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Zixing Chen
Washington University in St. Louis

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For Whom is She Singing? The Songs of Electra in Euripides' and Sophocles' *Electra*
by
Zixing Elva Chen

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Introduction

Both Euripides' and Sophocles' *Electra* respond to Aeschylus' *Choephori*. While Aeschylus' *Choephori* belongs to the Oresteia trilogy that narrates the "heritage of curse and guilt"[1] sealed by divine forces, Euripides and Sophocles concentrate more on the characterization of human beings, especially that of Electra. In each play, Electra becomes helpless and despairing after Agamemnon's death at the hands of Clytemnestra and Aegisthus; Orestes' return and reunion with Electra liberate her from her desperation and signal the revenge against Clytemnestra and Aegisthus that takes place after the recognition. While Sophocles spends a larger portion of his *Electra* on the depiction of Orestes' homecoming, Euripides concentrates on the revenge. The different emphases of the two *Electra* plays invite scholars to examine the different characterizations of Electra between Euripides and Sophocles.

The characterizations of Euripides' and Sophocles' Electras are subject to long-lasting scholarly controversies. Moreover, they are closely related to Euripides' and Sophocles' attitudes towards the vengeful matricide. In this introduction, I will lay out the scholarly discussions regarding the characterization of Electra and the justice of the matricide. In addition, the songs in these two plays help demonstrate Electra's character. According to West, verses in tragedies are either recited or sung. All recited lines are in stichic meters and have the same metrical form: in Attic drama, they are in trochaic tetrameter catalectic, anapest, or iambic trimeter. On the other hand, the sung parts vary in meters and line-length.[2] This work will examine the non-iambic parts of the play that are associated with Electra: namely the first songs that include the *parodos* and the lyric part leading up to it, the songs at the recognition scene, and the kommos after a death that is either just reported or just happened—in Sophocles' *Electra* it will be the kommos sung after the

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[1] Cropp 2013, 25.
[2] West 1982, 77-78.

fake report of Orestes' death; in Euripides' *Electra* it will be the kommos sung after Clytemnestra's murder. Additionally, I will pay special attention to the correspondence between words and meters, the rhythm of specific meters, the distribution of lyric parts, and the musical communication between different characters to analyze the musical characterization of Electra. By examining the musical patterns, the performance aspects, and the structure of these lyric parts and by viewing them in parallel, I hope to see how Electra's music and musical performances determine her characters, how music can set a comparison between Euripides and Sophocles, and how that would respond to the present scholarly discussions both on the two plays and on ancient Greek music.

Scholarly discussions on Euripides' Electra

The scholarly discussions that are relevant to my thesis are based on the following questions: How do Euripides and Sophocles characterize Electra in their *Electra*? This question is closely related to the discussion on the justification of the matricide in the two Electra plays. It is almost a consensus that the murders in Euripides' *Electra* are "brutal and unnecessary"[3] because, first, Euripides explicitly condemns these murders by including Castor's criticism (1244) and Electra's repentance (1177ff.) of the matricide in the play and second, Euripides weakens the motivation of the matricide by rounding the character of Clytemnestra. Von Fritz argues that the motivation of the matricide is weakened in Euripides' *Electra* due to Clytemnestra's character. In both Aeschylus and Sophocles' *Electra*, Clytemnestra does not regret killing her husband at all, nor is she regretful for her adultery with Aegisthus. Also, in both plays, Clytemnestra does not show any understanding of Electra's wailing for her father's death. However, Euripides' Clytemnestra "hat Verständnis für den Jammer Elektras um den ermordeten Vater und kann ihr sogar den Haß, den sie deshalb auf sie hat, verzeihen ([she] understands the misery of Electra about

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[3] Lloyd 1986, 1.

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her murdered father and can even forgive her for the hatred she has for her);[4] she even sighs for Agamemnon's death (1105-1110).

Moreover, in both Aeschylus' and Sophocles' *Electra*, Clytemnestra desires to learn that Orestes is genuinely dead so that she can be completely free from the fear for his return. Since the Euripidean Clytemnestra also fears Orestes' return, she does not recall him from exile; however, Euripides' Clytemnestra does not express her hope for Orestes' death (1114-1115). Furthermore, when Electra tells Clytemnestra that she gave birth to a child and asks her to sacrifice for the child, Clytemnestra agrees (1132-1138). Euripides' Clytemnestra understands Electra's mourning, does not hope for her son's death, and is willing to sacrifice for her grandchild. She retains a maternal nature towards Orestes and Electra that is never laid out by Sophocles and Aeschylus. Euripides spends time portraying Clytemnestra as a rounded character and differentiates her from Aeschylus' and Sophocles' all-wicked Clytemnestra. As a result, the motivation of the matricide is weakened in Euripides' *Electra*. The weakened motivation puts the necessity of matricide in doubt; Electra's and Orestes' repentance after killing Clytemnestra further question the morality of the matricide. Therefore, Euripides does not justify the matricide.

On the other hand, the characterization of the Euripidean Electra raises some scholarly discussions. While it is manifest that Electra suffers after Agamemnon's death, Euripides' depiction of Electra's mourning invites discussions on whether her immense suffering comes reasonably from the murder of her father, or from her obsession and self-indulgence in suffering itself. When Worman examines the corpses in the Electra plays, she describes Euripides' Electra as a "corpse lover"[5] due to her mania about the revenge. The argument that the Euripidean Electra is obsessed with pain and concentrating mainly on the matricide is less controversial and is agreed

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[4] Von Fritz 1962, 141.
[5] Worman 2015, 88-92.

upon by the commentaries of Cropp and Denniston.[6] Both Cropp and Denniston state that contrary to the indecisive Orestes, Euripides' Electra is so bigoted in the matricide that she has no tenderness in her soul. While Euripides' Electra does not hesitate to kill her mother, Denniston points out that she does not even display any overt affection towards Orestes' return,[7] but, instead, compels Orestes right into the matricide, although Orestes is reluctant.

As Lloyd points out, Euripides' Electra has been harshly criticized.[8] Sheppard describes her as "warped and embittered,"[9] Solmsen depicts her as "bitter, irritable, self-centered,"[10] and Conacher calls her a "bitter, self-pitying, sharp-tongued virago."[11] Knox calls Electra pretentious and affectatious. He also considers Electra unheroic, stating that the placement of Electra in the domestic setting instead of a palatial one in the first part of the play strips her of all heroic qualities.[12] In addition, the critics argue that while Euripides' Electra clearly hates Clytemnestra, her hatred is due to "neurotic resentment" more than her feeling towards Agamemnon.[13] Her self-indulgence in sorrow is portrayed upon her entrance when she tortures herself intentionally with unnecessary labor (58). As von Fritz points out, Electra suffers from poverty; nonetheless, she intentionally tortures herself to show the world Aegisthus' *hubris*.[14] Similarly, Grube points to Electra's "perverse pleasure…in enlarging on her poverty."[15] Electra not only intentionally tortures herself but also complains of her poverty to the chorus when they invite her to the festival of Hera (175ff.). Barlow indicates that both the chorus and Electra's husband know that Electra let

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[6] Cropp 2013, 9-11, 26; Denniston 1960: xxviii.
[7] For comparison between the two Electras, see also von Fritz 1962, 137-40; Foley 2001, 21-55 and 145-71.
[8] Lloyd 1986, 2.
[9] Sheppard 1918, 139.
[10] Solmsen 1967, 40.
[11] Conacher 1967, 205.
[12] Knox 1979, 253-254.
[13] Rivier 1975, 121ff.; von Fritz 1962, 140, 147, 151; Barlow 1871, 55. Matthiesen 1964, 84.
[14] Von Fritz 1962, 140.
[15] Grube 1941, 301.

herself be filthy not because of poverty, but from her own will.[16] The beginning of Euripides'

Electra not only outlines her misery but also informs the reader of her "pretenses and

affectations."[17]

However, Lloyd argues that such criticism is based on the misunderstandings of Electra's

lament. According to Lloyd, it is appropriate for someone suffering *hubris* not to grieve privately

and silently but to display her distress to the public. "The point of this was partly to get immediate

assistance (as at *Heracl.* 69-74), but also to demonstrate that a crime was actually taking place."[18]

In Electra's case, since the murder is unavenged and there is no witness to the injustice, it is

appropriate to remind the world about the wickedness that would be otherwise forgotten. Lloyd

compares Electra's display of misery to Hecuba's argument at *Tro.* 998 ff., when she argues that

Helen did not raise the cry when abducted and did not behave like one who objected to being there

in Troy. Hecuba's statement highlights the significance of display. Therefore, it is appropriate for

Electra to display her suffering to the gods so that they can avenge the *hubris* that lacks human

witnesses and revenge.

