

2016-4

Challenging Kleos: An FPDA Analysis and Application of Andromache in the Iliad

Ayana Marie Rowe
Xavier University - Cincinnati

Follow this and additional works at: <http://www.exhibit.xavier.edu/hab>

 Part of the [Ancient History, Greek and Roman through Late Antiquity Commons](#), [Ancient Philosophy Commons](#), [Classical Archaeology and Art History Commons](#), [Classical Literature and Philology Commons](#), and the [Other Classics Commons](#)

Recommended Citation

Rowe, Ayana Marie, "Challenging Kleos: An FPDA Analysis and Application of Andromache in the Iliad" (2016). *Honors Bachelor of Arts*. Paper 11.
<http://www.exhibit.xavier.edu/hab/11>

This Capstone/Thesis is brought to you for free and open access by the Undergraduate at Exhibit. It has been accepted for inclusion in Honors Bachelor of Arts by an authorized administrator of Exhibit. For more information, please contact exhibit@xavier.edu.

Xavier University

Challenging *Kleos*

An FPDA Analysis and Application of Andromache in the *Iliad*

Ayana Rowe

CLAS 399

Dr. Renzi

Table of Contents

Introduction	3
Chapter 1: The Aristocratic Ancient Greek Woman	9
Chapter 2: Andromache and FPDA	17
Chapter 3: Andromache and Tragedy	34
Conclusion	40
Bibliography	42

Introduction

The *Iliad*, attributed to the ancient Greek author Homer, is a widely known literary text, preserved and read for thousands of years. Herodotus dates Homer to approximately the eighth century B.C., but modern scholarship holds that the *Iliad* was likely in circulation around 630 B.C.¹ The *Iliad* is rooted in oral tradition and spoken verse, which is noted in the Homeric Epithets that litter the epic, yet it has been preserved largely through written text. The heroic epic has captivated many audiences, maintaining a long-established place in the Western canon. Characters of the *Iliad*, such as Achilles and Helen of Troy, have a place in many modern minds. Though people may not be able to recount the specific details of these men and women, general archetypes have persisted, such as Achilles' courage and strength or Helen's beauty. The *Iliad* itself, set in circa 1200 BC, recounts the action from the Trojan War, traditionally believed to have lasted for ten years.²

Though the action of the epic occurs more than half a millennium prior, the *Iliad* served Homer's contemporaries and later Greeks with a heroic moral code. The bravery displayed on and off the battlefield was a well-regarded and sought after trait among the aristocracy of classical Athens.³ The men of the *Iliad* provide some of the earliest examples of upper-class men who excel in their duty to the *polis*.⁴ There are characters whose first recorded appearance is in the *Iliad*, whose stories have persisted throughout generations because they reflect a moral, ethical and/or emotional trait that is universal. Some characters, such as Achilles, Odysseus and Helen, are the subject of a plethora of existing critical study.

¹ Mueller 2009:1

² Mueller 2009:1

³ Mueller 2009:4

⁴ Mueller 2009:3

This thesis, however, is designed to give a voice to the lesser-studied Andromache. Her character appears three times in the *Iliad*, occupying a secondary position to some of the more well-known names, such as those mentioned above. Daughter of the slain Eëtion, Andromache establishes herself as an object of pity in a conversation with her husband, Hector, in an effort to encourage him to take a defensive approach to the war instead of the offensive, which she knows will likely get him killed on account of his desire for *kleos*, or “fame.” She reveals to the audience that Achilles directly and indirectly has already caused the deaths of her parents and seven brothers (Hom. *Il.* 6.413-24). Without a biological family, Andromache is dependent upon Hector to maintain her status, as he provides her and their son, Astyanax, with a home and family. Though he considers her words, Hector is driven by the notion that by bringing *kleos* to his family name, he will save his wife and child from the lives Andromache describes in book six, lives of destitution and slavery. Therefore, Hector maintains his offensive battle strategy and is ultimately killed. Andromache’s next couple of scenes in book 22 and 24 are thus primarily concerned with mourning Hector’s death and the immediate after effects on her and Astyanax.

On account of her second and third speeches, which both take the form of laments, Andromache is often relegated to the role of mourner, and perhaps overlooked because of her adherence to the expectations of women in ancient Greece. When Hector returns from battle in book six and is looking for Andromache, the narrator refers to her as ἀμόμωνα ἄκοιτιν (Hom. *Il.* 6.374) “his blameless/noble wife.” Unlike Helen, or even later women of tragedy such as Medea, Andromache submits to the confines of womanhood and engages in activities that are suited for a blameless and noble woman. Her concerns are mainly toward her *oikos* or “household,” and particularly the fate of her and Astyanax, without Hector there to be the male overseer of the *oikos*. Andromache speaks primarily through lamentations, thus earning the reputation of an

inconsolable, mourning woman. However, if one subscribes solely to this view of Andromache's character, he/she misses the statements and critiques she raises about the effects of war on those not immediately involved, especially concerning the women in the warriors' lives.

Scholarship on Andromache may be scant, but she is not entirely without representation in the academic world. More light has been cast upon her character in recent years, one such example coming from Andromache Karanika, who interestingly shares a name with the character in question, in her book, *Voices at Work: Women, Performance, and Labor in Ancient Greece*. Karanika, a Classics professor at the University of California, Irvine, specializes in Early Greek epic and lyric, and is known for her work on the female voice in ancient Greece, a fascinating link between her and her namesake. In *Voices at Work*, Karanika briefly mentions the lack of public options given to women, stating that women instead had to operate within carefully constructed modes of expression, which in literature often required the female speaker to engage in appropriate female work prior to speaking.⁵ Therefore, instead of focusing on what Andromache says, Karanika's chief concern with Andromache's lamentations is the function of female work, mainly weaving.

For example, Karanika notes that Andromache is first encountered at the city wall, away from the home and her work there. After listening to her, Hector acknowledges her concerns, but rebukes her attentiveness to the matters of war, and instead suggests that she return to her weaving.⁶ Consequently, when Andromache is found in book 22 weaving, Karanika contrasts that with the former scene. She discusses the symbolism of Andromache's abandonment of her work and exiting of the house in terms of the veil that was gifted to her on her wedding day.

⁵ Karanika 2014:84

⁶ Karanika 2014:80

Karanika states that Andromache's act of weaving marks her female work, which typically precedes female speech in the Homeric epics.⁷ The act of abandoning her work and going back to the wall, where she then casts aside the veil that Aphrodite gave her on her wedding day, symbolizes movement and separation. When this movement and separation is applied to Andromache's marriage, which is invoked in the veil, Karanika argues that the audience would have been primed to expect Hector's death.⁸

Conversely, Rebecca Muich in her article "Focalization and Embedded Speech in Andromache's Iliadic Laments" provides an argument that hones in on the way Andromache speaks in her lamentations. Muich acknowledges that female laments gave women the opportunity to speak on subjects that were usually prohibited. Yet, her main interest is the way in which Andromache delivered her lamentations. By utilizing focalization – the perspective employed by the narrator – and embedded speech – quotations made by the speaking character of another character – Muich argues that Andromache seeks to represent masculine views and values alongside her own feminine perspective.⁹ My approach to reading Andromache's lamentations mirrors Muich's approach, as I am more concerned with how Andromache makes her speeches, in terms of both the verbal and non-verbal cues given in the lamentations.

To this relatively recent study of Andromache's character, I aim to add the power dynamics that are apparent in Andromache's lamentations. I will examine Andromache's speeches, taking care to note how the words that Andromache employs color her reception by her immediate audiences. First, Andromache's submission and adherence to Greek expectations of what it meant to be a woman will be proven. Then I will argue that she employs certain

⁷ Karanika 2014:78.

⁸ Karanika 2014:83.

⁹ Muich 2011:3

discourses – such as that of the pitiable wife, concerned mother, and mourning widow – as well as the discourse of the virtuous, aristocratic woman to convey her thoughts on the masculine pursuit of *kleos*. Because all of her challenges stem from a place of concern for her womanly duties, Andromache has the ability to speak boldly against the social norms. This method of using the channels available to women in order to challenge norms is a precedent set by Andromache that later appears in Greek tragedy. I will use Sophocles' *Antigone* as an application of this theory, exploring the ways in which Antigone uses Andromache's methods in her own protests for her brother's funeral, which was forbidden by King Creon.

