

Feminine Identity in Sophocles' *Antigone*

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Sophocles's *Antigone* forces to the surface the undercurrents of disturbances we have in our own lives: doubts about political laws, our conflicting responsibilities to various family members and issues of gender domination and submission. Feminine sexual identity is especially of interest here. While Antigone acts in a manly fashion by asserting herself in the public realm of political interests, she does so for particularly feminine reasons. Moreover, the fifth-century audience of Greece would have seen her actions and fate as stemming from a long line of mythological and realistic representations of women in their various stages of life. For the purposes of this paper, traditional manly behavior is defined by the characteristic of assertion and action in a public realm. Feminine behavior is defined by passivity in the public realm and activity within the limited domestic realm as a response to generations of traditions.

From the start of Sophocles' play, Creon characterizes Antigone's burial of Polyneices as a masculine assertion of independence. "What man has dared to do this?" he immediately bursts out after the guard tells him someone has buried Polyneices.¹ A short while later, he states, "Even formerly there were men in the city who objected to this edict and muttered against me, tossing their heads in secret instead of keeping their necks properly under the yoke to my satisfaction."² He believes it is a challenge to his throne through support of a traitor of Thebes, seeming to forget that the traitor is dead and his armies fled back to their homeland. His astonishment that a woman has been found guilty of the crime is evident as Antigone is led to him. "This girl you are bringing -- how and where did you arrest her?"³ When it becomes clear that Antigone, his own niece, his intended daughter-in-law, a woman, is not only guilty of the crime but unrepentant, he cries, "Now I swear that she is a man and I am not, if she is to prevail in this and go unpunished."⁴ His insecurities on the throne and in his own manhood seem to come into play on this matter and to reflect his obsession with absolute control of the state. This concern is not unfounded, for both Antigone and Haimon articulate a widespread dissent from Creon's orders.⁵ Thus, when Antigone disagrees with the law in such a public manner and places herself as the spokesperson for a dissenting constituency, she is threatening Creon with her assumption of public responsibility.⁶

In spite of Antigone's masculine assertions of power through her action, she nevertheless would have been perceived by contemporary Greek audiences as a fulfillment of a traditionally feminine role. Her motives are particularly the motives a Greek woman, whose life revolved around the *oikos*. The *oikos* is the household in which Greek women lived and included the house, land and people it housed.⁷ First, their *oikos* was their family of origins where they lived until their marriage; afterwards, their *oikos* was their husband's household. As the center of their limited universe, the *oikos* saw their birth, their virgin girlhood, their bridal night, their motherhood and eventually their death. Fifth-century

drama shows seclusion for females as normal⁸; notably, the few exceptions to their seclusion included burial and marriage processions, where females played major roles in the events.⁹ The ignominy of female identity in the public sphere was a protective measure for the oikos, for it ensured that the females would not bring dishonor upon their family publicly. Birth names were heard only within the family. Indeed, the ideal was for the females not be referred to in public at all except by the possessive case of the name of their husband or father. Thus they were linguistically defined as the possessions of men.¹⁰

Female contributions to the public realm were few but important for the natural order of things. They included ritual prayers, lamentations, libations and burials for the dead. In Greek tragedy, Theban women are consistently denied the ability to perform the ritual acts which were the chief public duty of Greek women.¹¹ While denial of burial is a traditional penalty for treason,¹² it nevertheless went against the natural order for a body to lie unburied.¹³ Indeed, Antigone tells Creon this is why she has buried the body against his orders. "It was not Zeus who proclaimed that edict to me, nor did that Right who dwells with the gods below lay down such laws for mankind," she tells Creon.¹⁴

