

THE INNER CONFLICT: CONSCIENCE OR STATE RULE A Study on The Power Relations of Antigônê

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ABSTRACT

This study examines Antigônê, who is encountering a conflict of whether staying with the conscience or obeying her king's edict. This inner conflict also represents the power relation between Antigônê and the king. Foucault proposes that power relation comprises the productivity of power and the constitution of subjectivity. He also says that resistance is an endemic fact in the world of power relations. Furthermore, Kabeer states that the power of women signifies the ability of women to make choices, and this ability shows what Giddens says as transformative capacity, the ability to make difference. Based on these concepts of power, this study peels off the ways Antigônê manages herself in encountering choices until she comes to her decision. In determining choices, Antigônê experiences a double struggle, i.e., the inner conflict against herself and the power conflict against the king. In fact, these two kinds of conflicts are intertwined in that her inner conflict i.e., her conscience versus the state's laws is also reflected through her power relation with her king. With the knowledge that conscience or heaven's values are higher than man's rule or worldly values, Antigônê seizes her power to deal with her conflicts. The conflict between Antigônê and her king, which is first between heaven and worldly laws, turns out to be a conflict mostly covered by self-pride. This contestation of power leads her to agony and suicide, and this confirms a conclusion that inner conflicts in power relations may end in tragedy.

1. INTRODUCTION

There are some translated versions of Sophocles' *Antigônê*, and this study takes the one translated by Dudley Fitts and Robert Fitzgerald as it is printed in Robert DiYanni's book entitled *Literature: Reading Fiction, Poetry, Drama, and The Essay*. *Antigônê* is the last episode of Sophocles' trilogy of plays on tragedy. The first of the trilogy is *Oedipus Rex*, the second play is *Oedipus at Colonus*, and *Antigônê* is the closing part. Those three plays present inner conflicts of the protagonists that all end in catastrophes. The stories of those plays concern the royal family of Thebes; however,

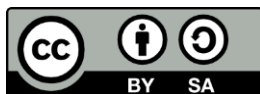


the moral values comprise humanity. The struggle of the characters, the conflicts arising among the characters, and the resolution of the tensions, really represent the humanity values of the entire world up to this present time.

Antigonê is a story of people reaching their tragedy because of their strong beliefs on their principles. In one side, it is a belief on the value of divinity which should be applied on human kind ignoring any rules created by man. On the other side, it is a belief on man's power, authority, and consistency in rules made. The collision between these two opposite extremes leads the story into a fatal conflict, a contest of power among the characters, which drives them to run an agony and end in painful death. The disastrous atmosphere surrounds the heroes and heroines of the play and even the cloud of the kingdom. Lament, mourn, tears, and even despair appear as the result of the catastrophic conflict between the two opposite extremes.

The catastrophe or tragedy results from a flaw leading to the downfall of the hero in the story. The hero's tragic fault may occur because the situations are beyond the hero's power or because of fate or coincidence. Tragedy can also result from any errors of judgment committed by the hero, due to the weakness of the character. Mostly, tragic protagonists generate mistakes by misjudging other characters, misinterpreting events, and confusing appearance with reality. Creon wrongly judges Polyneicês and misunderstands his kingly power in ruling the state. Meanwhile, Antigonê misidentifies her power by committing suicide.

As the title implies, there are two opposite principles, i.e., the conscience or the heavenly laws and state laws. These two opposing poles become the first factor driving the protagonist to wrestle in her inner conflict. It is a collision between heaven and worldly, between faith to gods and faith to manly goodness, between conscience and thought, and between heart and head. It is also a contest in power relation between the subordinated and the dominant, between the ruled and the ruler, and between the margin and the center. The first is represented by Antigonê, and the latter is represented by Creon, the king of Thebes. The conflict between Antigonê and Creon is triggered by the death of Polyneicês, a brother of Antigonê and a nephew of Creon, after the civil war in Thebes where Polyneicês stands as the enemy of the state while Eteoclês, his brother, stands for the kingdom.