I chose to use feminist post-structuralist discourse analysis (FPDA) to analyze Andromache's speeches. Established in 2003 by Judith Baxter and other feminist post-structuralist linguists, this relatively new form of discourse analysis combines traditional critical discourse analysis with feminist perspectives. According to Baxter, it a "feminist approach to analysing the ways in which speakers negotiate their identities, relationships and positions in their world according to the ways in which they are located by competing yet interwoven discourses."¹⁰ In other words, it is concerned with the ways in which speakers use both verbal and non-verbal discourse to establish themselves among their surroundings, with a focus on power positions and gender identity. Baxter thus assumes that gender is not something inherent in men and women, but rather socially constructed.¹¹ On account of its ability to analyze both socially constructed roles and the attention paid to nuances in speech, FPDA lends itself uniquely to this study. It will provide a foundation of detailed analysis, therefore encouraging an in-depth analysis of Andromache. I chose to utilize FPDA in my research because its commitment to give

¹⁰ Baxter 2003:1

¹¹ Baxter 2003:25

space to marginalized and/or silenced voices lent itself well to my narrowly focused studies of Andromache's interactions.¹²

I will argue that through carefully constructed language, Andromache manipulates her status as an ideal, aristocratic woman in order to critique the masculine pursuit of *kleos*, thereby giving a voice to women like herself who are limited as women in their ability to speak out against the societal norms. I begin my argument by establishing the parameters of an ideal, aristocratic woman in ancient Greece and demonstrating ways in which Andromache fits this characterization. The larger expanse of my thesis is then devoted to my FPDA reading of Andromache's speeches, and the conclusions drawn from my analyses. My final chapter is an exploration of Antigone, one of the women in later tragedy whom I argue has the ability to boldly disobey Creon because like Andromache, she uses her role as a proper woman and her duties as a woman to make her claims.

¹² Baxter 2008:3

Chapter 1: The Aristocratic Ancient Greek Woman

Though Andromache is a Trojan woman, there is not much source material on the ideals held by Trojans. Therefore, I will use the Ancient Greek's model of womanly virtue, due to their recurring treatment of Trojan women in Greek traditions and mythology. The audience that would have heard the *Iliad* performed was also mostly Greek, and therefore it can be reasoned that some of the traits of both the foreign and domestic women would be similar, and reflect the ideals of Greek society. Jonathan Shay makes a similar argument in regards to military morals taught through the *Iliad*. According to Shay, "Homeric narrative fictions are experiments with the moral materials of military practice."¹³ Shay cites Aristotle's *Poetics* which claims that fiction is "an experiment with the moral materials of a society and its practices and of the human condition."¹⁴ Likewise, Helen North specifically addresses how the ancients looked to Andromache and other similarly virtuous women in her discussion of *sophrosyne*, the greatest womanly virtue that often denoted chastity, prudence, and similar virtues.¹⁵ North notes that though the word *sophrosyne* is never attributed to Andromache in the *Iliad*, during the late archaic and early classical period (600-400 B.C.) she is widely regarded as an example of this highest virtue.¹⁶ The most apparent sources that cite Andromache's desirable virtue is Euripides *The Trojan Women* and *Andromache*. In *The Trojan Women* Andromache is praised for behaviors such as staying indoors and avoiding gossip, while in *Andromache* she is not given to jealousy. As I examine these and other virtuous characteristics, I will mostly address womanly

¹³ Shay 2012:57.

¹⁴ Shay 2012:57.

¹⁵ North 1977:35.

¹⁶ North 1977:38.

ideals from the classical period, even though Homer wrote in the archaic period of Greece.¹⁷ For during the classical period there were more distinct expectations prevalent for aristocratic and noble men and women. These upper class women achieved virtue based upon their familial, civic, and religious duties.

The most demanding role of the upper class Greek woman was her familial duties. Ancient Greeks lived in a patriarchal society, therefore women were subordinate to their *kyrios*, or “guardian,” a role filled by the head of the household – first her father and later her husband or next of kin. A woman’s first familial duty was to maintain her family’s honor. From birth, female children were considered temporary members of their *oikos*, since they would later leave the *oikos* to become a part of their husband’s *oikos*.¹⁸ Due to her temporary status, the *kyrios* often chose to shield his young daughter from the outside world while she was still a part of her parents’ *oikos*. By keeping young girls inside the *oikos*, the *kyrios* ensured that they did not do anything to bring dishonor upon their family nor the *oikos*.¹⁹

Like many other women of the time, Andromache’s place in the world and society is defined by her relationship with the men in her life.²⁰ In order to leave her parents’ home, a young woman must be married. These marriages were usually arranged by prospective groom and the prospective bride’s *kyrios*. During the archaic period, prospective grooms often came from different areas and had no relation to the bride, as families used marriages for political

¹⁷ In the part one of MacLachlan’s *Women in Ancient Greece*, she describes the portrayal of women in the Archaic period, quoting heavily from Hesiod and lyrical poets in chapters one and four. These sources typically include attacks against women, which provide the reader with a sense of the virtues preferred in women. Many of these virtues carry into the Classical period. Therefore, for ease and clarity, I will reference the Classical sources who explicitly provide their audiences with womanly virtues.

¹⁸ MacLachlan 2012:61.

¹⁹ Demand 1994:9.

²⁰ Blundell 1995:49.

gains and alliances.²¹ Marriages in ancient Greece also always included an exchange of wealth and property. Marriage also severed the ties between a bride and her birth family, as she became an exclusive member of another *oikos*. The only exception to this rule would be if a bride returned home after the death or divorce from her husband.²² Andromache likely had this in mind when she explained to Hector in book 6 that she had no family besides him. She knew that her own family had been murdered by Achilles, and that she would have nowhere to go if Hector's death separated her from his family as well. Therefore, she begged that he not be rash and get himself killed, because then she would have neither *kyrios* nor *oikos*, and a woman without an *oikos* lost her status and role.²³

While men's bodies are able to endure extreme temperatures, travel, and battle, women's primary gift is that of childcare, as the ancient Greeks thought women possessed a stronger nurturing sense than men did.²⁴ Therefore women's lives centered on their ability to bear legitimate heirs to the *oikos*.²⁵ Andromache's extreme care and concern for Astyanax is one example of this maternal virtue. Her first words to Hector are δαιμόνιε, φθίσει σε τὸ σὸν μένος, οὐδ' ἑλεαίρεις παῖδά τε νηπίαχον καὶ ἐμ' ἄμμορον "Sir, your strength will slay you, you do not have pity for your helpless child and wife" (Hom. *Il.* 6.407-8).²⁶ Through this, Andromache uses the discourses of concerned mother and virtuous woman to make it clear that she wants Hector to live so that he may aid in Astyanax's upbringing. Later, when Andromache finds that Hector was killed, she begins by mourning the life that Astyanax will lead as a fatherless boy.

²¹ Blundell 1995:67.

²² Demand 1994:2.

²³ Demand 1994:2.

²⁴ MacLachlan 2012:61.

²⁵ Demand 1994:3.

²⁶ All translations by author.

According to book seven of Xenophon's *Oeconomicus*, women are also biologically predisposed for work in the house. In addition to raising and caring for her children, the virtuous wife maintains a role in her home similar to the queen bee of a hive. She trains the household slaves and serves as nurse to anyone in the *oikos* that falls sick.²⁷ She manages, stores and distributes any goods that are brought into the house.²⁸ The virtuous wife also manages the slaves of the household, sending some out to take care of out of doors duties and supervising those who contributed to indoors chores.²⁹ One such chore is wool work, in which the wife also participates. A good wife keeps busy with her weaving, often performing this task in the company of other women, thus creating a bond among the female members of the household.³⁰

Andromache Karanika asserts that in the Homeric epics work establishes a woman's authority and power; it is only after a working scene, such as weaving, that women speak.³¹ The only exception to this rule is Andromache, who makes her first appearance and speech at the city walls, in the company of only Astyanax and his nurse – a setting completely unusual for a woman. As Hector's question suggests, women were expected to keep the company of other women: ἠέ πη ἐς γαλόων ἢ εἰνατέρων εὐπέπλων / ἢ ἐς Ἀθηναίης ἐξοίχεται, ἔνθά περ ἄλλαι / Τρωαὶ ἐνπλόκαμοι δεινὴν θεὸν ἰλάσκονται; (Hom. *Il.* 6.378-80) "Has she gone either with the sisters of her husband or the beautifully robed wives of her brothers or to Athena, there all the other beautifully robed women of Troy appease the terrible goddess?"

