

SOROFRATERNAL COMPLEX: AN EXPLORATION OF SIBLING RELATIONSHIPS AS A PARADIGM OF TRAGIC FLAW IN SOPHOCLES' *ANTIGONE* AND AESCHYLUS' *ORESTEIA*

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Abstract

This study introduces the sorofraternal complex, a critical model that analyzes sibling relationships as a catalyst for tragic conflict in ancient Greek drama. Through an in-depth examination of Sophocles' *Antigone* and Aeschylus' *Oresteia*, the study demonstrates how the sorofraternal complex, a paradigm that explores the intricate web of emotions, loyalties, responsibilities within familial relationship, illuminates the Aristotelean concepts such as hamartia, peripeteia, anagnorisis, and catharsis, ultimately leading to tragic flaws of the major characters. By applying psychoanalytic theory to sororal and fraternal relationships in these plays, the study highlights how the sorofraternal complex offers a nuanced and comprehensive understanding of the devastating consequences of unchecked familial devotion. This research contributes to a deeper understanding of enduring power of sibling relationships in shaping human experience.

Keywords: Sorofraternal complex, Aristotelean notion of tragedy, Classical theory Psychoanalytic theory

Introduction

Sorofraternal complex is a hypothetical concept related to the Psychological dynamics between siblings. This ideology is extrapolated from the Aristotelean concept of tragedy (tragic flaw) to inform the concept of 'Sorofraternal Complex'. Complex in psychoanalytic theory is associated to group ideas, feelings or impulses that are organized around a central concept. So, Sorofraternal complex involves the emotion, cognitive and behavioural pattern associated with sibling relationships. It can be viewed as loyalty and responsibility which ultimately leads to tragic consequences. Sophocles and Aeschylus did not explicitly mention this concept, in the literary works but a close study on the main of protagonists of these classical works selected for this study, that is Antigone's and Orestes' persistence in ensuring that justice is done is driven by a psychological dynamics related to Sorofraternal responsibility and loyalty. Hence it could be seen as a catalyst that stimulates the down fall of the tragic heroes just like other flaws a hero may possess. Such as; pride, jealousy, wickedness, lies, hatred, etc.

Sorofraternal are two words fused together to create a single concept, Sororal means 'sisterly' and fraternal means 'brotherly'. In this context, this concept refers to a psychological problem or a set of emotions, thoughts and behaviours related to siblings relationship particularly between 'brothers' and 'sisters', who are related by blood. It highlights the strong bond between siblings and their deep emotional attachments they share; which encompasses the social, emotional and cultural connections within families and communities, thereby embracing sibling ties/bond which cannot be broken easily. This bond reflects in brotherly and sisterly obligations, expectations and reciprocity within sibling ties. Sometimes, ancestral heritage, history, traditions, and cultural identity even fate influence sibling bond and provides support networks; as in the case of *Oresteia*, and Antigone's Aeschylus'.

Orestes' and Antigone's sibling relationships respectively, serve as a paradigm of tragic conflict. Here, Sorofraternal complex plays a pivotal role in shaping their human behaviour and conflicts Sorofraternal complex theory suggests that the complex dynamics of sibling relationships can give rise to intense emotions, rivalries, revenge and power struggles, ultimately contributing to tragic flaw (hamartia). Scholars could also view Sorofraternal Complex as a stimulator of tragic flaw or hamartia, as a character inherent defect that leads to their downfall. Just as tragedy arises from the complexities of human

relationships and the flaws of the protagonist, so do Sorofraternal complex offers a shade of knowledge of tragic flaw. It might not be love, anger, wickedness, disobedience, or any shared within the classic tragedies, but responsibility or obligation of protection of a sister to a brother, or from a brother to a sister within an immediate family to uphold family legacy. Deep within the fabric of this tragedy lies a complex web of familial relationship, unwavering complex that ensures its characters in a cycle of loyalty that calls for responsibility, which dares any form of devastating consequences. Such seen in the case of Oresteia and his sister, Electra (Aeschylus' Oresteia: xvii), in conspiring to kill their mother Clytemnestra, for the repose of their father's soul, Agamemnon.