The funeral rites were very important because it was believed that the deceased would not be at rest in the underworld until they were properly buried.¹⁵ Rituals varied depending on the closeness of the relationship to the corpse; for a stranger, the required rituals were much less than what was required of a close relative. The guard who brings Antigone in to Creon says she has fulfilled many of the rituals: "She . . . broke out in lamentation, . . . and at once she brought thirsty dust in her hands and lifting up a fine bronze ewer she paid her respects to the corpse with a threefold libation."¹⁶ Antigone has performed rites for other close family members (her father and mother) and thus knows the standard practice; this also indicates that she and Ismene, as the closest female relatives, have had to fulfill the burial rituals. Burial rituals could take over a week to complete, and it was often necessary to return to the tomb of the loved one.¹⁷ Antigone states her desires to build a burial mound or tomb, hence her need for Ismene's cooperation in the act.¹⁸ Other particularly female rituals concerning burial were things like self-mutilation and hair cutting. Some critics have argued a parallel between mourners cutting their hair and a similar action during ritual sacrifices, in which the priest cuts a lock from the sacrificial animal to demonstrate its willingness to die. The cutting of a mourner's hair indicates either a willingness to allow the dead to rest in the underworld or a resemblance of female self-mutilation as a way to lessen emotional anguish by conversion into physical pain.¹⁹ Although no one within the text states implicitly that Antigone has performed any kind of self-mutilation or hair-cutting, there is nevertheless a sense of this type of grief-ritual in the imagery the guard uses to portray her burial of Polyneices. The guard tells Creon, "She uttered a piercing cry, the shrill note of a bird, as it cries when it sees, in its empty nest, the bed bereft of nestlings."²⁰ Just as the nest has been stripped of its birds, so Polyneices has been stripped of his previous dust-lining. Antigone's cries might indicate her willingness to let her brother be consigned to the underworld and her fury that someone has attempted to destroy her burial of the body; they might also indicate the recognition of the mother role which stresses the primacy of blood ties.²¹ In any case, Antigone makes it clear that she expects to have the companionship of her brother in the afterlife because of her performance of funeral rites in this life.²²

Normally, women were allowed outside the oikos for two processions: the funeral and the bridal. The two are often juxtaposed for women in Greek society since they share many of the same characteristics: separation, loss, laments, and movement from one confined space to another.²³ The bride's permanent leave of the natural family was a troubling and involuntary transition. She had no voice in the marriage arrangements, which were carried out as secretly as possible and concerned mainly the viability of the new family unit and the girl's future living conditions.²⁴ Even if the daughter married into a family within the same neighborhood, the separation was still dramatic. She became a member of a new household to whom she was expected to give her primary loyalties.²⁵ Thus as an outsider to her groom's oikos, she is given a place on the inside, as a bride and then mother, of the oikos. Her new role was to ensure the continuity of a household with which she probably never fully identified.²⁶

The rituals of both processions concerned mostly females and were remarkably similar. They were the ones who dressed and perfumed the body, garlanded the head and sang the appropriate hymns. A mule cart was the vehicle for the transportation on the margins of the day, either to a tomb in the early morning or to the groom's house in the evening. Unwed girls would be dressed in wedding clothes and the marker for her grave would be a jar for the water of the nuptial bath.²⁷ The tradition of Greek laments, still practiced even today in modern Greece, uses almost identical laments for both the marriage of a young woman and a burial of one. An example reads:

“Now I have set out.

Now I am about to depart from my home and from my dear brothers and sisters

(for a funeral: from the black and cobwebbed earth)

everyone is driving me away, everyone is telling me to leave. . . .

Even my mother is driving me away. She doesn't want me.

And my father, too, even he tells me to leave.

I am leaving with tears and with a heavy heart.”²⁸

The marriage of burial and bridal processions is seen throughout Greek mythology. The most obvious example is Persephone. Apollodorus writes that the young maiden Persephone was kidnapped by Hades, the god of the underworld, and forced to marry him.²⁹ Thus as she goes to her marriage, she also goes to the underworld. According to Antigone's last speech, Persephone will welcome the maiden among the dead.³⁰ Antigone's procession to her grave echoes the eerie similarity between the funeral and marriage processions. The pathos of Antigone's situation is clear: marriage was every woman's goal of existence and to die unwed was felt to be especially pathetic.³¹ Often, Greeks would use marriage with Hades as a metaphor for the death of an unwed female.³² Yet it is not a true marriage for Antigone but rather a perversion of marriage. Rather than taking permanent leave of her natural family as would occur in a normal marriage ceremony, she returns to her already deceased family by her death.³³ The continuation of the family line, a reason for marriage, is damned through this marriage to death: Haimon

commits suicide along with his fiancée and mother. Consequently the destruction of the *oikos* is complete.³⁴

