

## OEDIPUS *(transcendent)*

**Character** Oedipus, who was so beaten by destiny in *Oedipus the King*, and who by the end of the play is blinded—at his own hand—tattered and wiped out, is again a new character in *Oedipus at Colonus*. By the time the former power figure has been shepherded to the nearby deme of Colonus—a small town near Athens—by his young daughters, he has assembled a sense of destiny, but also of heavy withdrawal around himself. Fearful that the locals of Colonus will not allow him to stay, he concentrates on his own prophetic destiny, as a man who has been forcibly driven by fate, and he looks around him anxiously, until the Athenian king Theseus arrives to protect him. Oedipus is dismissive of Polyneices, who comes with his own requests, and hostile to the Theban king, Creon, who is rumored to be doing what he can, to gain control of Oedipus' body, a prize in the current warfare between Athens and Thebes. The messenger's final report, on the 'transcendence' of Oedipus, convinces us that the saintly man was glad to leave earth behind.

**Parallels** Literature, being a creation of imagination, not infrequently establishes figures who seem to disappear from mortal sight, on some kind of 'quest for the beyond.' While to a Greek of Euripides's time, Dionysus (in the *Bacchae*) might seem a religious figure, he might also be taken as a creature of artistic vision, an extended image of the 'transcendent' passion in human affairs. King Lear, in Shakespeare's great tragedy, is driven beyond his powers by the attitudes of his daughters, raves powerfully across the moor, taking the audience up into his transcendence of mortal preoccupations. Coming to the modern sensibility, in our search for parallels to the Oedipus of *Oedipus at Colonus*, we might think of the devil figure, Woland, in Bulgakov's early twentieth century novel *Master and Margarita*. This sublime showman, a sinister laughing counterpiece to Goethe's Mephistopheles, can construct and destroy worlds in a split second of willing, just as Bulgakov's Margarita can broomstick-fly through the sky, in a night of immeasurable abandon. Who can top Dostoyevsky's Father Zosima, in *The Brothers Karamazov*, when it comes to embodied saintliness, the deeply embracing ambience of love this riveting figure lives in. Transcendence, in this case, might seem like a byproduct of religion; conversely thought, religion might be taken here as the byproduct, so beyond the average is Zosima.

### Illustrative moments

**Fated** Upon arriving in Colonus, Oedipus is told that he is intruding on sacred territory, that of the Furies. True to his destiny, Oedipus embraces this locational chance; when given his initial prognosis, *kill your father marry your mother*, he was given the knowledge that wherever he settled himself would bring blessings to that land. He takes it as destiny that he has settled in the first grove he reached, on entering his final resting place.

**Capable of hatred** When Ismene brings Oedipus the news that Creon is coming to get him, and when Polyneices appeals to his dad for support in his civil war, Oedipus is disgusted and angry. He has reached the final stage of his own life, and wants no more local conflict. But he is particular scornful of those people who are trying to make use of his last remains, in order to guarantee themselves a sacred spot.

**Profound** When Theseus comes to rescue and protect Oedipus, the former King speaks deeply to Theseus about the all destroying tooth of time. Only the gods, claims Oedipus, can never age, while all else 'will be crushed to nothing.' Theseus accepts the implied rebuff, in this powerful statement, which pours contempt on the effort of Theseus to use Oedipus as a token real estate symbol. Oedipus has transcended the condition in which he can be used by others.

**Intuitive** Oedipus hears a sudden thunderclap, while he is talking with Theseus, and immediately knows that it belongs to his destiny—as he had read all the personal alerts along his way. Hearing the loud roar,

Oedipus assures Theseus, at last, that he will receive the gift Oedipus earlier promised him; the inheritance of his purified body, which will bring blessing to the soil that surrounds it.

**Fidelity** To the end Oedipus remains faithful to his two young daughters, whose behavior he contrasts sharply with that of his jealous and rivalrous sons. Oedipus remains equally faithful, however, to the final contract, that only Theseus is to know where the body is buried. Only in that way could Theseus pass the knowledge on to his heir, in complete secrecy.

### **Discussion questions**

Is *Oedipus at Colonus* an uplifting experience for you (and its audience)? Does it enrich your sense that tragic events can be meaningful? Or does it leave you depressed?

What is the role of Antigone in *Oedipus at Colonus*? Why does she want to be buried with her father? What does she in fact do in the end?

Oedipus tells the elders at Colonus that he is not responsible for the death of his father, Laius. He claims self-defense as his justification. Did we believe, in *Oedipus the King*, that Oedipus was justified in the killing of Laius?