



## Sophocles' Portrayal of Woman in "Antigone": A Feminist Reading

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### ABSTRACT:

Sophocles' "Antigone" is one of the early plays that tackles women position in the social frame. The play depicts a struggle between the principle characters, Creon and Antigone. The paper hypothesizes that Sophocles exposes an early feminist view regarding the gender role of women in the society in general and the Greek society in particular. In following a mixed approach of character-analysis, feminist as well as social methods as a tool for tackling the text, the paper aims at proving the being mentioned hypothesis. The paper ends with the conclusion that points out the results of the discussion.

**Key Words:** *Tragedy, Greek Theatre, Feminism, feminist Literature*

### المستخلص:

مسرحية انتيغون لسوفكليس هي واحدة من المسرحيات التي تناولت دور المرأة في المجتمع بصورة مبكرة. تصف المسرحية الصراع القائم بين الشخصيات الرئيسية: كريون و انتيغون. تفترض الورقة ان سوفكليس قدم نموذجا للدراسة النسوية المبكرة في المجتمع الاغريقي قبل ظهور الفكر النسوي في العالم بقرون. ولقد استخدمت الورقة مزيجا من النقد النسوي والاجتماعي وتحليل الشخصيات في مناقشة النص للوصول الى النتائج التي اختتمت بها الورقة والتي اثبتت الفرضية التي سبق وضعها.

**كلمات مفتاحية:** *المسرح الاغريقي, الحركة النسوية, الادب النسوي.*

### INTRODUCTION:

Women, in fact, are these very sensitive yet sharp creatures just like knives. But it is quite right that there are four views regarding her personal portrayal that appeared in life and reflected throughout literary texts. The four views are: the good-weak woman, the villain-weak woman, the strong –good woman and strong- villain woman.

Literary texts differ in dealing and portraying the character of women. Each writer has his/her own viewpoint regarding the image of women. But one can simply says that writers are divided into two types; those who are with women, feminist, and on the other side, those who are against women, anti-feminist. Understanding the idea of with and against needs some argument. The argument is that the writer is feminist when he/she portrays a strong-good women as being exposing her thoughts, feelings, and rights and be able to defend her opinions. She is strong enough

to be responsible for her results. On the other hand the writer is anti-feminist whenever there is a text that glorifies a women with other features rather than being strong-good women. Literature of the feminist nature always features woman as the protagonist, who does not readily accept the traditional role of women as restricted by the patriarchal society. This woman is ready to make her own decisions, and ready to deal with the consequences of these choices, actions, and decisions. It is not the relationships, roles, or stereotypes that give the female characters in literature their identity. Their individuality is defined by their ability of decision making and their beliefs, which are then connected with their roles. It is important to note in this regard, that many feminist literary works do not have happy endings. Women who appear in the feminist literary works have been disliked by society for openly demanding equality, and have had to face



several negative consequences of their decision to go against the social norms and demands. (<http://www.buzzle.com/articles/feminist-literature.html>)

### Methodology

This paper tackles the theme of the portrayal of woman in the Greek society as appears in Sophocles's "Antigone". It follows a mixed approach of character-analysis, feminist as well as social methods as a tool for tackling the text. Using this mixed approach is a suitable choice for it fits the theme and achieves the aim of proving the hypothesis of the paper that Sophocles is an early feminist playwright before the time of feminism.

### Discussion

Aristotle's in his Politics 1.12 writes; "The slave is wholly lacking the deliberative element; the female has it but it lacks authority; the child has it but it is incomplete". This statement exhibits vividly the Greek society view towards gender role of woman. "Aristotle: Politics [Internet Encyclopedia of Philosophy] 1260a11". Iep.utm.edu. 2005-07-27. Retrieved 2013-10-09. Moreover, Greek society believed as Aristotle says that "women were inferior and described them as "deformed males". (Witt, and Shapiro, 2016)(Smith, 1983) He claimed that women are : "more mischievous, less simple, more impulsive ... more compassionate[,] ... more easily moved to tears[,] ... more jealous, more querulous, more apt to scold and to strike[,] ... more prone to despondency and less hopeful[,] ... more void of shame or self-respect, more false of speech, more deceptive, of more retentive memory [and] ... also more wakeful; more shrinking [and] more difficult to rouse to action" than men."(History of Animals, 608b. 1-14)

