it man to man logic?

Chorus 2 Voice D

Maybe it is an exercise of parrhesia?

Sound - - - of - - - Sewing - - - Machines

## ACT 4

Antigone

Why did you do it? You promised me!

Ismene

I did it because I love you.

Antigone

Why did you do it? You are a liar! I hate you! You promised me!  
And how did you make me sleep? How did you manage it??

Ismene

A slave gave me a root of Mandrake and I gave it to you.

Antigone

You ruined everything. I did not ask you to do it.  
You have betrayed me!

Ismene

I did it because I love you, better to do the heroic deed together,  
as we always did everything together.



Antigone

We are not Siamese twins, we are not one body, one mind and I did not ask you to share this with me, I wanted to do it alone

Ismene

But why?

Chorus 2 Voice A

So, Ismene suddenly violated the agreement and did the burial herself in the belief that she would help Antigone this way?

Chorus 2 Voice B

Why did they not do it together?

Chorus 2 Voice C

Stupidity! That's why sisterhood is always weaker than brotherhood, women fail in these little things very often.

Chorus 2 Voice A

What things? Thinking of another and helping without consent from the one they try to help? Self-sacrifice before giving the other the chance to express themselves?

Chorus 2 Voice D

Yes, self-organisation among women is a difficult topic, and they can show a lot of vulnerability. But there is also the issue of care which instead of being healthy, balanced care might grow to become over-care. It is like the difference between belief and obsession.

Chorus 2 Voice E

My ex-wife did not give me permission for 10 years to subscribe to the apartment, although it would have made my life much easier.

## ACT 5

Sentry

Your majesty! I found the Criminals!

Creon

Sound of the cacophony of different instruments

Sentry

Here they are! Princesses Antigone and Ismene!

Creon

Sound of the cacophony of different instruments

Sentry

Oh, I will tell you right now!

Creon

Sound of the cacophony of different instruments

Sentry

Yes, they did it! They tried to bury him despite your proclamation!

Creon

Sound of the cacophony of different instruments

Sentry

I am pleased to tell you what happened:

I returned to the hill  
swept the dust from the body  
uncovered it fully again  
Then your other sentries joined me and  
we watched  
and waited  
and we waited more  
and it got so hot  
And we smelled the rotten flesh  
glaring at the globe of the sun  
God, we were sweating!  
But we stayed vigilant!  
Like eagles!

But a whirlwind started and blinded us!  
Leaves whipped off the trees  
Sand and dust flew  
The sky was vomiting black air  
But then it cleared  
And I saw two girls  
They stood there and cried  
They saw the bare corpse  
They cried like wild birds around its empty nest  
They lifted dust and let it fall  
They poured the water three times from the urn  
They took care of...the whole prothesis rite  
And showed no signs of panic when we trapped them  
Denied nothing  
But here is what is very strange:  
I felt sadness coming over me.

Creon

Sound of the cacophony of different instruments

Antigone

Yes, I did it.

Sound - - - of - - - Sewing - - - Machines

Creon

Sound of the cacophony of different instruments

Antigone

The whole city knows it is forbidden.

Sound - - - of - - - Sewing - - - Machines

Creon

Sound of the cacophony of different instruments

Antigone

Yes, I broke your law!  
But not the law of the Gods!

Sound - - - of - - - Sewing - - - Machines

Creon

Sound of the cacophony of different instruments

Antigone

I disobeyed because the law was not  
the law of Zeus nor the law ordained  
by Justice dwelling deep among the gods of the dead  
I did what my heart told me  
And I was blessed by olives, plants, and wind  
who whispered to me the script  
The trees were speaking and  
Birds encouraged me to have no fear  
I passed by the sea and Neptune sent a bunch of  
dolphins to my feet  
So, I was sure I am doing what is right  
And with an uplifted spirit  
I did my act in a shameless state of mind  
With full consciousness of love  
But let me confess to you:  
To some extent, I want to die  
The kingdom of Hades seems more sympathetic  
than yours, Creon

Sound - - - of - - - Sewing - - - Machines

Creon

Sound of the cacophony of different instruments

Antigone

So, Kill me!  
But do not touch my sister!  
She is innocent!

