Sibling Relationships in the *Antigone*: Love, Blood, and the Reader

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This thesis is dedicated to
My brother, Jacob

I wouldn't be where I am today without you.

Introduction

"In Sophokles every word is a universe," said renowned classicist and translator, Anne Carson, about traveling into the language of Sophokles. I, too, made this journey into Sophokles's *Antigone* in order to explore the complexities of siblinghood in life and death. This paper examines how different connotations of words for brother and sister affect the imagery in the reader's mind surrounding the relationships between the characters. In my examination of Sophokles' word choices, I combine philological theory, cognitive schema theory, and etymology from an Anthropological perspective. Through these analytical lenses, I argue their usage is meant to reflect and emphasize the perspective and/or motivation the character holds at that moment. All translations are mine unless otherwise stated.

After the events of Sophokles's *Oedipus Rex*, in which Oedipus gouged out his eyes and is exiled from Thebes and his wife, Jocasta, killed herself, Thebes needed a new king. According to Grimal's *Dictionary of Classical Mythology*, his sons/brothers Polyneikes and Eteokles were both acceptable next of kin choices; they decided that they would each rule Thebes for a year. It is debated by scholars who ruled first because it is also debated which brother was the eldest (Grimal 1987). It is accepted that Antigone is a middle child after the brothers and Ismene is the youngest. I adhere to the idea that Polyneikes was the eldest and thus ruled first. After his year of ruling, in accordance with their deal, Eteokles took over. When it was Polyneikes's turn to rule again, Eteokles refused to give up the throne. Polyneikes tried to persuade him, but in return Eteokles exiled him. Polyneikes fled to Argos for refuge. He enlisted in the Argive army and led them into war, called the Seven against Thebes, which is where we see the brothers

fighting against each other. While fighting outside the Theban gates, Polyneikes was fatally wounded by Eteokles, but before he fell, Polyneikes took the opportunity to kill Eteokles. They lie dead opposite each other with symmetrical wounds. Thebes is once again without a king. This is where the *Antigone* picks up from.

The main plot of this play is that Kreon, the new king of Thebes and uncle to Oedipus's children, has ordered the city to celebrate the death of Eteokles while any lamentation or attempt to bury Polyneikes will result in punishment by death. Antigone, the strong willed protagonist, refuses to listen to this proclamation because the law of the gods is more important to her than the law of man. She attempts to enlist her sister, Ismene, in her plan to bury their brother, but to no avail. Antigone, not dissuaded by this, covers Polyneikes's body with a dust libation, thus giving him his death rites. She is caught by guards who were ordered to watch over the body and is then brought before Kreon. She pleads guilty and is then sentenced to death by being locked in an underground vault. Instead of waiting to starve to death, Antigone hangs herself. Kreon's son and Antigone's fiance, Haemon, finds her dead body and kills himself. Kreon witnesses this and brings his son's dead body back to the palace. Upon seeing her dead son, Kreon's wife, Eurydike, kills herself. Kreon is left alive. Ismene is left alive. They are parallels to each other having to live because of their actions and inaction, respectively.

The familial relationships between all of the characters are incredibly complex. Antigone feels a sense of intense devotion to her dishonored eldest brother, while Ismene feels intense devotion to Antigone. Contrarily, Kreon does not care about his familial relationship to Antigone when sentencing her to death, but cares deeply about her relationship to her brothers. The nuances can be seen through the different Ancient

Greek words for brother and sister. These words affect the context a reader has for specific scenes because each one has a different connotation, such as "of the same blood" vs "from the same mother," which inspire different images in the reader's mind, the roots of the brother/sister words are similar to other words used in passages meant to inspire a feeling of familiarity, and it creates a different view on the familial relationships between the characters.

Looking at the brother/sister words through the intersectionality of these theories, it becomes clear that their usage is meant to signify the perspective and/or motivation the character holds at that moment. Additionally, the outliers of the brother/sister words (ὅμαιμος and φιλάδελφα, respectively) reveal that Eteokles and Polyneikes are grouped together by blood, both shared and shed, while Antigone and Ismene are grouped together by fondness.

Theory and Methodology

Through an anthropological perspective, I use philological theory, cognitive schema theory, and etymology to examine the way that Sophokles uses different words for brother and sister throughout the play.

Each word for brother and sister inspires different mental images in a person's mind, called a schema (Clauss & Quinn 1997). These mental images affect how a person perceives the context in which the word appears. This helps readers or audience members to "fill in missing or ambiguous information" such as "everything that can be left unsaid in any conversation because speakers assume their interlocutors share their schemas" (Clauss & Quinn 1997). So, for Sophokles, he can assume all of his audience members would know the differences between ἀδελφός and ὅμαιμος. However, modern

audiences only have the word “brother” in place of both of those words. I wanted to know what information they are missing.

Ferdinand de Saussure defines philology in his book, *Writing in General Linguistics*, as the “study of literature, of texts, and secondarily of languages” (2006). It can also encompass the historical development in language. In my analysis, I look at how different translators over time use language to represent the same story. The three translations, including my own, span a course of 30 years, which is a significant time frame for language to change and develop.

I examine the etymology of each word for brother and sister, using Robert Beekes’s *Etymological Dictionary of Greek,* to better understand their usage and definitions. By breaking apart the words, it is easier to see why one has been used over another.

I also look at two other translations of the *Antigone,* Hugh Lloyd Jones’s 1994 translation and Anne Carson’s 2012 *Antigo Nick*, as well as doing my own to assess the philological evolution of how brother and sister words are treated. These translations span the course of 30 years and three countries, which is important due to the speed at which language evolves. Hugh Lloyd Jones was an older British classicist who studied at Oxford (Telegraph 2009). I selected his translation because it is very literal. He tries to emulate Ancient Greek grammar and preserve the sentence structure Sophokles had written. This makes it very useful for my own translation work, however it lacks accessibility for the modern reader. Anne Carson is a Canadian poet and classicist who studied solely at the University of Toronto (Morra 2014). I chose her work because it is the opposite of Lloyd Jones’s; *Antigo Nick* is very poetic and literary. Carson uses spacing, alliteration, and visual design to enhance and curate the reader’s experience.

This makes her book an easier read for the average person, however she takes many liberties on what to directly translate. Lastly, I am a Native American undergraduate at a private school in Colorado. All of these factor into how we were taught, or allowed, to translate. In translating the *Antigone*, I wanted to portray the nuances of the brother/sister words present in the Greek. However, this proved to be quite difficult. There is no word more concise than brother or sister that still represents a sibling relationship in the same way. Many iterations of the same idea mean something different in English. For instance, I cannot say "blood brother" in place of ὅμαιμος because that phrase conjures a very different schema for an English speaking reader. In that example I chose to emphasize the fact that Antigone and Eteokles had the same parents, rather than come up with a different phrasing of "brother."

Another factor of my translation is my position as a sibling, which is parallel to Antigone's; a younger sister to an older brother. My brother is 10 years older than I am, which significantly impacted how we interacted as I grew up. However, we were still constantly involved in each other's lives which allowed me to develop a strong bond with him. I acknowledge that having this life experience influenced my translation and analysis, especially since the relationship I look at most closely is the one in which I exist. However, I don't believe that this influence is negative. Having a similar siblinghood experience made me feel closer to the text as it gave me a deeper understanding of the complex emotions and motivations held by the characters, especially Antigone. As I am also an actor, this allowed me to embody the characters while I was translating their speeches. This gave me a more nuanced sense of the way the characters behave within the constructs of the play itself, by which I mean how they

are allowed to interact with each other and their surroundings. Sophokles intricately wove these permissions into every line of the play.

