Title: The (Re)Production of Honor in Attic Tragedy

In the ancient Greek world, honor, Gk. *timē*, functioned as a system of exchange, one which scholars today often think of as androcentric and firmly situated within the ethos of heroic warfare and masculine valor. Within this framework, the status of woman as object is well accepted and much discussed, and scholars of both ancient and modern cultures for many years have suggested that her main source of value lies in her sexual chastity. Inviolate, in her exchange she solidifies bonds between men; failure to guard her chastity results in dishonor for the man to whom she belongs. (Lévi-Strauss 1969, Pitt-Rivers 1966, 1977, Cohen 1991, Bowman 2006, Appiah 2010; for seminal feminist critique, Rubin 1975)

There is an alternative. In Attic tragedy women are said to enact *timē*, “honor,” in the performance of funeral rites, and they are also said to receive honor in death; material evidence in the form of grave inscriptions and vase paintings supports this conclusion. Focusing on passages from two plays, Sophocles’ *Antigone* and Euripides’ *Alcestis*, I suggest in this paper that, within the sphere of death, women are able to move beyond mere object in order to both offer and receive honor. In doing so, they secure a place for the dead within social memory, thus enacting reproduction in the cultural sphere in addition to the biological. The performance of funerary rites, then, functions in much the same way as poetry, in that it offers the immortality of *kleos* to its recipients (e.g. Eur. *Alcestis* 447); furthermore, such performance can even bring *kleos* to the performer (e.g. Soph. *Antigone* 502). Through close examination of these two plays, my objective is to expand traditional conceptions of *timē* and *kleos*, and to contribute more broadly to our understanding of the complicated relationship between death, honor and gender.

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