

Moral Conflict between Creon and Antigone

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Tragic Conflict in Sophocles' Antigone

A strict "age-old" contention that has started astute discussion since BC time is still as intense as ever in Sophocles' Greek disaster, Antigone. Since the play's beginning, there has dependably been a hurl-up with reference to who the genuine heartbreaking saint, or hero, is. A prominent misguided judgment is that the character Antigone must be the hero because of her immediate name being the title. (Sophocles, c. 441 BCE)

Creon as the Central Tragic Figure

Sophocles is the play that features Antigone and her destiny to be in a lethal conflict with her recently delegated uncle, Creon. Henceforth, the fundamental title is Antigone. Systematically, in any case, Creon seems to all the more completely fit the title of "Deplorable Hero." There is no uncertainty with regard to the idea of the work, that being a disaster. Alongside this sort comes certain built-up essentials, and Creon is the main character that acceptably fits them all.

Aristotelian Qualities of a Tragic Hero

There are certain characteristics that a character must have with a specific end goal to qualify as a lamentable legend. In a perfect world, the subject is to be a man of high rank, so Sophocles-Antigone that may have much to lose. (Most of the time, a ruler or patriarch is utilized.) Granted, Antigone is an individual from an illustrious bloodline. In any case, we should not overlook that she is a girl of inbreeding, barely a captivating position to begin with. In Oedipus Rex, Antigone is, by implication, disfavored, while Creon is socially lifted by acquiring majesty from Oedipus. Likewise, Creon's being the best similarly trumps Antigone's lesser status of a stranded princess. While this in itself equitably demonstrates nothing, it does, at the very least, settle on Creon, the more probable decision of the hero.

Hamartia in Antigone and Creon

Another basic segment of a lamentable legend is that of the terrible blemish, the one quality that causes the unavoidable destruction of the character. A case could be made for Antigone's hamartia being determined. She is called resolutely wild in the play by both Creon: "This young lady was an old hand at disrespect" (1280) and by the melody pioneer: "She hasn't figured out how to twist before

difficulty.” (1279). However, the judgment of pundits shouldn’t be taken for outright truth. Taking a gander at her activities and identity fairly tells somewhat of an alternate story. A trademark of the determined identity compose isn’t just to contend notwithstanding opposition, but to keep up authenticity even subsequent to being demonstrated inaccurate. There is no confirmation to help that Antigone would act in such a way that she demonstrated off-base. Truth be told, everybody aside from the lord fortifies her uprightness. Haemon, the theme, Ismene, the divine beings, and Tiresias all concur that Antigone has equity on her side and merits no discipline. Along these lines, she is cleared of having any genuine character insufficiency. She makes the best decisions for the correct reasons. Creon, then again, has that much-adored great imperfection: hubris, as Sophocles says. Creon’s pride mists his judgment and pieces out the great feeling of Haemon and Tiresias, two sources that even the lord should know have no ulterior edges. Haughtiness is frequently a branch of individual weakness. Being another lord, Creon felt he needed to substantiate himself as a dictator and chose to make a case out of Antigone’s rebellion. He has made a hurried, incorrect choice, and, despite the fact that he’s coming to see that it was a misstep, he denies it over and over down, with the goal that when he at long last does, it’s past the point of no return. Subsequently, he ends up losing his lone residual child, his significant other, and most likely the regard of the general population he runs the show. This misguided thinking, managed by the inner self, was bound to destroy Creon from the start. (Perseus Digital Library, n.d.)

Reversal of Fortune and Suffering

Tragedies dependably end with an unexpected inversion of fortunes, leaving the appalling commended and the regarded disparaged. Since the shocking legend begins with everything, he or she should wind up with nothing. Before the end of Antigone, Creon loses his family, his kingdom, and his will to live, yet he is destined to live on with the information that he is the sole reason for all his agony. Antigone does, in reality, lose her life, yet she does so with respect. From the earliest starting point, Antigone was unmistakably looking for execution: “Regardless of whether I bite the dust in the demonstration, that passing will be a radiance” (1269). Antigone has picked up the great graces of the general population and the divine beings. The group of onlookers does not feel sorry for her since she has achieved the internment of her sibling, and she would now be able to rest close to him.

Recognition and Moral Insight

The last component of the deplorable saint of a Greek show is the acknowledgment of issues and awful decisions. Antigone had no such epiphany, just in light of the fact that she did not off-base. Antigone needs no recovery since she has conferred no awesome wrongdoing. Creon, notwithstanding, comes to see his grave errors after he has transgressed. Creon apologizes and is even conveyed to the skirt of suicide. Like all lamentable legends, he can just understand his bad habit once everything has been detracted from him.

Conclusion on Creon as Tragic Hero

So, who was intended to be Antigone's lead character? Antigone. So, who is Antigone's lead character? Creon. Some place along the line, Sophocles found a more unpredictable story in the shaky lord than in the rebellious aristocrat. Utilizing Aristotle's framework of Greek catastrophe (which amusingly was essentially in light of Sophocles), Creon is the main character who meets the criteria. Creon began from the most elevated position, endured the best net misfortunes, and had the main inarguable defect. Titles aside, the artistic substance justifies itself. (Encyclopaedia Britannica, n.d.)

References

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