Moreover, Lloyd cites parallels to the Euripidean Electra's allegedly excessive mourning.

He points out that "Greek lamentation characteristically took an unrestrained and demonstrative

form, and one way of expressing sorrow verbally was to refer to one's own physical demonstration

of grief;" he also compares Electra's grief to that of *Andr.* 91-93, 111, *IT* 143ff., *Or.* 960 ff., and

Aesch. *Cho.* 423-428. Therefore, Lloyd states that it is surprising that Electra has been criticized

for self-indulgence in suffering when her mourning and display of sorrow are traditional.[19] In

addition, Lloyd defends Electra's lack of overt affection in the abridged recognition scene in

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[16] Barlow 1871, 55.
[17] Knox 1979, 253.
[18] Lloyd 1986, 3.
[19] Lloyd 1986, 6.

Euripides' *Electra*[20] by stating that revenge is the priority in Euripides' play; Euripides thus does not need to elaborate the recognition scene in his play or thinks that it has been over-played in prior theater.

Scholarly discussions on Sophocles' *Electra*

The scholarly discussions regarding Sophocles' *Electra* cause debate on both questions. Scholars do not agree on whether or not Sophocles justifies the matricide; they are defined as the "optimists" and the "pessimists."[21] The optimists[22] state either that "Sophocles presents the matricide as an ethically justified act, or that his treatment simply does not raise any moral question."[23] Jebb and Denniston consider the drama Homeric. They argue that Sophocles underlines the Odyssean[24] nature of Orestes' return and that this *nostos* is the center of the entire play. Since they consider Orestes and Electra the Homeric heroes, the revenge is a heroic one. They hence mitigate the deeper moral issues raised by the murders. Whitman argues that Sophocles' concentration on Electra's endurance and moral integrity throughout the play makes her a hero and distracts the reader from the problems raised by the matricide.[25] Waldock suggests that the matricide is marginalized in Sophocles' *Electra* and considers the effects of the matricide "neutralized" by the suffering and misery of the killers.[26]

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[20] Solmsen 1967 describes it as a "brief and almost perfunctory greeting" and attributes this to Electra's being incapable of any genuine warmth of feeling.

[21] The term "optimists" and "pessimists," I adopt from Finglass 2007, 8 and MacLeod 2001, 5.
For the scholarly discussion regarding these two views, I follow mainly MacLeod 2001, 4-20.

[22] Jebb 1907, 186, 178; Owen 1927, 51-52; Webster 1936; Bowra 1944, 212-260; Whitman 1951, 149-171; Adams, 1957, 59-80; Linforth 1963, 89-126; Woodard 1964, 163-205 and 1965, 195-233; Alexanderson 1966, 79-98; Waldock 1966, 169-195; Musurillo 1967, 94, 108; Stevens 1978, 11-20; Szlezak 1981, 1-21; Gardiner 1986, 139-175; March 1987, 99-170 and 1996, 65-81; Burnett 1998, 119-141; MacLeod 2001, 5-11; Finglass 2007, 8.

[23] Finglass 2007, 8.

[24] There are other scholars that associate Orestes and Electra with Homeric heroes beyond the *Odyssey*. Davidson 1989, 45-72 compares them to Homer's Achilles and Penelope.

[25] Whitman 1951, 149-174.

[26] Waldock 1966, 174-186.

A more influential approach is to argue that Sophocles does not ignore the moral problem of the vengeance and justifies it fully by the villainy of the tyrants. Bowra argues that Sophocles "builds up the religious, moral, and legal case for the matricide."[27] Clytemnestra and Aegisthus transgress every law, and hence there is a demand for vengeance to restore justice. Clytemnestra's joyful reaction to her son's death illustrates her savage nature and lack of maternal affection. Her savageness justifies Electra in her excessive grief. In addition, the matricide is never explicitly mentioned, and the revenge refers primarily to the murder of Aegisthus. Owen argues that the matricide is not fully depicted, and "Electra never speaks as though the murder of her mother were definitely contemplated." Owen points out that Electra uses the word ἐδάμη (844) to speak of Clytemnestra's fate. The word may mean either "overpower" or "kill."[28] Owen argues that Sophocles intentionally chooses ambiguous vocabulary and shuns the words that may refer directly to the matricide. As a result, the moral issues raised by the matricide are mitigated by the avoidance of direct references to the matricide throughout the play. MacLeod incorporates the characters in their community and places *dolos* that contrives the murders in the broader context to understand its association with *dike*. She argues that the *polis*, together with Apollo's oracle, grants justice to the revenge accomplished through trickery.[29]

On the contrary, the pessimists argue that Sophocles' *Electra* is designed to raise questions and doubts about the justice of the vengeance or/and the moral character of its agents.[30] According to MacLeod, Sheppard is the first scholar to propose that Sophocles' *Electra* expresses clear disapproval of the matricide.[31] Sheppard argues that since Orestes asks Apollo the wrong question,

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[27] Bowra 1944, 229.
[28] Owen 1927, 51.
[29] MacLeod 2001, 19.
[30] MacLeod 2001, 11.
[31] Sheppard 1918, 80-83; 1927a, 2-9; 1927b, 163-65.

the interpretation is problematic and accelerates Orestes' own destruction. Sheppard also points to the problematic ending, where Orestes insists on killing Aegisthus inside the palace. This point is picked up and elaborated on by Kell in his 1973 edition of the play. Kell argues that Orestes' willingness to exhaust all means of deception for his own advantage deprives him of his morals. In the meantime, Electra breaks down psychologically due to her eternal hatred and suffering. The report of Orestes' fake death destroys Electra's last hope and moves her gradually toward madness. The decision to gain revenge as a tyrant-slayer is made during her madness and, in the end, she becomes a Fury that drives Orestes to kill their mother. Since the murders happen after Electra loses her mind and under the deceits of Orestes that do not befit a hero, the murders are irrational and immoral. Kell reads the play as an irony that portrays Orestes and Electra as the antagonists instead of Aegisthus and Clytemnestra.[32]

Although Sheppard and Kell are mostly criticized for their extremity,[33] their interpretation of the play as ironic is adopted by other scholars. Blundell and Cairns argue that the irony of the play lies in the fact that Orestes and Electra are reduced to the immorality of the tyrants. The *agon* between Electra and Clytemnestra displays that both mother and daughter use similarly contradictory arguments against each other. They also have similar motives and are hence equal in nature.[34] Electra's order of a second attack against Clytemnestra (1415-1416) eventually assimilates her to her murderous mother. Orestes inherits the tendency to employ *dolos* from his mother and commits an equally immoral murder. Therefore, the vengeance ironically destroys Orestes and Electra morally and assimilates them to their mother, who is destroyed because of her

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[32] Kells 1973, introduction p.11.

[33] Many scholars, regardless of their position or approach, strongly disagree with Sheppard's and Kells' interpretation of the oracle. For criticisms, see Bowra 1944, 215-218; Johansen 1964, 9; Segal 1966, 475; Gellie 1972, 107; Erbse 1978, 284-300; Stevens 1978, 111-120; Horsley 1980, 20-21; Hester 1981, 15-25.

[34] Blundell 1989, 174-183; Cairns 1993, 241-249. Others who have drawn attention to the correspondence between Electra and her mother include Johansen 1964, 17; North 1966, 65; Segal 1966, 525-526; Winnington-Ingram 1980, 246; Seaford 1985, 315-323.

immorality. The similarity between Clytemnestra and her children assimilates the matricide to Agamemnon's murder at Clytemnestra's hand, and hence is difficult to fully justify.