As the idea presented through the title, the objective of this study is to rundown the two extreme opposites and the result of the conflict between them. Moreover, through the inner conflicts, this study discloses the significance of power relations in the realm of binary opposition for the sake of completing the analysis on the horrible tragedy. There are some analytical problems which need explaining. The problems comprise the kinds of heaven values that become the voices of consciences, the kinds of state's laws regarded as the worldly values, the level of inner conflicts in determining the choice, and the realm of power relations experienced by the protagonist. Therefore, it will first be the exploration of the conscience or the heaven values shown in the play. Second, this paper will reveal the worldly values symbolized by the play, along with the characters supporting them. Third, this study will show and explain the result of the inner conflicts in dealing with the two extreme opposites. Finally, this study will examine how the power relations influence the main character's inner conflict.

Creon, the king of Thebes issues a decree that every citizen of Thebes is illegal to bury the death body of Polyneicês, a brother of Antigônê. This edict becomes the root cause of not only the conflict in Antigônê's inner emotion but also the conflict in the king's own family. In the 16th century BC, Thebes was the capital and religious city of Egypt as the new kingdom. The kings' burials were in the Theban hills, to make them as close as possible to deities, and surrounded by the tombs of the royal families and the kingdom's high officials. (Hawass, 2022; Roehrig, 2004; Winlock, 1915) Polyneicês is a prince, thus, he deserves to have a proper burial. However, due to his rebellion against Creon's throne, the king's edict forbidding his burial is issued upon him. When all people in Thebes obeyed the edict announced by Creon saying that the body of Polyneicês shall be left alone on barren ground unburied, Antigônê rose against the edict. For the sake of brotherly love and heaven value, she went to the place where the corpse laid, and covered the body with dust. Antigônê says to her sister Ismene that not burying the loved one is against the laws of gods, and thus Antigônê pushes her courage to burry Polyneicês even by putting her life on stake. "But I will bury him. and if I must die, I say that this crime is holy." (lines 55-56) The Hellenic tradition obligates people to burry dead body, and if burying cannot be possible, at least one must pour dust on the dead body. Letting a dead body unburied, let alone the body was previously an honor man, may drive curses to people. (D'ooge, 2010) Since heaven is often

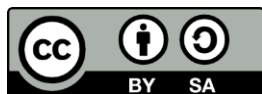


associated with God, hence the value as shown and presented through the play is regarded as the value from God; and in this sense, people believe in the value and take it as their faith. Therefore, here Antigone understands that what she is doing by pouring dust to her brother's dead body means that she is challenging the king's decree, and thus, she is challenging death. Antigone is conscious of what she is doing. A hard silent resistance by Antigone is worth acting against the oppressive power of the decree. Silent resistance is, Pramono (2013) says, a personal resistance, a course of psychological transformation in resisting and enduring the oppressively hegemonic values, an attitude of personality growth to reject the must accepted pressures. In silent resistance, when the oppressive values collide with Antigone's basic faith or principles, she voices her rejection through a way without harming the opposite, the king Creon.

The edict of Creon concerning the death of Polyneices also becomes the cause of the conflict in his family which leads to a life in agony and ends in tragic deaths for to the central characters. With his edict Creon unconsciously places himself as the opponent of human's conscience and divine morality. His strong belief in his principle makes him firm in defending his thought. However, after seeing all the horrible results of his edict, in which his wife and his son die of committing suicide, Creon realizes that he is wrong to dare challenging heaven. He takes a lesson that he must finally bend before the heaven and surrender to the power of heaven. "It is right that it should be. I alone am guilty," says Creon. (line 1021) The conflict between the heaven values and worldly values in Creon makes him a tragic hero of the play.

Value is "a standard or idea which most people have about the worth of good qualities." (Pearson, 2009) Thus, heaven values implicitly show that there are some ideas or standards of good qualities related to heaven in which general people believe. Since heaven is often associated with God, the value as shown and presented through the play is regarded as the value from God; and in this sense, people believe in the value and take it as their faith. These heaven values are considered as the God's laws.

Furthermore, this value comes from people's conscience based on their beliefs in God or ultimate power ruling this world. People of today relate this value to religion teaching believed that God himself who destines the universal life through revelation or enlightenment. The ancient people related this value to gods. It means that if one follows his heart and conscience, he follows



gods' will. In some cases, following gods' will also means that people shall follow and conduct the social norms and morality made for humanity.

