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Preferred Panel: Turning Points in the Reception of Classical Antiquity

Title of the Paper: “The violence comes in stage: *Antigone* by Jean Anouilh (France) and *Antigone in '71* by TECON (South Africa)”

Length of the Paper: 20 minutes

**THE VIOLENCE COMES ON STAGE:
Antigone by Jean Anouilh (France)
and *Antigone in '71* by TECON (South Africa)**

by Anna Banfi

*It was Antigone who symbolized our struggle;
she was, in her way, a freedom fighter,
for she defied the law on the grounds that it was unjust
(Nelson Mandela, Long Walk to Freedom)*

In 1942 Jean Anouilh writes his *Antigone* in Paris. In that moment, the Nazi occupy France. The political censorship is really strong: Anouilh manages to see his play performed two years after, in 1944.

In 1971 an adaptation of *Antigone* by Anouilh is performed in South Africa as the lament of the black people against the Apartheid. The play is called *Antigone in '71* and it is performed by the Theatre Council of Natal (TECON).

My aim is to describe how and why an adaptation of the same translation (*Antigone* by Anouilh) can be used in two different times and places to explain a particular situation of violence.

Greek tragedy is a political drama: in the Fifth Century B.C. it was the voice of the *polis* and in the Twentieth Century it continues to be full of political meaning. It can become the cry of a censured minority (in South Africa, for examples), the propaganda of a totalitarian regime, the voice of those are looking for words right for expressing their own dissent.