Sophokles's Biography

Sophokles (c. 496 BCE - 406 BCE) was one of Athen's three great Classical tragedians. He was the younger contemporary of Aeschylus and the older of Euripides. He was born at Colonus, a village outside of Athens, to Sophillus, a wealthy armor manufacturer (Woodard & Taplin 2025). In his life, Sophokles produced around 120 plays; 90 tragedies and 30 satyr plays (Scodel 2009). However, only seven of his plays survive in full. His most well known plays include *Oedipus Rex*, *Antigone*, and *Ajax*. Sophokles innovated the dramatic scene of Ancient Greece in many ways, his most notable being the addition of a third actor (Woodard & Taplin 2025). This allowed for an increase in the number of characters as well as being able to vary their interactions with each other. Thus, Sophokles could broaden the scope of the dramatic conflict within his plays and add more complexities to his plots.

Sophokles won his first victory as a tragedian at the Dionysian dramatic festival in 468 BCE, defeating Aeschylus (Woodard & Taplin 2025). He went on to receive upwards of 24 victories, outdoing Aeschylus's 13 and Euripides's four. It is possible he never received lower than second place in any competition he entered (Woodard & Taplin 2025).

Outside of tragedy, Sophokles had a vibrant civic life. Starting in 480 BCE he led the paean, a choral chant to Apollo, in celebration of the Greek victory at the Battle of Salamis (Woodard & Taplin 2025). Later in his life, around 442, he served as treasurer for Athens's tribute funds from the Delian League, a confederacy of states under the rule

of Athens (Woodard & Taplin 2025). In 440 he was elected as one of 10 *stratēgoi*, a high executive official in command of the armed forces. He was elected as *stratēgos* twice more in his life. Around age 83, in 413, Sophokles served as a *proboulos*, an advisory commissioner who was entrusted with the recovery of Athens's finances after a defeat at Syracuse (Woodard & Taplin 2025). Sophokles' last recorded act was to lead a chorus in public mourning for Euripides in 406, the same year in which he later passed away (Woodard & Taplin 2025).

Sophokles has remained one of the most popular playwrights due to the timelessness and relatability of his works. The *Antigone,* in particular, has been performed as a political statement for centuries, one of the most notable instances of this being Jean Anouilh's 1944 adaptation in Nazi occupied France as a protest against Hitler and his regime (Deppman 2012). I attended a performance of the *Antigone* put on by the University of Colorado Colorado Springs (UCCS) in 2023, in which they had three Antigones, two Ismenes, and five Kreons. This was a directorial choice made with the express desire to exaggerate how all of us could be any character, as well as how many aspects of each character live within all of us which is exactly what makes Sophokles's plays so influential.

<u>Brother and Sister Words</u>

Sophokles' *Antigone* features five different words for sister (listed from most to least common): κασιγνήτη, αὐτάδελφον, φιλάδελφα, ἀδελφῆς, and ξύναιμος. For my purposes, I am introducing these words using their dictionary entry. I will specify case, gender, and number as they appear in the text. Κασιγνήτη appears the most in the Greek, however that is only twice. The following four words, αὐτάδελφον, φιλάδελφα,

ἀδελφῆς, and ξύναιμος each only appear once. This could be for a variety of reasons, such as needing to fit within the meter or for the sake of specificity, but below I will outline my interpretations.

The word κασιγνήτη translates to "a sister" or "a sister born separately from the same mother." The first appearance of this word is in line 49, said by Ismene who is reminding Antigone of their already misfortuned family line as an attempt to dissuade Antigone from disobeying Kreon's order not to bury Polyneikes. It appears as κασιγνήτη in the feminine vocative singular case. The second, and final, time this word is used is in line 544 when Ismene is pleading with Antigone to share the blame for Polyneikes's burial and, thus, to share in Antigone's death. Again, it appears as κασιγνήτη in the feminine vocative singular case. Notably, both instances of the word κασιγνήτη are uttered by Ismene. I believe this to be because she is drawing upon their familial connection as two sisters, the younger (Ismene) and the older (Antigone). The use of the vocative here backs up this way of thinking because the vocative is a grammatical case which is used for a noun that identifies a person being addressed. Ismene addresses Antigone, specifically as her sister, in a pleading-like manner in both lines.

Αὐτάδελφον translates to "one's own sister." Antigone begins the play by addressing Ismene as her own sister, which denotes a sense of belonging and connection to each other. She continues with this frame throughout the sentence by employing the dual ζώσαιν meaning "we both live" (Sophokles, *Antigone* 3). This is setting up Antigone's main question by putting Ismene into the mindset of the two of them being inseparable as family, and especially as sisters. Thus, Antigone is using αὐτάδελφον to appeal to the familial bonds shared by the two sisters. This is also the first instance of the use of the word κάρα in conjunction with a word for sibling. This makes the

translation of the line, "Ὦ κοινὸν αὐτάδελφον Ἰσμήνης κάρα," into "O head of my own sister, Ismene," (Sophokles, *Antigone* 1). The use of modifying αὐτάδελφον with κάρα gives the sister word a fonder connotation, much like a diminutive. We see this exact usage many times throughout the play, specifically in the context of sibling relationships.

The next word for sister, φιλάδελφα, translates to "loving one's sister" or "sisterly." It is said by the chorus in line 527 about Ismene weeping tears of love for Antigone, "φιλάδελφα καρα δάκρυα…" This line is what shows Ismene's devotion to Antigone. She walks into the palace where Antigone is being sentenced to death already crying. She has prepared herself to die with her sister, but Antigone will not let her.

We see ἀδελφῆς which translates to "sister" or "daughter of the same mother." Kreon uses this word in line 486 talking about Antigone. It appears in the feminine genitive singular. He posits that it does not matter whether Antigone is his sister's child or a closer relative than that, she– and Ismene– are still deserving of punishment by death for planning and executing the burial of Polyneikes. Kreon furthers this by saying that Antigone could be closer to him than Ζηνὸς ἑρκείου ("Zeus of the hearth" Sophokles, *Antigone* 487) and he would still inflict the same punishment. It is stated in the Liddell Scott Jones (LSJ) Greek Lexicon that when Zeus's name is followed by ἑρκεῖος it is meant to signify Zeus as the household god (Liddel & Scott 1940, 1105). So, Zeus of the hearth is a household spirit which embodies the entirety of the space someone lives. Thus, Kreon states that his bond with Antigone is inconsequential in the matter of killing her.

The final word for sister in the play is ξύναιμος which is said by Kreon in the same speech, the same sentence in fact, that we see ἀδελφῆς. Kreon uses this word in

line 488 saying αὐτή τε χή ξύναιμος which translates to “she and her own sister,” referring to Antigone and Ismene, respectively. Ξύναιμος translates to “of common blood,” “kindred,” or “sister.” It is in the feminine nominative singular case. This section of his speech is dedicated to giving equal blame to Ismene without evidence. Kreon is willing to put them both to death because he believes Ismene’s strange behavior is bolstered by her blood connection to Antigone.