As a member of society believing in moral and conscience value, Antigônê tries to apply this value in her efforts of treating the dead body of her brother Polyneicês. When all people in Thebes obey the edict announced by Creon saying that Eteocles shall be buried with full military honors, with all the traditional ceremonies usually adhered to the greatest heroes when they die (lines 15-16 and 164-165) while the body of Polyneicês shall be left alone on barren ground unburied and to be a prey of scavenging dogs and birds (lines 20-22 and 169-170), Antigônê decides to stand against the edict. For the sake of brotherly love and heaven values, she went to the place where the corpse lays, and covers the body with dust. She feels a great pain in knowing that Creon has announced an edict treating Polyneicês so differently from treating Eteoclês whereas she believes that they both deserve the same honor from the state.

The opposite of the heaven value is the worldly laws. The worldly laws here are the laws designed by humans for the sake of good order in society or state. Social norms, state constitution, and institutional rules are categorized into worldly laws since those rules are not proclaimed coming from heaven. For the sake of goodness, people welfare, state order, and other good conducts of people, both worldly and heaven laws function to complement each other. Based on *Antigonê* play, the worldly laws refer to the edict of the King.

Enforcing one of them well may bring people into a good life and enforcing both laws well may make life perfect. However, implementing one value to be the absolute right may crash the other value. Enforcing the heaven laws too strictly and narrowly may cross the line of worldly laws, and vice versa. It is not because the laws are wrong or bad, but usually those laws are mistaken by the carriers. Therefore, confronting the two laws or values may drive people into having inner conflicts. Obviously, this is what happens to Creon and Antigônê. Through his edict, Creon places the worldly values above the heaven values, and on the contrary, Antigônê with her hard silent resistance, places the heaven values above the worldly values. Thus, the conflict occurs.

2. LITERATURE REVIEW



In his essay, Johan Tralau (2005) perceives the conflict between Creon and Antigônê as political, and thus, the tragedy is viewed within political theory. Tralau confirms that the edict issued by the king is a self-destructive law because of which calamity falls upon the royal family of Thebes. He furthermore says that the political and moral conflict as the result of the edict centers on the issue of *philia* or love. Despite the significantly huge difference, the similarity between Tralau's study and my study is on the idea that both Antigônê and Creon believe that what they do is based on *philia* or love or heaven value.

Rosaria Caldarone (2017) proposes an idea of seeing Antigônê from feminism point of view. She refers to the philosophy of Judith Butler (2000) proposing the concept of desire as incestuous in that Antigônê's another basic reason of revolting the king's edict is related to her erotic desire to her bother. Moreover, Caldarone presents the subjectivity of Antigônê due to her gender. As a woman, Antigônê is deemed as weaker in power but her love and loneliness triggered by the refusal of Ismene to cooperate drives her to make a kind of shallow burial. Caldarone (2107) admits of proposing a new interpretation that in the frame of subjectivity and feminity, Antigônê actions to her dead brother is a show of love, that dead body is not really dead and thus she is willing to sacrifice. Caldarone combines the philosophical concepts of Hegel and Butler in presenting her new interpretation on Antigônê's lover to Polyneicês that love is an alive bond in which nobody is dead for the other. Although this study talks about Antigônê as a woman along with her power and love, similar to those of my study, the theoretical basis and its development are significantly different.

Another researcher, Françoise Meltzer (2011), presents also about desire in *Antigônê*. She also explores the theory by Hegel in talking about desires. Meltzer, compares Antigônê adapted by Jean Anouilh with that originally by Sophocles. She furthermore shows that Creon and Antigônê have different desires because they refer to different gods. Creon reveres Zeus who holds the supreme power of the commonwealth and public life while Antigônê reveres Hades who is the deity of feeling, love, and kinship. Thus, Creon is political while Antigônê is spiritual. Unlike Caldarone who perceives the desire as erotic, Meltzer believes that what Antigônê has to her dead brother, referring to Phenomenology, is the desire of self-consciousness; it desires a unity with itself.



The fourth study found to present discussion on Sophocles's *Antigonê* is the one written by Jenet Kirkpatrick (2011). Here she presents a kind of comparison between *Antigonê* and her sister *Ismenê*. Her essay studies some issues. First, it observes whether *Ismenê* is possibly responsible for subversive action on the "shallow burial" of *Polyneices*. Second, this essay explores *Antigonê*'s and *Ismenê*'s characters to represent two kinds of political actions: heroic and unheroic resistances. Third, this study analyzes power and general subalternity of both characters. Although this essay has similarities related to power with my study, the context explored and presented is significantly different. However, Kirkpatrick's essay emphasizes my findings that *Antigonê* finally reaches her power within her being powerless during the passage of power relations she has been undergoing.