Creon

Sound of the cacophony of different instruments

Ismene

Yes I did, I helped my sister.

Antigone

No, you are a liar!

Ismene

I cannot live without you!

Antigone

You will find a way!

Ismene

Do you want me to be the dust that will decorate this palace?

Antigone

Too late. You chose a safe line first.  
Hades knows who did this deed.

Ismene

Let me die with you!

Antigone

Let me die alone and enjoy my act of dying in sublime solitude.

Ismene

But even at this stage, can I not do something?

Antigone

You can save yourself. That is my honest wish.

Ismene

And be forever ashamed in my own eyes?

Antigone

You made a choice; you bear the consequence.

Creon

Sound of the cacophony of different instruments

Sentry 2

Why did I report to Creon what the sisters did? I am frightened of him, but I am not sure anymore if what I did was the right thing to do. Power is one thing but doing what you think is right can be very different.

## ACT 6

Ismene

I think we acted well, and Creon really believes that we are enemies.

Antigone

Probably, but are you sure you want to play this game until the end?

Ismene

My beloved sister, how can you doubt it? What end do you mean?

Antigone

Let's ask the servants and the sentry to help us to realise our plan of escape.

Ismene

Do you think we can trust them?

Antigone

I think they are the only creatures in the palace we can trust.

Chorus voice A

So, do you think that the sisters are being naive?

Chorus 2 Voice B

Hope dies last!

Chorus voice E

How can they possibly escape? And even if they manage with a help of the guard and the servants, then where can they go?

Chorus voice A

Maybe to Athens? It was the most progressive city in those days and Thebes was trying to serve a Persian ruler because they were stronger than Greece at that time

Chorus 2 Voice D

Actually, the belief in Gods is the belief in nature and belief in yourself as the only possible platform for any deed.

Chorus Voice C

There is a famous topic in the context of medicine: What is better – the truth or kindness?

Chorus 2 Voice D

By choosing what to believe you can make yourself better. That is part of therapy, learning to create a

narrative that you can accept and that frees  
you to feel energy to go on and create...

Chorus Voice C

O yes, I have a story that when my father died, my family  
continued to tell me the whole year that he was in the  
hospital, imagine...

Chorus all together

Hope is the last to die! Hope is the last to die! Hope is the last to die!

Sound - - - of - - - Sewing - - - Machines

## ACT 7

Creon

Sound of the cacophony of different instruments

Haemon

Yes father  
You are the Sun and Zeus of my life  
For me no marriage shall be valued higher  
than your guidance, when it is good.

Creon

Sound of the cacophony of different instruments

Haemon

Father, the gods have planted in mankind  
a thinking mind, the highest of all gifts.  
I would not say your words are in the wrong,  
but I hear common people in the city and  
I cannot lie in front of them and the Gods.

Creon

Sound of the cacophony of different instruments

Haemon

But let me tell you something  
I cannot spit her out  
as you suggest

Creon

Sound of the cacophony of different instruments

Haemon

Father, father, the Gods granted me a gift  
I became the Ear  
I listened  
to the people when they speak  
what people are speaking  
behind the doors.  
The gift came to me this morning  
I heard the Truth  
I am the Ear  
All the city is talking about Antigone and Ismene!  
They are our Sun!  
Children singing:  
Sisters are daughters of Truth!  
Elderly is saying:  
They are true heroes!  
Men are screaming at the ships:  
They are our dear daughters!  
Mothers are chatting across the washing line :  
They are princesses who can do what they think is true!  
Human law is the strongest  
I am saying, to support the commons

Creon

Sound of the cacophony of different instruments

Haemon

I am doing it for you, you can learn from us too!

Creon

Sound of the cacophony of different instruments

Haemon

A king who does not listen to his own people is like a little girl!