Sophocles uses the tripartite structure of a Greek wedding in Antigone's marriage to death: betrothal, movement to the groom's house, and the consummation preceded by the bride's unveiling.³⁵ As the last male relative of Antigone's parents, Creon acts as the arranger of the marriage, telling Haimon, "Let her marry someone in the house of Hades."³⁶ As Antigone proceeds along on her final journey, the chorus cries, "I see Antigone passing to the bridal chamber that is the resting place for all."³⁷ Yet it is a bridal journey with no hymns sung and no accompaniment for the lone bride to death. The ending place of her journey, the tomb, serves also as a bridal chamber. When the average Greek bride entered the house of her groom, she lifted her veil to signify her consent to the marriage. She then submitted to her groom by shedding the blood of her virginity.³⁸ Antigone commits suicide by hanging herself with means of a *sindôn*. The word is usually translated as a "woven noose of fine linen."³⁹ Several critics have seen this as her veil, opening up a possibility that she has "unveiled" herself through her suicide.⁴⁰ Thus she consents to a marriage with Hades.

There is a double interest in the noose. Hanging was an ignominious way to die, even as far back as the *Odyssey*. Telemakhos tells Odysseus, "I would not give the clean death of a beast to trulls who made a mockery of my mother."⁴¹ Then the treacherous maids are hung, rather than killed by sword or spear. As a bloodless means of suicide, it evoked horror in the Greek mind.⁴² The antipathy towards bloodless murder can be traced back to the ritual sacrifice of animals. The normal practice was to shed the blood of the sacrificial beast to ensure communication between men and gods.⁴³ Death in battle was glorious for a male. For the female, a bloody suicide (stabbing, etc.) was associated with the heroic pains of childbirth in which a woman found her fulfillment in the traditional role of wife and mother.⁴⁴ To die a bloodless death was to associate oneself, not with sexuality and maternity, but with virginity. Artemis, the virgin goddess of the hunt, secured the epithet Apankhomene at Kaphyae in Arkadia. Some children of the town playfully tied a rope around a statue of Artemis and proclaimed her "the strangled lady." Their elders, shocked by the apparent sacrilege, had them stoned. Soon afterwards, the *gynaikes* of Kaphyae were struck with a disease, leaving all their children still-born. Apollo's oracle was consulted. It was discovered that the children had been put to death wrongly, for Artemis was honored by the title. Henceforth she was called Artemis Apankhomene, the strangled lady.⁴⁵ Artemis, a perpetual *parthenos* (virgin), does not shed her own blood in the hunt, in sex or in childbirth. It was fitting for Antigone, a virgin, thus to avoid shedding blood in her suicide.

Artemis was involved in other virgin activities, such as celebrations of *menarche*. One such was the "playing the bear" at the shrine of Artemis in Brauron. The previously sheltered girl took part in group races and games in the nude.⁴⁶ A Libyan festival was similarly brutal. *Parthenoi* were divided into two groups and told to fight with sticks and stones. Some died of their wounds and were called "pseudoparthnoi". The idea was to distinguish the true virgin, who survived the games inviolate or unwounded, from the false, who died.⁴⁷

