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## Antigona furiosa pdf descargar

1 Furious Antigone Griselda Gambaro 2 Griselda Gambaro 1928-present 3 Griselda Gambaro 1928-presentArgentina, feminist modern theater, sometimes participates in the theatre of the absurd His work explores much the theme of power and tyranny. It also explores the relationship between government violence and domestic violence. 4 Griselda Gambaro 1928-presentDuring the Argentine military dictatorship ( ), a decree of General Videla banned his novel Death winning because it was contrary to the institution of family and social order. Because of this, and because of the prevailing situation, he went into exile to Barcelona in 1977 and returned to Argentina in 1980. 5 Historical context: The dirty war Between 1976 and 1983, the military dictatorship in Argentina disappeared (kidnapped, tortured and/or killed) between 10,000 and 30,000 Argentine citizens. The victims were or were suspected of being socialists. They were: students, journalists, dissidents, activists, activists, trade unionists, guerrillas. In 1983, democracy was restored in Argentina. 6 Mothers of Plaza de Mayo 7 Mothers of Place have manifested themselves and have still manifested themselves, with pictures of their missing relatives. They were effective because they used traditional paper of their own kind. 8 Theatre vs Cinema What are some of the similarities and differences between theatre and film? 9 Theatre vs Cinema What are some of the similarities and differences between theatre and film? Similarities: a director, actors, a staging Differences: the theater is static, there is no visual language of the room: there is no montage or cinema 10 Differences in staging 11 In pairs: Plot What is the plot of the original work of Sophocles (441 B.C) in their own words? What about the central topic/message of Sophocles? Gambaro mix The Work of Sophocles and the Times of Furious Antigone (1979)? Quote examples of the work. Start with antigone hanging. Then he talks in the future about burying his brother, but at the same time it seems to have already happened. 12 Rehearsal What could it mean I will always want to bury The Polynesians even if he is born a thousand times and dies a thousand times towards the end of the work? Start with antigone hanging. Then he talks in the future about burying his brother, but at the same time it seems to have already happened. 13 Questions p. 315 Start with Antigone hanged. Then he talks in the future about burying his brother, but at the same time it seems to have already happened. In literary analysis there are different approaches involving the study of the work itself, outlawed by the reality in which it is produced. However, the social context from which literary texts emerge is often the key to understanding the work. Thus, most authors resort to different styles that allow them to express their concerns, while taking an unexpected turn of the stories we already know. But in the midst of this process, these literary pits come to produce so intense that they confuse readers. This is the case of Argentine writer Griselda Gambaro, who in the dramatic genre has been labeled a playwright of cruelty and terror, elements that stand out in her theatre. Faced with this the author explains that All cruelty [that] goes through an aesthetic, is not cruel. In general, people who see cruelty in my work are people who do a very good job in what we call reality. (1) We wonder what is behind this aesthetic and why the author uses it as part of her literary style. Similarly, this reality that Gambaro wants to present to us is not a very pleasant one, because it despairs readers. Thus, taking into account this premise of Gambaro, we will approach his work Antigone Furiosa to look carefully, through the effects of terror, at the post-militaristic reality of Argentina in the eighties, which appears embodied in various plans in work. Only then will we be able to understand the intrinsic relationship between this drama and its social context. Gambaro deliberately takes over Sophocles' character and tragic conflict, because it is a story that resonates in our memory, which therefore creates a series of expectations about the work. However, in the first and only act, we see that Gambaro begins the same with a twist that we see in the following dimension: AgoGONE hanged. She closes her hair with a crown of withered white flowers. After a moment, slowly loosening and removing the bow from her neck, she sets the dirty white dress. Moves singing (95). Immediately, we notice that these dramatic notes completely transform what we know from history, while separating it from classical opera. First, we have an Antigone that has died and literally comes back to life on stage. The fact that the viewer can see her hanging produces a terrifying effect, which is shocking and unexpected, because classical theatre has never presented such scenes, but has only presented an element related to it. It contains a very powerful message, especially in the social context in which the work takes place, because it allows us to see death from the criminal reality in which he lived in Argentina and which has been so overshadowed by the country's leaders. As we approach through the element of terror and its relationship with the social context, then we find the point of encounter between these two perspectives. We know that, universally, Antigone's character represents the struggle to bury his brother, while representing the struggle between the individual and the government, leaving aside the individual's conflict with the deities. In