

UNIT FIVE

Questions for discussion:

What is Creon's position at the outset of Sophocles's *Antigone*? What ideals does he stand for or come to stand for during the course of the play? What is Antigone's position at the outset of the play? Granted that the ritual burial of kin is a sacred obligation, but only a ritual (it need only be a token sprinkling, which is all that Antigone can supply), why is it so important to her? Is Ismene (caught-in-the-middle Ismene) an ethical weakling, a mere fence-sitter, or does she represent a reasonable position? Is it ever a good idea to say about someone that they are either a part of the solution or a part of the problem?

Like *My Darling Clementine*, *Unforgiven* employs a contrast between two characters with a monopoly of unrestrained violence, the sheriff of Big Whiskey, Little Bill, and the outlaw turned pig-farmer, William Munny. Identify differences in the ways in which the contrast is drawn in the two films and say something about how these differences illuminate the respective character of each film. The violence in William Munny's past came from a bottle; it is part of the irony of the film that he tries to summon up the nerve to kill while confronting a large glass of whiskey in a town called Big Whiskey. He has avoided drink, trying to remain faithful to his wife's view of violence, but he is haunted by ghastly hallucinations of his victims, whose deaths he can scarcely remember. Is it the view of the film that conscience is something to overcome? How closely do the ethical dilemmas of the Eastwood film echo those of Sophocles's play. Is Munny an Antigone and is Little Bill an apt version of Creon?