

Power Dynamics in Sophocles's *Antigone*, with a Special Consideration Towards Usages of
ὑπέρ

This paper explores usages of the preposition *ὑπέρ* as it relates to the demonstration of power dynamics within Sophocles's *Antigone*. While there have been many examinations of the power dynamics of the play, studies of specific usages of *ὑπέρ* in this context are under-examined. This examination is done through a study of the dialogue of the major characters in this play: Kreon, the Chorus, Antigone, Ismene, and Haimon. This paper also puts forth the argument that because the only other “character” in *Antigone* who has more documented uses of *ὑπέρ*- than Kreon is the Chorus, despite Kreon's attempts at absolutism, it is the existing political and social hierarchy (the wealthy, older, male citizens represented by the Chorus) that persist in the end. Even if the play itself was not set in Sophocles's Athens, the common approach of setting a tragedy in a different location to use it as an allusion to Athenian politics was incredibly common (Mills 2020). As Sophie Mills notes in her book *Drama, Oratory and Thucydides in Fifth-Century Athens: Teaching Imperial Lessons*, “the city's actions are *capable* of being read as conforming to the images of Athens.” Thus, this paper demonstrates how the speech of various characters in Sophocles *Antigone* expresses not only the inherent power dynamics of the play, but also represents the larger dynamics at play in 5th century Athens.

Work Cited

Mills, Sophie. *Drama, Oratory and Thucydides in Fifth-Century Athens: Teaching Imperial Lessons*. Abingdon, Oxon: Routledge, 2020.