Andromache is the only woman who appears in the *Iliad* without other women around. This is such strange behavior that the housemaid likens her to a *μαινομένη* (Hom. *Il.* 389) "a

²⁷ Blundell 1995:140.

²⁸ Blundell 1995:140.

²⁹ MacLachlan 2012:63.

³⁰ MacLachlan 2012:65.

³¹ Karanika 2014:28.

raging woman” because she left the spaces that were traditional and proper. Moreover, this term signifies more than just emotional distress; it is a simile used to compare her to the maenads, who when possessed by Dionysus rushed to the mountains, forsaking their traditional roles and activities.³² At the end of this scene, in an effort to remind Andromache of her place, Hector tells his wife ἀλλ’ εἰς οἶκον ἰοῦσα τὰ σ’ αὐτῆς ἔργα κόμιζε / ἰστόν τ’ ἠλακάτην τε, καὶ ἀμφιπόλοισι κέλευε / ἔργον ἐποίχεσθαι” (Hom. *Il.* 6.490-92). “But going into the home, take care of your own duties both the loom and distaff, and order the handmaids to go over their work.” To a modern audience, Hector’s words may be read as patronizing, especially as they are followed by a gentle rebuke that “war is for men.”³³ However, judging from the tenderness of the scene, it appears Hector is just reminding his wife of their appropriate roles. Blinded by cultural norms, Hector is not capable of understanding that Andromache stepped out of her role to make an important claim against the very thing he says here.

Participation in religious performances is the last major area of womanly virtue, as it gave women “a social prominence they could not expect to receive elsewhere.”³⁴ As participants in religious activities, women performed a role that maintained the unity and stability of the family, and also the community.³⁵ From the age of seven, girls of the upper class could be chosen to serve in temples.³⁶ These girls’ duties ranged from participation in recreations of foundational stories, weaving ceremonial robes, and making sacrificial cakes. Later in life a virgin, defined as any unwedded women, also participated in certain religious rites as they prepared to marry.

These rituals were referred to as menarche, which signaled a departure from childhood and the

³² Arthur 1981:32.

³³ Homer 6.492.

³⁴ MacLachlan 2012:115.

³⁵ Blundell 1995:160.

³⁶ Blundell 1995:160.

oikos, moving into marriage and her new *oikos*.³⁷ One of the traditional ceremonies included in a girl's menarche was "playing the bear" at the shrine of Artemis, in which girls took part in group competitions and activities, including games and races in the nude.³⁸ MacLachlan also cites the giving of gifts to Artemis, the goddess of virginity and childbirth.³⁹ Additionally, women often led the festivities for certain religious cults, and, most notably, served as priestesses, primarily in the temples of female deities. More than 40 of the major cults had women presiding as priestess.⁴⁰ Priestesses served by officiating at religious rites and celebrations. Priestesses often gave vows of celibacy, though wives and mothers became eligible for the role after the death of husbands and when their children were grown.⁴¹ Through these rituals and responsibilities, women were permitted to leave their homes and enter semi-public space. Thus, women's civic duties were deeply intertwined with their religious duties.⁴²

Even more prominent than a woman's role as a priestess was her role in funerary rites performed for the dead, since all women had the obligation to mourn their loved ones. Women washed, anointed and dressed the body.⁴³ They also are depicted in surviving vase paintings carrying the food and drink offerings to the burial site, appearing more frequently than men do, which suggests that the responsibilities to the dead were more frequently given to the women.⁴⁴ Women also performed funeral laments, a ritualistic song composed to express grief. Most laments follow an ABA pattern, where the speaker first addresses the dead, then delves into a

³⁷ Demand 1994:10.

³⁸ Demand 1994:11.

³⁹ MacLachlan 2012:118.

⁴⁰ Blundell 1995:161.

⁴¹ Blundell 1995:161.

⁴² Goff 2004:35.

⁴³ Blundell 1995:162.

⁴⁴ Blundell 1995:162.

narrative portion before closing with another address to the dead.⁴⁵ These narrative portions are typically delivered in first person, from the perspective of the woman performing.⁴⁶ They were emotional ballads performed publically, giving women the chance to voice their mourning.

It is through this practice that Andromache's character has the ability to speak. Only Andromache's final speech in book 24 of the *Iliad* is a ritualistic lament, performed in public. Her first and second speeches in books 6 and 22 respectively take the traditional form of a lament, addressing Hector in the opening and closing, and describing a narrative in the middle. However, instead of assuming the normal first or second person address, Andromache tells her narratives from a third person point of view. It is interesting to note that in these third person narratives, Andromache makes males the subject. In this way, her laments are not only about males, but instead she aims to represent masculine experience alongside her own feminine experience.⁴⁷ One such example occurs in book 22, when Andromache provides a narrative about what may happen to Astyanax now that his father is dead (Hom. *Il.* 22.490-99).

When combined, these characteristics display what was virtuous for a woman in ancient Greece. She was expected to be family oriented, first by adding to the excellence of her biological family through her chastity and appropriate behavior and later by providing her husband with children – particular male children – and displaying her competency at running a home. Her responsibilities did not end there, however, as women had very specific opportunities to serve outside the home in the temples, and the honor of leading lamentations for the dead.

As the wife of Hector, son of King Priam, and daughter of Eëtion, king of Thebes, and additionally embodying many of these traits of a virtuous woman, Andromache earns her right to

⁴⁵ Muich 2011:3.

⁴⁶ Muich 2011:2.

⁴⁷ Muich 2011:3.

speaking frankly and challenge the standard of *kleos*. Throughout the Homeric epics, *kleos* or “glory” describes the fame won by heroes in battle, which was also attributed to immediate family members.⁴⁸ To be considered a hero, a man often had to risk his life in the war, putting himself in danger to protect the home front or defeat the enemy.⁴⁹ In the event a hero did lose his life, his *kleos* functioned as a means to live forever in the memories of the survivors. The promise of *kleos* drove Achilles to take risks throughout the *Iliad*. *Kleos* also motivated Hector, and it is this concept that Andromache protests, first in an attempt to save her husband’s life, later to bring awareness of the suffering it produces in those who survive.

⁴⁸ McNelis and Sens 2011:55.

⁴⁹ McNelis and Sens 2011:63.

Chapter 2: Andromache and FPDA

This chapter will study Andromache by analyzing her three speeches in the *Iliad* using feminist post-structuralist discourse analysis (FPDA). As a method of discourse analysis, FPDA is still gaining traction in the scholarly tradition, as it has emerged within the last 20 years and remains relatively unknown outside of linguistic circles. Originally used by Judith Baxter to study classroom interactions between male and female students and other spoken group interactions, FPDA is now employed to study written texts as well. Defined as “an approach to analysing intertextualised discourses in spoken interaction and other types of text,”⁵⁰ FPDA is often compared to other, more popular methods of discourse analysis, such as critical discourse analysis (CDA) and conversation analysis (CA). Though there are undoubtedly similarities, FPDA embraces several nuances that set it apart from its predecessors. Both the similarities and differences serve FPDA well, as it aims to be a supplementary approach to linguistic analysis.⁵¹ Both FPDA and CDA use discursive techniques to analyze interactions, but where CDA defines discourse as “language in use,” FPDA views discourse as a social practice, an embodiment of our interpersonal relationships.⁵² Additionally, the feminist aspect of FPDA emphasizes “the diversity and multiplicity of speaker’s identity.”⁵³ There is not just one part to a speaker, but rather class and gender all play a role in the way people speak.

I chose to utilize FPDA in my research because its purpose is to give space to the marginalized and/or silenced voices, and in this way lends itself well to narrowly focused studies of specific interactions. Set apart as a feminist method of discourse analysis, FPDA also looks

⁵⁰ Baxter 2008:2.

⁵¹ Baxter 2008:1.

⁵² Baxter 2008:2.

⁵³ Baxter 2008:2.

closely at the dynamics between male and female, without assuming the gender binary that men always occupy a place of power and women a place of powerlessness. Rather, it asserts that through the competing discourses, speakers “continuously fluctuate between subject positions on a matrix of powerfulness and powerlessness.”⁵⁴ As I mentioned before, readers and even scholars often relegate Andromache to the margins of the *Iliad*, since she only has three speaking scenes in the epic poem. The only role she holds is the excessively mournful wife of Hector. However, by looking closely at each of her scenes through the lens of FPDA, the readers of her speeches may better understand that Andromache is trying to make her voice heard in a world that already ignores her by strategically using discourse.