Similarly, there are five different words for brother used in the *Antigone* (listed in order of most to least common): ἀδελφός, κασίγνητος, ἀυτάδελφος, ὅμαιμος, and ξύναιμον.

Ἀδελφός is used seven times throughout the course of the play. It translates to “brother” or “son of the same mother.” It is first used in line 13 by Ismene about the fate of her and Antigone’s brothers, Eteokles and Polyneikes. Here we see it used in the dual form as ἀδελφοῖν. The dual form implies that Ismene sees her brothers as an innate pair, despite how the two died fighting on opposite sides of a war. The next time we see this version used is line 46 by Antigone. She is talking to Ismene about honoring Polyneikes. Here it appears as ἀδελφόν in the masculine accusative singular case. The word “brother” is used with the possessive ἐμόν καὶ τὸν σόν, i.e. “my brother.” Antigone then adds on “and yours” as a guilt tactic and an appeal to familial bond. This is where the reader sees the intensity of Antigone’s passion for her brother for the first time. Next, in line 55, Ismene uses ἀδελφώ, again in the dual form. Here she is trying to dissuade Antigone from her plan by going through the horrible fates the others in their family have suffered. This is the same speech mentioned earlier when we first see κασιγνήτη. In line 81, Antigone tells Ismene that she will bury her ἀδελφῷ φιλτάτῳ (“dearest brother”) Polyneikes even if Ismene chooses not to help her. Again, we see

Antigone's passion, but now we begin to see her rage. We next see ἀδελφός much later in the play at line 517. Here Antigone is pushing back against Kreon's remark that Polyneikes is impious and, thus, does not deserve a proper burial or death rites. She assertively reminds him that it was her brother who died, not an unknown slave. This reflects the beliefs at the time about how slaves were seen as compared to freedmen, but also how strongly Antigone feels about her brother. The final time we see this word is in Antigone's final speech. In line 912 she says that she would never be able to have another brother because both of her parents are dead. This is a major factor in why she was so adamant and passionate about giving Polyneikes his death rites and a proper burial.

There is one exception to this word in the original Greek. In line 192 Kreon says ἀδελφά τῶνδε which can be easily mistaken for ἀδελφός in the dual form. However, ἀδελφά here is used metaphorically and/or adjectivally with the genative τῶνδε, not as a noun. So it is not a brother word, but instead means "related to," "in accordance with," or even "brothered with." In the next line we see παίδων, in the genitive, which connects with πέρι meaning "about the children [of Oedipus]" (Sophokles, *Antigone* 193) which calls back to ἀδελφά as a word meant to invoke familiality. The entirety of this speech utilizes familial language such as πατρῴαν ("fatherland" Sophokles, *Antigone* 199) and αἵματος κοινοῦ ("shared/common blood" Sophokles, *Antigone* 201-202). This is indicative of the way Kreon thinks about the brothers as well as familial connections in general. I will talk about this more in the analysis section.

Κασίγνητος is the second most common brother word, used four times, and translates to "a brother" or "born from the same mother." The first time this word is used is in line 21 of the play by Antigone. She uses the dual form, κασιγνήτω, when

talking to Ismene and questioning why Kreon has allowed Eteokles to be buried, but not Polyneikes. Antigone phrases it as "our (two) brothers," once again appealing to Ismene's sense of familial connection. By using the dual, she also pairs them together as an inseparable entity. This furthers her argument of needing to bury Polyneikes so that he can enter the afterlife with Eteokles. Skipping very far into the play, we next see this word, conjugated as κασίγνητε, in line 870[1]. Antigone is directly addressing Polyneikes, telling him that his marriage ultimately had unfortunate and disastrous consequences, one of those being her death. Antigone again uses this word in line 899 during her final speech. She says that when she dies she will come "dear to" her family members. When talking about Polyneikes she says κασίγνητον καρα ("head of my brother" Sophokles, *Antigone* 899) to mean "my own brother." This is interesting because the word ἀυτάδελφος already means "my own brother" and is also used in the play. I believe that this phrasing was used instead because κασίγνητον καρα has a more affectionate connotation.

Ἀυτάδελφος is used only twice. The first time is in line 503 where Antigone tells Kreon that she does not care about dying since she has achieved the greatest glory for having buried her own brother and honoring his death rites as the gods intended. The next time ἀυτάδελφος appears is in line 696 when Haemon defends Antigone's action of burying her own brother to the Chorus and his father, Kreon. He tells of how the city talks behind Kreon's back, lamenting Antigone and her unjust death.

Ὅμαιμος is used two times during the play, first by Kreon and then immediately parroted by Antigone. It translates to "of the same blood" or "brother." In this passage

[1] In the Loeb 1994 edition, this word is separated into lines 869 and 870 reading as κασι- γνητε. This is simply editor preference. I am citing it as line 870 here because in the Nicolas P. Gross edition, the word is in that line only.

they are engaging in *stichomythia,* a dramatic form where characters speak alternate lines of verse. I believe this word was specifically chosen for Kreon because of its "blood relative" connotation. In line 512, Kreon is interrogating Antigone about Eteokles, her brother who fought on the side of Thebes and against Polyneikes. In the next line, Antigone repeats Kreon's usage of ὅμαιμος, declaring that Eteokles and her are in fact full blooded siblings. She intentionally uses his word choice, shifting her register to be on Kreon's level. This is an act of power for her, proving that she is his equal through understanding his use of language. Below is my translation of this interaction which shows the back and forth between Kreon and Antigone.

ΚΡΕΩΝ
σὺ δ᾽ οὐκ ἐπαιδῆ, τῶνδε χωρὶς εἰ φρονεῖς;
ΑΝΤΙΓΟΝΗ
οὐδὲν γὰρ αἰσχρὸν τοὺς ὁμοσπλάγχνους σέβειν.
ΚΡΕΩΝ
οὔκουν ὅμαιμος χὠ καταντίον θανών;
ΑΝΤΙΓΟΝΗ
ὅμαιμος ἐκ μιᾶς τε καὶ ταὐτοῦ πατρός.
ΚΡΕΩΝ
πῶς δῆτ᾽ ἐκείνῳ δυσσεβῆ τιμᾷς χάριν;
ΑΝΤΙΓΟΝΗ
οὐ μαρτυρήσει ταῦθ᾽ ὁ κατθανὼν νέκυς.
ΚΡΕΩΝ
εἴ τοί σφε τιμᾷς ἐξ ἴσου τῷ δυσσεβεῖ.
ΑΝΤΙΓΟΝΗ
οὐ γάρ τι δοῦλος, ἀλλ᾽ ἀδελφὸς ὤλετο.
ΚΡΕΩΝ
πορθῶν δὲ τήνδε γῆν· ὁ δ᾽ ἀντιστὰς ὕπερ.
ΑΝΤΙΓΟΝΗ
ὅμως ὅ γ᾽ Ἅιδης τοὺς νόμους τούτους ποθεῖ.

KREON
Are you not ashamed? Thinking differently from them?
ANTIGONE
There's nothing shameful about honoring my own flesh and blood.
KREON
But was it not also your brother who died on the other side?
ANTIGONE
My brother from the same mother and father.

KREON
How can you honor him since it dishonors the other?
ANTIGONE
As a corpse, he will not be a witness to it.
KREON
But you are honoring him equally to the dishonorable one.
ANTIGONE
My brother is dead! Destroyed! Not a slave!
KREON
He was destroying this land! At least Eteokles stood against him.
(Sophokles, *Antigone* 510-518).