this way, the fact that Gambaro brings this character to the stage immediately makes us believe that there is a conflict that, despite the passage of time, is still alive, especially when Antigone is fixed crown of wilted white flowers, which could be an example of this particular. Diana Taylor, in her book Disappearing Acts, explains that once again her presence signals a national tragedy of civil violence, resistance and forced absence, the fate of death in life (209). This national tragedy refers to disappearances as a result of the operations of the military regime in the 1970s in Argentina. In this way, Polinices would represent all the missing, while Antigone may be the symbol of the missing and/or Mothers of Plaza de Mayo, who fight desperately for their brothers, husbands, children and grandchildren to appear alive, preferably, or else at least their bodies appear, so that they can be buried so that they end this chapter in their lives. There is no doubt that Gambaro draws our attention with the figure of Antigone. However, the transformation that the work goes through makes us look beyond the traditional plan, which makes us focus on the context that the author wants to take to see in the work. In this way, the fact that Antigone is re-born on stage elevates to another symbolic level: that of memory that never dies. Annette Wannamaker tells us that Antigone Furiosa is a piece that reviews the antigone myth to preserve-maybe even to create the memory of the dead and the missing, the missing (73). Therefore, seeing Antigone hanged on stage is part of the style of terror that serves to make the viewer tremble and awaken now by taking as reference that the classic past, where there is that civil struggle in which crimes are tortured and committed in favor of political power. Moreover, the importance of not looking or overlooking this past, because there are still mothers who march every Thursday as they struggle to know where their children are, mothers who cannot and do not forgive by forgetting these terrible acts. In other words, leave these events (2) marked in memory. On the other hand, the title of Antigone Furiosa, adopts a meaning on another level, because the character is always reborn in the midst of violence, which is why he must tremble to raise awareness of what is happening, to help at the end of this situation. Again, Antigone does not want to go unnoticed again, so anger is part of her testimony to the unjust situation in which she appears. Antigone must meet this cycle, so her voice is marked in everyone's life. Also, the fact that the work begins from a later plan, would be death, gives another meaning to the missing situation and the mothers of Plaza de Mayo. Disappearance is like a silent presence, an intermediate space, because it can be alive or dead, but it is indeterminable. Gambaro staged this feeling as he gave a voice to the missing through Antigone. Laws. What laws, they will drag me into a cave that will be my tomb, no one will hear my cry, no one will perceive my suffering. They'll live in the light like nothing would have happened. Who am I going to share my house with? I will not be with the people or those who died, I will not be counted among the dead or among the living, I'll disappear from the world, alive. (105) The author confronts us with this liminal state through dramatic representation. In this way, the viewer can perceive the terror of extinction, being and the fact that it is not. This uncertainty is a reflection and consequence of many years under a government that uses terror as part of its strategy of controlling citizens. It's like an invisible threat that we know exists, even if we can't see it face to face. In this way, Gambaro seems to want to warn us that this possibility is still there and that we must not overlook or let our guard down. On the contrary, to revive Antigone means to revive the atmosphere of terror that can still be perceived and that we must take care of, means to create a representation for those who are not personified as a result of their absence. Similarly, another twist taken by this version of Antigone lead us to face another effect of living under a regime of terror. Gambaro plays with the three characters from the play Antigone, Corifeo and Antinoo. To this adds as a seneographic element a housing, which represents Creonte. When Corifeus enters it, he obviously assumes the throne and the power (95). This dramatic game involves a series of interpretations of inestimable value, such as Corifeo, who must represent the voice of the people, as an observer assumes a new role once he adopts the case as part of his role. Thus, the representation of this makes us believe that official history is biased in favor of the oppressor, leaving the antigonea aside and helpless. According to Imtrud Konig, when Corifeo gives him his voice in the case, he embodies his ideology and ideology generated by dictatorship in those who serve him with obsequance (3). This also happens implies that under a government of terror there is no impartiality, the story is of those who have power. The identity of the individual is absorbed by that of power, leaving aside the integrity and commitment to those who suffer, in this case: Antigone, the Disappeared and the Mothers of Plaza de Mayo. Similarly, this lack of information creates chaos because no one can be believed or trusted, which is a direct consequence of the regime of terror. You live under constant fear and take great care of everything that is said and done. Then we wonder if we live in a reality that is pure fiction, because the official voice tries to