Scene one (6.370-502): Andromache challenges *kleos*, but fails to convince Hector

Within this scene, Andromache employs several discourses, the most prominent of which are concerned wife, dutiful wife, pitiable woman, and good mother. Fairly self-explanatory, each discourse represents a facet of her character, and are used to persuade Hector that he needs to have a greater concern for the affairs of his household, and lesser concern for gaining *kleos*. Prior to Andromache’s entrance onto the stage, Hector refers to Andromache as his ἀμόμωνα ἄκοιτιν (Hom. *Il.* 6.374) “perfect/noble wife.” Dramatic irony, however, prevents Hector from knowing that his statement contrasts with its preceding line: ἀλλ’ ἦ γε ζὺν παιδὶ καὶ ἀμφιπόλῳ ἐϋπέπλῳ / ἐφροστήκει γοώσά τε μυρομένη τε. (Hom. *Il.* 6.372-73) “but she with her child and beautifully robed handmaid stood upon the wall groaning and weeping.” Before even entering the scene, Andromache seizes a position of power, because Hector returns home expecting her to be there. In the first mention of her character, Andromache is also outside of the parameters of a virtuous

⁵⁴ Baxter 2008:3

woman since she has left her home to go to the wall, a typically male engendered space because of its role in defending the city. The wall is a place where the soldiers would be whereas the women would not have much business at the wall. Women were not expected to concern themselves with war, but since her husband is one of the commanding officers, it is not entirely surprising that she was seeking information about his well-being. Despite this, she is still called virtuous. This is the first appearance of her concerned wife discourse. By putting these two images of Andromache together, Homer contrasts her character and gives the audience the opportunity to consider briefly how a wife who is away from the home pursuing information about the war could still be virtuous.

When he realizes she is out of the house, he asks the handmaids ἤε πη ἐς γαλόων ἢ εἰνατέρων ἐνπέπλων / ἢ ἐς Ἀθηναίης ἐξοίχεται, ἔνθά περ ἄλλαι / Τρωαὶ ἐνπλόκαμοι δεινὴν θεὸν ἰλάσκονται; (Hom. *Il.* 6.378-80) “Has she gone either with the sisters of her husband or the beautifully robed wives of her brothers or to Athena, there all the other beautifully robed women of Troy appease the terrible goddess?” From Hector’s question to the handmaids it is clear that he still assumes on account of her virtue that she has gone to seek the company of other women. The handmaid’s response alerts him of his wife’s presence at the wall, revealing that in her concern for Hector’s well-being, Andromache chose to leave her womanly place among the other Trojan women in order to go to the wall and investigate the tidings of war. Thus, the handmaid describes Andromache as a μαινομένη (Hom. *Il.* 6.389) “a raging woman” because she left the spaces that were traditional and proper. Yet, even though her concern for Hector has caused Andromache to behave with such urgency so as to appear frantic, she still does what a good mother ought to do and give Astyanax to a nurse to make sure he receives the care he needs. This action contributes non-verbally to her good mother discourse.

When Hector returns to the wall to look for Andromache, he is acting from a position of powerlessness because he does not know where she is. Since the text says Hector intended to go somewhere else when Andromache ran up to him, Andromache presumably chooses to reveal herself to Hector, giving her a sense of agency in the conversation that follows (Hom. *Il.* 6.349). The action of running also suggests her relief to see him alive, which also contributes to her concerned wife discourse. The narrator then explains Andromache's heritage, establishing her social status. Andromache is the daughter of Eëtion, who was king of Thebes. Therefore, she is of noble birth as well as married to a prince of Troy. Thus Andromache is an upper class woman who fulfilled her duties as a daughter to secure a respectable husband. Immediately after her position of wife is mentioned, the narrator describes Astyanax, which also establishes Andromache as a dutiful wife because she bore Hector a son, as was expected of wives.

Andromache is tearful as she speaks her first words to Hector, which softens the blow of her bold statements concerning his behavior in war. Without hesitation, she rebukes him, saying that his courage and bravery will lead to his death: δαιμόνιε φθίσει σε τὸ σὸν μένος, οὐδ' ἐλεαίρεις / παῖδά τε νηπίαχον καὶ ἔμ' ἄμμορον, ἢ τάχα χήρη / σεῦ ἔσομαι (Hom. *Il.* 6.407-9) "Beloved your might will kill you, you have pity neither for your infant child nor unhappy me, who will soon be your widow." Andromache's concerned wife and good mother discourses give her the power over Hector to make the rebuke. In these first words her status, as described in chapter one, also gives her the authority to speak boldly to her husband. At this point in the verbal and non-verbal exchanges, Andromache possesses the majority of the power in this scene. She has chosen when to reveal her presence and started the conversation with the thoughts that she had deemed most pressing and important to discuss with Hector, even though one can assume that Hector wanted to talk to her specifically since he had sought her out.

After criticizing his lack of pity as a father and husband, Andromache then shifts into a discourse of pity in order to inspire within Hector the pity that she has observed lacking. Andromache uses the adjective ἄμμορον in line 408 to describe herself. In my translation, I use the word “unhappy” to summarize the feeling ἄμμορον describes. However, the etymology of the word points to a definition closer to “without a fate or destiny.” Andromache uses such strong language in order to acknowledge her dependent lot in life. Without Hector, she has no family, a fact that she utilizes to carefully acknowledge his power and role in her fate. She states that her father was killed by Achilles, but it is the deaths of her brothers and mother which inspire the most pity:

οἱ δέ μοι ἑπτὰ κασίγνητοι ἔσαν ἐν μεγάροισιν
οἱ μὲν πάντες ἰῶ κίον ἤματι Ἄϊδος εἶσω:
πάντας γὰρ κατέπεφνε ποδάρκης δῖος Ἀχιλλεύς
βουσὶν ἐπ’ εἰλιπόδεσσι καὶ ἀργεννῆς οἴεσσι. (Hom. *Il.* 421-24)

The seven brothers of mine were in the great halls,
They all on the same day went into Hades:
For divine, swift-footed Achilles killed each one
Among their rolling-gaited bulls and sheep of white fleece.

By emphasizing that all seven of her brothers died on the same day, and repeatedly using πάς, Andromache conveys how much their deaths affected her. Likewise, by mentioning that they died tending to their flocks adds to her discourse of pity because these men were not in battle or looking for a fight. They were taking care of their business and ended up being casualties because of their positions as heirs to Eëtion’s throne. With all of the male heirs killed, Achilles took Andromache’s mother as a spoil of war: μητέρα δ’, ἣ βασίλευεν ὑπὸ Πλάκῳ ὑλήεσση, /τὴν ἐπεὶ ἄρ’ δεῦρ’ ἤγαγ’ ἄμ’ ἄλλοισι κτεάτεσσιν, (Hom. *Il.* 6.425-26) “But after that he led my mother, who was queen under the wooded Placus, hither at the same time as the other spoils.”

The situation turns for the tragic after Achilles receives the ransoms that he wants and releases her: ἄψ ὃ γε τὴν ἀπέλυσε λαβὼν ἀπερείσι' ἄποινα, / πατρὸς δ' ἐν μεγάροισι βάλ' Ἄρτεμις ἰοχέαιρα. (Hom. *Il.* 6.427-29) “Then he released her, receiving countless ransoms but in the great halls of her father Artemis, shooter of arrows, struck her.” This creates more pity because her mother, counted among the possessions and spoils, was ransomed and released instead of being killed. Thus she had a chance at life, but Artemis killed her while she was in her father’s halls, meaning she had already attained safety. The pinnacle of her quest to inspire pity in Hector comes when she tells him he now holds the roles of father, mother, brother, and husband for her: Ἔκτορ ἀτὰρ σύ μοι ἔσσι πατὴρ καὶ πότνια μήτηρ / ἥδὲ κασίγνητος, σὺ δέ μοι θαλερὸς παρακοίτης (Hom. *Il.* 6.429-30) “Therefore Hector you are to me father and queenly mother, indeed brother and you are to me a strong husband.”