Antigone only breaks the even matched, standoffish argument when her devotion and respect for her brother outweighs her desire to match Kreon's apathetic and nonchalant demeanor. Kreon, in turn, raises the tension of the argument, however only briefly. When declaring her brother has been killed, she uses the word ἀδελφὸς instead of ὅμαιμος. Antigone moves away from the direct blood related connotation, instead opting for a word that simply means "brother."

Ξύναιμον is the final, and least common, word used for brother as it appears only once in the Greek. It translates to "of common blood," "kindred," or "brother." It appears in line 198 where Kreon is talking about Eteokles to the Chorus and then switches to talk about Polyneikes.

ΚΡΕΩΝ
Ἐτεοκλέα μέν, ὃς πόλεως ὑπερμαχῶν
ὄλωλε τῆσδε, πάντ᾽ ἀριστεύσας δορί,
τάφῳ τε κρύψαι καὶ τὰ πάντ᾽ ἐφαγνίσαι
ἃ τοῖς ἀρίστοις ἔρχεται κάτω νεκροῖς·
τὸν δ᾽ αὖ ξύναιμον τοῦδε, Πολυνείκη λέγω,

KREON
Eteokles
Who perished in a blaze of glory defending our city
Conceal him in a tomb and perform all rites reserved for the best dead
But
On the other hand
His brother
I mean Polyneikes

(Sophokles, *Antigone* 194-198).

Kreon begins by saying “his [Eteokles] brother” instead of immediately introducing Polyneikes by name. I believe this is because Kreon has negative associations about Polyneikes since he fought against Thebes, which he talks about in this same speech. Though, by using ξύναιμον he is drawing attention to the fact that Eteokles and Polyneikes are family since one of the translations denotes having/coming from the same parents. Ξύναιμον comes from the root, αἷμα, which means blood. Thus, doubling down on the fact that the brothers are connected through blood. Despite this, Kreon doesn’t want to give Polyneikes as much respect as Eteokles because he believes the former to be a traitor to Thebes.

Anne Carson and Hugh Lloyd Jones

Anne Carson translated and adapted *Antigone* in her book *Antigo Nick*. I take her work to be an adaptation as well as a translation because of her addition of another character (the titular Nick) as well as how she played with the text. She added some sections that were not in the original, while other passages were nearly a direct translation. It should be noted, however, that Carson advertises her work as a translation. She said in an interview with Alex Dueben that, “Everything I've done in the translation is an attempt to convey a move or shock or darkening that happens in the original text. This doesn't always mean reproducing the words and sentences of the original in their same order” (Dueben 2012). That said, her translation is very accessible to the average person.

Her character, Nick, is described in the cast as "*a mute part [always on stage, he measures things]*" (Carson 2012)[2]. He is there to capture the idea in Ancient Greek drama that anything in excess will lead to one's downfall. She says, "most Greek tragedies are about a person who is too big for the space of life allotted to him. Excess leads to catastrophe. The need to avoid excess hums through these plays as a constant anxiety" (Dueben 2012). Nick, however, is free of this anxiety. He is able to move about the story and the stage with no consequences.

In Carson's translation, the words "brother" and "sister" each show up 10 times. The former has five less appearances than in the original text while the latter appears four more times. The word sister is usually parroted by either Ismene or Antigone after it is initially said. I believe that this parroting emphasizes the sister-sister relationship that, in the original Ancient Greek, is shown through the use of the dual.

Hugh Lloyd Jones's translation of the *Antigone* is very literal, making it so the English text reads as closely as possible to the original Greek. This makes it harder for the average person to understand and read. In Lloyd Jones's translation of the Antigone, the word "brother" appears 14 times, while the word "sister" appears only four times. "Brother" appears one less time than the original text, while "sister" has two fewer instances. Despite his attentiveness to a literal translation, there is still a discrepancy in the number of times brother/sister appears in his translation versus in Sophokles.

Analysis

The sibling relationships of this play are fascinating because of how accurate they are to the reality of being a sibling. In Erica E. Goode's 1994 Seattle Times article, she

[2] *Antigo Nick* has no page numbers, so they will not be cited.

writes “Sibling relationships - and 80 percent of Americans have at least one - outlast marriages, survive the death of parents, resurface after quarrels that would sink any friendship. They flourish in a thousand incarnations of closeness and distance, warmth, loyalty and distrust. Asked to describe them, more than a few people stammer and hesitate, tripped up by memory and sudden bursts of unexpected emotion.” Anne Carson captures the first sentence of Goode’s statement perfectly in her translation, “a husband or a child can be replaced / but who can grow me a new brother” (2012). A sibling is irreplaceable. Many will argue that a child and a spouse are as well, but it is important to keep in mind the fact that Antigone is around 16 years old. She has not had a child or a spouse, nor the life experience to truly understand the implications of her statement. But she is unwavering in her belief in it, which is what truly matters. Despite her devotion to Polyneikes, she also shows the nuance and complexity of her relationship to him as described in the second half of Goode’s statement:

> ΑΝΤΙΓΟΝΗ
> οἵων ἐγώ ποθ᾽ ἁ ταλαίφρων ἔφυν·
> πρὸς οὓς ἀραῖος ἄγαμος ἄδ᾽
> ἐγὼ μέτοικος ἔρχομαι.
> ἰὼ δυσπότμων κασί-
> γνητε γάμων κυρήσας,
> θανὼν ἔτ᾽ οὖσαν κατήναρές με.
>
> ANTIGONE
> From what parents was I born, wretched one!
> To them, I go forth
> To live with, but never belong
> Wretched, ill-fated, unmarried!
> Oh, unlucky brother!
> You got an unhallowed marriage
> You got killed
> And, in turn, you killed me
> (Sophokles, *Antigone* 866-871)

These relationships are what drives the play. Antigone loves her brother so much she is willing to die so he can successfully pass into the afterlife. Ismene loves Antigone so much she is willing to die with her so she does not have to live without her. Polyneikes and Eteokles are inherently bonded as brothers as seen through the use of the dual case for them by different characters. The dual case in Ancient Greek refers to a number and ending reserved for cases where two things, by nature or association, form a pair. This is usually used for hands or eyes, or, when used for people, twins. The dual was not common, with sporadic uses in other texts such as the *Iliad* and the *Odyssey*. It also may have been neglected due to constraints of meter different authors used, such as hexametric meter. Thus, making the use of the dual through the *Antigone* exceptionally noteworthy.

Interestingly, none of the sister words referring to Antigone and Ismene are in the dual. It is only in the surrounding words that we see the two of them connected through the dual. For example, at the beginning of the play Antigone employs the dual ζώσαιν ("we both live" Sophokles, *Antigone* 3) to further her argument to Ismene that they are inseparable as family.

