

# Noting details essay



**ASSIGN  
BUSTER**

The meaning of noting details is a brief record of something that one has written down on paper. This may be a statement, a quote, a definition or a phrase one may have written down in order to remember.

This noting of details may be used later in a speech, an essay or any other type of future reference of written or oral form. The meaning of noting details is that you remember the good things, DETAILED, EXPLAINED things that make the book or story or literature piece good. So you note them down to remember them. de-tail An individual feature, fact, or item. | | Verb Describe item by item; give the full particulars of.

| | | Synonyms noun. | particular| verb. | itemize - particularize| | NOTE.... A brief record, especially one written down to aid the memory: took notes in class.

NOTING... To observe carefully; notice. See Synonyms at see1. 2. To make a note of; write down: noted the time of each arrival.

3. To show; indicate: a reporter careful to note sources of information. 4. To make mention of; remark: noted the lateness of his arrival. elements  
Sophocles included many literary devices that helped tell the story. The most used literary device in the play is dramatic irony.

Another literary device used by Sopocles is characterization. In Oedipus the King, Sophocles used characterization to portray Oedipus as the tragic hero. A third literary device used in the play is flashback, which is where the story switches from the present to an event that occurred in the past. The most

important literary device in the play is dramatic irony. It is frequently used throughout most of the play.

For example, when Creon tells Oedipus about the god's curse on Thebes, Oedipus puts his own curse on the murderer of Laius, not knowing it was he who killed Laius (Sophocles, 14. ) Throughout the book, Oedipus learns things that the audience would have already known, such as when Oedipus discovers who his parents really are. Those were just some examples of dramatic irony in the play. A tragedy is where many troubling events happen to the characters during the story.

The one who has the worst things happen to them is called the tragic hero. Oedipus is told he has to find out who killed Laius, the ruler of Thebes before Oedipus. Oedipus later learns that he has no idea who he really is, and that he was the one who killed Laius. When Oedipus' mother and wife Jocasta realized she had married her son, she kills herself.

Finally, Oedipus stabs out his eyes, and begs to be exiled from Thebes. In Oedipus the King, Oedipus is known as the tragic hero, the one who suffers through all of the horrific events. The final major literary device used in Oedipus the King is flashback. The first example of this is when Oedipus and Jocasta are talking about what happened to Laius the day he was killed. Jocasta tells Oedipus who Laius was with at the time, and where he was killed.

When Oedipus hears this information, he describes a time in his past when he left Corinth (Sophocles, 53. ) Later, Oedipus is talking to the shepherd who took the baby from Jocasta. They talk about what happened, and what

the shepherd did with the baby (Sophocles, 83. ) Motifs Motifs are recurring structures, contrasts, and literary devices that can help to develop and inform the text's major themes.

**Suicide** Almost every character who dies in the three Theban plays does so at his or her own hand (or own will, as is the case in Oedipus at Colonus).

Jocasta hangs herself in Oedipus the King and Antigone hangs herself in Antigone. Eurydice and Haemon stab themselves at the end of Antigone. Oedipus inflicts horrible violence on himself at the end of his first play, and willingly goes to his own mysterious death at the end of his second.

Polynices and Eteocles die in battle with one another, and it could be argued that Polynices' death at least is self-inflicted in that he has heard his father's curse and knows that his cause is doomed. Incest motivates or indirectly brings about all of the deaths in these plays.

**Sight and Blindness** References to eyesight and vision, both literal and metaphorical, are very frequent in all three of the Theban plays. Quite often, the image of clear vision is used as a metaphor for knowledge and insight. In fact, this metaphor is so much a part of the Greek way of thinking that it is almost not a metaphor at all, just as in modern English: to say " I see the truth" or " I see the way things are" is a perfectly ordinary use of language. However, the references to eyesight and insight in these plays form a meaningful pattern in combination with the references to literal and metaphorical blindness. Oedipus is famed for his clear-sightedness and quick comprehension, but he discovers that he has been blind to the truth for many years, and then he blinds himself so as not to have to look on his own children/siblings.

Creon is prone to a similar blindness to the truth in *Antigone*. Though blind, the aging Oedipus finally acquires a limited prophetic vision. Tiresias is blind, yet he sees farther than others. Overall, the plays seem to say that human beings can demonstrate remarkable powers of intellectual penetration and insight, and that they have a great capacity for knowledge, but that even the smartest human being is liable to error, that the human capability for knowledge is ultimately quite limited and unreliable.

### Graves and Tombs

The plots of *Antigone* and *Oedipus at Colonus* both revolve around burials, and beliefs about burial are important in *Oedipus the King* as well. Polynices is kept above ground after his death, denied a grave, and his rotting body offends the gods, his relatives, and ancient traditions.

*Antigone* is entombed alive, to the horror of everyone who watches. At the end of *Oedipus the King*, Oedipus cannot remain in Thebes or be buried within its territory, because his very person is polluted and offensive to the sight of gods and men. Nevertheless, his choice, in *Oedipus at Colonus*, to be buried at Colonus confers a great and mystical gift on all of Athens, promising that nation victory over future attackers. In Ancient Greece, traitors and people who murder their own relatives could not be buried within their city's territory, but their relatives still had an obligation to bury them. As one of the basic, inescapable duties that people owe their relatives, burials represent the obligations that come from kinship, as well as the conflicts that can arise between one's duty to family and to the city-state.

### Symbols

Symbols are objects, characters, figures, and colors used to represent abstract ideas or concepts.

Oedipus's Swollen Foot Oedipus gets his name, as the Corinthian messenger tells us in *Oedipus the King*, from the fact that he was left in the mountains with his ankles pinned together. Jocasta explains that Laius abandoned him in this state on a barren mountain shortly after he was born. The injury leaves Oedipus with a vivid scar for the rest of his life. Oedipus's injury symbolizes the way in which fate has marked him and set him apart.

It also symbolizes the way his movements have been confined and constrained since birth, by Apollo's prophecy to Laius. The Three-way Crossroads In *Oedipus the King*, Jocasta says that Laius was slain at a place where three roads meet. This crossroads is referred to a number of times during the play, and it symbolizes the crucial moment, long before the events of the play, when Oedipus began to fulfill the dreadful prophecy that he would murder his father and marry his mother. A crossroads is a place where a choice has to be made, so crossroads usually symbolize moments where decisions will have important consequences but where different choices are still possible. In *Oedipus the King*, the crossroads is part of the distant past, dimly remembered, and Oedipus was not aware at the time that he was making a fateful decision. In this play, the crossroads symbolizes fate and the awesome power of prophecy rather than freedom and choice.

Antigone's Entombment Creon condemns Antigone to a horrifying fate: being walled alive inside a tomb. He intends to leave her with just enough food so that neither he nor the citizens of Thebes will have her blood on their hands when she finally dies. Her imprisonment in a tomb symbolizes the fact that her loyalties and feelings lie with the dead—her brothers and her father—rather than with the living, such as Haemon or Ismene. But her imprisonment

is also a symbol of Creon's lack of judgment and his affronts to the gods. Tiresias points out that Creon commits a horrible sin by lodging a living human being inside a grave, as he keeps a rotting body in daylight.

Creon's actions against Antigone and against Polynices' body show him attempting to invert the order of nature, defying the gods by asserting his own control over their territories.