Psychoanalytic Theory

Psychoanalytic theory was propounded by Sigmund Freud, a Viennese neurologist born in 1856 in Moravia, Austria. He graduated from University of Vienna in 1881 as a medical student in 1885, he went to Paris to study with the neurologist, Jean-Martin Charcot (Webster's Encyclopedia;437) which proved to be a turning point in his career. Charcot's work with the patients classified as hysterics introduced Freud to the possibility that mental disorders might be caused by purely psychological factor rather than organic brain disease. Returning to Vienna he entered partnership with the physician Joseph Breuer. They collaborated on studies in 'Hysteria' which contains a presentation of Freud's pioneering psychoanalytic method of free association. Freud's basic contention was that humans have desires, largely sexual in nature, that are denied. (Stephen, 2000).

In this recent time, critiques have profitably approached Freud's theory psychoanalysis using psychoanalytic theory. In view of this Mbanefo (2015) writes;

Sigmund Freud propounded the theory of psychoanalysis as a means of examining the unconscious mind, scholars have adapted this theory to give different meanings and interpretations to certain behaviours exhibited by characters in their disciplines. In literature, his theory has been applied to discovering the causes of characters in textbooks, the act of writing and how the writer has achieved successes in written texts. In the etymology of psychoanalysis there is the 'psyche' which literally stands for the 'mind/spirit' or the part of man which is invincible and its 'analysis' which has to do with analysis, judgement and understanding of value attached to his mind. As complex problems arising from the idea and method of mind analysis than ordinarily imagined" (21).

Sigmund Freud's theory of psychoanalysis is a comprehensive framework that explains human behaviour, motivation and psychological development. The component of this theory includes, the structural model of mind; Id: The primitive, instinctual part of the mind that seeks immediate gratification Ego: The rational, logical part of the mind that mediates between the id and reality and the Superego: The moral component of the mind that incorporates societal norms and values. These components are further developed psychologically in stage, such as psychosexual stage: oral, anal, phallic, latency and Genital stage which describes the development of the libido and the formation of the psyche. This is followed by Oedipus Complex: A critical stage in psychosexual development, where children experience unconscious desires for the opposite-sex parent and feelings of rivalry with the same parent.

Through the lens of psychoanalysis model, the Sorofraternal complex is seen as a critical component of the unconscious mind, influencing the emotional development of sibling relationship, evoking strong bond, such as excessive devotion between Antigone and Polyneices, which can be interpreted as a manifestation of an unconscious, repressed desire stemming from the Oedipus complex. The unwavering loyalty of Antigone to Polyneices is a reflection unconsciously of the Oedipus complex, where a female child unconsciously desires her father and emotional hostility towards her mother, resulting into a firm attachment to a brother figure as a replacement.

Aristotle Concept of Tragedy and classical drama

Drama is a reflection of life on stage. "It is a form of composition designed for performance in the theatre, in which actors take the role of the characters perform the indicated actions and utter the written

dialogue”, (Abrams and Harpham: (2012). But, classical drama is a type of theatrical production or performance based on ancient Greek and Roman culture. This period spanned from 6th century BCE to the 4th century BCE with its foundation in religious festivals and rituals in honour of gods. According to Chidi-Igbokwe (2022) “Drama in Greece was in part an outgrowth of Greek rituals and religious practice. Tragedy has its origin in ancient Greek theatre and reached its peak in the fifth century B.C. the structure of the plays bears some resemblance to their religious festivals. Famous dramatic works of this period were written by Aeschylus, Sophocles and Euripides. These playwrights devote deliberate attention to Aristotelian concept of tragedy.