Greek audiences might have recognized in Antigone symptoms of an illness attributed only to virgins. The *Peri Parthnion*, a series of gynecological treatises in the Hippocratic corpus, date from the fifth or sixth century B.C.E. It details the "Illness of Maidens," which commonly occurred at the time of menarche. The illness was diagnosed as either delayed menarche (blocked menses) or a wandering womb.⁴⁸ For those that did not marry at the correct time, the risk of illness increased because their "orifice of exit" was not opened by intercourse.⁴⁹ The blood, which would normally flow out of the body, instead moved to the heart and diaphragm. Since the veins returning the blood are not straight, the effect was that the blood pooled in the area of the heart and diaphragm.⁵⁰ The symptoms of the disease are many: torpor, anxiety, delirium, fear of darkness, compulsions to jump, strangle herself or throw herself down wells.⁵¹ In addition, she might develop an erotic fascination with death, welcoming him as a lover. To engage death as a lover would mean to reject a man as a lover and to reject sexual intercourse. This was not unknown on the Greek stage. For instance, the chorus in Aeschylus' *Suppliants* threatens to hang themselves rather than sleep with men that they hate.⁵² Antigone is observed to have "a hot heart for chilling deeds."⁵³ She thus has a remarkable preference for the dead over the living: her sister, her fiancé and her uncle.⁵⁴ Her language is an erotic vocabulary that follows the discourse of passion to justify her actions. Later, she calls herself a "bride of Acheron," the river of death.⁵⁵

The symptoms of the Illness of Maidens are seen throughout Antigone's words. It has already been observed how her suicide by hanging was symptomatic of her virginity. Likewise, she fears the darkness of death, mourning that she looks her "last on the light of the sun, as never again."⁵⁶ She cries that she may no longer "look upon the sacred eye of the shining sun."⁵⁷ Darkness is associated within many Greek myths with madness, incest and blindness.⁵⁸ After Antigone is led to her death, the chorus sings of several mythological characters who are associated with darkness. The last story sung about is that of Phineus' sons, who are blinded by him after being falsely accused by their stepmother of sexual advances toward her.⁵⁹ The eyes have been seen as symbolizing the male organs and blinding as symbolic castration in Greek mythology.⁶⁰ The eyes are also well-recognized as a means of erotic passion; to blind the offender was the appropriate punishment. In the case of incest, darkness both covered the shame and punished the act. Think, for instance, of when Oedipus blinds himself for committing incest with his mother. For a parthenoi who sought to avoid sexuality, darkness was frightening in its suggestions. In their minds, they would see themselves as punished for a transgression they had scrupulously avoided and covered in the shame they had not merited. Antigone's enclosure into a cave places her within total darkness and blinds her from seeing the outside world.

The delusions and delirium common among the ill parthenos are reflected in the chorus' second story. They sing of Lycurgus, a king of the Edonians, who was driven mad by Dionysus after insulting the god. Apollodorus tells the end of his story. "In his madness, he struck his son Dryas dead with an ax, imagining that he was lopping a branch of a vine, and when he had cut off his son's extremities, he recovered his senses. But the land remaining barren, the god declared oracularly that it would bear fruit if Lycurgus were put to death. On hearing that, the Edonians led him to Mount Pangaeum and bound him, and there by the will of Dionysus he died, destroyed by horses."⁶¹ Like Lycurgus, Antigone is

seen by some characters to be suffering from madness. Creon, speaking of Ismene and Antigone, says, "One of these girls, I think, has just shown herself insane, and the other has been so since birth." Antigone herself believes "my spirit perished long since, so that I might serve the dead."⁶² Her spirit dead, she is filled by madness in order to serve the dead by order of the gods, just as Lycurgus had been filled with madness so that he might serve Dionysus. If the Sophoclean version of the Edonian king is to be believed, both Antigone and Lycurgus are sealed up in caves to recover from their insanity.