Creon

Sound of the cacophony of different instruments

Haemon

Sisters should be honoured – a woman who rebelled  
Rebelled when her brother's corpse was fed like meat to crows!  
Sisters were heroic!  
That's what's being said behind closed doors.

Creon

Sound of the cacophony of different instruments

Haemon

I hear the Truth  
I am the Ear

Creon

Sound of the cacophony of different instruments

Haemon

Reconsider father.

It is a sign of wisdom.

If a river floods, the trees on the bank can bend to survive.

Swallow pride and anger

Allow yourself to change

Creon

Sound of the cacophony of different instruments

Haemon

There is no city that belongs to a single hand.

Creon

Sound of the cacophony of different instruments

Haemon

I am the Ear

I hear the Truth

She is a hero

Death has come through

Creon

Sound of the cacophony of different instruments

Haemon

Then she will die

Let her just cry

Let her just fly

I am the Ear

I hear the Truth

She is a hero

Death is come through

Sentry

Why did I report what the sisters did to Creon? I am frightened of him, but I am not sure anymore if what I did was the right thing to do. Power is one thing but doing what you think is right can be very different.

Chorus 2 Voice A

Haemon seems the only absolute positive hero in this play?

Chorus 2 Voice B

Not at all, he is becoming even angrier than Creon in the end and not cool at all.



Chorus 2 Voice D

When Haemon is using the term Human Law, does he mean it is the power that the representatives of the people have as an instrument to keep all different interests in balance.... is that the thought?

Sound - - - of - - - Sewing - - - Machines

## ACT 8

Antigone and Ismene singing together

We are happy to die together!  
Finally, we found the solution to meet the end of life in a wonderful cave!  
We do not know what death looks like and feels like  
We are happy to face it together!

Oh radiant city of Love – Thebes!  
Please remember us  
We are expecting Hades to meet us and embrace us  
But we do not know who he is either  
Death is something that can bring us to ourselves.  
We don't regret what we did  
We think we did the right thing  
Please forgive us Haemon, that we did not fulfil your fantasy, your image of the ideal bride, and happy marriage.  
We have confessed to you, citizens of Thebes, that we never imagined that this closeness to death would lead us to such an extent  
We never had freedom in our lives  
Parents and politics have scattered our lives to rotten misery  
So now, in front of real death, we finally feel free  
And for this sip of freedom, we are happy to forgive you all the crimes that you did to us

Creon

Sound of the cacophony of different instruments

Chorus 2 Voice A

Are they really going to die together?

Chorus 2 Voice B

No, why is that? Ismene chose life from the start. From the beginning, from Act 1, their first dialogue is perceived that Antigone is going to die and Ismene is not.

Chorus 2 Voice C

Strange, I did not see it like that.

Chorus 2 Voice D

In this play, the audience has to decide whether the question of burial is one that should be decided by

the political rulers of a polis (that's Creon's view), or whether it is an issue that supersedes all earthly authority and religious convention should win out (that's Antigone's view).

Chorus 2 Voice E

What is this play actually about?

Chorus 2 Voice A

I think it is about the search for balance between state power and unwritten law. Maybe you can even reduce this definition of the unwritten law to the term religious law.

Chorus 2 Voice D

But religious law and unwritten law is different I suppose. Unwritten law is about civil society.

Sound - - - of - - - Sewing - - - Machines

Sentry 2

Why did I report what the sisters did to Creon? I am frightened of him, but I am not sure anymore if what I did was the right thing to do. Power is one thing but doing what you think is right can be very different.

## ACT 9

Tiresias

My King  
Listen

Creon

Sound of the cacophony of different instruments

Tiresias

Listen now  
Fate is rising  
A flood is coming

Creon

Sound of the cacophony of different instruments

Tiresias

I went to the forest today  
Watched the birds  
The future is written in their flight

Tiresias

Today, there was no pattern in the skies  
The birds did not flock together  
but scattered across the air like a storm

There was no song  
Instead, screaming circled my head  
beaks screeching with grief  
they had no interest in the seeds  
Do you know why?  
Because they were eating each other

Bird biting bird, feasting on the flesh  
Murder is in the skies  
Red raindrops drip madness!