superseder and manipulate reality that it doesn't like. Jaime Malamud-Goti explains that the strange reality of a terrorized society is that it becomes difficult to authentic sources from those people want to listen to (106). We do not know who is telling what truth, which eliminates the possibility of people suffering, because the regime becomes indifferent to this situation and exposes other realities, would be the World Cup, in order to distract attention to torture and concentration camps. For this reason Antigone is resurrected, with the aim of crossfire the government institution (Creonte) and the people themselves who have been absorbed by power. Therefore, during the drama we see that Corifeo, in his role as Creon calls Crazy Antigone, who answers: Crazy is the one who accuses me of dementia (99-100). In this game it is about overdoing and the silence of Antigone, just tried to silence Mothers Plaza de Mayo in his attempt to expose the atrocities that the military regime was carrying out with the Argentines. Thus, accusing her of being insane and sentencing her to death are mechanisms of terror, while devaluing women against government status. The goal is to demoralize, break groups, make quit, restrict ideals, prevent the fight against injustice and abuse an almost Darwinist power, as Creonte (personified in Corifeo) tells us: Anyone is stronger commands. That's the law! (100). Interestingly, it should be noted that Creonte's character, with a great presence in classical tragedy, is reduced here to a props accessory. This character represents a single military suit and needs others to execute his power. In a way, Gambaro performs the carnivalization of authoritarian figures, proving that they use their armor or uniform to intimidate, but outside of it, there are only echoes that need a puppet to express themselves. Another interesting point in the play is that Gambaro uses only three characters to develop this drama, brings Creonte to the stage through the shell and uses backspecion and indirect speech to give presence to Polinices, Ismena and Hemón. The fact that the drama becomes a representation of those absent by those present, confronts us with a reality in which the impossibility of communication between the characters and the disappeared prevails: ANTIGONA. Polynices, brother. Brother. Brother. I'll be your breath. (98) But this is not limited to the reincarnation of the absent, but is also a game with identity and language, as we see below: ANGONA. I think he forbade it. Creon... Tea... I believe you... Creon... Tea... You're going to kill me. (100) Not only is the communication process between the same members of the group interrupted, but it enters an affective plane, as it begins to disintegrate and disconnect the individual from the language that allows him to express himself, becoming ingested from the world. Malamud-Goti states that Terror affects the perception of events; She vision of social reality, thus destroying social communication (120). Therefore, what we are witnessing here is the result of the use of terror as a mechanism for obtaining power. Once this disconnection is created, society is fragmented, then establishing barriers that make dialogue impossible, and sociological activity is reduced while the desire for confrontation is delayed. Gambaro shows Argentine society cracking, because people are afraid to speak and face the reality in which they live. In this way, Antigone is in the middle of a dilemma because she recognizes that she must serve as a communication er. She collects the voices of her brother, her sister, her missing lover, the Mothers of Plaza de Mayo and herself as a person, becoming a symbol of the reunification of the Argentines. This is what Diana Taylor in her article Rewriting Classics calls recomposition through art as a kind of mourning that completes life/death cycles and restores a sense of fullness for the community (91). In this way, Antigone, like the Mothers of Plaza de Mayo, are an emblem of a struggle that has affected all Argentines, who at one time, and still remain in secret as a result of the regime of terror. This allows proximity to another result of the use of terror as a power mechanism, and which Gambaro recreates in the middle of a tense and sarcastic environment, which is exemplified when Antigone joins the scene together with Corifeo and Antinoo, who drink coffee: ANTIGONA. [...] (Look curiously at the glasses) What do I drink? CORIFEO. Coffee. Antigone. what is this? Coffee. CORIFEO. Try. Antigone. No (Point) Dark as poison. CORIFEO. (Instantly collect the word) yes, we're poisoning each other! (Laughs). I'm dead. The fact that Antigone does not recognize coffee has different explanations. One of them may be that she wakes up from a journey from the classic world to Argentina in 1980, and there is no reference for her who immediately connects her to the time she is living. However, this oddness may also be associated with the fact of incommunicadoness caused by the state of terror in which it is lived. Again, Malamud-Goti tells us that individuals built their own personal realities that could not be shared with others because each was immersed in a world of its own (120). As part of the lack of contact between individuals, it creates an estating that therefore leads to an escape into an alternative world where there is such a threat of terror, or if it simply refuses the reality in which it is lived. Only when this episode has passed and death is mentioned is that Antigone takes over her role and refers to her brothers fighting, which reconnects her with the classical reality staged in