The brothers, on the other hand, are repeatedly talked about in the dual tense. Out of all the instances that we see the word brother, three of them are in the dual. This may seem inconsequential, but the very act of putting them in the dual makes their relationship stand out. As mentioned earlier, the dual is reserved for things or people that are intrinsically paired, such as eyes or twins. Having the brothers in the dual adds a layer of complexity to their relationship as siblings because it is saying there cannot be one without the other. This is particularly interesting because two out of the three times the brothers are mentioned in the dual, it is in the context of their killing each other or

one being honored over the other. Despite the schism between Polyneikes and Eteokles, they are still bound together in the minds of those around them. This extends to the minds of the readers or audience members. If you are familiar with Ancient Greek, then it will stand out that the brothers are repeatedly presented in the dual tense. Especially as the words used to refer to them are the more general brother words of ἀδελφοῖν and κασιγνήτω. This draws attention to their shared parentage, but only as it relates to the brothers themselves. It is less about genetics, as in ὅμαιμος which draws specific attention to the passing down of both parent's blood; rather, these two words emphasizes Eteokles and Polyneikes as being kindred. The one exception to this way of thinking is Kreon, who is purposefully othering or privileging each brother, respectively, in order to bolster his decree that Polyneikes is a traitor and Eteokles a hero.

Kreon abides by Herodotus' four criteria for national identity, as outlined in Gregory T. Papanikos' article, "The National Identity of Ancient and Modern Greeks." These criteria are sharing the same blood, speaking the same language, worshipping the same gods in common temples, and having the same way of life (Papanikos 2024). In the *Antigone,* this is seen in the way Kreon thinks about family identity versus ruling Thebes. Kreon is the one who hierarchizes the brothers in the first place. He also acknowledges his position as Ismene and Antigone's uncle, but disregards it in favor of capital punishment. Thus, he shows that he does not care about shared blood as in family, but about shared blood as in Greeks. This is furthered in his first speech to the Chorus about Polyneikes and Eteokles:

> ΚΡΕΩΝ
> τοιοῖσδ᾽ ἐγὼ νόμοισι τήνδ᾽ αὔξω πόλιν.
> καὶ νῦν ἀδελφὰ τῶνδε κηρύξας ἔχω
> ἀστοῖσι παίδων τῶν ἀπ᾽ Οἰδίπου πέρι·
> Ἐτεοκλέα μέν, ὃς πόλεως ὑπερμαχῶν

ὄλωλε τῆσδε, πάντ᾽ ἀριστεύσας δορί,
τάφῳ τε κρύψαι καὶ τὰ πάντ᾽ ἐφαγνίσαι
ἃ τοῖς ἀρίστοις ἔρχεται κάτω νεκροῖς·
τὸν δ᾽ αὖ ξύναιμον τοῦδε, Πολυνείκη λέγω,
ὃς γῆν πατρῴαν καὶ θεοὺς τοὺς ἐγγενεῖς
φυγὰς κατελθὼν ἠθέλησε μὲν πυρὶ
πρῆσαι κατ᾽ ἄκρας, ἠθέλησε δ᾽ αἵματος
κοινοῦ πάσασθαι, τοὺς δὲ δουλώσας ἄγειν,
τοῦτον πόλει τῇδ᾽ ἐκκεκήρυκται τάφῳ
μήτε κτερίζειν μήτε κωκῦσαί τινα,
ἐᾶν δ᾽ ἄθαπτον καὶ πρὸς οἰωνῶν δέμας
καὶ πρὸς κυνῶν ἐδεστὸν αἰκισθέν τ᾽ ἰδεῖν.
τοιόνδ᾽ ἐμὸν φρόνημα, κοὔποτ᾽ ἔκ γ᾽ ἐμοῦ
τιμῇ προέξουσ᾽ οἱ κακοὶ τῶν ἐνδίκων.
ἀλλ᾽ ὅστις εὔνους τῇδε τῇ πόλει, θανὼν
καὶ ζῶν ὁμοίως ἔκ γ᾽ ἐμοῦ τιμήσεται.

KREON
With these laws, I strengthen this city.
With these laws I proclaim to my citizens about the sons of Oedipus
Eteokles
Who perished in a blaze of glory defending our city
Conceal him in a tomb and perform all rites reserved for the best dead
But
On the other hand
His brother
I mean Polyneikes
He came back from exile
Wishing to burn his ancestral land in its entirety, with its native gods
Wishing to consume the shared blood
And to make slaves of the others
It has been proclaimed to the city that no one is to conceal him
No one is to lament him
Let him be unburied
Let his body be eaten by carrion birds and by dogs
Let him be marred for all to see
To me, evil men will never be deserving of more honor than just men
I will honor those who love this city, in life and death alike
(Sophokles, *Antigone* 191-210).

Here Kreon touches on three out of the four criteria outlined above to other Polyneikes. He says Polyneikes wishes to consume the shared blood of the Greeks within Thebes and burn down their common temples which is dishonoring the gods. These actions inherently go against the idea that they have the same way of life. So, Kreon is building

his argument for his decree that Polyneikes be left unburied, unmourned, and without death rites. Thus, it makes sense that Kreon would use the word ξύναιμον to refer to the relationship between Eteokles and Polyneikes. This choice highlights, for the Chorus and the reader, the shared blood between the two, but distances them from the same sense of 'family' that is connoted by ἀδελφός.

Shifts in Register

Antigone and Kreon both shift the registers that they speak in throughout the play, giving the reader a more nuanced understanding of their character. Antigone does this, as mentioned before, when talking with Kreon about Eteokles and their relationship to each other. She shifts her register to be more formal, indicating maturity. However, she also does the opposite in lines 904-920 during her final speech:

> ΑΝΤΙΓΟΝΗ
> καίτοι σ᾽ ἐγὼ ᾽τίμησα τοῖς φρονοῦσιν εὖ.
> οὐ γάρ ποτ᾽ οὔτ᾽ ἂν εἰ τέκν᾽ ὢν μήτηρ ἔφυν
> οὔτ᾽ εἰ πόσις μοι κατθανὼν ἐτήκετο,
> βίᾳ πολιτῶν τόνδ᾽ ἂν ᾐρόμην πόνον.
> τίνος νόμου δὴ ταῦτα πρὸς χάριν λέγω;
> πόσις μὲν ἄν μοι κατθανόντος ἄλλος ἦν,
> καὶ παῖς ἀπ᾽ ἄλλου φωτός, εἰ τοῦδ᾽ ἤμπλακον,
> μητρὸς δ᾽ ἐν Ἅιδου καὶ πατρὸς κεκευθότοιν
> οὐκ ἔστ᾽ ἀδελφὸς ὅστις ἂν βλάστοι ποτέ.
> τοιῶδε μέντοι σ᾽ ἐκπροτιμήσασ᾽ ἐγὼ
> νόμῳ, Κρέοντι ταῦτ᾽ ἔδοξ᾽ ἁμαρτάνειν
> καὶ δεινὰ τολμᾶν, ὦ κασίγνητον κάρα.
> καὶ νῦν ἄγει με διὰ χερῶν οὕτω λαβὼν
> ἄλεκτρον, ἀνυμέναιον, οὔτε του γάμου
> μέρος λαχοῦσαν οὔτε παιδείου τροφῆς,
> ἀλλ᾽ ὧδ᾽ ἐρῆμος πρὸς φίλων ἡ δύσμορος
> ζῶσ᾽ ἐς θανόντων ἔρχομαι κατασκαφάς·
>
> ANTIGONE
> And yet, I honored you rightly in the eyes of those who are wise.
> If my children died and my spouse laid rotting
> Never would I take on this task in defiance of the city

What law do I hang my morality on?
If my child or spouse were to die
There would be another
But with two dead parents
Who could grow me a new brother?
O Polyneikes,
In having done your rites, Kreon believes I have done only wrongs.
And now he leads me
    Takes me
By the hands
Unwed
Unmarried
Deserving neither the chance of marriage nor motherhood
Now, abandoned by those dear to me
I go
Still alive
Into the vaults of the dead
(Sophocles, *Antigone* 904-920).