Other scholars also adopt an ironic reading of the play. They offer a negative view regarding the end of the play; however, they do not see the vengeance as central to the play. Instead, they concentrate on different themes that transcend dramatic actions, or on the portrayal of Electra. Segal examines the polarities of the play and points out different themes, including appearance and reality, life and death, and love and hate. However, the murders at the end of the play break the balance of the polarities. Death, in the end, conquers life and produces hatred that conquers love. Since the negative sides (death and hate) beat the positive sides (life and love) because of the murder, Segal views the murder negatively and argues that the murder destroys Electra once she is capable of loving.[35] Similarly, Johansen argues that the real tragedy in the play is not the matricide, but the destruction of Electra's character through the unjustified matricide.[36] Likewise, Schein argues that the vengeance succeeds at the cost of Electra's "identity."[37]

There are two primary questions about the characterization of Sophocles' Electra. The first is whether Electra is active or passive in the matricide, and the second is whether Electra is portrayed positively or negatively. Regarding the first question, Von Fritz indicates that Orestes' return and revenge liberate Electra from her misery and help Electra "des Hasses innerhalb der Grenzen des Weiblichen bleiben (retain her hatred within the feminine limit)."[38] "Der Grenzen des Weiblichen" implies Electra's passivity in the killings. Segal comments that "Electra is a heroine who does not act, only suffers"[39] and Ormand remarks that "Electra is not an active role…she does

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[35] Segal 1966, 482.
[36] Johansen 1964, 31-32.
[37] Schein 1982, 69-80.
[38] Von Fritz 1962, 139.
[39] Segal 1966, 532.

not seem to take any actions, other than mourning, on her own."[40] Foley and Kitzinger argue that Electra obtains agency through her words and is hence not entirely passive. Foley acknowledges the Sophoclean Electra's verbal control of the stage,[41] but restricts such control to the first part of the play and points out that it is hard for Sophocles' Electra to avenge her mother herself because she lives with her mother. The revenge is thus "complex and vivid" for her. However, since Sophocles' Orestes has not lived with his mother, the revenge is more abstract for him.[42] Therefore, Foley argues that Orestes has full agency in the matricide, while Electra is passive. Like Foley, Kitzinger regards the Sophoclean Electra as victorious over Chrysothemis and Clytemnestra in words[43] but is silent about Electra's agency in the actual revenge. Nooter argues that both Foley and Kitzinger only examine Electra's agency before Orestes comes back and overlook Electra's agency in the matricide. Electra, Nooter argues, "uses the linguistic tools of lamentation to maintain her centrality in the play and her agency [even] in the murders."[44] Nooter states that Electra's eternal lamentation serves as a threat to the unavenged murderers. In addition, Electra's poetic power in lament, especially in her kommos after the fake report of Orestes' death, impels the revelation of Orestes. Moreover, Nooter points out that it is Electra that orders the second strike against Clytemnestra after she asks for pity (1415-1416). Thus, Electra becomes "Clytemnestra's final verbal foe, Orestes' decisive trigger."[45]

To conclude, although scholars agree that the matricide in Euripides' *Electra* is unjust and that Electra should be responsible, some scholars argue that the criticism of Electra's character has been too harsh. On the other hand, the "optimists" and "pessimists" disagree on whether

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[40] Ormand 1999, 60.
[41] Foley 2001, 151.
[42] Foley 2001, 336-7.
[43] Kitzinger 1991, 312-17.
[44] Nooter 2011, 417.
[45] Nooter 2011, 416.

Sophocles' Electra is depicted positively or negatively. Their arguments regarding the characterization of Electra are highly relevant to their opinions regarding the justification of the murders. Optimists such as Jebb, Denniston, and Whitman praise Electra for her endurance and moral integrity and consider her heroic; pessimists such as Blundell and Cairns see the parallel between Electra and Clytemnestra and argue that Electra is as culpable of murder as Clytemnestra.

Symbols used in this work

⏑: short syllable

—: long syllable

X: anceps, meaning that the syllable can be either long or short

∩: *brevis in longo*, meaning that a short syllable at the end of a line is counted long for metrical reasons.

oo: Aeolic base, meaning that the meter can be either — —, — ⏑, ⏑ —, or ⏑ ⏑ ⏑.

Some common meters in the two plays

Anapests[46]: According to Dale, an anapest ⏑ ⏑ — comes from the Spartan military marching rhythm and corresponds to the even stress of a soldier's movement, and hence is often employed to depict marching themes in drama.[47] The exact equivalence of time in — = ⏑ ⏑ and the lack of *anceps* in anapests reflect such evenness in movement; in addition, they allow variations of an anapest by substitutions of contractions and resolutions. As a result, a regular anapest ⏑ ⏑ — can be replaced by ⏑ ⏑ ⏑ ⏑, as well as by — ⏑ ⏑ and — —, which are identical to dactylic variations. Since a single anapest can look like a dactyl, it is hard to identify a metrical foot either as an anapest or as a dactyl. Therefore, only a sequence of anapests ⏑ ⏑ — ⏑ ⏑ — will form an

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[46] For detailed discussion of anapests (both recitative and lyric), see Dale 1968, 47-68; Lourenço 2011, 45-52; Parker 1997, 55-61; West 1982, 94-94, 121-124.

[47] Dale 1968, 47-48.

effective analytical unit: Dale and Parker define this sequence as a *metron*. In addition, the frequent substitution of contractions and resolutions is a way to differentiate lyric anapests from recitative anapests.

Since the musical notations of these songs are now lost, it is challenging either to tell the differences in performance between recitative and lyric anapests or to provide a complete and faultless classification. Although Dale, Parker, and West classify lyric cola based on dialect distinction and, in particular, metrical analysis, they admit the possibility of exceptions. Parker agrees with Dale on the classification of lyric anapests:[48] 1). Lyric anapests usually come after or within a section of recitative anapests. 2). While recitative anapests are in Attic dialect, lyric anapests are in Doric dialect, the dialect that is frequently associated with lyric parts. 3). Lyric anapests enjoy greater freedom of contraction and resolution. Hence the unusually resolved anapest ⏑ ⏑ ⏑ ⏑ can only be lyric. 4). When several lines of anapests appear in a section mixed with lyric meters, the anapests must be lyric. 5). For lyric anapests, a single anapest ⏑ ⏑ — becomes more effective in the unit of analysis than the *metron* ⏑ ⏑ — ⏑ ⏑ —. 6). When a catalectic line in a recitative section appears in places other than the end, it is more likely lyric. West expands the list by adding 7). the frequent occurrence of dimeters without word-division between the metra and 8). an acatalectic dimeter in the final place would indicate lyric anapests.

Aeolo-choriambic[49]**:** The Aeolic colon is a classification of metrics based on the extant poems and fragments of Sappho and Alcaeus.[50] Aeolic cola are various in form, but all the variations contain a choriamb — ⏑ ⏑ —. Parker argues that the fundamental phrase is the dodrans — ⏑ ⏑ — ⏑ —. Common Aeolic cola that appear in the *Electra* plays include adonean — ⏑ ⏑ — —,

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[48] Dale 1968, 51.
[49] Dale 1968, 131-156; West 1982, 115-120; Parker 1997, 70-78.
[50] Dale 1968, 131.

glyconic o o — ∪ ∪ — ∪ —, ibycean — ∪ ∪ — ∪ ∪ — ∪ —, pherebratean o o — ∪ ∪ —

—, wilamowitzian oo — x — ∪ ∪ —, telesillean x — ∪ ∪ — ∪ —, and reizianum x — ∪ ∪

— —.

Dactylo-Epitrite[51]**:** Dactylo-epitrite is most closely associated with Pindar. There are three

common units in the dactylo-epitrite cola: D: — ∪ ∪ — ∪ ∪ —, d: — ∪ ∪ —, and e: — ∪ —

. An iambelegus, for example, is composed of — e — D: — — ∪ — — — — ∪ ∪ — ∪ ∪ —.

Dochmiac[52]**:** A dochmius is a self-sufficient colon with significantly diverse forms. It is able either

to stand alone as a clausula or in a series that would "enable the ear to grasp the typical

movement."[53] According to Parker, there are 32 possible forms of dochmiac, "although at least

half a dozen of these are never found."[54] In addition, Parker indicates that of the approximately

2000 dochmiacs in Attic drama, around two-thirds can be categorized as the following three types:

∪ ∪ ∪ — ∪ — (about 650), ∪ — — — ∪ — (about 500), and — ∪ ∪ — ∪ — (about 250).

Hypodochmius: The hypodochmius (— ∪ — ∪ —) is usually found among dochmiacs and

appears to have a resolved form — ∪ ∪ ∪ ∪ —. According to Dale, it can belong to the dochmius

family by anaclasis (when the positions of a verse are rearranged).[55]

Enoplian[56]: Lourenço uses "enoplian" to denote "a group of rhythmic phrases which differ (a)

from dactylic in that they admit single or double short opening and the sequence '…— x (—)'

where dactylic would have '…— ∪ ∪ (—);' and (b) from dactylo-epitrite in that constituent units

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[51] Lourenço 2011, 81-84.
[52] Dale 1968, 104-119; West 1982, 108-115; Parker 1997, 65-69.
[53] Dale 1968, 104.
[54] Parker 1997, 65.
[55] Dale 1968, 105.
[56] Lourenço 2011, 71-75.

are welded together without intervening ancipitia."[57] Enoplian cola include Cyrenaic ∪ ∪ — ∪

∪ — ∪ — ∪ —, which is only found in Euripides, and Alcaic decasyllable — ∪ ∪ — ∪ ∪ —

∪ — —, which usually serves as a clausula.