After describing in detail the deaths of her family – and Hector’s subsequent power over her life – Andromache, utilizing her position as a woman, artfully employs the discourse of pity to persuade Hector. This is a tactic that women still use today oftentimes to persuade men to see the world from their vantage point. By attempting to make Hector feel sorry for her, she gives him power in the situation by acknowledging his physical power over her fate. Andromache does this with the expectation that he will recognize his responsibility for her well-being and act accordingly. Using the word ἀλλ’, Andromache marks the end of her discourse of pity and transition into the next part of her speech: ἀλλ’ ἄγε νῦν ἐλέαιρε καὶ αὐτοῦ μίμν’ ἐπὶ πύργῳ (Hom. *Il.* 6.431) “But come now, have pity, and stay yourself on the wall.” Andromache’s rhetoric implies that she employed the discourse of pity intentionally, noted by her use of the word ἐλέαιρε meaning “take pity.” The ultimate goal was not just to make Hector feel pity for her, but to encourage him to listen to her advice and remain at the wall. Readers of the *Iliad*

widely believe that Andromache begs Hector to surrender and/or flee from battle, but instead she gives him well-reasoned defensive military advice, appealing to his military reason:

λαὸν δὲ στῆσον παρ' ἐρινεόν, ἔνθα μάλιστα
μβατός ἐστι πόλις καὶ ἐπίδρομον ἔπλετο τεῖχος.
τρὶς γὰρ τῆ γ' ἐλθόντες ἐπειρήσανθ' οἱ ἄριστοι
ἀμφ' Αἴαντε δῦω καὶ ἀγακλυτὸν Ἴδομενῆα
ἠδ' ἀμφ' Ἀτρεΐδας καὶ Τυδέος ἄλκιμον υἱόν: (Hom. *Il.* 6.433-38)

Make the rest (of your men) stand around the fig tree where
The city is best to be mounted and the wall were being overrun.
For thrice the best having come here tried (to scale the wall)
Both the two Aiantes and glorious Idomeneus and both the
sons of Atreus and the brave son of Tydeus.

The advice that Andromache gives Hector displays her knowledge of war. As was previously mentioned, women were not supposed to speak about war, nor give men war advice. However, she notes that this part of the wall needs to be defended because it is easily scaled by the opposing army, and that already some of the best Greeks have tried to enter the city through this weakened area. Though Andromache engages here in a discourse of military strategy and/or counsellor, she frames it out of concern for her husband by mentioning him first, disguising the first discourse inside of a concerned wife discourse. Andromache gives this option in order to appeal to Hector's need for *kleos* because it would not be a cowardly retreat, but a defensive maneuver.

However, when Hector makes his response, a shift occurs. First, Hector acknowledges everything that Andromache says: ἤ καὶ ἐμοὶ τάδε πάντα μέλει γύναι (Hom. *Il.* 441) "Woman, surely all these things are concerns to me also." He justifies her fears and advice. Additionally, his use of woman is not derogatory as it may be considered in the present-day; using the vocative

case of γυνή marks a term of respect, and is translated as “lady” or “wife” as well.⁵⁵ Therefore, even though Andromache stepped out of the parameters of what is usually appropriate for a woman, Hector still gives her a respectful address, which shows he is still respecting her position and status as an upper class woman and his perfect/noble wife. However, throughout his speech Hector demonstrates that though he acknowledges the soundness of his wife’s advice, he either does not fully grasp her advice or does not intend to follow it. The first demonstration occurs when he weighs the shame of the Trojans above his wife’s concerns: ἀλλὰ μάλ’ αἰνῶς / αἰδέομαι Τρῶας καὶ Τρωάδας ἔλκεσιπέπλους, / αἶ κε κακὸς ὧς νόσφιν ἀλυσκάζω πολέμοιο (Hom. *Il.* 6.441-43) “But I would be most ashamed before the Trojans and Trojan women with long trains, if I should avoid the battle like a coward.” Hector believes that he owes the Trojans an extreme amount of courage and bravery in battle, or else he will not have their respect. He also demonstrates that he thinks it would be cowardly to shift from an offensive strategy to a defensive one. To him, leaving the battle line signifies a retreat. His second demonstration comes immediately afterwards, when he tells Andromache that he cannot be cowardly because he has learned to be brave: οὐδέ με θυμὸς ἄνωγεν, ἐπεὶ μάθον ἔμμεναι ἐσθλὸς / αἰεὶ καὶ πρότοισι μετὰ Τρώεσσι μάχεσθαι / ἀρνύμενος πατρός τε μέγα κλέος ἠδ’ ἐμὸν αὐτοῦ (Hom. *Il.* 6.444-46) “My heart would not command me, since I have learned to be brave always and to fight with the first Trojans, winning my father and myself great glory.” In his own eyes, Hector holds himself to a great standard of offensive fighting, from which he derives the *kleos* that he was taught is so important. By saying this, Hector makes it clear that he will not honor his wife’s petitions that family and their well-being is more important than earning *kleos*. He even fails to recognize he has the power to curb her grief and to protect her from becoming a spoil of war if he would listen

⁵⁵ Liddell 1997:147.

and respond to what she has told him. Hector's actions display his own inability to overcome his gender role; he cannot join his wife in this gender ambiguous realm and instead sticks to what is familiar to him.

Through his response, Hector maintains the power position in their interaction, made clear especially through Andromache's silence. She knows that nothing she says further will change Hector's mind. However, throughout the rest of Andromache and Hector's interaction her non-verbal discourse still provides interesting subtext. After taking his son from the nurse, Hector speaks briefly, wishing that Astyanax may grow up to be a better soldier than he himself. Andromache's response as she receives Astyanax from Hector is to smile through her tears – *δακρῦέν γελάσασα* (Hom. *Il.* 6.484) “laughing tearfully.” It is only at this moment that Hector feels the pity that Andromache tried to engage in him earlier: *πόσις δ' ἔλεησε νοήσας* (Hom. *Il.* 6.484) “and having observed [this], her husband had pity on her.” Here, Andromache almost regains power is when she once again employs the discourse of pity. This time, the discourse of pity is not used rhetorically; rather it seems as if she is trying to put on a happy face for Hector, but her tears betray the despair she likely feels as Hector prays for the *kleos* of their son. Andromache tried to convey to him that earning *kleos* should not be his greatest endeavor. But it is too late for him to change his mind; Hector has chosen to fight courageously until the end and his last words to/for his son encourage Astyanax to seek the same *kleos* he has. Hector then tells her to go back to the house and instill in working the loom, her proper place and duty. It is only when she is out of Hector's presence and surrounded by other women that Andromache can fully express all her grief, and so she mourns Hector even though he is alive, because she knows that his blind adherence to *kleos* at all costs will lead to his death. *αἶ μὲν ἔτι ζῶν γόνον Ἴκτορα ᾗ ἐνὶ οἴκῳ: / οὐ γάρ μιν ἔτ' ἔφαντο ὑπότροπον ἐκ πολέμοιο / ἴξασθαι προφυγόντα μένος καὶ χεῖρας*

Ἀχαιῶν. (Hom. *Il.* 500-02) “In his house they lamented Hector, who was still living: for they asserted that he would not come returning from battle having avoided the hands of the Achaeans.”

Scene two (22.439-514): Andromache undermines *kleos* by demonstrating her inability to perform her womanly virtue in light of Hector’s death

Upon encountering Andromache in book 22, the audience immediately thinks back to Hector’s parting words to her in book six. Unlike the first scene, Andromache is ἰστὸν ὑφαίνε μυχῷ δόμου ὑψηλοῖο (Hom. *Il.* 22.440) “weaving the loom in the innermost part of the lofty house,” performing a task that is typical of women at the time. She also had her women around her, and even decided to draw up a bath for Hector so he could relax when he got home. This scene establishes a new discourse for Andromache, that of the good wife. Andromache obeyed Hector’s requests from the end of their scene in book six, and wants to make sure that he is comfortable when he gets home from battle. Inadvertently, the act of drawing up the bath also adds to Andromache’s discourse of pity because through dramatic irony, the audience already knows that Hector is dead, yet Andromache so clearly expects him to return home alive. However, she hears the mournful cries from the wall and begins to fear the worst. At the sound of her mother in law’s scream, Andromache drops the weave she had been working on and decides to investigate:

δεῦτε δύο μοι ἔπεσθον, ἴδωμ’ ὅτιν’ ἔργα τέτυκται.
αἰδοίης ἐκυρῆς ὀπὸς ἔκλυον, ἐν δ’ ἐμοὶ αὐτῇ
στήθεσι πάλλεται ἦτορ ἀνὰ στόμα, νέρθε δὲ γοῶνα
πήγνυται: ἐγγὺς δὴ τι κακὸν Πριάμοιο τέκεσσιν. (Hom. *Il.* 22.450-454)

Come hither two of you follow me, let me see what

deeds have been brought to pass. I heard the voice of my reverent mother-in-law, and in my own breast my heart leaps into my mouth, and beneath me my knees are stiff: indeed something is evil for the children of Priam.