These lines, while generally accepted nowadays, have been disputed by scholars as to whether or not they are actual Sophoclean text. According to Sheila Murnaghan, this is due to two main reasons; 1.) this section is contradictory to Antigone's previous assertions about her reasoning for burying Polyneikes and 2.) her argument is read as, "dispassionate," "hyperlogical," and "calculating" (Murnaghan 1986). She is disequating the significance and weight of burying a brother from burying a child or spouse. However, as previously stated, Antigone is a young teenager and has not had the opportunity to marry or become a parent. Her reasoning is impacted by her age and life experiences. Antigone "is moved by an intense love for her brother, a feeling that her relation to him is unique and demands a special loyalty," so her explanation for choosing to bury Polyneikes is presented in a blunt, "unsophisticated, even primitive way" (Bowra 1944). From an actor's perspective, this section of her speech is the most vulnerable and inwardly spoken. Antigone has pulled down her facade of being this tough, ready to die martyr and is exposing herself as just a teenage girl. The audience

and any other characters present on stage fade away, this is just about Antigone, her grief, and Polyneikes.

Death and Siblings

Antigone is famously regarded as being ready to die from the start of the play. She would rather be dead than live the life she was dealt. So, her decision to bury Polyneikes was a no brainer. However, we see in her death speech that she is scared, angry, and in pain.

> ΑΝΤΙΓΟΝΗ
> ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφὴς
> οἴκησις ἀείφρουρος, οἷ πορεύομαι
> πρὸς τοὺς ἐμαυτῆς, ὧν ἀριθμὸν ἐν νεκροῖς
> πλεῖστον δέδεκται Φερσέφασσ᾽ ὀλωλότων·
> ὧν λοισθία ᾽γὼ καὶ κάκιστα δὴ μακρῷ
> κάτειμι, πρίν μοι μοῖραν ἐξήκειν βίου.
> ἐλθοῦσα μέντοι κάρτ᾽ ἐν ἐλπίσιν τρέφω
> φίλη μὲν ἥξειν πατρί, προσφιλὴς δὲ σοί,
> μῆτερ, φίλη δὲ σοί, κασίγνητον κάρα·
> ἐπεὶ θανόντας αὐτόχειρ ὑμᾶς ἐγὼ
> ἔλουσα κἀκόσμησα κἀπιτυμβίους
> χοὰς ἔδωκα· νῦν δέ, Πολύνεικες, τὸ σὸν
> δέμας περιστέλλουσα τοιάδ᾽ ἄρνυμαι.
> καίτοι σ᾽ ἐγὼ ᾽τίμησα τοῖς φρονοῦσιν εὖ.
> οὐ γάρ ποτ᾽ οὔτ᾽ ἂν εἰ τέκν᾽ ὢν μήτηρ ἔφυν
> οὔτ᾽ εἰ πόσις μοι κατθανὼν ἐτήκετο,
> βίᾳ πολιτῶν τόνδ᾽ ἂν ἠρόμην πόνον.
> τίνος νόμου δὴ ταῦτα πρὸς χάριν λέγω;
> πόσις μὲν ἄν μοι κατθανόντος ἄλλος ἦν,
> καὶ παῖς ἀπ᾽ ἄλλου φωτός, εἰ τοῦδ᾽ ἤμπλακον,
> μητρὸς δ᾽ ἐν Ἅιδου καὶ πατρὸς κεκευθότοιν
> οὐκ ἔστ᾽ ἀδελφὸς ὅστις ἂν βλάστοι ποτέ.
> τοιῷδε μέντοι σ᾽ ἐκπροτιμήσασ᾽ ἐγὼ
> νόμῳ, Κρέοντι ταῦτ᾽ ἔδοξ᾽ ἁμαρτάνειν
> καὶ δεινὰ τολμᾶν, ὦ κασίγνητον κάρα.
> καὶ νῦν ἄγει με διὰ χερῶν οὕτω λαβὼν
> ἄλεκτρον, ἀνυμέναιον, οὔτε του γάμου
> μέρος λαχοῦσαν οὔτε παιδείου τροφῆς,
> ἀλλ᾽ ὧδ᾽ ἐρῆμος πρὸς φίλων ἡ δύσμορος
> ζῶσ᾽ ἐς θανόντων ἔρχομαι κατασκαφάς·
> ποίαν παρεξελθοῦσα δαιμόνων δίκην;

τί χρή με τὴν δύστηνον ἐς θεοὺς ἔτι
βλέπειν; τίν᾽ αὐδᾶν ξυμμάχων; ἐπεί γε δὴ
τὴν δυσσέβειαν εὐσεβοῦσ᾽ ἐκτησάμην.
ἀλλ᾽ εἰ μὲν οὖν τάδ᾽ ἐστὶν ἐν θεοῖς καλά,
παθόντες ἂν ξυγγνοῖμεν ἡμαρτηκότες·
εἰ δ᾽ οἵδ᾽ ἁμαρτάνουσι, μὴ πλείω κακὰ
πάθοιεν ἢ καὶ δρῶσιν ἐκδίκως ἐμέ.

ANTIGONE
O tomb, o bridal chamber, o eternal underground vault
I am driven towards my own dead
My loved ones, vast among the corpses, residing with Persephone
I descend, the last and most wretched by far
Cutting the span of my life
Short
Yet in going I cling to hope
That I will come
Dear to my father,
Especially dear to you, mother
Dear to you, my cherished brother.
When you died
Mother, father, brother
I, alone, washed you, adorned you, gave you your death rites
But now, Polyneikes, in return for preparing your body, I receive my demise.
And yet, I honored you rightly in the eyes of those who are wise.
If my children died and my spouse laid rotting
Never would I take on this task in defiance of the city
What law do I hang my morality on?
If my child or spouse were to die
There would be another
But with two dead parents
Who could grow me a new brother?
O Polyneikes,
In having done your rites, Kreon believes I have done only wrongs.
And now he leads me
    Takes me
By the hands
Unwed
Unmarried
Deserving neither the chance of marriage nor motherhood
Now, abandoned by those dear to me
I go
Still alive
Into the vaults of the dead
Which divine law have I transgressed?
Why must I, in my misery, still look to the gods?

> Who of my allies can I call upon?
> In exchange for my piety I am pronounced impious
> Well
> If the gods are pleased with all that happened here
> I will plea guilty and accept my suffering
> But
> If they are wrong, may they not suffer more evil
> Than they are inflicting
> unjustly
> Upon me
> (Sophokles, *Antigone* 891-928).

Antigone starts off the speech strong, using *tricolon crescens*, or a series of three words that increase in syllable length. She's building up her character to the audience, a public lament without vulnerability. She wants those watching to see her as obstinate in her decision to die for Polyneikes. It isn't until line 900 when the audience disappears and Antigone is talking for herself. This is where her grief is fully exposed. In line 919 we see Antigone's fear of dying. We see that she is just a teenage girl who loved her older brother. Antigone has only herself and her pain left now. No one is listening to her, not Kreon, not the gods, not the audience. And she knows this. So, she pulls the facade from the beginning back up in line 925 and keeps it through the end of her speech.