I lit all the altars  
Laid the best cow carcasses as a sacrifice  
for every one of the Gods, but it would not stop

The God of the Storm Winds raged  
The Goddess of Frenzy and Rage paid no heed  
The God of Fire refused to glow  
Not a single flame lit

Instead, thick slime slipped from the legs of the carcasses  
The gall spat back  
The bladder leaked into the air  
Fat flooded the embers  
The candle wick was covered till all attempt at a fire was useless

This has never failed before  
The Gods must be furious with you  
Nothing makes sense  
This city is sickened by your arrogance

Admit your failings Creon  
Gods might forgive you

Creon

Sound of the cacophony of different instruments

Chorus 2 All together

You came very late Tiresias! Very Late! Very Late!  
But we like the tragedy that shows life as it is! We like agonism!

Sound - - - of - - - Sewing - - - Machines

# ACT 10

Messenger

People of Thebes  
Forgive me  
I have news

Eurydice

What happened? I heard the birds, their awful sound,  
the storm was huge.

Messenger

We tried to stop the King Creon

Euridice

Stop what?

Messenger

The King rushed into the cave; arms open wide  
He screamed:  
My son  
My love  
My son  
But the son did not hear the repentance in his tone  
He spat at his face and tried to kill him

Euridice

And Antigone? Ismene?

Messenger

They already died

Euridice

And my son??

Messenger

Haemon is dead

Euridice

Then I am dead too

Messenger

Dearest Lady, I will tell you plainly all that I have seen.  
I shall not try to comfort you: what is the use,  
Since comfort could lie only in what is not true  
The truth is always best.  
I went with Creon to the outer plain where Polyneices was lying,  
No friend to pity him, his body shredded by dogs.  
We made our prayers in that place to Hecate  
And Pluto, that they would be merciful. And we bathed the corpse with holy  
water, and we brought  
Fresh-broken branches to burn what was left of it,  
And upon the urn, we heaped up a towering barrow  
Of the earth of his own land.  
When we were done, we ran  
To the vault where Antigone and Ismene layed on her couch of stone.

One of the servants had gone ahead,  
And while he was yet far off, he heard a voice  
Grieving within the chamber, he comes back  
And told Creon. And as the King went closer,  
The air was full of wailing, the words lost,  
And he begged us to make all haste. "Am I a Prophet?"  
He said, weeping, "And must I walk this road,  
The saddest of all that I have gone before?  
My son's voice calls me on. Oh quickly, quickly!  
Look through the crevice there, and tell me  
If it is Haemon or some deception of the gods!"  
We obeyed, and in the cavern's farthest corner  
We saw sisters lying:

They had made a noose of the fine linen veil  
And hanged themselves. But Ismene survived.  
Haemon lay beside Antigone,  
His arms about her waist, lamenting her,  
His love lost underground, crying out  
That his father has stolen her away from him.  
When Creon saw him, the tears rushed to his eyes  
And he called to him: "What have you done, child? Speak to me.  
What are you thinking that makes your eyes so strange?  
O my son, my son, I come to you on my knees!"  
But Haemon spat in his face. He said not a word,  
Staring—  
And suddenly drew his sword  
And lunged. Creon shrank back, the blade missed, and the boy,  
Desperate against himself, drove half its length  
Into his own side, and he fell. And as he died  
He gathered Antigone close in his arms again.  
Choking, his blood bright red on her white cheek.  
And now he lies dead with the dead, and she is his  
At last, his bride is in the houses of the dead.

### Sentry 2

Why did I report what the sisters did to Creon? I am frightened of him, but I am not sure anymore if what I did was the right thing to do. Power is one thing but doing what you think is right can be very different.

### Chorus 2 All together

So, what is play all about? ...

### Chorus 2 Voice A

I think it is about the idea of mourning as a form of mobilised grief and grievance.