The chorus' first story involves the imprisonment of another woman in Greek mythology, Danae, mother of Perseus. Like Antigone, Danae is shut up into a tomb as an unmarried, living woman. Normally, a woman is married in a ceremony imagined as funereal or she dies before marriage and her funeral is imagined as a wedding. But both Danae and Antigone are in a middle category: alive but permanently enclosed.⁶³ Both are imprisoned by male relatives to prevent a marriage and subsequent impregnation. Creon tells Ismene in a brutal, crude fashion why he does not hesitate to kill his son's fiancée and thus endanger his family line: "Others have furrows that can be ploughed. . . . I do not like an evil wife for my son."⁶⁴ Danae's father fears the oracle's prophecy that his daughter will give birth to a son who would kill him.⁶⁵ Both suffer the intrusion of a male into their bridal tomb. Haimon bursts into Antigone's tomb to kill himself, shedding his blood over her bloodless body. The details of his death suggest male orgasm and the defloration of a virgin: "he clasped the maiden in a feeble embrace and coughed up a fast stream of flowing blood which sprinkled her white cheek. . . . achieving his marriage rites."⁶⁶ In the case of Danae, the ever lusty god Zeus "had intercourse with her in the shape of a stream of gold which poured through the roof into Danae's lap."⁶⁷ She then gave birth the Perseus. In Antigone's case, she remains a virgin even in death; Haimon's blood does not shed hers and their marriage is only symbolic, never actual.

While Antigone is not impregnated within her marriage chamber turned tomb, she does have to deal with questions of motherhood. Her own desires are conflicted in this regard. While on the one hand, she displays symptoms of the ill parthenoi who fears the darkness of sexual transgression, she mourns the loss of normal sexuality with marriage and children. She has had "no portion of marriage or the raising of children," yet she can declare in unequivocal terms that her behavior for an unburied husband or child would have been different than her actions in regards to her unburied brother.⁶⁸ When Antigone decided to bury her brother, she was already aware that the penalty was death. Thus she has chosen death over her impending marriage and the possibility of motherhood by burying her brother. By bringing up alternate behaviors for different situations, she seeks to rationalize her unnatural choice of death over life after she has impulsively chosen.⁶⁹

One of her rationalizations lies in the mythological story she brings up in lines 824-834. Niobe married a king of Thebes and bore him many children. Accounts vary as to the exact number but there were anywhere from six to ten of each gender. Niobe rashly boasted that she was more blessed with children than Latona. Artemis and Apollo killed all the children to punish her for her pride. Grieving deeply, Niobe left Thebes and went to her father's house where she was transformed into a stone, where "tears flow night and day."⁷⁰ Marriage for Antigone would ensure that her family line continued legitimately,

securing the permanence of the population and economy of the polis.⁷¹ Yet the gods have cursed the Labdakid line, as the life of Oedipus shows. Antigone's parallel between herself and Niobe suggests a fear that should she have embraced life, reveled in her marriage to the Theban prince Haimon, and been blessed by abundant children, she, like Niobe, would have a similar disaster to face. Thus she elects to end her family line, bringing to an end the curse that has followed her entire life.⁷²

Through the long tradition of mythological characters that the chorus and Antigone evoke in their words, the Greek audience would have understood that Antigone acted in accord with the accepted feminine role. Realistic contemporary representations of women's lives, including marriage, public duties and virginity, are also at play in giving Antigone a reason to act in her manner. Thus, while she asserts herself into the public realm of political matters, she does so for specifically feminine reasons.

NOTES

¹ Several translations of *Antigone* have been used in examining the text to ensure a solid understanding of the Greek words. Each one uses the word “man” for Creon’s words here, and Andrew Brown’s translation note states, “The Greek refers specifically to a male” (150). Sophocles. *Antigone*. 248; Sophocles. *Antigone*. Trans. Dudley Fitts and Robert Fitzgerald. *Classical Tragedy Greek and Roman*. Ed. Robert W. Corrigan. New York: Applause Theatre, 1990. p.262; Sophocles. *Antigone*. Ed. Andrew Brown. Wiltshire, England: Aris and Phillips, 1987. p.41; Sophocles. *Antigone*. Trans. Hugh Lloyd-Jones. Cambridge, Massachusetts: Harvard U P, 1994. p.27.