"Antigone" is a play written by Sophocles that presents a woman who rebels against the patriarchal society under its demands she lives. Her rebel is against the king of the state who insists to punish anyone who dares not to obey

his laws. The German philosopher, Hegel says that "In the view of the Eternal Justice, both were wrong, because they were one-sided, but at the same time both were right."(religions philosophie, II, 114)(RCJ)

. Taking Creon's own words that the man who is worthwhile in family matters will also turn out to be just of the polis, implies that Antigone is suitable for the authority of the Polis. (Blundell, 1989, pp. 145-48) But Creon has never imagined that "the man" can be a gender and not a sex in this context. She is the one who deserves to be the ruler of the city, Polis and not Creon, whose opinions bring the Polis as well as his family doom instead of salvation.

When Antigone first appears to the audience is not in Antigone, the play. It is at the end of Oedipus the King. She then, seems a no-nonsense young girl. Sophocles doesn't permit her any lines of speech, but her presence symbolizes the legacy of shame caused by Oedipus's, her father, unforgivable faults. He laments humiliation life that his daughters will lead. It is one of the iron in the play that he asks Creon to give him a promise to take care of his daughters.

Antigone's presence is also gracing for Oedipus at Colonus. In this play, the audience see that Antigone has become her father's devoted companion in exile. After Oedipus' death, Antigone has to be blindly loyal to someone else. So, she turns to her brothers in Thebes to support them, Polyneices and Eteocles.

Although Sophocles' protagonists always fall in a hard way. Antigone, in "Antigone" gets promoted to protagonist. She is a tragic heroine for she deserves to be called so. Antigone's fate is previously decided even from the prologue. The audience are told that her two brothers have killed each other as rivals over their father's throne. The new king, Creon, declares that Eteocles's body will be buried and honored,



while Polyneices's corpse will be not. No body, then will dare to bury Polyneices' corpse.

She'll bury her brother, Polyneices's body despite Creon's law. Antigone's stormy devotion is its full display when she declares her rebel against Creon's law. One can regard that her rebellious act and determined loyalty to the memory of Polyneices as the spine of , the play. Her hamartia is her stubborn loyalty. It is her tragic error, and ultimately causes her downfall. "Antigone" is a great example of how a hamartia doesn't necessarily have to be a character "flaw" as it is always depicted. Most people would call loyalty an admirable virtue. Antigone's devotion is so extreme, however, that it brings tragedy once more to Thebes.

Loyalty, in this sense, is a huge word when it relates to Antigone. Family devotion is a great thing. She sacrifices her own life for its sake. Family-loyalty and blood-ties are symbolized by Antigone's determined character. When the audience see her clash with Creon, they ask: "Who does the individual has more loyalty to? The government or families?" It's not hard for Antigone to answer... but is it so hard for each of the audience?.

Unlike, Hamlet, Macbeth, Othello, Dr. Faustus, and almost all other plays, "Antigone" is a play with a feminist title. It is a play that has a name of a female character. From the very title, one can guess that the core is a feminist issue.

Sophocles intends the audience to be in the side of Antigone because she is wholly right and Creon is wholly wrong. Comparing her commitment to fulfill the supreme duty with Creon's breaking the higher law relying on the intrinsically sound maxims of government will of course show that Creon has lost all validity. (Jeep, 1984, pp. XVI-XIX) In this sense, Sophocles presents a distinctive and predated feminist vision.

Antigone's belief in the gods is distinguished that she does not accept anyone to draw her life and

fate but them. Their divine laws are what she holds most sacred:

"ANTIGONE

I would not ask thee. No! if thou shouldst wish  
To do it, and wouldst gladly join with me.  
Do what thou wilt, I go to bury him;  
And good it were, this having done, to die.  
Loved I shall be with him whom I have loved,  
Guilty of holiest crime. More time have I  
In which to win the favour of the dead,  
Than that of those who live; for I shall rest  
For ever there. But thou, if thus thou please,  
Count as dishonoured what the Gods approve."  
(79-89)

Willful Creon's clash with Antigone is a symbol of man's dominance vs God's dominance as well as family vs government. Gods are on the side of Antigone as the signs in the natural world pointed out throughout the play. Her footprints are not left beside the body when she first puts dust on Polyneices. The earth itself seems attempting to help and protect Antigone in her "crime." The King dismisses the chorus's suggestion that it might be the work of gods when the Sentry told him about the disappearance of Antigone's trace. He said that gods wouldn't want to help out somebody as terrible as Polyneices.