Iambic[58]**:** Iambic is based on the sequence x — ∪ —.[59] Iambic verses can be both spoken and

sung: in Attic drama, verses in iambic trimeter are usually spoken. According to Parker, there are

two possible variations in the lyric iambics of Attic drama: resolution of one or both longs (x ∪ ∪

∪ —, x — ∪ ∪ ∪, or x ∪ ∪ ∪ ∪ ∪), and syncopation, which suppresses the anceps (to produce

cretic — ∪ —), or the short (to produce bacchiac ∪ — —, or molossus — — —), or occasionally

both the anceps and the short (to produce spondee — —).

Trochaic[60]: Trochaic, — ∪ — x, can be considered as the reversed iambic.

Ionic[61]**:** An ionic movement alters between double long syllables and double short syllables. The

regular metron is ∪ ∪ — —. Ionic cola are purely lyric and closely associated with Aeolic cola.

Ithyphallic: — ∪ — ∪ — — According to Dale, Hephaestion and the metrical scholia create the

term "brachycatalectic" and define ithyphallic as a brachycatalectic trochaic dimeter, meaning that

the trochaic dimeter — ∪ — ∪ — (∪) — (∪) is missing two short syllables; however, Dale also

admits that there are many contexts where an ithyphallic is more appropriately classified as a

syncopated iambic dimeter.[62] Lourenço also classifies ithyphallic as a syncopated iambic

dimeter.[63]

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[57] Lourenço 2011, 71.
[58] Dale 1968, 69-96; West 1982, 99-106; Parker 1997, 27-35.
[59] Dale 1969, 174ff.
[60] Dale 1968, 69-96; West 1982, 99-106; Parker 1997, 35-40.
[61] Dale 1968, 120-130; West 1982, 124-128; Parker 1997, 61-64, Lourenço 2011, 87.
[62] Dale 1968, 21.
[63] Lourenço 2011, 120.

Lecythion: — ⏑ — x — ⏑ — According to Lourenço, the term 'lecythion' derives from Aristophanes' ληκύθιον ἀπώλεϲεν joke at *Ran*. 1208 ff. Although a lecythion is a trochaic colon, it appears commonly with iambic lyric.[64]

Lyric dactylic[65]: The most common metra of lyric dactyls are — ⏑ ⏑ and — —, and the most common lyric dactylic cola in Greek tragedy are dactylic hexameter and dactylic tetrameter. According to Parker, Sophocles is distinctive in using dactyls in passages of lamentation, and Euripides also adopts dactyls in laments.[66]

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[64] Lourenço 2011, 40.
[65] Dale 1968, 25-46; West 1982, 128-132; Parker 1997, 48-55.
[66] Parker 1997, 51-52.

Chapter 1. Electra's First Song and the *Parodos*

Both Euripides and Sophocles assigned their first non-iambic-trimeter lines leading up to the *parodos* to their respective Electras (Eur. 112-166; Soph. 86-120). This practice is more common in Euripides' extant plays (12 out of 19)[67] than in the Sophoclean (1 out of 8) or Aeschylean ones (1 out of 7).[68] Although more than half of Euripides' extant plays assign their first non-iambic-trimeter verses to an actor instead of the chorus, this practice is far from dominant and is an innovation in Greek tragedy. Also, it is noteworthy that *Electra* is the only extant Sophoclean tragedy that allows the actor to sing before the chorus. Thus, the characterization of Electra in the threnody is notable. The transference of musical responsibility from the chorus to an actor reflects the musical demand for professional actors over amateur choruses amidst the New Music.[69] Moreover, it plays a vital role in underlining the characters' emotions, especially grief. Among these extant 14 plays, where an actor performs the first song or recitative of the play, 9 of them feature an actor expressing grief or lament in these verses.[70] Euripides and Sophocles highlight Electra's eternal mourning by assigning her the first song. In these songs, both Electras inform the audience that they live in perpetual sorrow and will never cease wailing for the wretched death of their father, Agamemnon.[71] They recount Agamemnon's murder at the hands of

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[67] Thanatos (*Alcestis.* 29) Andromache (*Andromache*. 103); Electra (*Electra*. 112); Hecuba (*Hecuba*. 59); Helen (*Helen*. 164); Hippolytus (*Hippolytus*. 58); Ion (*Ion*. 82); Agamemnon (*Iphigenia in Aulis*. 1); Medea (*Medea*. 96); Electra (*Orestes*. 140); Antigone (*Phoenissae*. 103); Hecuba (*Troades*. 98).

[68] Prometheus (*Prometheus*. 93); however, Aeschylus' authorship of *Prometheus* is usually doubted.

[69] Csapo 2004, 207-210.

[70] Aeschylus (?): *Prometheus;* Sophocles: *Electra*; Euripides: *Andromache, Electra, Hecuba, Helen, Iphigenia in Aulis, Medea, Troades*. In a tenth play (Euripides' *Orestes*), Electra promises a lament to come, although she is interrupted by the fear of waking up her brother (*Orestes* 132-133). The first songs in the remaining four plays express different themes: Thanatos in *Alcestis* expresses anger towards Apollo's presence, Hippolytus chants a prayer, Ion sends temple servants to bathe, and Antigone in *Phoenissae* asks a servant to help her climb onto the roof.

[71] Sophocles' *Electra*: 86-96, 103-119; Euripides' *Electra*: 140-149.

Clytemnestra and Aegisthus[72] and pray to the chthonic divinities for retribution with the help of Orestes.[73]

Although the first songs depict Electra's eternal mourning and share similar content, the two tragedians create contrasting emotional tones through nuances in the musical performances to highlight different themes. While the Euripidean Electra is obsessed with her pain and is unwilling to seek any reconciliation even with the return of Orestes, Sophocles' Electra retains some moderation in her excessive sorrow. She desires to reconcile with her pain and to seek help from Orestes. The two *parodoi* reinforce the differences between the two Electras. The Euripidean *parodos* (167-212) portrays an ineffective communication between Electra and the chorus. While Electra is self-absorbed in her excessive grief, as depicted in the monody, the chorus enters and abruptly invites Electra to a festival of Hera, which Electra turns down due to her sorrow. Since the chorus does not try to console Electra, nor is Electra interested in accepting the chorus' invitation, this disconnection between the chorus and Electra further indicates Electra's isolation and obsession in her grief. In the *parodos* of Sophocles' *Electra* (121-250), the chorus enters and tries to console Electra. The consolation fails because Electra defeats the chorus in words, and Electra hence returns to eternal mourning; however, we see the Sophoclean Electra's willingness to communicate and to exchange thoughts during the process. Therefore, although the chorus does not achieve its end, the communication is effective and Electra is portrayed as reasonable. In this chapter, I am going to examine the Euripidean Electra's monody, the Sophoclean Electra's *threnos apo skenes*, and the two *parodoi*. By comparing the different meters, possible musical performances, and the structures of the first songs, I argue that the music of the first songs not only strengthens the sorrow of the two Electras but also helps Euripides and Sophocles portray Electra

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[72] Sophocles' *Electra*: 97-102; Euripides' *Electra*: 122-124, 157-166.
[73] Sophocles' *Electra*: 110-118; Euripides' *Electra*: 130-139.

differently. Additionally, by examining primarily the music and the structure of the *parodoi*, I argue that the *parodoi* expand on their first songs and reiterate the different characters of the two Electras.

1.1 The Euripidean Electra's Monody (112-166)

Euripides' Electra deliberately tortures herself with labor and eternal lamentation. When she first enters the stage, Electra carries a water pitcher on her head to the spring (55-56). She does not stop even when her husband asks her to do so—ταῦτ᾽ ἐμοῦ λέγοντος οὐκ ἀφίστασαι ("and that too, when I tell you, you do not stop,"[74] 66)—and claims that she bears the labor not out of necessity but ὡς ὕβριν δείξωμεν Αἰγίσθου θεοῖς ("so that I may show the *hubris* of Aegisthus to the gods," 58). Electra's deliberate labor and lament are, therefore, her means to revenge. When Electra returns from the spring, her monody displays her obsession with solitude and sorrow.