² Sophocles, *ibid.*, 290-1; Here, the translation is Brown, *ibid.*, p.45. The Lloyd-Jones translation is very similar, only instead of saying “properly,” they substitute “as justice demands” (Lloyd-Jones, *ibid.*, p. 31). The Fitts-Fitzgerald translation reads quite differently. “No, from the very beginning there have been those who have whispered together, stiff-necked anarchists, putting their heads together, scheming against me in alleys” (Fitts-Fitzgerald, *ibid.*, p. 264). Given the variations that will be documented between the Fitts-Fitzgerald translation and others, it is contended that the Fitts-Fitzgerald tends to be a looser translation, favoring dramatic quality and readability over strict accuracy.

³ *Ibid.*, 401, translation by Brown, *ibid.*, p. 53. His disbelief that she was present at the burial site is seen in the same line as translated by Lloyd-Jones, “From where have you brought her?” (*Ibid.*, p.39). Fitts-Fitzgerald gives the line as “But this is Antigone! Why have you brought her here?” (*Ibid.*, p. 267).

⁴ *Ibid.*, 485, Brown, *ibid.*, p. 61. The Fitts-Fitzgerald reads, “Who is the man here, she or I, if this crime goes unpunished?” (*Ibid.*, p.269). Frank claims Antigone appears as a “female copy of Oedipus” (Frank, Bernhard. “Sophocles’ ‘Antigone’.” *The Explicator*. 55.3. (Summer 1998): 170-2. p.171).

⁵ *Ibid.*, 509, p.733. Goff notes that although it is unknown whether the pair speaks for other people or not, there are no contradictory statements by other characters about the loyalty of the citizenry (Goff, Barbara. “The Women of Thebes.” *Classical Journal*. 90.4. (April-May 1995): 353-65. p.357).

⁶ Goff, *op.cit.*, p. 356. Lefkowitz claims some feminists believe Antigone has adopted the aggressive stance of an Orestes; however, she disagrees, as Antigone is not avenging her brother’s death but burying his dead body (Lefkowitz, Mary R. *Women in Greek Myth*. Baltimore: Johns Hopkins UP, 1986. p.81).

⁷ Demand, Nancy. *Birth, Death and Motherhood in Classical Greece*. Baltimore: Johns Hopkins UP, 1994. p. 2.

⁸ Lefkowitz, *op.cit.*, p.47. She adds that young women could, however, freely associate with other young women and their own fathers and brothers (p. 47).

⁹ Rehm, Rush. *Marriage to Death: The Conflation of Wedding and Funerary Rituals in Greek Tragedy*. Princeton: Princeton UP, 1992. p.8-9. Rehm argues that both processions were elements of the private world where women ensured, by birth and homage to the dead, the continuation of the public sphere.

¹⁰ Demand, *op.cit.*, p.9.

¹¹ Goff, *op.cit.*, p.353. Goff continues by citing other Theban women who are denied ritual acts, such as lamentations, burials, and prayers for the city. In one of her examples, Aeschylus’ *Seven Against Thebes*, the chorus is chastised by Eteokles for their ritual lamentations, which he sees as demoralizing to the army (p. 359). In this way, Theban women served as foils to Athenian women who were successful in performing their ritualistic duties (p. 362).

¹² Rothaus, Richard M. "The Single Burial of Polyneices." *Classical Journal*. 85.3. (Feb.- March 1990) 209-217. p.217; Lefkowitz, *op.cit.*, p. 81. Rothaus points out the Homeric precedent for the horror of an exposed corpse, adding that the threat of this was one of the most frightening an enemy could make (*op.cit.* p.217).

¹³ *Ibid.*, 216; Brown, *op.cit.*, p.160.

¹⁴ Sophocles, *op.cit.*, 450-2, translation by Brown, *op.cit.*, p.59.

¹⁵ Rothaus, *op.cit.*, p.215. Rothaus cites Horace (*Odes* 1.28.2) in which a corpse begs for three handfuls of earth upon its unburied bones; however, he argues that Horace is a poor source for Greek burial rituals and in any case, is referring to the minimum rites for a stranger (p. 215).