Divine can be seen as a supporter for Antigone, with the storm rages outside of Thebes. The Sentry and friends go back to Polyneices's body and wipe away the soil that Antigone sprinkled there. As soon as they do that, the dust erupts from the earth and blots out the sky. Careless about the storm Antigone stands wailing for the gods to destroy whoever has desecrated Polyneices's body.

Antigone's divinity symbolism is also there as she is dragged before Creon after the Chorus's famous "Ode to Man." Basically, the Chorus has just gotten done singing a song about how awesome man is for conquering nature and how no one should step to the mighty laws. As soon



as they have finished their singing, Antigone is hauled in. It can be seen as if Antigone represents gods' answer to the Chorus's overweening pride. She is the gods' tool for revenge.

Antigone expresses a feminine revolt. Like Euripides' Medea, who assassinates the royal family and murders her own children in the name of women. Antigone, on her side, sacrifices her own life, trying to confront the patriarchal society in which she is captured. In this sense, Antigone's clash with Creon can be seen as a symbol of the conflict in man- woman social view.

Although Ismene warns her sister in the prologue that they are just weak women and can't stand up to the men-folk. Antigone proceeds her rebel anyway. Antigone argues that her actions were justified because she is loyal to her family and to the gods, so Creon considered her as an overemotional woman and dismissed her. Antigone gives this notion the time of day, and courageously stands before her accuser showing no regret.

Antigone, in this regard, is a definitely feminist symbol, but she has spent her life being dutiful to men. Her childhood was spent following her father, Oedipus. Then she's giving the rest of her life for the sake of her fallen brother. She has given a unique example of a woman who keeps her tie with the men in her life. This means that Antigone does not have any complex against men rather she is a self- possessed women

Antigone seems throughout the play so fearless of death. She seems empowered by her feeling that in this life she has nothing to lose. Sometimes, she expresses a desire to die perhaps because death is a way that helps her meet her beloved father and brother again. As she's led to her tomb, she named Death, rather than Haemon, as her future husband. She regards the tomb as her bridal chamber :

"ANTIGONE

Yes! O ye men of this my fatherland, 932  
Ye see me on my way,  
Life's last long journey, gazing on the sun,  
His last rays watching, now and nevermore;  
Alone he leads me, who has room for all, 936  
Hades, the Lord of Death,  
To Acheron's dark shore,  
With neither part nor lot in marriage rites,  
No marriage hymn resounding in my ears, 940  
But Acheron shall claim me as his bride." (932-942)

The portrayal of women character in Antigone goes in many directions such as determination or as fate when comparing with free will, this is very clear as the dialogue between Antigone and her sister, Ismene shows:

"ANTIGONE

I would not ask thee. No! if thou shouldst wish  
To do it, and wouldst gladly join with me.  
Do what thou wilt, I go to bury him;  
And good it were, this having done, to die.  
Loved I shall be with him whom I have loved,  
Guilty of holiest crime. More time have I  
In which to win the favour of the dead,  
Than that of those who live; for I shall rest 84  
For ever there. But thou, if thus thou please,  
Count as dishonoured what the Gods approve.

ISMENE

I do them no dishonour, but I find  
Myself too weak to war against the state." (77-88)

From the very beginning of the play, Antigone feels that she has free will to change her own fate, while her sister, Ismene feels that her destiny is inevitable, and she is helpless towards it. Antigone has the ability to choose on one hand her own death and on the other hand her sister's life. She exposes clearly that there is such a thing as free will which one should fight to have:

"ANTIGONE

. Save thou thyself. I grudge not thy escape.  
ISMENE.



Ah, woe is me! and must I miss thy fate?

ANTIGONE

. Thou mad'st thy choice to live, and I to die. 628

ISMENE

'Tis not through want of any words of mine.

ANTIGONE

. To these thou seemest, doubtless, to be wise;

I to those others.

ISMENE

. Yet our fault is one. 632

ANTIGONE

Take courage. Thou wilt live. My soul long since  
Has given itself to Death, that to the dead

I might bring help." (625-635)

Like women's view regarding fate, men also have  
their own view. Antigone's foe, Creon declares:

"CREON

I know it too, 'tis that that troubles me.