In her grief, she once again uses the word ἀδελφός to represent her relationship to Polyneikes. It is the most common word, but also most embodies the state of being a sibling. As a reader or audience member, we are drawn to the bluntness of her statement regarding losing a child or spouse versus a brother. However, this is what makes the usage of ἀδελφός here noteworthy. Antigone is being exceptionally vulnerable when talking about her lived and unlived lives. She was never given the opportunity to be a wife or mother, but she has always been a sister. Thus, she places more importance on doing what is right for her brother, despite all the pain his death has caused her.

In this speech we return to the idea of the irreplaceability of the brother. Antigone is mourning the lives she could have had in the wake of her imminent death, but Polyneikes still remains on the forefront of her mind. The brother-sister relationship is remarkable because of the sense of balance found in each party's mutual, or ethical, recognition of the other. According to Hegel, ethical recognition, in terms of a brother-sister relation, is the ability to see oneself equally in another while maintaining a lack of sexual desire by either party (Hegel 1977). In losing Polyneikes, Antigone also loses this sense of equilibrium that she cannot replicate with others, such as in becoming a wife or mother. Victoria Burke supports Hegel's claim that Antigone is so devoted to her brother because of the ethical recognition of the other which occurs in brother-sister relationships as it cannot be found elsewhere in society (Burke 2013). While ethical recognition is an important contributing factor, it is pertinent to consider love as a force as well.

Antigone and Polyneikes develop a love for each other because of their proximity to each other in the immediate family sphere. Because of the familiarity with each other, the brother-sister relation is an "organic, immediate bond formed in the unreflective ritual practice of family life" (Burke 2013). There is a harmony that both Antigone and Polyneikes are able to achieve through their relationship to each other. Societies throughout history have generally been sexist, with men having a dominant position over women. However, we know that women also desire a dominant place in society. Hegel argues that these two opposing, but parallel, desires are mutually dependent as "ethical life depends on their difference and coexistence" (Hegel 1977). The brother-sister relationship is able to break out of this dichotomy as they represent a state of harmony free from sexual desire or the need to be dominant. Antigone and

Polyneikes "love each other at the unconscious level of immediacy in the intimate bonds of the family" (Burke 2013). The love in the ethical brother-sister relationship fulfills a role of mutual recognition for each party that is unable to be replicated elsewhere.

Antigone is able to achieve a sense of recognition with Polyneikes that she is not allotted, as a woman, in other societal roles, such as a mother or a wife. Her identity is therefore not defined by marriage but by "a choice that she could call her own, and by the fraternal recognition in light of which her being-for-self was a free individuality" (Burke 2013). This fraternal recognition is dependent on the particularity of the brother-sister relationship, while the relationship to other family members is understood through their universality. Universality refers to the "abstraction from particularity that renders each individual identical to all others" (Burke 2013). Thus, when Antigone loses her brother, she is only left with the recognition of herself and others in her immediate social sphere through universality. This social sphere extends to Haemon, her fiance, and their theoretical children. According to Hegel, the role of wife and mother in the ethical household is not focused on "*this* particular husband, *this* particular child, but simply of husband and children generally," because "the relationships of the woman are based not on feeling, but on the universal" (Hegel 1977). This is exemplified during Antigone's final speech in which she says:

> ΑΝΤΙΓΟΝΗ
> πόσις μὲν ἄν μοι κατθανόντος ἄλλος ἦν,
> καὶ παῖς ἀπ᾽ ἄλλου φωτός, εἰ τοῦδ᾽ ἤμπλακον,
> μητρὸς δ᾽ ἐν Ἅιδου καὶ πατρὸς κεκευθότοιν
> οὐκ ἔστ᾽ ἀδελφὸς ὅστις ἂν βλάστοι ποτέ.
>
> ANTIGONE
> If my child or spouse were to die
> There would be another
> But with two dead parents
> Who could grow me a new brother?

(Sophokles, *Antigone* 909-912).

The particularity of her relationship to Polyneikes is another factor as to why Antigone is so devastated by his death. C. M. Bowra furthers this point saying, "What Antigone means is that she feels a closer relationship to her brother than she ever could to children or husband, and is willing to do for him after death what she would not do for them. He cannot be replaced; the fact that he is dead and needs her help only makes her feels [sic] this nearness all the more" (Bowra 1944, 94). Sophokles highlights the horror of surviving the death of an older sibling; for Antigone, the act of burying Polyneikes is her way of grieving his death and proving that their unity "lies beyond the mere natural blood relation, inhabiting instead an ethical dimension" (Burke 2013).

Polyneikes, and by extension, his death, represents the human sphere and its laws. His burial, or lack thereof, is governed by Kreon. On the other hand, Antigone represents the divine sphere and its laws. She believes that the laws of the gods outweigh the laws of mortals which, in this case, is Kreon. These polarities exist in parallel to the aforementioned male-female dichotomy that Antigone and Polyneikes are able to sever due to the unique nature of their brother-sister relationship. They both achieve a sense of harmony within this new ethical dimension through the process of sublation, or the negation of the two laws and simultaneous preservation of particle elements. By performing the burial of Polyneikes, Antigone "initiates the process of overcoming the dichotomy between the divine and human spheres as separate opposed spheres," while simultaneously establishing the "enduring nature of the mutual dependence of the two polarities" (Burke 2013). The intensity of the relationship between brother and sister exists even through the death of one party because of the burial ritual which elevates the relationship into the ethical dimension.

I understand this rise of a brother-sister relationship into the ethical dimension through an Indigenous epistemology. It is a popular belief among indigenous communities that there are more than five senses in which one can observe empirical data. Our epistemologies can also include senses of "intuition, dream, visions, and receiving signs from the natural world" (Walker 2015, 165).

At nine years old, I had a very vivid dream in which my older brother and I were in a large, high ceilinged room in which the walls and floor were made of light colored wood. Also on the floor was a long red velvet rug. There was a wooden spiral staircase near the back and large landscape paintings on the walls. My brother was wearing a black suit with a white button up shirt under his jacket. There was a boutonniere made of a white flower and purple baby's breath in the breast pocket of his suit. I saw him standing near a banister as he quickly drank an orange-brown mystery liquid. As soon as he set the empty glass down, he fell backwards. Then he was on the floor and immediately I knew he was dead. Within the same moment, I knew I had to plan and take part in his funeral. The next time I saw him was in the coffin, still wearing the same suit. The coffin was a light wood with red velvet lining the interior. I did not make it through the entire funeral process because I woke up crying. It was a harrowing experience to go through, as I was so engrossed in the world where he was gone forever. I have never had a dream with that same emotional intensity about anyone else dying.

As an Indigenous person, I have learned to value dreams and their messages since I was very young. In recent years, indigenous scholars have been pushing for the characteristics of their worldviews to be respected as much as Western ones. One of these is axiology, which from an Indigenous perspective, encompasses the belief that "valued knowledge comes from many sources including dreams, the ancestors, stories

and experience, and is embedded in the land" (Walker 2015, 163). This dream gave me the knowledge about death and connection that I had not fully realized until that point. It was the catalyst for my understanding of others' mortality through the loss of my brother, who I felt very close to. I had up until this point not considered the consequences for myself were someone in my immediate social sphere to die. The feeling of immense grief for my brother was very overwhelming as I knew that I would never be able to replace the bond that we shared. This is the exact same feeling and message that is present throughout the *Antigone*. My dream also showed me the degree of devotion I had for my brother already at such a young age. Similar to Antigone, I wanted him to be given his last rites, which, in my nine year old brain, meant a funeral.