Aristotle proposed to treat poetry, its kinds and their distinct qualities paying particular attention to the structure of plot which according to him is the “requisite to a good poem” (Aristotle 335 BCE:7). He classified epic poetry, tragedy, comedy and all form of music “in their general conception as modes of imitation” (Aristotle 335 BCE: 7), ‘He however made a distinction between them in three respects; the medium, the object and the mode of imitation. Since the objects of imitation are men in action, these men must fall under higher or lower, good or bad as societal and moral basis of classification, Aristotle however insists “that we must represent men either as better than in real life, or as they are” (Aristotle 335 BCE:11).

According Aristotle, the different modes of imitation must imbue men with nobler qualities or less noble than they are. He made some incursion into many writers like Homer who created super humans, Cleophon who created men as they are and some others who created bestial characters. This same distinction in Aristotle’s conception marks off comedy from tragedy. For him. “comedy aims at representing men as worse, tragedy as better than in actual life” (Aristotle 335 BCE:13). “Tragedy then is an imitation of an action that is serious, complete, and of certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions”. (Aristotle, 23). By embellished language Aristotle incorporated words that show grandeur, majesty, and tragic elements. These words are mostly spoken by the gods in the form of characters and kings or the truth revealed chorus of songs. As tragedy means an imitation through acting, it implies that every tragedy must have the following six parts which determines its quality; plot, character, diction, thought, spectacle and song. These six play important role according to Aristotle in the production of a good tragedy with special interest in the plot as the chief and most important. The beauty of the work begins with a good arrangement of the plot. There must be a beginning, middle and an end which should be unified such that if any one of them is displaced or removed, the whole will be disjointed and disturbed, a concept Aristotle described as ‘structural union’. A tragic play, Aeschylus’s *Agamemnon* and *The Iliad* (750 BCE) an epic poem by Homer are handy examples that show this structural union, Agamemnon, the tragic hero and the king from the ancient Greek mythology whose travails in war with Achilles was the preoccupation of Homer in the epic poem, *The Iliad*. *The Iliad* begins in the tenth year of the Trojan War, with an invocation and a prayer by an old watchman who wishes that the Greeks conquer the Trojans. Fortunately, the king returns bringing with him, Cassandra, the Trojan princess as his concubine, an act that suggests victory. This did not sit well with Clytemnestra, Agamemnon’s wife and queen of Argon (Greece) who has been plotting to kill her husband for sacrificing their daughter, Iphigenia as an appeasement to the gods for victory. Cassandra who possesses prophetic abilities foresees the looming doom but cannot prevent it. Clytemnestra and her lover, Aegisthus who have been lurking in the palace murder Agamemnon and Cassandra. In *The Iliad*, Homer explored an entanglement of events in a war between the Trojan city and Greece, a conflict that seemed to have lasted for more than ten years. The plot begins after the tenth year when Achilles, the greatest Greek warrior demands for the spoils of the war from the Greek king, Agamemnon. The king refuses and arrogates Achilles’ prizes to himself, leading to Achilles withdrawal from the war. Achilles’ withdrawal paves way for Hector, the Trojan prince to gain upper hand against the Greece in battle. The Greeks try to rally their troop but is unable to withstand the tide of the Trojans. The Greeks leaders persuade Achilles to returns but he declines still angry with Agamemnon. Patroclus, Achilles’ friend takes charge of the Greek army but Hector kills him. The death of Patroclus, angers Achilles so much that he vows to avenge the death

of his friend. Achilles kills many Trojans including Hector and drags his body. Lastly, Achilles returns Hector's body to his father upon the latter's kind words.