Here she is engaging in her concerned wife discourse. Much like in the first scene when Andromache's concern took her to the wall alone, she ceases her tasks at hand to investigate the well-being of her husband. Andromache calls together two of her housemaids, so that she would not be unaccompanied at the wall, a slight difference from the first scene in which she only had Astyanax's nurse with her. As she is talking, she describes the feelings that have overcome her. Hearing Hector's mother wailing causes her heart to "leap" (πάλλεται) into her mouth. This word for leaping comes from a word that also denotes fear, implying that, much like the phrase in English, Andromache is fearful of the worst and concerned that something has happened to her husband.

Once again, Andromache makes a prophetic statement: ἐγγὺς δὴ τι κακὸν Πριάμοιο τέκεσσιν (Hom. *Il.* 22.453) "surely something is evil for the children of Priam," echoing her first lines to Hector when she predicted his death. Andromache even acknowledges his great courage as a likely cause of death καὶ δὴ μιν καταπαύσῃ ἀγνηορίας ἀλεγεινῆς / ἢ μιν ἔχεσκ', ἐπεὶ οὐ ποτ' ἐνὶ πληθυῖ μένεν ἀνδρῶν, / ἀλλὰ πολὺ προθέεσκε, τὸ ὄν μένος οὐδενὶ εἴκων. (Hom. *Il.* 22.457-59) "And indeed he surely put an end to his grievous courage which held him, since he was never once staying among the throng of men, but he was running before many, yielding his strength to no man." For Hector and any other man seeking *kleos*, these words would be words of praise. They echo what Hector said in book six: ἐπεὶ μάθον ἔμμεναι ἐσθλὸς αἰεὶ καὶ πρότοισι μετὰ Τρώεσσι μάχεσθαι ἀρνύμενος πατρός τε μέγα κλέος ἠδ' ἐμὸν αὐτοῦ (Hom. *Il.* 444-46) "since I have learned to be brave always and to fight among the firsts of the Trojans, winning

great glory for both my father and myself.” However, for Andromache fear (δείδω) that her suspicions were realized accompanies the words. When Andromache sees Hector’s body being led to the Achaean ships, she is overcome by grief – τὴν δὲ κατ’ ὀφθαλμῶν ἐρεβεννὴ νύξ ἐκάλυψεν, ἤριπε δ’ ἐξοπίσω, ἀπὸ δὲ ψυχὴν ἐκάπυσσε (Hom *Il.* 466-67) “and then dark night covered her eyes, and she fell backwards, and breathed forth (in a swoon) her life.” In her grief, she casts off the adornments from her head including the veil given to her by Aphrodite as a wedding gift. This marks the beginning of Andromache’s grief discourse, through which she delivers her laments.

This first official lament follows the typical ABA structure of lamentation, as Andromache begins and ends by addressing Hector, while giving in the middle a narrative about Astyanax’s fortune as a fatherless child. In the first address, Andromache bemoans both Hector’s and her own fate, employing the discourse of pity much as she did when she was talking to Hector at the wall. In the company of the women of Hector’s family – namely his sisters and the wives of his brothers – as well as other Trojan women, Andromache is stirring their pity to gain their support. Just as she attempted with Hector, she is speaking about the trials that she and her son will face now without Hector, aiming to bring notice to the effects of war and death on the home front. While addressing Hector she says: οὔτε σὺ τούτῳ ἔσσειαι Ἴεκτορ ὄνειρα ἐπεὶ θάνεις, οὔτε σοὶ οὔτος (Hom *Il.* 485-86) “neither shall you, Hector, be an aid to this one [Astyanax] since you have died, nor will he [be an aid] to you.” She is explicitly saying that by choosing to fight courageously in order to earn *kleos*, Hector forfeited his ability to help his son later in life. Since he is dead, Hector can no longer be the father figure Astyanax will need in order to navigate the social life of a noble male. Here Andromache is employing an *oikos* driven discourse in addition to her good mother discourse. Her discourse of pity is only fueled by the

pitiful description of Astyanax's fate at the feast of other noblemen and their sons (Hom. *Il.* 22.490-99). This builds to Andromache's final address to her dead husband. In this address, she observes that the Achaeans have loaded his body onto their ship to take it far away from Troy, where worms and dogs will eat his corpse. Andromache then states that in her grief she will burn all of Hector's clothes remarking that they will no longer do him any good. However, Andromache's closing statement is the most poignant: ἐπεὶ οὐκ ἐγκείσεται αὐτοῖς, ἀλλὰ πρὸς Τρώων καὶ Τρωϊάδων κλέος εἶναι. (Hom. *Il.* 22.513-14) "since you yourself will not lie in [these clothes] but be a glory before Troy and the Trojan people." Bitterly she acknowledges that because Hector achieved his goal of seeking glory before the Trojans, she is not even able to bury her husband properly. Here the reader can see clearly the conflict between Andromache's *oikos* driven discourse and her dutiful wife discourse.

Scene three (24.723-745): Andromache openly tells the women of Troy about the harmful effects of *kleos* at all costs

Though this final scene is much shorter than the previous two, it provides critical insight into Andromache's role in and communication with the public, as this is the public ritual lamentation for her husband. Hector's body is carried from the battle field on a wagon, which is met by his mother, Hecuba, and Andromache. Around them, the whole city of Troy mourns the loss of one of its greatest heroes. Hector's body is carried through the city to his house, where the women lay him out on a bed and began the ritual lament (Hom. *Il.* 24.720). Tradition calls for Andromache as Hector's wife to lead the lament: τῆσιν δ' Ἀνδρομάχη λευκώλενος ἦρχε γόοιο (Hom. *Il.* 723) "among these, white-armed Andromache was leading the lamentation." As leader of the lamentation Andromache speaks first, making hers the first voice that is heard, which

likely lends weight to the words as the gathered crowd of women looks to her for guidance. Andromache begins, as in the scene in book 22, by addressing Hector as the ritual lament required. In this initial address, Andromache acknowledges Hector's untimely death, and subsequently that she is a widow and Astyanax is fatherless – her greatest fear in book six when she addressed Hector in person to warn him.

Shifting from the address part of the lamentation to the narrative, Andromache weighs her future and that of Astyanax. The narrative opens with Andromache making an interesting statement about Astyanax, ὃν τέκομεν σύ τ' ἐγὼ τε δυσάμμοροι (Hom. *Il.* 24.727) “whom we bore, you and me, (being) most miserable.” Andromache is often upheld as a model wife for later Greek women,⁵⁶ suggesting that she had a successful marriage. Therefore, to hear her speak on unhappiness would catch the listener's attention, setting up the next several lines that she delivers. The narrative portion of the lamentation begins with Andromache stating that Astyanax will not live to see manhood on account of the city being sacked (Hom. *Il.* 24.727-28). This is yet another one of Andromache's prophetic statements, because as she gives this lament, Troy still stands. However, it is not a stretch to imagine that once her husband, whom she calls that guardian of the city, dies that the city would fall (Hom. *Il.* 24.728-30). In these lines, Andromache praises Hector, as is expected in a lamentation, saying, ἧ γὰρ ὄλωλας ἐπίσκοπος, ὅς τέ μιν αὐτήν ῥύσκει, ἔχεσ δ' ἀλόχους κεδνὰς καὶ νήπια τέκνα (Hom. *Il.* 24.729-30) “for you have perished, you who both guards and himself saves, keeping the dear wives and infant children.” Andromache recognizes Hector for his *kleos*, which he died to earn.

She does not, however, maintain Hector's achieved *kleos* as the most important part of her lament. Rather, by continuing on to tell the hypothetical story of how she will end up in

⁵⁶ North 1977:35.

slavery and the Achaeans killing Astyanax – which is not unlikely given the fact that with Hector’s death Andromache officially lacks a *kyrios*, the male figure, typically a father or husband, mentioned in chapter one whose responsibility was to provide for a woman. Unlike her first speech, in which she makes this lack of a *kyrios* the focus, Andromache instead notes that the Achaeans who will enslave her and kill Astyanax likely lost a dear relation in the war by Hector’s hand ᾧ δὴ που ἀδελφεὸν ἔκτανεν Ἔκτωρ / ἢ πατέρ’ ἠὲ καὶ υἰόν, ἐπεὶ μάλα πολλοὶ Ἀχαιῶν / Ἔκτορος ἐν παλάμησιν ὀδᾶξ ἔλον ἄσπετον οὕδας (Hom. *Il.* 24.736-38) “indeed for whom doubtless Hector killed his brother or father or son, since exceedingly many of the Achaeans at the hand of Hector were killed, biting the ground with their teeth.”