Dreams themselves live in the divine sphere since they are not governed by a strict power and thus do not have strict consequences. Dreams also do not have the same limits as the human sphere as you can do things beyond your actual mortal abilities, such as fly or be killed without dying. I, as the dreamer, thus also encompass the divine sphere. My brother, who dies and is thus mortal within the dream, then represents the human sphere. So, as his death caused an imbalance in our unity as brother and sister, I took it upon myself to initiate the funerary process. My brother and I, in the dream, are parallel to Antigone and Polyneikes as "the sister must lift the natural event of her brother's death into the ethical order by performing the burial ritual" (Burke 2013). Antigone and I took much the same steps to sublate the loss of our brothers. Although there was no disruption of a governing higher order, such as in the *Antigone* with Kreon's wrath, there was still a rise to the ethical dimension through the act of a funeral as ritual. The love and devotion of the sister persists in spite of the horror of losing her brother.

Likewise, Ismene, too, outlives her older siblings. She is the only one left alive at the end of the play. This in itself is its own tragedy as she is made to deal with consequential horror that comes with outliving an older sibling. Antigone, while still deeply affected by Polyneikes's death, also died soon after. Her grief was short lived because of her actions. Ismene tried to die with Antigone, but Antigone would not let her because she did not commit the crime of burying Polyneikes. By pushing Ismene away and preaching that she had nothing to do with Polyneikes's burial, Antigone saved her sister from being killed. However, Ismene wanted nothing more than to die with Antigone. Her devotion outweighed her will to live, but it still could not save her from her fate. The youngest sister will outlive all of her older siblings.

Conclusion

Sophokles's *Antigone* explores the complexities of siblinghood, especially in the case of the brother-sister relationship. Each word for brother and sister carries levels of meaning which can be used to better understand the text, as well as the characters and their motivations. Understanding these levels of meaning therefore affects the reader's cognitive schema. The most pertinent examples of this are the words used solely for brother and sister, respectively.

Ὅμαιμος, meaning "of the same blood" or "brother," represents the visceral blood connection of Polyneikes and Eteokles. I use the word visceral to capture the sense of shed blood between the two brothers, which is at once the *same* blood. Recounting Polyneikes' and Eteokles' deaths produces the imagery of the two laying opposite each other with symmetrical wounds, bleeding the same blood. This makes the usage of

ὅμαιμος by Kreon all the more striking, as he is not concerned with their relationship as family but only with their relationship as being biologically related.

Contrarily, φιλάδελφα, which means "loving one's sister" or "sisterly," emphasizes the love between Ismene and Antigone. The Chorus describes Ismene's weeping using φιλάδελφα to give the reader a sense of their familiality. Antigone rejects Ismene's offer to die together in this scene, however, this evidences the fact that Antigone cares about her little sister. Ismene is innocent in all regards, so being punished by death would be unjust, and Antigone has been fighting for justice throughout the entire play.

The desire for justice is a major driving force for Antigone. She wants to give Polyneikes his final death rites, in accordance with the laws of the gods, so he can pass successfully into the underworld. She believes that Kreon's decree is secondary to divine laws and wants to prove herself to anyone who thinks she is wrong. She is strong willed in regards to her moral code, but also to her devotion. The only reason Antigone is motivated to bury Polyneikes and defy Kreon is because he is her brother. That relationship is one that she can never replace as it was deeply tied to her identity. So, she chooses to devote herself to the act of burying Polyneikes to deal with her grief as well as uphold her sense of justice.

Kreon, too, has a strong motivation to uphold his moral code. As a new king, he wants to be respected and revered. This is evident in his register, which is more formal than other characters. Kreon chooses to attain the veneration of his people by putting his decree above the laws of the gods, with severe consequences for disobeying him. This is where the inherent conflict between him and Antigone resides. He will not back down on his promised punishment by death and Antigone will not back down on her intent to

bury Polyneikes. These two obstinate forces cause unrest for the rest of the characters in the play, especially for Ismene.

Ismene, as the youngest sister, is driven by love for Antigone, as mentioned previously, but also by fear. She is too scared to join Antigone in burying Polyneikes, but Ismene knows that Antigone will go through with her plan to bury their brother anyways. Ismene knows that they are 'just girls' and thus have a set place in society. Antigone, on the other hand, is willing to challenge this. This causes Ismene to be scared for Antigone, because of her sister's stubborn nature. But, Ismene chooses not to act. She loves Antigone, but her fear of Kreon's wrath outweighs her willingness to make Antigone happy. When Antigone is sentenced to death, Ismene tries to die with her. She is scared to live without Antigone and the rest of their siblings. However, this attempt is not successful. Ismene must live with her fear, her love, and now, her grief.

I was able to attain such a nuanced understanding of the characters and the text by looking philologically at the play. Hugh Lloyd Jones, the first translation I read, presents a very literal and dense translation. His preservation of the Greek syntax made it easier to follow along when compared to the original text, but is harder to understand on its own. Part of my philological examination is looking at each translator's life experience. Jones's work is from over 20 years ago, written while he was in his early 70s. As he was an Oxford trained classicist, it makes sense why his translation was presented in a more academic, nearly literal manner.

Anne Carson, on the other hand, wrote her translation just over a decade ago. Her style is very poetic and utilizes several aspects of visual processing, such as color, spacing, and font type, to curate the reader's experience. Carson was in her early 60s when her translation was published. She is often considered a poet first and foremost,

which affects how she chooses to present her works. I found her translation to be easier to read, but the creative liberties she took included eliminating and adding passages from the original text. This gives the reader an interesting, but less well rounded understanding of the play. Another factor to keep in mind is that Carson wrote her translation for the stage, while Jones wrote his to read. Carson imagines more action happening in between and during the dialogue. This motivation is also what led to her addition of the character, Nick. His presence breaks the traditional role of characters in a tragedy, while enforcing the limitations of the others on stage. By this I mean that Nick is free from the anxiety of the characters in the tragedy, but by seeing his freedom the audience is reminded of the constraints that the rest of the cast lives within. Overall, Carson presents a creative and compelling translation.

I began translating in 2024, 30 years after Hugh Lloyd Jones and 12 years after Anne Carson. Being in my early 20s, I have not had as much life experience as either of the aforementioned translators. However, I am a younger sister to an older brother, just like Antigone and Polyneikes. This gives me a unique perspective into their relationship, since it is comparable to my own. Using an Indigenous based method of analyzing dreams in terms of their knowledge acquisition, I was able to better explore the complexity and philosophical dimensions of Antigone and Polyneikes' relationship. My own experiences in siblinghood and the underlying Hegelian principles in my dream are important factors in how I was able to understand the characters. In turn, that gave me a better sense of how I wanted to present my translation.

Through a close examination of the *Antigone,* I found that the complexities lie beyond the relationships presented in the play. His use of different words for brother and sister give each passage in which they appear more nuance and depth. Additionally,

they work to reveal the motivations held by the characters who use them. Antigone is motivated by justice and devotion. Kreon is motivated by justice and the desire to be revered. Ismene is motivated by fear and love. Though these motivations end in death and grief, they also prove that there was love present throughout it all.

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