Tragedy is not only an imitation of a complete action but events inspiring fear and pity whose effect is best produced when it takes us by surprise and the effect is heightened when they follow cause and effect, this being the distinctive mark of tragic imitation. The excitement that greets Agamemnon's return in the play *Agamemnon* is explored in the words of the character of watchman thus, "oh blessed dawn that brings the light of day!/The fire beacons, lit in relay/bring news of Troy's downfall and the kings return" (1). Aeschylus goes ahead to show this thrilling moment through the use of chorus in these words "Hail, Agamemnon, lord of the land, your victory is won, your glory told, the gods have smiled upon your noble name" (20). The ecstatic moment within a twist of fate ultimately leads to events culminating into fear and pity; these traits are elicited by the prophetic words of Cassandra. She says "Oh, oh the horrors that I see/The blood stained halls, the screams of the slain!/ The royal house, a den of blood" (25). Even Agamemnon's last words as he gets struck by his wife also elicit fear. He says, "Ah, woe is me! I am down/betrayed by own wife and my wife's thread is out" (45) these passages create fear in the audience as they witness the brutal and unjust death of the king. As Clytemnestra did not feel remorse for her action but rather justifies it, the audience feels pity for her and the destruction that befalls the royal family. In *The Iliad*, Homer creates fear in the audience as they witness Achilles' rage and fury after Agamemnon refuses to give him the spoils of the war, Briseis. The poet narrates "Achilles' anger, terrible and fierce, like a lion's fury or a snake's deadly squeeze" (Homer, book 1, lines 1-2). Another instance exists between two warriors Paris and Menelaus. Homer reveals that "the two warriors clashed, their armour shining bright, their spears and swords flashing, like lightening in the night" (Homer Book 3, Lines 15-16). Pity is evoked in *The Iliad* when the audience witnesses, the grief of Achilles, upon the news of the untimely death of his friend Patroclus, the sorrow Andromache, Hector's wife feels and the courage of Priam Hector's father in the reclaiming of his son's body shows the height of his courage and this evokes the pity in the audience.

In the forgoing, Aristotle proposes that fear and pity are created when a tragic hero who is not eminently good or just yet whose misfortune is brought about not by vice or depravity but by some error or frailty. A tragic hero, "must be one who is highly renowned and prosperous" (45). By tragic hero's vice or frailty, Aristotle speculates that there should be some kind of weakness innate in the tragic hero that leads to his tragic end. In addition, he must be renowned, a king, or a prosperous figure. In *Agamemnon* (445 BCE) Aeschylus projects the character of Agamemnon as the king of the Argos (Greece). He has the nobility required as a tragic hero in the classical tragedy. His downfall is solely and his earlier actions, particularly the sacrifice of Iphigenia and his arrogance. Upon his return, he parades his prowess and might in these words, "I, Agamemnon, king of kings/Lord of the Greeks and conqueror of Troy!" (48). Agamemnon paves way for his downfall through an abuse of power. By his abduction of Cassandra, the Trojan princess Agamemnon shows that he has no regards for other people's wellbeing. In his words "seize her and bring her before me/I will make her mine and she will learn to obey" (40). Through wrong judgement; the act of sacrificing his daughter to appease the gods, sets him at edge with his wife consequently meets his tragic end in the hands of his wife. In the Greek mythology, Achilles is acclaimed the greatest warrior. In *The Iliad*, Homer idolizes the character of Achilles, he portrays him as a powerful mortal with divine ancestry (son of Thetis, a sea goddess). He presents him as an invincible warrior with an exceptional strength and bravery, one imbued with unmatched martial skills and complexity, these traits therefore positions him as a tragic hero. His tragic flaw comes into guise of the uncontrolled anger and pride. He tells the Greek authorities upon being summoned to return after the Trojans begins to have an upper hand in the war. He says, "I will not obey you Agamemnon/nor will I fight alongside you, for you have dishonoured" (Homer Book 1, Lines 292-293). Tragedy frowns at a pilot that presents a virtuous man who passes from prosperity to adversity or a bad man passing from adversity to prosperity for such does not elicit pity or fear, neither does it justify the moral sense. Fate is another attribute of the classical tragedy, an idea that events and experiences in a person's life are being determined by forces greater than the individual. In the ancient Greece, fate is said to be controlled by the gods who had the power to shape and design the destinies of man, but also by the Moirai who determines destiny. Fate also contributes to Achilles' downfall. Thetis, Achilles' mother emphasizes the inevitability of fate in his life. She reveals that "For I know that my son is destined to

die young/And that his fate is sealed” (Homer Book 9, Lines 414-415). In *Agamemnon*, the protagonist pays no heed to the warnings of the gods not to sacrifice his daughter; in fact one can see fate as a major force that controls the life and actions of almost all the characters. The playwright says, “beware Agamemnon of the curse that haunts your house and claims its own. For bloodshed breeds bloodshed and the past will not be silenced, nor its debt repaid” (70). As evident in the play, the element of fate opens the door to the tragic consequences while the hubris of the hero seals his destiny.