By citing Hector’s lack of gentleness in war, Andromache continues to speak out against the ideal of *kleos* at all costs, going so far as to mention that the very people whose respect he aimed to earn now mourn his loss in the city (Hom. *Il.* 24.739-40). Finally, at the end of her lament, Andromache mentions how Hector’s death on the battlefield affected her personally: οὐ γὰρ μοι θνήσκων λεχέων ἐκ χειρᾶς ὄρεξας, / οὐδέ τί μοι εἶπες πυκινὸν ἔπος, οὗ τέ κεν αἰεὶ / μεμνήμην νύκτας τε καὶ ἡμέρας δάκρυ χέουσα (Hom. *Il.* 24.743-45) “for dying you did not reach out your hand to me from bed, nor did you say some wise word, which I could always remember night and day while pouring out tears.” Hector’s sudden death in battle deprived Andromache of the opportunity to be with her husband in his dying moments, and therefore she lacks the closure that such an experience could have provided.

In this lamentation, Andromache clearly engages in her grief discourse, mourning the death of her husband. She also engages in her concerned mother discourse as she speaks about Astyanax’s young age and bleak fate (Hom. *Il.* 24.725-29). Judging from the pattern of the last two speeches, one would expect that these two discourses combine again in a discourse of pity,

as Andromache laments her fate. However, instead of using that particular discourse to persuade, Andromache remains in a place of womanly concern in order to persuade the women around her. As a woman among women, Andromache already has their pity. Rather, she reaches them by using a woman to woman discourse. Andromache relates to these women ideas with which they would be familiar, namely the loss of a husband leading to turmoil, especially since she does not have a biological family to whom she can return.

The woman to woman discourse and grief discourse both give Andromache a safe space to speak against *kleos*, almost guaranteeing that she will be heard and receive support from the other women. While using this discourse, she acknowledges Hector's prowess as a soldier (Hom. *Il.* 24.729-30). However, Andromache does not go into detail about his skill, or even other facets of his life as Hecabe and Helen do in their following lamentations. Instead, she uses this moment of mourning to mention the darker side of *kleos*, that without her husband she and Astyanax are fated to suffer (Hom. *Il.* 24.731-39). By speaking plainly about being forced into slavery and her son being killed, Andromache shows just how detrimental it is to her family to no longer have her husband. Without Hector's presence, Andromache is not able to fulfil her own duties as a woman. She is no longer able to be a good wife, because she does not have a husband. She cannot take care of business around their home because it is in turmoil. And if Astyanax does eventually die, she cannot be a good mother because she lost her only child. The women to whom she is speaking would know that these are the only ways in which a woman could be recognized as good and virtuous. Hector's death has more repercussions for Andromache than just losing her husband; without him, she has lost her position in society.

Thus, Andromache's final address to Hector within her lamentation portrays ultimate grief. Andromache's grief discourse is most prominent here as she tells Hector about all the

people who will mourn his death: all of Troy, his parents, and herself above all the rest: ἐμοὶ δὲ μάλιστα λελείπεται ἄλγεα λυγρὰ (Hom. *Il.* 24.742) “and for me the most mournful pain will have been given.” As I mentioned previously, this is the first time that Andromache talks about her personal grief after Hector’s death. This and the final lines of her lamentation (Hom. *Il.* 24.743-45) portray Andromache’s grief becoming reality, as she realizes that she will not ever get those last moments of life with Hector.

From her speeches, we can conclude that Andromache’s character carefully wields language in order to make bold statements against the norms of her society. She is aware of her role and status, and uses it in conjunction with language to reach first the ears of her husband, and then the rest of her social circle. Andromache sets the precedent of speaking through the channels cut out for her, which is later replicated and expanded in Sophocles’ *Antigone*. Both women speak from a concern for their own womanly duties, providing a basis for their arguments that cannot be refuted, no matter how hard Creon and others try. In the next chapter, I will explore how Antigone does not just follow in the footsteps of Andromache, but surpasses her, presenting her argument to King Creon in an effort to create change.

Chapter 3: Andromache and Tragedy

As I have mentioned in previous parts of this work, it is an injustice to relegate Andromache to the margins of Homer's *Iliad*. Though her role may be minor in the epic's plot, Andromache's character offers a perspective that is generally unrepresented in ancient Greek literature. The *Iliad* famously begins:

μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος
οὐλομένην, ἣ μυρὶ Ἀχαιοῖς ἄλγε' ἔθηκε,
πολλὰς δ' ἰφθίμους ψυχὰς Ἄϊδι προΐαψεν
ἡρώων, αὐτοὺς δὲ ἐλώρια τεῦχε κύνεσσιν
οἰωνοῖσί τε πᾶσι... (Hom. *Il.* 1.1-5)

Sing, O goddess, the accursed wrath of Achilles,
son of Peleus, which placed countless pains on the
Achaeans, and untimely sent many brave souls of
heroes to Hades, and were made spoils for dogs and
every vulture...

This establishes the focus of the story, telling the audience that they will hear the story of Achilles' wrath, and of the heroes who lost their lives because of it. The opening lines already contextualize the epic within war, and note the traits that make these soldiers significant, namely their bravery (ἰφθίμους) and heroism (ἡρώων). These are the traits that matter for soldiers in the ancient Greek tradition. These are not the traits that Andromache begs Hector to understand. Andromache's rhetoric asks her husband to take responsibility for his *oikos*, wife, and child who are dependent upon the duties he performs outside of battle. Why would Homer include within his narrative such an opposing voice? Clearly, Andromache occupies a position of lesser

importance within the story, and so while her statements contradict the main focus of the text, her voice was not a loud argument, but a subtle reminder.

So why should modern readers concern themselves with a character that Homer himself barely mentions? As the last chapter revealed, Andromache's character may only make three appearances in the epic, but her character is not one-dimensional. In only about 250 lines, Homer is able to shape a character who is a wife and mother, who performs both roles well in the eyes of society at the time. Andromache is aware of current events surrounding her and intelligent enough to make informed opinions. Her role may be minimal, but it is not careless nor accidental. In an age of feminist readings of classic texts, with scholars providing space for the marginalized, it is appropriate to examine Andromache as well.

Andromache's appearances in the *Iliad* give a nuanced insight into what it meant to be a woman during this time. Andromache provides information about the cares and concerns of women in regards to their duties. She also speaks out against the societal norm, beginning a conversation that was atypical for a woman, and even more so for a woman known for her virtue. Andromache serves as an example that women do not have to be confined to one role or space, and that women who subscribe to a more traditional femininity can still speak out about social change. In this way, Andromache becomes a predecessor for dutiful female characters to make a statement about social norms. This connection is observed by comparing Andromache and Antigone, who appears later in Greek tragedy.

Antigone is a much more well-known counterpart to Andromache. The antagonist of Sophocles' play of the same name, Antigone is widely upheld as a feminist model in ancient Greek fiction. *Antigone*, written about 400 years after the *Iliad*, describes a woman's plight to pay the proper respects to her dead brother by providing him with a funeral, in spite of King

Creon's mandate that the brother remain unburied and unsanctified as punishment. Like Andromache, Antigone is an honorable woman, one who is well aware of her role and the duties expected of her as a woman. Though Antigone and Andromache's situations are different, both women use their limited power as respectable women to make bold claims against the norm. Where Andromache challenges *kleos*, Antigone challenges the law, choosing to obey the divine law above the law of man.

Within the first 50 lines of the tragedy Antigone makes it clear that her main motivation to bury Polynices is her own sense of honor and duty, as she asks her sister, Ismene, to join her, confronting Ismene's own honor by saying, "you'll quickly demonstrate whether you are nobly born, or else a girl unworthy of her splendid ancestors," (Soph. *Ant.*45-47). Throughout the play, Antigone continues to display her honor and respectability as a woman, first through her relentless pursuit of a burial for Polynices, second when she mourns the fact that she will die unmarried and without children. Like Andromache, Antigone's concern for her duties is what motivates her to protest. Though the act of disobeying the law in order to bury Polynices, at the threat of death no less, seems incredibly selfless, Antigone also has selfish motivations. As I noted in chapter one, women were expected to participate in the funerary rites of relatives, performing an important role in the dead's transition to Hades.⁵⁷ This duty was intertwined with the divine, and thus for Antigone to forsake giving her brother a proper burial would go against divine order.⁵⁸ While trying to persuade Ismene to participate in burying Polynices, Antigone states, "I must please those below a longer time than people here, for I shall lie there forever" (Soph. *Ant.* 75-76). To her, it is not merely a question of obeying the law, nor even one of life

⁵⁷ Blundell 1995:162.

