

Andújar, R. (2022) “*Phoenician Women: Deviant Thebans Out of time*,” in S. Olsen and M. Telò (eds), *Queer Euripides: Re-Readings in Greek Tragedy*, London, 176-85.

Drawing from the rich work addressing the “temporal turn” in queer theory, this paper discusses the ways in which *Phoenician Women* is fundamentally concerned with the intersections between power and time, particularly as these relate to gender and sexuality. It first examines how Euripides challenges the mythic expectations surrounding this abnormal family in the play’s unusual double prologues featuring Jocasta and Antigone. The discussion reframes the episodic nature of *Phoenician Women* to reveal an asynchronous reality that resonates with recent conceptualizations of queer time. Secondly, it examines the manner in which Chorus activates the past as an erotic and embodied encounter through their invocation of monstrous figures such as the Sphinx and the serpent of Ares. It explores how the Chorus’ songs highlight the queerness of these figures who cannot be confined to human reproductive processes or biological clocks. Finally, it considers Euripides’ subversion of heteronormative roles through a focus on Antigone, who is transformed from a dutiful maiden at the outset to one who actively refuses marriage with Haemon at the close of the play, as well as on Menoeceus, the only male virgin sacrifice/suicide in extant tragedy. The paper interrogates to what extent their actions—as well as the play as a whole—might be said to embody notions of anti-social queerness for both the Labdacids and Creon, who is the last of the pure Theban autochthons.