Abstract

The world of the culture in Argentina intends, in the ’80s, to make a critical reading of the events that characterized the country. The theatre «as dialogue literature and as action literature», according to Veltrusky, is the one which best permits an interpretation of the Argentinian reality. We have selected for the accomplishment of this paper Antígona furiosa by Griselda Gambaro and the classical Antígona by Sophocles. Both texts will permit, in a comparative analysis, to explain the repetition of the history of power and the power of history to be reconstructed.