### Chorus 2 Voice B

In this play, the audience has to decide whether the question of burial is one that should be decided by the political rulers of a polis (that's Creon's view), or whether it is an issue that supersedes all earthly authority and where religious convention wins out (that's Antigone's view and Ismene).

### Chorus 2 Voice C

I think it is a play about the necessity to find the balance

between people's beliefs (unwritten law so to speak)  
and the principles of the state.

Chorus 2 Voice D

The contradictions between state law and  
human law are at the heart of this play

Chorus 2 Voice B

I like that the sisters are acting together here, not as in the original  
interpretations of this play written by Sophocles. Antigone and Ismene  
are doing the act of burial together as opposed to the individuality of  
the heroic deed and the romanticised loneliness of the single hero.

Chorus 2 Voice E

It is a play which questions the prevalence of Greek mythology in principle.

Chorus 2 Voice A

There can be many versions of the final scene of this piece: for example, Ismene wants  
to die but by chance the rope that Ismene hung from was not so strong as Antigone's  
and she falls down before suffocating and survives.

Chorus 2 Voice D

I think Ismene has to live and produce a child  
with Creon!

Chorus 2 Voice A

Great idea! Then everything will be like a fake happy end! Nothing changes and it  
shows that conflict is irreconcilable!

Chorus 2 All together

Nothing is changed! Nothing is changed! Nothing is changed!  
Nothing is changed!

Chorus 2 Voice C

What does death mean and what does it mean to be alive?  
The sisters are already semi-dead, feeling the palace like a  
prison, after staying their entire childhood and teen years  
with a crazy father, Oedipus. Imagine, to remain the nurse of  
a blind, insane father throughout their most vulnerable years.

Chorus 2 Voice E

Creon is changing.

Chorus 2 Voice D

But can Creon really change?

Chorus 2 Voice B

We do not want a happy ending because we do not believe that Creon  
will change. As we do not believe Trump will change or Putin will change.

Chorus 2 Voice A

Then they produced a child – a New Messiah, being half dead themselves,  
estranged zombie parents.

Chorus 2 All together

We want the tragic end! We want the tragic end!  
The happy end is not possible for us!

REQUIEM

Ismene married Creon and they produced a child, a new Messiah.  
This child must save the world.  
He will start from Thebes to transform all to a liberal democratic state.  
So we are back to the old Modernist narrative of the creation of the world again.  
Modernity always promises us that things will be better if we just follow their one perfect path - and we believe it.  
The role back of reproduction rights, criminalisation of migration, total privatisation of everything, absence of social housing, racism and homophobia is the reality of our life!  
The circle is coming back!  
All is back!  
All is back!  
All is back!  
All is back!  
All is back!

Sentry 2

Why did I report what the sisters did to Creon? I am frightened of him, but I am not sure anymore if what I did was the right thing to do. Power is one thing but doing what you think is right can be very different.

C R E D I T S

The idea of this text for the sound installation *Antigone Update* was conceived after February 24, 2022.

The script *Antigone Update* is written by Gluklya based on different interpretations of Sophocles' original text. Among many interpretations, the one of Bonnie Honig struck her attention the most, and she wrote her script in dialogue with Honig's book *Antigone Interrupted* (2013). Gluklya proceeded through her own method of collectively producing text. She invited people from her group Matras Platform to react to her drafts and play the role of the choir in the final outcome. The installation and performance include a sound composition by composer Vladimir Rannev, engineered and adopted for the installation by Moawya Alkadra and Jack Fresia.

Matras Platform was initiated in 2021 in Amsterdam and consists of people of diverse, dynamic identities: Marianne Koeman, Natalia Grezina, Shepherd Camara, Anna Bitkina, Elena Melkumova, Georgia Boddez and Liah Frank.

Special thanks to Ashley Maum, Marianne Koeman and Elena Melkumova for the patient and engaged editing, Dinara Vasilevskaia for the design of the text and Charles Esche for editing and proposing interesting twists.