Synthesizing Sorofraternal Complex with Aristotelian Classical dramas (Sophocles, Antigone and Aeschylus’ Oresteia)

Antigone and *Oresteia* are two dramatic texts written by major classical dramatists, Sophocles and Aeschylus respectively. These plays conform to the principles outlined in Aristotle’s *Poetics*, particularly in their use of hamartia (tragic flaw), peripeteia (reversal of fortune) and catharsis (emotional purging). The tragic flaw of Antigone and Orestes are driven by their sorofraternal attachments, which ultimately lead to their downfall. Their unwavering devotion to their siblings fuels their actions, resulting in tragic consequences. The plays use of peripeteia and catharsis further underscores the devastating effects of unconscious motivations and unresolved psychological conflicts. Through the lens of psychoanalytic theory one can gain a deeper understanding of the Sorofraternal complex and its role in shaping human behaviour. Additionally, Freudian concepts such as the Oedipus complex, Electra complex and repetition compulsion can be applied to Antigone and Orestes to illuminate the unconscious motivations driving their actions.

A psychoanalytic study of Sorofraternal Complex in Sophocles’ *Antigone*

The sibling relationship between a sister (Sororal) and a brother (fraternal) who are related by blood can result into Sorofraternal Complex, a tragic flaw that ensnare the main protagonist (Antigone) in a cycle of loyalty and responsibility, leading to devastating consequences. This psychological dynamic requires a clinical attention through psychoanalytic model to address, and that is what this study sets to achieve. However, Antigone is a person of noble character, the main protagonist of this classical drama, *Antigone*, written in the year 442BC, it is the first of three plays of the Oedipus trilogy. In the light of this, Almanshi (1991) quotes Winington Ingram by stating:

Antigone is a singular difficult play to understand. Its socio-political aspect in which in all, the commentators have invariably focused their attention the degree of respect should be given law, the relationship between the sexes, the duties towards the family versus the duty to society and others) represent on one side “defensive screens which tend to conceal the unconscious content of this tragedy, on another level, as we will see later, they reflect the contribution of the ego and the superego to the intrapsychic conflicts of its main characters.

According to the framework of the plot, it presents briefly in the royal palace of Thebes, Antigone, the devoted daughter of Oedipus, who resides with her younger sister Ismene. Antigone is betrothed to Haemon, the son of Creon who has become the regent of Thebes after Oedipus’ exile. Following Oedipus’ departure, Creon had agreed to let Oedipus’ sons, Eteocles and Polynices, alternate rules. However, when Polynices’ turn arrives, Eteocles refused to relinquish power; leading to a fatal conflict between the two brothers. Creon subsequently decreed that Eteocles would receive a proper burial, while Polynices body would be left to scavengers, labelling him a traitor. Anyone attempting to bury Polynices would be facing execution by stoning. But Antigone did not obey this order, and was caught by King Creon’s guards.

The play’s climax features a dramatic showdown between Antigone and Creon, where Antigone challenge Creon’s decree, arguing that it defies the “Unwritten and Unfailing Laws” of the gods. Creon however insists that all decrees must be obeyed without question. The stance can be seen as rationalization, given that Creon had arbitrarily labelled Polynices a traitor, despite being the wrong party. Meanwhile, Antigone’s own motivations are also driven by rationalization, revealing her unconscious desires. Upon learning of Creon’s edict, Antigone immediately decides to bury her brother Polynices, disregarding the consequences. Her primary concern is the gruesome fate of Polynices’ body, which would be left to scavenging animals. When Antigone attempts to enlist Ismene’s help,

Ismene refuses, recalling the ultimate consequence and the wasted effort if they venture burying him, their brother Polynices. Without relenting, Antigone resorts to proceed alone driven by her unwavering commitment to her brother and her own unconscious motivations: She says to Ismene:

Such orders they say the worthy Creon gives to you and me-yes, yes, I say to me.