A monody is a solo song by an actor "of great extent and relative independence."[75] According to Barner, the earliest evidence that relates the monodies specifically to tragedy comes from Aristophanes' plays.[76] In the *Frogs*, the μονῳδίαι ("monodies") belong to the program of the competition between Aeschylus and Euripides (1331-1363).[77] Euripides is famous for his monodies. However, "of the Euripidean monodies that precede the entrance of the chorus," Electra's monody is the only one that is strophic and entirely lyric.[78] Since lyric lines can highlight the intensified emotion of the speaker, Electra's lyric monody indicates that she is highly emotional. Electra's monody is composed of two strophic pairs. While the simplest strophic pairs

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[74] All translations are my own.

[75] Catenaccio 2017, 7 cites Barner 1971, 279 for the definition.

[76] Barner 1971, 277 displays the usage of monody beyond tragedy: for example, the solo songs with instrumental accompaniment by Sappho, Alcaeus, and Anacreon; Plato also refers to "monody" when he deals with musical agons (*Law*, 764d); although he does not refer specifically to drama, it is possible that he includes tragic monodies, especially the Euripidean ones.

[77] There are other instances where Aristophanes plays on tragic monodies, e.g. *Peace* 1012-1015 and *Thesmophoriazusae* 1077.

[78] Roisman and Luschnig 2011, 112.

contain two repeating stanzas that are called strophe and antistrophe, each of Electra's strophic

pairs contains a mesode that separates the strophe and antistrophe. In this section, I will examine

the metatheatrical imperative and the lyric meters that emphasize the Euripidean Electra's self-

absorption in excessive sorrow.

Electra starts her monody with an imperative σύντεινε ("hasten"), the addressee of which

is unstated. There are seven imperatives in her monody: σύντεινε twice in the first line of her first

strophe (112) and antistrophe (127), ἴθι…ἔγειρε ("come on…rouse," 125) and ἄναγε ("raise," 126)

in her first mesode, θὲς ("put,"140) in the first line of her second strophe, and δρύπτε ("tear," 150)

in her second mesode. While the other six imperatives are almost unanimously acknowledged to

be self-referential, the addressee of the imperative θὲς is still under dispute. Denniston agrees with

Schadewaldt that all the imperatives address Electra herself except θὲς, despite the scholiast's

claim that Electra is ἀφελῶς ("naively") talking to herself in 140. According to Denniston, since

the imperative θὲς is further specified by the possessive ἐμῆς in ἐμῆς ἀπὸ κρατὸς ("from my head,"

140), it is less likely for Electra to use the language to address herself. The ἐμῆς may suggest a

third person's presence on stage when Electra sings this line, or otherwise it would be redundant.[79]

On the other hand, Luschnig and Roisman argue that protagonists in distress could easily confuse

their pronouns when talking to themselves and point out that Euripides' Medea also confuses her

pronoun in the speech before she kills her children (*Medea* 1056-8). Thus, it could be a feature of

Euripidean style. Moreover, Luschnig and Roisman argue that the accompaniment of a servant on

stage does not make sense because if the servant also has a jar on his/her head, then he/she is

unable to help Electra put down hers; but if the servant is not carrying a jar and is only

accompanying, then it would not be appropriate for Electra to be the one holding the jar instead of

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[79] Denniston 1960, note on 112-3.

the servant.[80] The fact that other protagonists have confused pronouns in distress can mitigate the peculiarity of Electra's self-referential possessive adjective. Moreover, since Electra is carrying the jar herself to draw attention to Aegisthus' *hubris*, it is more likely that she will endure the labor alone. However, it is still possible for a slave to come out briefly to help when she utters this line. Nonetheless, an agent can be present for only a few lines. Electra is primarily by herself when she sings the lamentation: the brief presence of a possible agent does not lessen Electra's role as an isolated mourner.

The imperative σύντεινε ("hasten") addresses Electra herself, for she is returning from the spring and entering the stage. Electra's anapestic movement responds to such a command. Moreover, she is alone when she reenters the stage, for Orestes sees ἢ γάρ τις ἀροτὴρ ἤ τις οἰκέτις γυνὴ ("either a plowman or a household woman," 104). The singular number indicates that Electra is alone when she returns from the spring. Therefore, the imperative σύντεινε can duly address Electra alone. Electra is unaccompanied by the chorus, speaks to herself, and is hence solitary and helpless.

Likewise, the imperatives in the first and second mesodes address Electra herself; these imperatives ἴθι…ἔγειρε, δρύπτε, and ἄναγε are metatheatrical references that are typical for a chorus to refer to their own musicality, especially in lamentation.[81] As early as Aeschylus, the tragedians started experimenting with the dramatic effect of musical imagery. According to Weiss, when a chorus performs a ritual performance, they will describe their own music while they

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[80] Luschnig and Roisman 2011, note on 140; Luschnig and Roisman cite Luschnig 1995 and Rehm 2002 for similar arguments.
[81] In Aeschylus' *Seven Against Thebes*, for example, the chorus ask the audience to join them in their gesture of lament and hence envision the brothers' journey to Hades: ἐρέσσετ᾽ ἀμφὶ κρατὶ πόμπιμον χεροῖν.
πίτυλον, ὃς αἰὲν δι᾽ Ἀχέροντ᾽ ἀμείβεται ("row with your hands near your head the escorting stroke of oars, which is always crossing," 855-856, cf. Weiss 2018, 41). Other examples include *Persians* 1046, Sophocles' *Trachiniae*, 205-24 (the chorus direct the singing and dancing to celebrate the news of Heracles' return, although it is not a lamentation, it is a tragic reversal).

perform it to reveal its identity.[82] In her monody, Electra also employs metatheatrical references to her musical performance. While she is directing her own movement on stage at the beginning of both the first strophe and the first antistrophe, during the first mesode, Electra makes a command—ἴθι τὸν αὐτὸν ἔγειρε γόον ("rouse the *same* cry," 125)—and responds to this command by starting her antistrophe with the *same* three lines that begin her strophe. The identical lines suggest similar movement and gestures, which reflect Electra's musical cue—τὸν αὐτὸν ἔγειρε γόον ("to raise the same cry," 125)—in the mesode. Moreover, Electra orders herself to tear her face: δρύπτε κάρα (150) at the beginning of the second mesode, which can be a performative reference to her gesture on stage. Weiss points out that these directions situate Electra in a role similar to a leader of a communal lament, who gives directions to the accompanying mourners, like Xerxes in Aeschylus' *Persians*.[83] However, by addressing only herself, Electra indicates that although she performs in the manner of a leader of communal lament, she is not joined by the community in her pain and mourning. Therefore, the imperatives in the monody indicate Electra's solitude and helplessness.

The Euripidean monody is a lamentation beginning with lyric anapests. Both the first strophe and the first antistrophe contain an identical opening with three lines of Electra's self-exhortation and wailing, which frame the monody as a lamentation:

— — — — ǀ ᴗᴗ — — —		
σύντειν᾽ — ὥρα — ποδὸς ὁρμάν: ὤ,	112/127	an2
— — — —ǀᴗᴗ — —∩		
ἔμβα, ἔμβα κατακλαίουσα:	113/128	an2
ᴗ— — —		
ἰώ μοί μοι.	114/129	(an ?)

Urge on your march, it is time:

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[82] Weiss 2018, 37-58.
[83] Weiss 2018, 62-63.

Oh, go on, go on, while you weep: Oh my!

While the metrical identification of the colon ἰώ μοί μοι (114/129) is disputable,[84] the first two lines are clearly anapestic. These anapests are heavily contracted (rule 3 from the classification of lyric anapests; see introduction). In addition, they are mingled with other lyric meters (rule 4). Lyric anapests are closely associated with mourning. According to Parker, lyric anapests "are used extensively in a number of structurally elaborate scenes of lamentation"; for example, the dying Hippolytus begins his lamentation with anapests (*Hippolytus* 1370-1378).[85] The lyric anapests hence suggest that Electra's monody is a lamentation. The monody's lamenting tone echoes Electra's mention of γόους ("cry, lamentation") in 59. The wailing sound ἰώ μοί μοι strengthens this lamenting connotation. Moreover, the spondees in the first halves of these respective first two lines—σύντειν᾽-- ὥρα (112/127) and ἔμβα, ἔμβα (113/128)—reflect Electra's heavy steps due to the heaviness of the water vase loaded on her head and hence impose a sense of suffering on the lamentation.

The first strophe and antistrophe are respectively divided into three segments: three anapestic opening lines and two sections of glyconics with variations, each concluded by a pherecratean. While the anapestic opening (112-114=127-129) and the first glyconic-pherecratean system in the strophe and antistrophe (115-119=130-134) are fixed, there is variation of a telesilleion[86] and a glyconic in the respective second glyconic-pherecratean systems (120-

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[84] Lourenço puts a question mark next to this line; Denniston suggests that it can be an anapestic monometer but prefers to read it as a dochmius; Cropp considers the line anapestic. I think it is more likely anapestic.