To yield is hard, but, holding out, to smite

One's soul with sorrow, this is harder still.." (1258-1260)

Although Creon wants to resist, but he  
acknowledges that he knows that it is better to  
yield than to fight fate. He learned from Oedipus's  
mistakes. Accordingly, he is unlike Antigone,  
does not have the courage to fight the fate.

Another aspect that the play shows regarding the  
feminist portrayal of Antigone's character is that  
following or not following the dominant social  
laws. In a dialogue with her sister, Ismene  
exposes that Antigone is not satisfied to obey the  
rules of the state they live in:

"ISMENE

Ah me! remember, sister, how our sire  
Perished, with hate o'erwhelmed and infamy,  
From evils that he brought upon himself,  
And with his own hand robbed himself of sight,  
And how his wife and mother, both in one,  
With twist and cordage, cast away her life;  
And thirdly, how our brothers in one day  
In suicidal conflict wrought the doom,  
Each of the other. And we twain are left;  
And think, how much more wretchedly than all

We twain shall perish, if, against the law,

We brave our sovereign's edict and his power.

For this we need remember, we were born

Women; as such, not made to strive with men.

And next, that they who reign surpass in  
strength,

And we must bow to this, and worse than this.

I, then, entreating those that dwell below,

To judge me leniently, as forced to yield,

Will hearken to our rulers. Over-zeal

In act or word but little wisdom shows." (57-76)

Ismene's beliefs that women are "underlings"  
(76) and not "contend[ing] with men" (76) comes  
from the fact that men always control society.

The idea of men's domination of women shows  
Ismene as submissive to males because of her  
fearfulness of men's authority. Ismene cannot  
control her fate and decisions because of her fear  
of men's dominance on women, which makes  
her dare not to bury her brother, Polynices. "The  
Role of Women in Antigone." [123HelpMe.com](http://www.123HelpMe.com).

13

Dec

2015

<http://www.123HelpMe.com/view.asp?id=221857>.

The abovementioned conversation according to  
the feminist reading is very significant because it  
clarifies two points; the first is that Ismene cares  
a lot about her being a woman as a gender role  
regards that are put on her by the society. Unlike  
her sister, Antigone who shows indifference  
towards social demands because she is self-  
possessed women Ismene, on her part, is scared  
to betray the state's laws, while Antigone cares  
only about the law of divine. The second point is  
that in her elevation of the religious law above  
anything else, Antigone exhibits her courage to  
rejects this law and her sister's concern to the  
state's law as being wrong:

Each of the two sisters has her own way of  
portraying her personality and merit in the  
society. While Ismene accepts the image that the  
society has given her, Antigone prefers to draw  
her own image. Both Ismene and Antigone are



on the edge. None of them has a balanced idea that it is essential to honor both god's and the state's laws. This idea is declared by the chorus:

"ANTISTROPHE

So, gifted with a wondrous might,  
Above all fancy's dreams, with skill to plan,  
Now unto evil, now to good,  
He wends his way. Now holding fast the laws,  
404

His country's sacred rights,  
That rest upon the oath of Gods on high,  
High in the state he stands.  
An outlaw and an exile he who loves 408  
The thing that is not good,  
In wilful pride of soul:  
Ne'er may he sit beside my hearth,  
Ne'er may my thoughts be like to his, 412  
Who worketh deeds like this."(401-413)

"CREON

[To ANTIGONE] And now for thee,  
Say in few words, not lengthening out thy  
speech,  
Didst thou not know the edicts which forbade  
488

The things thou ownest?

ANTIGONE

Right well I knew them all.

How could I not? Full clear and plain were they.

CREON

Didst thou, then, dare to disobey these laws? 492

ANTIGONE

Yes, for it was not Zeus who gave them forth,  
Nor Justice, dwelling with the Gods below,  
Who traced these laws for all the sons of men;  
And so for me to bear this doom of thine  
Has nothing painful. But, if I had left  
My mother's son unburied on his death,  
I should have given them pain. But as things are,  
Pain I feel none. And should I seem to thee  
To have done a foolish deed, 'tis simply this,—  
I bear the charge of folly from a fool." (486-516)  
Antigone defies Creon's moral and legal  
authority. She cannot leave her brother's body to

be unburied. She considers this deed as  
unreligious. Therefore, it is no matter for her to  
be considered as a woman that fits with the  
gender role that the society demands if she  
cannot fit her family's demands.