3. METHODOLOGY

This study applies a qualitative method in which it collects data through examining the texts, in this case *Antigonê* the script and exploring other secondary data. Qualitative research offers a comprehension towards any opinions and the data used to analyze the subject. In a qualitative essay, the author accumulates various modes of data rather than counts on a particular data basis. The author then evaluates the data, logicize them, and organizes them into themes and codes. (Creswell, 2009; Creswell, 2018). Referring to the qualitative method as conducting this discussion, the essay explores library research to collect the appropriate data for the topic. The primary data are from the play script *Antigonê* by Sophocles and the secondary sources are data related to the topic in the form of theories, criticisms, and essays about the play script.

4. RESULTS AND DISCUSSION

Conflicts may exaggerate people into fights and even wars when occurring between countries or big tribes. Human beings are actually experiencing multilevel conflicts (Wilson, 2013) for their whole life due to their having emotions in which these emotions become also the way to resolve their conflicts (Halperin and Pliskin, 2015). Conflicts do not only occur between person and another person, between people and other people, or among countries, but also occur within oneself. A conflict happening within oneself, a dispute between agree and disagree in mind, a



struggle or dilemma of mind choosing the one between two opposing options, feelings, ideas, desires, etc. that disagree with one another, or the occurrence of experiencing opposing psychological desires, beliefs, feelings or impulses is called an internal or inner conflict. (Levitas, 2021; Wiest, 2018; Merriam-webster, 2022; Luna, 2021)

Because of inner conflicts, one may have misery to live on, and when this misery ends in catastrophe, it transforms into a tragedy. Tragedy refers to “a terrible, unhappy, or unfortunate event; a serious play that ends sadly, esp. with the main character’s death”. (Pearson, 2009) Thus, an individual experiencing a fatal misfortune that may lead to a paining life means that he/she has a tragedy. Inner conflict may arise in anticipating choices. During the cerebation of determining the one to choose is the process of one’s emotions resolving inner conflict. At this point, an individual may perform the power to deal with (Kabeer, 2015; Foucault, 1995; Foucault, 2001; Wrong, 1995), and the power as the ability to make difference (Giddens, 1989). However, as the play also presents the heavenly side, the laws of gods, many people believe that life is already destined by the ultimate power ruling this world. No one can get rid of tragedy when destiny chooses them to bear it.

There are two major conflicts in line with the topic of this study. The first conflict is the inner conflict undergone by Antigônê in choosing and defending her stance. She has to strengthen her heart and mind, and she has to enforce her power to deal with any consequences of her deed. There is a fear in her heart of going on alone. Asking Ismene to join in treating Polyneicês shows this fear confronting her. The second conflict is between Antigônê and Creon in that this can be regarded as the conflict between the ruler and the ruled. Therefore, this second conflict also said as the conflict of power. The two conflicts are considered as the conflict between conscience and rule, between heaven and worldly values.

4.1 The Inner Conflict

With carrying her belief in heaven value Antigônê challenges the ruler of the state. She believes that the ruler edict is man-made that shall not be against the law of heaven. Significantly driven by her love to her brother, Antigônê goes with her conscience applying the heaven value. However, it is not easy for her to take the choice because choices demand intensive struggles of her internal



consciousness, and there lies the essence of her life. Everything can be a stake to come to the final decision. Life is an unescapable choice, and deciding what to choose indicates the trait of self-reliance, self-respect, and the kernel of human right in running life. (Pramono, 2013) Therefore, she really understands the consequence of her deed if she really embodies her will.

To raise her spirit and strengthen her courage, she tries to ask Ismene, her sister, to join her planned action, burying their brother Polyneices. (lines 29-31) Even Antigone sounds forcing Ismene by urging Ismene to decide whether to be a true sister or to be a traitor to their family. (line 27) This shows that despite her strong will, courage, and power to take action of honoring a dead body as tradition goes, Antigone feels fear within her heart upon the consequence of the action. She is about to have companion to share such feeling. This implies that there is a feeling of doubt at certain extent within the mind of Antigone. When in one side there is fear and in another side is courage in determining whether an action needs to be run or not, Antigone is encountering alternatives she has to choose, and thus an inner conflict is in progress. The choice she takes shows her personality and her belief.