Later, she commented:

it's not for him to keep me from my own.

Friend shall I lie with him, yes friend with

friend when I have dared the crime of piety and then:

Now I go, to pile

The burial-mound for him, my dearest brother.

In a sentimental, expression of sibling devotion/loyalty, Antigone refers to as a "Brother of my heart". This romanticized vision of reunite death is later actualized when Antigone takes her own life, and ultimately become a tragic reality when Haemon joins her in death, having fatally stabbed himself. While, alive Antigone's expression of devotion to her brother Polynices reveals a profound and intimate aspect of her character, shedding light on her unrelented motivations and emotions.

Taking into account the Sorofratern complex, Antigone's decision to bury Polynices' body (her brother's body) is driven by a complex mix of motivation, deeply rooted in Sorofratern complex actions represent a sublimated expression of her deep-seated feelings, manifesting as an act of piety with profound religious significance. This act ultimately leads to her punishment, which serves as a means of atoning for her perceived guilt. This complex illuminates Aristotle's tragic flaw (driven by Sorofratern (a deep sense of sibling responsibility) which lead to her downfall. There is equally, reversal of fortune and catharsis; emotional purging, which further underscores the devastating consequences of unconscious motivations and unresolved conflicts. Antigone's desires to reunite with her brother in death can be seen as a manifestation of the Sorofratern complex where her familial bonds and sense of loyalty override her own self-Preservation.

On the other hand, Creon's inflexible adherence to the law can be seen as a defense mechanism against his own unconscious desires and aggressive impulses, which are exacerbated by the Sorofratern complex. His rigid stance is a manifestation of his own disapproval of these urges this ultimately funds expression in his tragic downfall. Both Antigone and Creon are driven by powerful ego and superego forces, leading them to seek resolution to their inner conflicts through extreme measures for Antigone, this means a heroic of self-sacrifice, while for Creon, it enacts a desperate affirmation of the law. In this play Sophocles intuitively explores the connection between the origins of religion, law, and the need to 'repress transitional (libidinal) and unconscious drive (aggressive urge), a concept developed by Freud in Totem and Taboo; (web). The Sorofratern complex adds another layer of depth to this exploration, highlighting the complex and often conflicting nature of familial (classical familial) bonds and loyalty. Psychoanalytic theory provides powerful tools for analyzing the Sorofratern complex and its role in shaping human behaviour offering a shade understanding of the complexities of human nature.

Sorofratern Complex and Applied psychoanalytic theory in Aeschylus' *Oresteia*

In Aeschylus' *Oresteia*, the Sorofratern complex is evident in the relationships between the siblings, Electra, Orestes, Chrysothemis. Through the siblings rivalry and tension between Electra and Chrysothemis, siblings who embody contrasting approaches to dealing family's trauma; There are divergent views or avenging their father Agamemnon's murder and addressing their mother Clytemnestra's complicity in it. This creates tension between them. Electra's drive for justice and loyalty to her father fuels her desire for revenge, while Chrysothemis prioritizes self-preservation and avoiding conflict.

This sibling dynamic illustrate the Sorofratern complex, highlighting the intricate web of emotions, loyalties, and conflicts that arise within sibling relationships. The tension between Electra and Chrysothemis serves as a microcosm for the larger themes of family loyalty and the complexities of human relationships. In the context of the Sorofratern complex, the Electra Chrysothemis rivalry

demonstrates how siblings' relations can amplify emotional intensity for each other's emotions, creating a volatile dynamic. Create conflicting loyalties also, as seen in Electra's loyalty to her father versus Chrysothemis' desire to maintain peace with their mother. This reflects societal expectations, where Sorofratern complex illustrates contrast between Electra's bold stance and Chrysothemis' more submissive approach.