"HAEMON

The men of Thebes with one accord say, No.

CREON

And will my subjects tell me how to rule?

HÆMON

Dost thou not see that these words fall from thee

As from some beardless boy?

CREON

And who, then, else

But me should rule this land?

HÆMON

That is no state

Which hangs on one man's will.

CREON

The state, I pray,

It is not reckoned his who governs it?

HÆMON

Brave rule! Alone, and o'er an empty land!

CREON

Here, as it seems, is one who still will fight,

A woman's friend.

HÆMON

If thou a woman be,

For all my care I lavish upon thee.

CREON

Basest of base, who with thy father still 848

Wilt hold debate!

HÆMON.

For, lo! I see thee still

Guilty of wrong." (832-851)

Haemon's suggestion that Creon's sense of  
justice is flawed reflects his change of thought  
because of Antigone's impact on him as Creon  
implies. In this sense, Antigone succeeds in  
changing men's as well as women's thoughts  
regarding the woman's role in society. This is



what Creon has noticed and rejected in Haemon's behavior:

"CREON

O thou sin-stained soul, 856

A woman's victim.

HÆMON

Yet thou wilt not find

In me the slave of baseness." (856-860)

At this point, Creon's suggestion that Haemon is just a subservient to Antigone has insulted Haemon, but he does not deny it but defends it. .

Antigone is able to portray her own image in the eyes of the society even if she had to pay a very expensive cost; her life. She refuses to be a good Greek girl. She has never felt ashamed as Creon tries to let her be:

"CREON

Of all the race of Cadmus thou alone

Look'st thus upon the deed.

ANTIGONE

They see it too

As I do, but in fear of thee they keep

Their tongue between their teeth.

CREON

And dost thou feel

No shame to plan thy schemes apart from these?

ANTIGONE

There is no baseness in the act which shows

Our reverence for our kindred." (557-567)

In spite the fact that Antigone's deed is regarded as a crime in the eyes of Creon and her society, she is hopeful that this crime might be considered as virtue by the gods. She has the wish that the divine law will give her justice, while Creon's elevation of his own notions of pragmatism and morality continues till the end of the play:

"CREON

Why, then, pay

Thine impious honours to the carcase there?

ANTIGONE

The dead below will not accept thy words.

CREON

Yes, if thou equal honours pay to him,

And that most impious monster.

ANTIGONE

'Twas no slave

That perished, but my brother.

CREON

Yes, in act

To waste this land, while he in its defense

Stood fighting bravely.

ANTIGONE

Not the less does death

Crave equal rights for all.

CREON

But not that good

And evil share alike?

ANTIGONE

And yet who knows

If in that world these things are counted good?"

(570-584)

The following speech though is by Creon, yet it shows clearly Antigone's determination:

"CREON

Know, then, minds too stiff

Most often stumble, and the rigid steel

And laugh at having done it. Surely, then,

She is the man, not I, if all unscathed

Such deeds of might are hers. But be she child

Of mine own sister, nearest kin of all

That Zeus o'erlooks within our palace court,

She and her sister shall not 'scape their doom

Most foul and shameful; for I charge her, too,

With having planned this deed of sepulture.

"(520-538)

Controlled by his stubbornness, Creon attacks and punishes Antigone and punishes her for her denial of his authority and for her willingness to be a free-will woman. He implies that men are the defenders of law where as women are weak thus they should be controlled. His statement " Surely, then, She is the man, not I, if all unscathed ." (530-531) shows vividly his anti-feminist view which represents the social view.



Antigone as a woman shows a self-destructive determination. She is ready to sacrifice her life for the sake of principle. She can confront the king and is able to accept the results. She welcomes, and almost loves, the idea of death. She is the only character to be in this state but as has been mentioned before this is perhaps the only possible way to be with those whom she loves most, her father and brothers. Her death is very significant because it is the event that cause recognition for the other members of the society that the king is not a fair judge:

"GUARD

May I, then speak? Or shall I turn and go?

CREON.

Dost thou not see how vexing are thy words?

GUARD

Is it thine ears they trouble, or thy soul?

CREON

Why dost thou gauge my trouble where it is?

GUARD

The doer grieves thy heart, but I thine ears.

CREON

Pshaw! what a babbler, born to prate, art thou.

GUARD

And therefore not the man to do this deed.