[85] Parker 1997, 57 cites more examples, e.g. Aeschylus: *Persian* 907-1001 (Xerxes and the chorus), *Agamemnon* 1448-1576 (chorus laments in lyric anapests in contrast to Clytemnestra's recitative anapests); Sophocles: *Electra* 86-250; Euripides: *Medea* 96-183, *Hecuba* 59-196, *Troades* 98-229, *Iphigenia in Tauris* 123-235.

[86] A dochmius is undoubtedly placed in both the strophe and the antistrophe (121=136), but the telesilleion in the antistrophe (135) is uncertain. Lourenço and Diggle agree with Hermann that line 135 should be telesilleion: "ἔλθοις (τῶν)δὲ πόνων ἐμοὶ" by omitting the τῶν. However, I side with Denniston, who sticks with manuscript L (ms. Laurentianus plut. 32.2, ff. 192r-200v, c. 1315A.D.) in keeping τῶνδε. Diggle and Hermann omit the τῶν in 135 because in line 120, which 135 responds to, a corrector of manuscript L adds a τῶν before ϲχετλίων purely for metrical reasons. Line 120 is a telesilleion, but the Byzantine corrector of L, failing to recognize the telesilleion and

124=135-139). The telesilleion in 120 and the glyconic in 135 are located in the place that would usually bring strophic response; however, they do not correspond:

— — ⏑ ⏑— ⏑ —
φεῦ φεῦ σχετλίων πόνων 120   tel

—— — ⏑ ⏑ — ⏑—
ἔλθοις τῶνδε πόνων ἐμοὶ   135   gly

Oh, oh! My miserable sufferings!   Come to me (as a reliever) of these sufferings

Itsumi points out that glyconics can appear in antistrophically with other Aeolic meters, especially wilamowitzian.[87] However, he only concentrates on isosyllabic strophic responsions[88] and leaves out the possible response between telesilleion and glyconic. According to Dale, a telesilleion is "acephalous"[89] in relation to the glyconic, meaning that the telesilleion is shorter than the glyconic by one long syllable at the beginning of the colon. However, the syncopated telesilleion can take up the same time as the glyconic. Both Dale and West acknowledge that the time ratio — = ⏑ ⏑ between long syllables and short syllables is never absolute. Music and stressed tones can outmatch the absoluteness of the time ratio.[90] Dale cites Dionysius of Halicarnassus' *De Compositione verborum* 15, in which Dionysius speaks of "syllables longer than the normal long and shorter than the normal short."[91] When Electra exclaims φεῦ φεῦ on stage, her performance of actual wailing can surely be protracted for dramatic effect. It is a perfect opportunity for the type of melismatic musical line favored by New Music. These two lengthened long syllables would thus occupy time no shorter than the three long syllables in the glyconic responding line, forming a sufficient

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"relying almost entirely on strophic response," lengthened line 120 to glyconic with an addition of τῶν. Although Diggle and Hermann remove the mistake made by the Byzantine corrector, they, just like the Byzantine corrector, assumed the strophic responsion by the omission of τῶν in line 135. On the Byzantine corrector's metrical incompetence, see Denniston 1960 xli.

[87] Itsumi 1984, 66-82.

[88] Itsumi 1984, 67.

[89] Dale 1968, 22.

[90] Dale 1968, 4-10; West 1982, 20. West also points out that the time ratio — = ⏑⏑ for marching anapests and cretic-paeonic are more absolute than other meters.

[91] Dale 1968, 6.

correspondence. In addition, the insertion of a telesilleion draws the audience's attention to the wailing and hence highlights Electra's sorrow.

Apart from the anapestic and Aeolic cola, a dochmius occurs in both strophe 1 and antistrophe 1 (121=136). The first strophic pair is mostly Aeolic, with the exception of two dochmiac lines (121, 136). It is natural for an Aeolic song to contain various Aeolic meters because they are closely associated with each other. However, according to Dale, a dochmius is an independent colon that does not belong to other metric groups.[92] Moreover, the emotional connotation of dochmii is more unmistakable than other meters in tragedy. All three tragedians use dochmiacs to express "strong feeling, grief, fear, despair, horror, excitement, occasionally triumph or joy."[93] Therefore, the insertion of a dochmiac into an Aeolic song is uncommon[94] and may create an unusual change in rhythm and sound to generate a sudden outburst of excessive pain. Nonetheless, although the dochmii are not Aeolic, their inclusion of a choriamb — ⏑ ⏑ — assimilates them to an Aeolic meter. As a result, although the unusual insertion of dochmii creates some rhythmic change, the form of these dochmii is mostly harmonious with the Aeolic song.

In strophe 1, the dochmiac colon (121) follows the telesilleion lamentation—φεῦ φεῦ… (120)—and hence intensifies the wailing by attaching καὶ στυγερᾶς ζόας ("and hateful life," 121) to the σχετλίων πόνων ("miserable sufferings," 120). By assuming that the past misery has deteriorated her present life, Electra's hatred of past misery increases. Moreover, the dochmius in antistrophe 1 intensifies Electra's sorrow:

— — — ⏑ ⏑ —⏑ —		
ἔλθοις τῶνδε πόνων ἐμοὶ	135	gly
— ⏑⏑—⏑—		
τᾷ μελέᾳ λυτήρ.	136	doch

[92] Dale 1968, 110.
[93] Ibid.
[94] West 1982, 113.

Come to me, unhappy, as a deliverer from these sufferings.

While the dochmius emphasizes Electra's unhappiness—μελέᾳ—and intensifies her suffering—πόνων—it is ironic that a λυτήρ ("reliever") of pain is placed in the dochmius and hence reflects Electra's sorrow. This irony creates an imbalance between the pain and the relief and thus hints that the λυτήρ may be unable to relieve Electra from her pain. Moreover, the dochmiac pattern in 136 — ∪ ∪ — ∪ — is identical to the end of the glyconic pattern in 135 (— —) — ∪ ∪ — ∪ —. The dochmius repeats the sorrow already depicted by the glyconic and hence magnifies such grief, which highlights Electra's obsession with this pain.

The second strophic pair intensifies this obsession. Both strophe 2 and antistrophe 2 begin with two lines of dactylic tetrameter[95] concluded by a reizianum (140-42=157-59):

— ∪∪ — ∪ ∪— ∪∪ —∪ ∪	— ∪ ∪— ∪ ∪ —∪∪— ∪∪	140/157 dac4
θὲς τόδε τεῦχος ἐμῆς ἀπὸ κρατὸς ἑ-	λουτρὰ πανύσταθ᾽ ὑδρανάμενον χροΐ	
— ∪∪ — ∪ ∪— ∪∪ —	—∪ ∪ — ∪∪— ∪∪ —	141/158 dac4 catale-ctic
λοῦσ᾽, ἵνα πατρὶ γόους νυχίους	κοίτᾳ ἐν οἰκτροτάτᾳ θανάτου.	
∪— ∪∪— —	∪— ∪ ∪— —	142/159 reiz
ἐπορθροβοάσω.	ἰώ μοι, ἰώ μοι.	

Take this case from my head, place it; So that I may wail aloud for my father with the nighttime laments.

To pour the bath water on your body for the last time, in the most pitiable marriage bed of your death,

Oh me, Oh me!

While the first lines (140/157) are regular dactylic tetrameters, the second lines (141/158) are both catalectic. The catalectic dactylic tetrameters enable lines 141 and 158 to end on a long syllable. Dale points out that no colon with an uncontracted dactyl can ever close a period, because it is a

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[95] For the lyric dactylic in Greek drama, see Dale 1968, 25-46; Parker 1997, 48-54; West 1982, 128-131.

principle of Greek meters to not end on short syllables.[96] The catalexeis comply with this principle and, in addition, conjoin the first two lines closely by making the first line ending on short syllables incomplete and the second line a continuation of the first. However, ending on a catalexis instead of a spondee makes the lines seem incomplete. The seven regular dactyls — ∪ ∪ form a rhythmic pattern in recollection, and the catalectic dactyl marks a sudden pause to this recollection. Electra's increasing sorrow in remembrance fosters this pause.