⁵⁸ Hegel 1977:269.

and death. Rather, she desires to please the gods and therefore secure their mercy when eventually she dies.

This understanding of Antigone's character derives from Georg Wilhelm Friedrich Hegel's reading of her character in his *Phenomenology of Spirit*. Hegel goes into great detail explaining each relationship within the family, such as husband and wife, parents and children and brother and sister, and the ethical obligations that each pairing experiences. Hegel argues that the brother and sister relationship, such as that between Antigone and Polynices, is the closest relationship. For in this relationship, the two are drawn together as blood relations, and since they share the same blood, it has "reached a state of rest and equilibrium" within them, and so they do not desire one another romantically.⁵⁹ In other words, they are of one spirit without the complications that arise from "an inequality of the sides" found in husband and wife relationships and any difficulty that occurs in crossing generational gaps, such as parent and child.⁶⁰ Due to this closeness that occurs in the brother and sister relationship, "the loss of the brother is therefore irreparable to the sister and her duty to him is the highest."⁶¹

The sister's sense of duty to her brother is what I argue drives Antigone to act against Creon's law. Antigone's obligation to her brother far outweighs her obligation to the state, another concept that also makes its appearance in Hegel's *Phenomenology of Spirit*. Here, Hegel claims that there is a distinction between the human law and divine law. The former typically takes the form of the Government, the source of human order.⁶² The latter Hegel defines as the ethical order that supersedes the human law, because it is primarily concerned with the family

⁵⁹ Hegel 1977:274.

⁶⁰ Jacobs 1996:892.

⁶¹ Hegel 1977:275.

⁶² Hegel 1977:268.

unit.⁶³ Within the divine law, Hegel defines Family as an ethical being, asserting that the Family opposes the idea of individual “being-for-self” and creates a natural ethical community.⁶⁴ Thus, familial relationships and duties operate outside of the sphere of the state. Following Hegel’s line of reasoning, Antigone’s actions – and those of Andromache before her – arise from the understanding that her duty as a woman to her family surpasses the expectations of society and the state. Judith Butler, when describing Luce Irigaray’s perspective of Antigone, which is based upon Hegel’s reading, stated that Antigone functions, “not as a political figure, one whose defiant speech has political implications, but rather one who articulates a prepolitical opposition to politics, representing *kinship as the sphere that conditions the possibility of politics without ever entering into it.*”⁶⁵ Antigone, therefore, follows the example Andromache created, in which her first duty is to her family and household. Thus the protests made are not formulated as direct attacks upon the state, but rather come from a place of womanly concern that allows these women to make their criticisms.

Both characters manipulate their narrowly defined roles as women in order to make a statement about their current society. However, in both stories, it seems that the women are not heard until it is too late, if they are even heard at all. In *Antigone*, Creon has to experience the deaths of Antigone, his son, and his wife before he recognizes his own pride in the face of the gods, caused by his unwillingness to let a woman triumph over him. Similarly, Hector’s pride, in the form of seeking his own *kleos*, leads to his death and even after this, Andromache’s warnings about *kleos* over everything do not seem to be heeded. It is evident that the two women manipulate their status to the extremes of what is permissible for a woman, but there is a limit for

⁶³ Hegel 1997:268.

⁶⁴ Hegel 1977:269.

⁶⁵ Butler 2000:2.

how much the men have to listen. This same struggle persists in our modern day, as women within the feminist movement fight to have their voices heard. In recent years, feminism and the rights of women has shifted from a sidebar conversation to reach a wider audience, but it will take humility on all sides to continue to make progress. Looking back at the examples set by Andromache and Antigone and learning from their methods gives us the ability to look forward and continue to make improvements.

Conclusion

When I first encountered Homer's *Iliad*, my understanding of the epic was limited to the themes presented in the opening sentence, particularly: "Sing, O goddess, the accursed wrath of Achilles, son of Peleus." In my experience, the *Iliad* was only ever referenced to invoke images of war's glory as it told the story of Troy. However, through my study of Andromache, I now notice that this famous opening continues by saying: "which placed countless pains on the Achaeans and untimely sent many brave souls of heroes to Hades, and were made spoils for dogs and every vulture." The *Iliad* may be known for its overarching theme of glory earned in battle, but Homer himself includes within the first five lines the same warning that Andromache spends nearly 250 lines trying to convey to those around her. On account of the accursed wrath of Achilles, the Greeks were pained and they lost many men in battle unnecessarily. The same holds true for the Trojans under Hector's command.

As Hector's wife, a woman of virtuous and aristocratic standing, Andromache has the unique opportunity to speak out against this vain quest for *kleos*, though clearly she was not the only one concerned. She uses her position and clout to speak for other women who are marginalized, working through the opportunities she is given. These opportunities include her strategic use of the discourses available to her at the time, which create a cultural critique of both war and gender roles. Andromache is an example of a cunning woman, one who pays attention to the world around her enough to give sound military advice, and to use her own misfortune to garner the pity necessary to gain sympathy. Andromache is more than a weeping widow; she advocates for change so that later women do not have to be placed in the same situation.

Through this study, I hope to set my own precedence for studying the marginalized characters of classic texts. Rarely do authors incorporate characters on accident. Therefore, it is worth discovering what purpose they may have served back then, and what lessons we can still learn today. Personally, I have noted that language has a way of telling a deeper story. Andromache's speeches provide specific examples of when language – no matter the intent of the author – creates space for a more nuanced reading, one in which the marginalized have a voice. By applying the lens of FPDA to her words, instances of contradiction became apparent, leading me to question how Andromache had the authority to seemingly step out of her role as a dutiful, virtuous wife and blatantly comment on her husband's war affairs, and ultimately call into question the ideal of *kleos*. Deciding to take such a close look at a marginal character may appear daunting, but by doing so, we will finally be able to see and understand a broader view of antiquity, and that is the hope I want to impart to my readers.

Bibliography

- Arthur, Marilyn B. 1981. "The Divided World of Iliad VI." *Women's Studies*. 8:21-26.
- Baxter, Judith. 2008. "Introduction" in *Gender and Language Research Methodologies*.
London: Palgrave Macmillan.
- Blundell, Sue. 1995. *Women in Ancient Greece*. Cambridge: Harvard University Press.
- Butler, Judith. 2000. *Antigone's Claim: Kinship Between Life and Death*. New York: Perseus Books.
- Demand, Nancy. 1994. *Birth, Death, and Motherhood in Classical Greece*. Baltimore: John Hopkins University Press.
- Hegel, Georg Wilhelm Friedrich. 1977. *The Phenomenology of Spirit*. Transl. A. V. Miller.
Oxford: Oxford University Press.
- Hughes, Bettany. 2005. *Helen of Troy*. New York: Vintage House.
- Jacobs, Carol. 1996. "Dusting Antigone." *MLN* 111:890-917.
- Karanika, Andromache. 2014. *Voices at Work: Women, Performance, and Labor in Ancient Greece*. Baltimore: Johns Hopkins University Press.
- Liddel, H. G. and Robert Scott. 1997. *Greek-English Lexicon* (Abridged). Oxford: Oxford University Press.
- MacLachlan, Bonnie. 2012. *Women in Ancient Greece*. London: Bloomsbury Publishing.
- McNelis, Charles and Alexander Sens. 2011. "Trojan Glory: Kleos and the Survival of Troy in Lycophron's Alexandra." *Trends in Classics*. 3:54-82.
- Mueller, Martin. 2009. *The Iliad*. London: Bristol Classical Press.

Muich, Rebecca. 2011. "Focalization and Embedded Speech in Andromache's Iliadic Laments."

Illinois Classical Studies. 35-36:1-24.

North, Helen F. 1977. "The Mare, the Vixen, and the Bee. Sophrosyne as the Virtue of Women

in Antiquity." *ICS* 2:35-48

Shay, Jonathan. 2012 "Moral Injury" *Intertexts*. 1:57-67.