CREON

Yes, that too; selling e'en thy soul for pay.

GUARD

Ah me!

How fearful 'tis, in thinking, false to think.

CREON

Prate about thinking; but unless ye show

To me the doers, ye shall say ere long

That evil gains still work their punishment."

(350-362)

Creon, here, is irritated by the guard. He threatens him with death. It is a moment of confrontation. Creon cannot stand to face his faults. Though he is a king but he is not courageous enough to confronts himself with his mistakes. Creon's arrogance is derived by his power. He has revealed a fact that his reasoning

relies not on rationality but on sexism. Here again, Creon's anti-feminist view is obviously appears. All his problem with Antigone is that she dares to face him though she is a woman.

"CREON

just and good defender. Anarchy

Is our worst evil, brings our commonwealth

To utter ruin, lays whole houses low,

In battle strife hurls men in shameful flight;

Ought we to bow before a woman's sway.

Far better, if it must be so, to fall

By a man's hand, than thus to bear reproach,

By woman conquered." (765-774)

Creon's attribution of anarchy to women can be seen as a vivid sign of his anti-feminist view. he feels that a social structure which prefers men must continue. He finds in Antigone's plea for a woman's right to make her own choices a threatening demands that might cause destruction for the social construction. .

"ANTIGONE

Speak out! I bid thee. Silent, thou wilt be

More hateful to me than if thou shouldst tell

My deed to all men." (95-97)

Because Antigone approaches death with no regret, her demise takes on a tone differs from being tragic. She sees her death as honorable. She dies for the sake of her principal.

"CREON

My Friends,...

Not to consent with those that disobey.

Chorus.

None are so foolish as to seek for death.

CREON

And that shall be his doom; but love of gain

Hath oft with false hopes lured men to their death." (188-252)

Creon's automatic assumption that the law-breaker is a man implies his view that woman has no right to break the law or to participate in the public life. He does not expect any woman to protest against his laws..





"ANTIGONE

Yes! O ye men of this my fatherland,  
Ye see me on my way,  
Life's last long journey, gazing on the sun,  
No marriage hymn resounding in my ears,  
But Acheron shall claim me as his bride." (932-941)

Antigone's imagination regarding her death is as a marriage. She imagines herself be wedding to death. It is an honorable one and it deserves a bride. She willingly accepts to be (his) bride. She succeeds in drawing her own image as a good strong model of a woman.

"MESSENGER

Haemon is dead; the hand that shed his blood was his very own."(1240-41)

Haemon's mother, Eurydice's suicide becomes her only choice when she is informed about Antigone's and Haemon's death. She – by choosing to commit suicide-- exposes a good week woman-model who cannot stand hard situation:

In "Antigone", the play, Sophocles represents Antigone, the protagonist as a blameless heroine. So doing uncritically are some recent writers who held her up to a blameless tragic heroine an opinion the critic, Martha C. Nussbaum among others does not agree with. (Nussbaum, 1986, 63-67). By giving this very distinguished image of women in that age in the Greek Patriarchal society, Sophocles exposes his very early feminist vision.

### Conclusion

At the beginning of the play, Ismene appears as a submissive character but the audience can notice that at the end of the play she questions Creon's judgment by saying "you'd kill your own son's bride?" (641) Her statement clarifies the fact that she is now aware that woman should have a voice and power in society. Her new perceptiveness of Antigone's message gives her the strength to inquire Creon, while highlighting his brutality. Ismene's original credence of "submitting to

this" (77) and being a proper Greek girl, ultimately converted into becoming a supporter for her sister, Antigone's view. Her change challenges men's authority, something which she herself has never expected to reach.

In this sense, Antigone's death does not represent a failure rather than victory. Her mission is achieved and her message has been delivered and she gets the change for the gender role of women that she had wished to see in her society. Sophocles succeeds in showing the Greek world that the woman has enough strength to achieve whatever she wants and she is courageous enough to carry the responsibility of her decisions' consequences.

Sophocles intends, and succeeds in making the audience to be in the side of Antigone because she is wholly right and Creon is wholly wrong. Comparing her commitment to fulfill the supreme duty with Creon's breaking the higher law relying on the intrinsically sound maxims of government will of course show that Creon has lost all validity. (Jeep, 1984, pp. XVI-XIX) In this sense, Sophocles presents a distinctive and predated feminist vision.

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