¹⁶ Sophocles, *op.cit.*, 429-433, translation by Brown, *op.cit.*, p.57. Lloyd-Jones' translation is quite similar (p.41-2). Fitts-Fitzgerald reads, "She wept, . . . and then she brought more dust and sprinkled wine three times for her brother's ghost" (p. 267-8); this translation says the libation is wine, while Brown contends the libation was water (p.159). The elements are the same: dust over the body, lamentation and a libation poured out three times.

¹⁷ Rothaus, *op.cit.*, p.215-6. Greeks saw the return to the tomb as an act of devotion (p.209).

¹⁸ Sophocles, *op.cit.*, 80-1.

¹⁹ Rehm, *op.cit.*, p.26.

²⁰ Sophocles, *op.cit.*, 424-425, translation by Brown, *op.cit.*, p.55-7.

²¹ Sorum, Christina Elliot. "The Family in Sophocles' Antigone and Electra." *Classical World*. 75.4. (March-April 1982). 201-211. p.205. Sorum argues Antigone insists on the "absolute intimacy of the blood tie and on the nurturing, whether in life or death, that this tie demands" (p.205). She ignores, however, Antigone's rejection of her sister.

²² Zellner, H.M. "Antigone and the Wife of Intaphrenes." *Classical World*. 90.5. (June 1997). 315-318. p. 317.

²³ Seaford, Richard. "The Imprisonment of Women in Greek Tragedy." *Journal of Hellenic Studies*. 110. (1990). 76-90. p.78.

²⁴ Demand, *op.cit.*, p.11-12.

²⁵ *Ibid.*, p.14.

²⁶ Murnaghan, Sheila. "Antigone 904-920 and the Institution of Marriage." *American Journal of Philology*. 107. (1986). 192-207. p.201; Sorum, *op.cit.*, p.213.

²⁷ Bennett, Larry J. and Wm. BlakeTyrrell. "What is Antigone Wearing?" *Classical World*. 85.2. (Nov.-Dec. 1991). 107-109. p.108.

²⁸ Demand, *op.cit.*, p.14-5.

²⁹ Apollodorus 1.5.1.

³⁰ Sophocles, *op.cit.*, p.894.

- ³¹ Brown, *op.cit.*, p.191
- ³² Demand, *op.cit.*, p.14
- ³³ Seaford, *op.cit.*, p.78; Loraux, Nicole. *Tragic Ways of Killing a Woman*. Trans. Anthony Forster. Cambridge: Harvard UP, 1987. p. 36-7.
- ³⁴ Rehm, *op.cit.*, p. 69
- ³⁵ Rehm, *op.cit.*, p. 63.
- ³⁶ Sophocles, *op.cit.*, 653-4, translation by Brown, *op.cit.*, p.75. The O'Brien translates it as, "cast her out as a foe for someone to marry in the house of Hades" (O'Brien, Joan V. *Bilingual Selections from Sophocles' Antigone*. Carbondale: Southern Illinois UP, 1977. p.47). The Lloyd-Jones reads similarly to the previous two. The Fitts-Fitzgerald puts it more emphatically: "Let her find her husband in Hell!" (p.275). The substitution of hell for hades seems a poor choice, given the different connotations of the word in a western culture influenced by the Judeo-Christian traditions.
- ³⁷ Sophocles, *op.cit.*, 805, translation by Brown, *op.cit.*, p.87.
- ³⁸ Bennett and Tyrrell, *op.cit.*, p.107.
- ³⁹ Sophocles, *op.cit.*, 1222, translation by Brown, *op.cit.*, p.121, also Lloyd-Jones (p.115). Fitts-Fitzgerald, always ready for the dramatic leap, translates the word as "noose of her fine linen veil" (p.292).
- ⁴⁰ Bennett and Tyrrell, *op.cit.*, 109; Rehm, *op.cit.*, p.64; Loraux, *op.cit.*, p.31.
- ⁴¹ Homer, *Odyssey* XXII, 480-1.
- ⁴² King, Helen. "Bound to Bleed: Artemis and Greek Women." *Images of Women in Antiquity*. Ed. Averil Cameron and Amelie Kuhrt. Detroit: Wayne State UP, 1993. p.119; Loraux, *op.cit.*, p.15.
- ⁴³ *Ibid.*, p.119.
- ⁴⁴ Loraux, *op.cit.*, p.15.
- ⁴⁵ Pausanias 8.23.6-7; King, *op.cit.*, p.118.
- ⁴⁶ Demand, *op.cit.*, p.11.
- ⁴⁷ Herodotus 4.180. King adds that the true parthenos, like Artemis, does not shed her own blood but the blood of others. Those that shed blood in menstruation, defloration and childbirth are gyne; they are not to shed the blood of others (King, *op.cit.*, p.119).
- ⁴⁸ Demand, *op.cit.*, p.11.
- ⁴⁹ King, *op.cit.*, p.113.
- ⁵⁰ *Ibid.*, p.114.
- ⁵¹ Demand, *op.cit.*, p.11; *Ibid.*, p.114.