Ancient Greek mythology is the foundation of this dynamic work. It shares rich connection with Aristotelian philosophical treatise just like Sophocles' *Antigone*. *Oresteia* as a trilogy of tragic plays exemplified the principles of Greek tragedy. Aristotle's 'poetics' outlines six elements of tragedy; plot, character, language, thought, spectacle and song. Aeschylus' *Oresteia* typifies these elements, demonstrating a well-structure tragic narrative. Hamartia and peripeteia are exemplified. Orestes' hamartia is his desire for revenge against his mother, Clytemnestra, which leads to a cycle of violence and tragedy. This ushered sudden reversal (peripeteia) in Orestes fate from being a noble avenger to being pursued by the furies. Orestes realizes the true nature of his actions and the consequence of his revenge illuminates moment of anagnorisis and this web of tragic events evoke feelings of pity and fear ultimately leading to catharsis.

Aeschylus' *Oresteia* offers profound insights into the psychoanalytic underpinnings of revenge, inhabited by Sorofratern as a fundamental theme of Sigmund Freud. Beyond the myth of this literary work, it probes critical psychoanalytic concept, specifically; the id, primitive desire, which focuses on the Sorofratern complex, to characters of Orestes and Electra Electra's long for Orestes:

"Oh. Orestes, dearest brother, where are you? Why do you delay, and leave me to suffer?"

Orestes conflicting feelings towards Electra:

"Sister, dear sister, I am torn apart by conflicting desires, and my heart is heavy"

Orestes psyche id 'Orestes' primitive desire for revenge against his mother Clytemnestra drives his action, thereby beclouding his rational thinking (Ego) is conflicted as he suggests with the moral implication of his actions. This is as a result of justice and morality is shaped by the father (Agamemnon)'s legacy and the societal expectations (Superego) placed upon him. On the other hand, Electra psyche's id; desires for revenge just like her brother Orestes, against her mother Clytemnestra is fuelled by her feelings; anger, hurt, and betrayal. Her Ego becomes irrational, thinking with intense emotions leading her advocate revenge. Her Superego was shaped just like her brother 'Orestes, whose sense of justice and morality is shaped by his loyalty to his father, Agamemnon to restore honour to his household.

By examining the Sorofratern complex classical heroism dynamics between Orestes and Electra through psychoanalytic lens, one can gain a deeper understanding of the complex emotions and desires that drive their actions.

Conclusion

This study has explored the Sorofratern complex, a phenomenon in which siblings; relationships are marked by intense emotions, conflict and shared desires, through the lens of Psychoanalytic theory. By examining the classical dramas, *Antigone* and *Oresteia*, the study has gained a deeper understanding of the complex emotions and desires that drive sibling relationships.

The analyses of *Antigone* and *Oresteia* have revealed that sorofratern complex is a pervasive element in both dramas. The relationship between *Antigone* and *Polynices* as well as *Orestes* and *Electra* are marked by intense emotions, conflicts, and shared desire. These deeply devoted relationships are shaped by the siblings' shared experiences, desires and sense of responsibility, which create a complex web of emotion and conflicts. Through the lens of psychoanalytic theory, we have seen that the sorofratern complex is driven by the siblings' unconscious desires, repressed emotions, and conflicting sense of identity. The sense of shared guilt and responsibility that arises from this experience catalyzes the siblings' conflicting desires and intensify their inner struggles and heighten tensions between them. Furthermore, the study has shown that Sorofratern complex is not only a product of the Siblings' individual psyches, but also a reflection of the societal and cultural norms that govern their relationships.

The dramas highlight the societal expectations placed in siblings, particularly in ancient Greek culture, where family, loyalty and honour were paramount.

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