contemporary Argentina. But the renegade reality is not limited to Later, in a dialogue between Antinoo and Corifeo, they try to remain indifferent to the claims of Antigone, who asks his brothers: CORIFEO. [...] Remembering the dead is like beating water in mortar: don't take advantage. Waiter, another coffee! Antinous. It hasn't been long. CORIFEO. Happened. And one more thing! Antinous. Why don't we celebrate? CORIFEO. What's to celebrate? Antinous. May peace fly! CORIFEO. Celebrate! With what? Antinous. With... Come? CORIFEO. Yes, with wine! And no coffee! (97) As with the World Cup, censorship of the press, the missing and various attempts to dispel the mothers' marches in Plaza de Mayo, on this occasion we see Corifeo and Antinoo represent that indifference to reality, trying to mask it through parties and celebrations, when many people were in the midst of suffering from ignoring the whereabouts of their loved ones. The peace they support is biased, because it calls on people not to react to the abuses and torture that have been committed. Unfortunately, this indifference shows the frivolity and abstraction in which the vast majority of Argentines were sunk during this time. Anne Witte explains that this displacement suggests that for the Argentine man in the street/café, the atrocity of the dirty war has remained largely unrecognizable (213). All these elements combine to present us with a bitter reality with which Gambaro decides to confront his compatriots in the desire to wake up from that chimera in which they find themselves trapped and to react to the reality that affects the country. In this way, the use of terror is not limited to a specific area of society and the individual, but is capable of creating a chain effect that completely destroys a community, a country. Griselda Gambaro managed to climb in Antigone Furiosa the cruel reality of life in a regime that uses terror as a mechanism of power. This helps us to strengthen the study of literature in the context in which it appears, because the background is essential for understanding many details of the work that might seem insignificant, when in reality they are not. With this in mind, the author does not literally tell us about the classic myth, but transforms it and adapts it to its reality. Thus, Antigone is the icon that serves to create a background that spreads the message we want to represent about the violence generated by tragedy. It is regrettable that Antigone must return to the stage, because this confirms the misfortune of an abused and conflicted people. Moreover, the undeniable link between Antigone and the Mothers of Plaza de Mayo takes the work to a level of protest, because here the need for a vocal anomaly proclaims the atrocities to which the silent voices of the disappeared have been subjected. This, in conjunction with the key element of terror, leads us to the discovery deterioration and heart of a declining society as a result of abuse of power.

Finally, Aristotle has already raised it in his poetic ars, the drama is mimesis and what we witness in the theater reflects the reality in which we live, although often we do not like what is presented on stage. Antigone Furiosa is the mime of the cruelty of post-militaristic Argentina, an examination of consciousness for all Argentines. Who better than Griselda Gambaro herself to confirm it: Since art is art, approaching a work to confront the human condition, to clarify about our condition, a condition that approaches anyone who has suffered in the same circumstances (3). Notes: (1) Griselda Gambaro, From Cruelty to Mercy, ed. Pablo Schanton, Clarin.com: Internet Journalism, October 31, 2007. In this interview, Gambaro comments on his literary production, his style, the influences and the various interpretations of his work. (2) Mothers Association of Plaza de Mayo, 30 August 2007 &lt;http: www.madres.org=&gt;. In this portal are available some of the speeches offered by Mothers of Plaza de Mayo, in connection with documents and photos that exemplify the relentless struggle to know where of their relatives, while keeping this conflict and the consequences alive, trying to prevent it from being far in memory. (3) Griselda Gambaro, From Cruelty to Mercy, ed. Pablo Schanton, Clarin.com: Internet Journalism, 31 October 2007. Works quoted: Gambaro, Griselda. Furious Antigone. Drama dialogues Mexico-Argentina. Ed Carlos A. Limón. Mexico: Editorial Tablado Americano, 2000. 93-109. ----. From cruelty to mercy. ed. Paul Schanton. Clarin.com: Internet Journalism. 31 October 2007. &lt;http: www.clarin.com.ar/suplementos/cultural/=&gt;. Konig, Imtrud. Parody and transculturation in Antigone Furiosa by Griselda Gambaro. Chilean literature magazine. 61 (2002): 5-20. Malamud-Goti, Jaime. Endless game: State terror and justice policy. Norman: University of Oklahoma Press, 1996. Taylor, Diana. Disappearing Acts: Gender Spectacles and Nationalism in Argentina Dirty War. Durham: Duke UP, 1997. ----. Rewriting classics: Antigone Furiosa and Madres de la Plaza de Mayo. Perspectives on Contemporary Spanish American Theatre 40.2 (1996): 77-93. Wannamaker, Annette. Memory also makes a chain: absence performance in Griselda Gambaro's Furious Antigone. Midwest Journal Modern Language Association 33.3 (2000): 73-85. Witte, Anne. Chapter Seven: Griselda Gambaro: Political Pen and Building a Feminist Perspective. Guiding the Plot: Politics and Feminist in the Work of Women Playwrights from Spain and Argentina 1960-1990. New York: P. Lang, 1996. Printable version (pdf) (pdf)&lt;/http:&gt; &lt;/http:&gt;

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