⁵² Aeschylus, *Suppliants*, 465, 788; King notes that strangulation can thus be culturally opposed to unwanted sex (p.119).

⁵³ Sophocles, *op.cit.*, 88, translation by Brown, *op.cit.*, p.27.

⁵⁴ Jost, Lawrence J. "Antigone's Engagement: A Theme Delayed." *Liverpool Classical Monthly*. 8. (Nov. 1983). 134-136. p.135; Rehm observes that Antigone emphasizes the dead from the start of her words, proclaiming her willingness to die to bury her brother (Rehm, *op.cit.*, p.59). Likewise, Antigone rejects marriage and motherhood in favor of death by her action (Murnaghan, *op.cit.*, p.195).

⁵⁵ Sophocles, *op.cit.*, 815, translation by Brown, *op.cit.*, p.89.

⁵⁶ *Ibid.*, 810, translation by Brown, *op.cit.*, p.89.

⁵⁷ *Ibid.*, 880, translation by Lloyd-Jones, *op.cit.*, p.85. Brown translates it as "this holy eye of light" (Brown, *op.cit.*, p.95).

⁵⁸ Seaford, *op.cit.*, p.83-4.

⁵⁹ Apollodorus, *op.cit.*, 3.15.3; Sophocles' account accuses the stepmother of blinding the sons with her weaving shuttle as a dagger (969-976).

⁶⁰ Seaford, *op.cit.*, p.83.

⁶¹ Apollodorus, *op.cit.*, 3.5.1. Sophocles varies the myth, having Lycurgus "enclosed by Dionysus in a rocky prison. Thus the dreadful fervid strength of madness drained from him" (957-9, translation by Brown, *op.cit.*, p.101). Seaford notes the common tendency among the various stories, saying "Lycurgus is cut off from the outside, turned violently in on himself or his family" (Seaford, *op.cit.*, p.85).

⁶² Sophocles, *op.cit.*, 560-2, translation by Brown, *op.cit.*, p.67.

⁶³ Seaford, *op.cit.*, p.77.

⁶⁴ Sophocles, *op.cit.*, 569, 571, p.67.

⁶⁵ Apollodorus, *op.cit.*, 2.4.1.

⁶⁶ Sophocles, *op.cit.*, 1237-40, translation by Brown, *op.cit.*, p.123.

⁶⁷ Apollodorus, *op.cit.*, 2.4.1.

⁶⁸ Sophocles, *op.cit.*, 919, 905-910.

⁶⁹ Jost, *op.cit.*, p.136; Murnaghan, *op.cit.*, p.195.

⁷⁰ Apollodorus, *op.cit.*, 3.5.6.

⁷¹ Sorum, *op.cit.*, p.202.

⁷² Jost, *op.cit.*, p.136.