The two reiziana, ἐπορθροβοάσω ("that I may cry aloud") and ἰώ μοι, ἰώ μοι ("Oh me, oh me!") reinforce this increasing sorrow, for each supplies a burst of wailing to Electra's rising pain. In addition, the reizianum colon ∪ — ∪ ∪ — — is equivalent to the ending of the previous catalectic dactylic line ∪ — ∪ ∪ — with an additional long syllable: that is, it looks like the ending of an acatalectic dactylic verse. The reiziana thus appear to repeat and complete the dactylic tetrameters cut off by pain in the previous catalectic lines. In line 141, the verb-free phrase πατρὶ γόους νυχίους ("the nighttime lament for my father") is completed by a verb in the reizianum— ἐπορθροβοάσω (142); a sorrowful wailing ἰώ μοι, ἰώ μοι in line 159 responds to the θανάτου ("of death") in 158. Like lyric anapests, lyric dactyls are often associated with mourning.[97] Therefore, the lyric dactyls starting the second strophic pair continue the lamentation in the first strophic pair. Moreover, the catalexeis and reiziana clausulae depict a sudden, painful break down in recollection, and hence reveal Electra's increasingly intense emotions.

The increasing changes of meter in the second strophic pair reinforce Electra's intensified emotion. The pattern of the first strophic pair after the beginning segment in comparison to that of the second strophic pair is displayed as follows:

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[96] Dale 1968, 26.
[97] Parker 1997, 51.

First strophic pair (112-24=127-39)									
Gly.	Gly.	Gly.	Gly.	Pher.	Gly.	Doch.	Gly.	Gly.	Pher.
Second strophic pair (140-49=157-66)									
Gly.	Ithyphallic	Gly.		Pher.	Gly. /Wil	Gly.	Gly. /Wil		Pher.

Although the second strophic pair is still mainly Aeolic, it contains more variations. The glyconics no longer appear in succession. In the first glyconic-pherecratean system of the second strophic pair, the glyconics are separated by an ithyphallic. Ithyphallic, like pherecratean and reizianus, has a concluding force.[98] Therefore, the ithyphallics conclude their respective preceding glyconics and close off the sub-section. Since both strophe 2 and antistrophe 2 have an ithyphallic, the second strophic pair has two more sub-sections than the first strophic pair. An increasing number of sub-sections in the second strophic pair marks the increasingly fragmented song, which mirrors an increasingly fragmented mind due to intensified sorrow.

The insertion of an ithyphallic is noteworthy because it is not an Aeolic colon. An ithyphallic — ‿ — ‿ — — lacks the standard choriamb — ‿ ‿ — of an Aeolic colon and is associated with trochaics. Although the dochmiacs are not Aeolic, their inclusion of a choriamb displays similarity to an Aeolic colon. However, the ithyphallics are completely extrinsic to an Aeolic song. The insertion of an entirely non-Aeolic colon into an Aeolic system creates an apparent disconnection, which is much stronger than the inclusion of a telesilleion or a dochmius. The stronger disconnection in the second strophe reflects Electra's intensified emotion and increasingly chaotic mind.

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[98] Dale 1968 refers to Euripides' *Andromache* 177ff, where she argues that four ithyphallics close their previous lines and hence the section has four periods. 30-31.

The metatheatrical references to music at the beginning of the second strophe suggest that Electra starts singing a new lamentation exclusively for her father:

⏑ — ⏑⏑— —		
ἐπορθροβοάσω,	141	reiz
⏑— — ⏑⏑— ⏑ —		
ἰαχάν, Ἀΐδα μέλος,	142	gly
—⏑— ⏑— —		
Ἀΐδα, πάτερ, σοι	143	ith

...so that I may cry aloud...a cry, a song of Hades, Hades, Oh father, for you…

Since Electra is already singing, her reference to starting a μέλος suggests a departure from her first song. This departure is marked by the ithyphallic colon, which did not appear in the first strophic pair. The repetition of Ἀΐδα next to the direct address πάτερ reiterates the topic of the second song, a lament for Agamemnon. Electra had promised a lamentation for Agamemnon in line 59, and now she begins this lamentation. Additionally, the metatheatrical references to singing and the multiple self-commands suggest that Electra is directing herself to perform a lament. Since Electra is obsessed with this lamentation, she consciously orders herself to continue it. The repetition of Ἀΐδα and the ithyphallic disconnection during this performance of lamentation are so emphatic that they not only highlight Electra's obsession with sorrow but also imply that Electra is feeding her obsession deliberately and executing her own metatheatrical commands.

The two mesodes further reinforce Electra's obsession with eternal mourning. In the first mesode, Electra claims that she enjoys the lamentation:

⏑⏑⏑ — ⏑ ⏑ —⏑ ⏑⏑		
ἴθι τὸν αὐτὸν ἔγειρε γόον,	125	gly
⏑⏑⏑ ⏑ ⏑ ⏑ ⏑ —⏑ —		
ἄναγε πολύδακρυν ἀδονάν.	126	gly

come, rouse the same cry,
Raise the enjoyment of much-wept lament.

Electra describes her excessive mourning: πολύδακρυν as an enjoyment—ἁδονάν—and hence expresses her obsession with eternal mourning. In addition, the two lines are composed primarily of short syllables, and the two imperatives that Electra uses to direct herself—ἴθι and ἄναγε—contain only short syllables. Moreover, when Electra decides to raise the much-wept lament (ἄναγε πολύδακρυν), all seven syllables are short. The short syllables imply an accelerated rhythm. The large number of resolutions thus underlines Electra's excitement to hasten through the mesode and return to her lamentations.

Similarly, the second mesode contains many short syllables:

— — ⏑ ⏑ —		
αἶ αἶ, δρύπτε κάρα:	150	wil
—⏑ ⏑— ⏑ ⏑ —⏑ —		
οἷα δέ τις κύκνος ἀχέτας	151	ibyc
⏑ ⏑⏑— ⏑ ⏑ — ⏑ —		
ποταμίοις παρὰ χεύμασιν	152	gly
⏑⏑⏑ — ⏑ — ⏑ —		
πατέρα φίλτατον καλεῖ,	153	lec
⏑⏑ ⏑ — ⏑⏑— ⏑ —		
ὀλόμενον δολίοις βρόχων	154	gly
— ⏑ ⏑ — ⏑ ⏑ — ⏑—		
ἔρκεσιν, ὣς σὲ τὸν ἄθλιον,	155	ibyc
⏑⏑ ⏑— ⏑⏑ —⏑—		
πάτερ, ἐγὼ κατακλαίομαι,	156	gly

Oh, oh, tear my face: just as some clear-sounding swan, beside the stream of a river, calls for her dearest father, dying because he is ruined by deceitful nets, thus you, wretched father, I lament,

Four lines begin with three consecutive short syllables (152-154, 156). These short syllables suggest a hastened pace. Additionally, although the second mesode is longer than the first, it is similarly simple and highly unified in meter. Five out of seven lines in the second mesode are glyconic or ibycean, which are highly similar in form; line 150 is a wilamowitzian, and line 153 is lecythion. In addition, the lecythion only misses one short syllable from being a glyconic. Cropp

and Roisman point out that the rhythm of both mesodes is unvarying and "refrain-like."[99] The mesodes' simplicity would hence direct the audience's attention to the contrasting sophisticated lamentation in the strophe and antistrophe. Furthermore, the second mesode is incomplete per se. The first two lines at the beginning of the second antistrophe do not have a subject or a verb. There is only an accusative masculine participle ὑδρανάμενον ("bathing himself," 157) to indicate an action. The form of this participle agrees with σὲ τὸν ἄθλιον in the mesode. The second antistrophe hence continues Electra's lament in the second mesode. The incomplete mesode reflects Electra's obsessive passion for skipping the mesode and starting the lamentation.

In the monody, Electra uses imperatives to direct her own movements. These self-referential imperatives illustrate Electra's isolated and helpless state. While the variation of lyric meters in the first strophic pair reflects Electra's heightened emotional state, the increasing divergence in meter of a more fragmented second strophic pair reflects Electra's increasing despair and chaotic mind. Additionally, the metatheatrical references embedded in Electra's excessive mourning in the second strophic pair suggest that Electra is feeding her obsession deliberately. The simplicity and hastened mesodes further demonstrate Electra's preoccupation with lamentation. As a result, the monody characterizes Electra as solitary and self-absorbed in excessive sorrow.

1.2 The Euripidean *Parodos* (167-212)

Parodos is the first song of the chorus.[100] The *parodos* in Euripides' Electra is composed of only one strophic pair. Neither Aeschylus' nor Sophocles' extant plays contain a *parodos* that is composed of only one strophic pair, while five of Euripides' tragedies contain a one-strophic-

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[99] Cropp 2013, 144; Roisman and Luschnig 2011, 112.
[100] Aristotle defines the *parodos* in his *Poetics*, 1452b. "χορικοῦ δὲ πάροδος μὲν ἡ πρώτη λέξις ὅλη χοροῦ (A parodos of the choral song is the entire first speech of the chorus)."