Antigone's anger to Ismene's refusal to join her action confirms the wrestle of two dilemmatic problems within her mind. However, both her knowledge on laws and her conscience make her know what the divine will is (lines 360-363). Her knowledge also shows her that a citizen must obey any rule issued by the authority along with the consequences of its violation (lines 48, 55-56, and 79-80) because violating the state's rule is a crime (line 56). Antigone's struggle thus copes with two closely related theses, i.e., the laws of gods or heaven values or morality against the worldly values or the laws of man, and the individual conscience against the power of the state. In this case, it is her individual conscience crashing against the dictate of the king's edict. This knowledge does not, however, restraint her to continue the intended plan. The clash of these understandings creates an inner conflict that, pushed by her dispute with her sister, leads to the emergence of an inner power. A power that emanates from a vigorous cerebration of organizing her understandings and knowledge. (Foucault, 2001; Rabinov, 1997; Foucault, 1995; Wrong, 2017)

By her statements of hoping that Creon will suffer the similar cost or punishment (line 726) as she does, Antigone seems to channel out her suppressing burden. Despite her being so firm in



believing that her conduct is totally for the sake of heaven laws, there is a doubt within her heart. This can be understood considering that someone experiencing a horrible punishment, a death sentence, may psychologically have hesitancy in maintaining his/her opinion. For certain people who do not have strong hearts, they may twist their decision and surrender in order to avoid the calamity they are facing. Nevertheless, for Antigônê, her developing power prevents her from twisting her faith.

Antigônê's power is then strengthened by both her love to her bother and her faith to the truth of heaven values. She decides to transgress the laws of the king but not those of heaven (line 736). Her conscience finally resolves to the will of gods, the heaven values. The cerebration turns Antigônê to be a fearless heroine. Her true courage is, as Alfred North Whitehead once said, not a brutal power but the firm resolution of her honesty and reason (Nash, 2016); the courage of conscience and the power of silent resistance. Her silence is an exercise of power and internal efforts to endure coercion without revolts or protests, thus being silent does not mean being silenced. (Pramono, 2013) She uses her conscience to decide what to do.

Antigônê's cerebration of deciding to employ the heaven values can be considered as an exercise of power of her mind, in that this then reinforces her power of mind over mind. (Foucault, 1995) Antigônê inscribes within her awareness the power relation in which she simultaneously competes both opposing poles i.e., heaven values and worldly values, thus, she turns out to be the foundation of her own subjection (Foucault, 1995) to her choice. It means that the exercise of power as the process of contact points of the two opposing sides is conducted within herself that results in the increase of her power.

Nevertheless, Antigônê is encountering an inner conflict leading her to run a paradoxical decision. Of running her exile penalty, Antigônê is wrestling with her fear. In one side she believes in the rightness of heaven laws that she does not want to violate (line 736), thus she shows her power of encountering the punishment. In another side, she seems to yields herself to the power of death (lines 676, 721) by committing suicide (line 959). The inner conflict of facing two options whether to stand still in punishment or to yield shows that her powerful stance before humans fades away. Antigônê is touched by doubt that then she embraces death before her time to find the answer whether her stance does not prove her wrong (lines 723-725).



4.2 The Conflict of Power

The conflict between Antigônê and Creon represents the conflict of power, the conflict between heaven values and worldly values, between the dominant and the subordinate, and between the central and the margin. Power relations configures a matrix encompassing such antagonistic concepts (Salenius, 2016) which eventually are said as binary oppositions, and thus, the stances of Creon and Antigônê signify the binary oppositions.

On one side, Antigônê is already firm with her stance that she is engaging the laws of gods. She believes that she is right, that she enforces the value of heaven, and thus for the sake of heaven, violating man's rule for her is not a sin or guilt. She knows that death awaits her for what she has conducted upon the body of her brother. Nevertheless, she has no more fear to confront it because she believes that God shall grant her the courage not to yield what she believes is right. The history has shown that people believing and bearing the laws of God are firm with their faith and dare encountering death for what they keep, and so is Antigônê in her current state.

The heaven value is love. Everyone deserves to get love from others, especially when they are dead. All dead shall be treated the same and honored the same. This is the will of gods; this is the value of heaven. One, whoever he is, shall not deny this law. Thus, in the mind of Antigônê, both late brothers deserve to get similar treatments. Discrimination cannot be directed upon both bodies. Therefore, she really believes that the king's edict is against the laws of gods because the mortal shall bend to the immortal. Hence, even though Creon is a king, he is not supposed to make a rule dishonoring the dead for the reason of disloyalty to the state. This process of mind cerebration thus gives her power to dispute against her king and be prepared for the costs.

On the other hand, Creon believes that a traitor of the country deserves to die in misery and to have a loathsome death, (line 175) and on the contrary, a patriot shall be officially honored by the state (line 176-178). With this stance, Creon issues his controversial edict. As what Antigônê does to Ismene to have her sister's support, Creon manages a similar effort to the Chorus assembly to have their support on his controversial decree. (lines 181 & 185) The penalty of violating the edict makes the Chorus have no other option than obedience.

Creon shows that he is a man of honor. By mentioning the name of gods, it seems that Creon places himself as a man who also stands on the value of heaven. At least, his edict is



proclaimed for the sake of goodness and honor and does not contradict the laws of gods. He is a man of honor, who places laws above kinship and blood, and he is also a man who believes that gods are in favor of his decision. With such a belief, Creon keeps blaming and accusing Antigônê as conducting crime for violating the edict he has proclaimed. Creon believes that gods are on his side supporting his rules (line 240-243), and he denies the Chorus's assumption of gods doing the rite on the corpse.

The collision of these two characters shows how power relations find a way to emerge. The possession of predominant knowledge and high status in Creon, and the love to others in Antigônê can be the bases for power exercise to them, (Wrong, 2017) that confirms their power relations. Thus, these power relations create a graticule containing antagonistic concepts such as central-margin and dominant-subordinate (Salenius, 2016) along with their identity positions and cultural practices that are constructed in their ideological systems and their encrypted power structures. This collision of power can be regarded as the contestation of power between the two parties, in which the dominant suppresses and subjugates the subordinate. Creon applies his power to realize his own will in his stately action against the resistance of Antigônê, his own kin, who is confronting the decree. The conflict is now outside her head; she has to confront her belief against someone else's principle. Her power on believing that the king's decree is subordinate to God's law (lines 359-361) is mistakenly justified by the forum. Antigônê keep believing in her faith that all she has done is for, with, and within love, and love is a value of heaven, so she has conducted what the heaven will. On the other side Creon is so strict with his decision that he also believes his decree is supported by the gods whose temples and images were destroyed by the army of Polyneicês. They are combating in their search for, what they believe as, their moral existence, obligation, and sacred duty. Both are firm with their belief. They are stubborn enough to yield to the opposite (lines 375-376).

However, there are two different personal ends. The stubbornness of Creon leads him to having an excessive pride, which leads him his own doom. He suffers the loss of both his son and his wife. On the other hand, Antigônê is desperate and asks Creon to kill her as the penalty of her conduct. Antigônê thinks she cannot endure her burdensome penalty, and she also embraces her doom by committing suicide. Both Antigônê and Creon are seized by the confronting power of



which they fight, as well as the power of which they defend. Antigônê and Creon are both detained and shattered by the bond rooted in the range of their social, political, and moral existence.

5. CONCLUSION

Antigônê's determination on enforcing the heaven laws or unwritten rules contrives power that paradoxically makes her blind to see the positive sides of the king's law. Creon believes that the decree he proclaims is within the bless of heavenly gods, and this drives him to also be blind to see the positive sides of Antigônê's arguments. Both are strong, both are powerful in their ideologies, and both are then blind due to their beliefs in their power. The dispute even just confirms the contemptuousness of power relations in which the dominant finally subdues the subordinate. However, this dispute also endorses the paradox of power relations where the subordinate becomes the cause of the dominant's doom. Their strengths at the very same time turn to become the cause of their tragic doom. The contestation between the superordinate and the subordinate, the confrontation between the heaven values and the worldly values, the collision between conscience and logic results in no victory yet even tragedy. Furthermore, both the inner conflict and the power conflict bring us a lesson that the world does not only contain black and white but also have many other colors to pick out. Enforcing one side of principle while ignoring and despising another belief can lead one into sufferings and catastrophe.

Therefore, in power relations the issue does not rely only on confronting power to win over the others or applying power to conquer the others, but above all, this concerns also the wisdom of accommodating others. The two kinds of justice that both characters strongly endeavor to enforce shall be synchronized through openly wise arguments since the collision of both brings nothing but tragedies.



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