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pair *parodos*:[101] *Hecuba*, *Heracleidae*, *Iphigenia in Tauris*, *Medea,* and *Electra*. The chorus is the

decision-maker in *Heracleidae* and comes to a quick decision to accept Iolaus and Heracles'

children into the city in spite of the Herald's warning (73-117). The dispute is hence resolved

within the short one-strophic *parodos*. In each of the other plays where the *parodos* consists of just

one strophic pair, the reduction of strophic pairs weakens the centrality of the chorus during the

parodos and shifts the overall centrality to the actors. The change of attention can reveal the

predilection for soloists' virtuosity that requires professionalization of actors under the influence

of New Music,[102] and it can also help characterize the actors.

In *Hecuba*, the chorus only sings before the strophic pair as a messenger to report the

decision to sacrifice Polyxena (98-152). The strophic pair is a shared lament between Hecuba and

Polyxena as they learn about the news. The chorus is hence marginalized in the *parodos*. The

parodos in *Iphigenia in Tauris* depicts the antiphonal singing between the chorus and Iphigenia

(123-235). After learning about Iphigenia's dream, instead of offering consolation, the chorus

exchanges with Iphigenia ἀντιψάλμους ᾠδὰς ὕμνων τ᾽ Ἀσιητᾶν…βάρβαρον ἀχάν ("songs

antiphonal to yours and the foreign Asian wail," 179-181). The chorus' antiphonal singing seems

more likely to be a display of their virtuosity rather than a sympathetic consolation. Thus, although

Iphigenia and the chorus are exchanging lines, they are competitive instead of communicative, but

the song of the chorus is much shorter than Iphigenia's songs (143-77, 203-35). In *Medea*, the

chorus complains that Medea does not listen to them and exclaims: πῶς ἂν ἐς ὄψιν τὰν ἀμετέραν

ἔλθοι μύθων τ᾽ αὐδαθέντων δέξαιτ᾽ ὀμφάν ("How I wish she could come to our sight and receive

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[101] The *parodoi* of *Cyclops* and *Rhesus* are also composed of one strophic pair. However, the former is a satyr play and the authorship of the latter is disputable. Therefore, I do not count them.
[102] Kyriakou 2006, 82. cf. Csapo 2000.

the sound of the spoken words," 173-175). The chorus' wish reflects Medea's refusal to communicate because of her excessive distress and characterizes her as self-absorbed.

In *Electra*, the shortened *parodos* functions as a foil to the monody, where Electra displays her excessive sorrow. After Electra's monody that is composed of two strophic pairs (112-124~127-139, 140-149~157-166) and two mesodes (125-126, 150-156), the chorus does not exhibit any concern for Electra's mourning upon their entrance but invites her to join them in the sacrifice for Hera (167-174). Electra turns down the invitation, claiming that she has neither any mood nor any decent attire for a sacrifice (175-189). In the antistrophe, the chorus offers a solution to ameliorate Electra's filthy state by lending her clothes and gold (190-192). However, instead of displaying sympathy for Electra's excessive lamentation, they gently reproach Electra for her excessive mourning and remind her of the importance of honoring the gods (193-197). Electra replies that οὐδεὶς θεῶν ἐνοπᾶς κλύει τᾶς δυσδαίμονος, οὐ παλαιῶν πατρὸς σφαγιασμῶν ("None of the gods hear the cries of an ill-fated woman, nor of the slaying of her father long ago," 199-201); she believes that the divinities have abandoned her and hence returns to mourning her eternal lamentation. While the chorus does not identify with Electra's excessive mourning, Electra is overenthusiastic about mourning and does not allow for any objecting words. Her rejection of opposite opinions cuts off her communication with the chorus. The music in the *parodos* further reinforces the different moods between Electra and the chorus that bring about this ineffective communication.

Contrary to Electra's sorrow expressed in the monody, the chorus sings with a joyful tone in the strophe, especially upon the report that a milk drinker from Mycenae has come:

⏑⏑⏑ ⏑ ⏑⏑— ⏑— ⏑ ⏑— ⏑ —		
ἔμολέ τις ἔμολεν γαλακτοπότας ἀνὴρ	169	ia+gly
⏑— —⏑⏑ —⏑—		
Μυκηναῖος ὀρειβάτας·	170	wil

He has come, he has come, some milk drinker from Mycenae, a mountain walker.

Verbal repetition, like that of the verb ἔμολέ ("came") in ἔμολέ τις ἔμολεν, is a common feature in Euripides' New Music.[103] While Denniston claims that Aristophanes "justly" ridicules Euripides' mannerism of repeating unimportant words (*Frog*, 1331-64), I side with Roisman and Lushnig, who argue that these repetitions are not meaningless but contribute to "emotional intensification."[104] Euripides doubles the short syllables in line 169 by repeating the verb. The six consecutive syllables hence accelerate the rhythm to portray the chorus' excitement at receiving and sharing the news. Also, the intensified excitement accounts for the chorus' enthusiastic invitation to Electra. In the line that responds to line 169 in the antistrophe, the chorus eagerly offers to lend Electra their golden jewelry after offering their clothes:

▔ ◡◡ ▔ ◡ ◡ ▔ ▔ ▔		
…ἀλλ᾽ ἴθι, καὶ παρ᾽ ἐμοῦ χρῆσαι	190	an+sp
◡◡ ▔◡ ▔◡◡ ▔ ▔		
πολύπηνα φάρεα δῦναι,	191	"chor enop B"
◡◡◡ ◡ ◡◡▔ ▔▔◡ ▔ ◡◡▔		
χρύσεά τε χάρισιν προσθήματ᾽ ἀγλαΐας.	192	ia+wil

…but come on! Borrow from me the thick-woven cloth to wear, and gold additions to the charms of the adornment.

After offering to lend clothes to Electra, the chorus also wishes to lend out golden jewelry. The meters in 191 and 192 are entirely different and hence suggest that the idea of lending out clothes and gold may not arise at the same time. The addition of gold seems to be an afterthought to convince Electra further to participate in the sacrifice. The chorus hastens the rhythm with six short syllables in the line in which they offer to lend gold to Electra. The hastened rhythm suggests the

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[103] Cropp 2013, 149.
[104] Denniston 1960, 70; Roisman and Luschnig 2011, 122.

chorus' increasing eagerness to convince Electra to join the sacrifice. Therefore, the *parodos* characterizes the chorus as enthusiastic and friendly to Electra.

On the other hand, Electra retains the emotional instability depicted in her monody. As in her song in the second strophic pair of the monody, Electra's lyric part in the *parodos* is highly fragmented:

(175-189=198-212)

Gly. Gly. Pher. Wil. Pher. Wil. Ia+"chor"+ia. Pher. Gly/Wil. Gly/Wil. Gly/Wil. Pher. Wil. Pher.

There are five pherecrateans that serve as clausulae to divide the fourteen lines into five sections. In the strophe, Electra expresses her loss of interest in adornment or gold in the first section (175-177). She is not willing to join the chorus in the second section (178-179). She states her eternal mourning in the third section (181-183) and reveals her filthy state that does not befit a princess in the fourth (184-187). In the last section, Electra relates herself to her father's past glory in Troy (188-189). Electra expresses five different thoughts in her five sections. In addition, all pherecrateans end with a spondee, while the other lines end with an iamb. The pherecrateans produce a rhythmic break from Electra's regular narration and hence fragmentize Electra's song. In addition, Electra's short sections suggest a possible musical refrain with music due to her unwillingness to communicate with the chorus.

While the pherecrateans in 177/200, 202 183/206, 187/210, 189/212 all serve as clausulae, it is noteworthy that the pherecratean in 179 alone does not correspond exactly to the ending of the second section:

$$\smile - \quad - \quad - - \smile \; \smile -$$
τάλαιν᾽, οὐδ᾽ ἱστᾶσα χοροὺς   178   wil

$$- - - \smile\smile - \quad -$$
Ἀργείαις ἅμα νύμφαις   179   pher

$$- - - \quad - \quad - \; \smile \; \smile-$$
εἱλικτὸν κρούσω πόδ᾽ ἐμόν.   180   wil

Wretched, not setting up the chorus with the maidens of Argos, I will not dance with my whirling foot.

Electra is unwilling to join the chorus or to dance with them, and the pherecratean reinforces her unwillingness. Instead of ending the section with a pherecratean, Electra uses the pherecratean to interrupt the section. She mentions the action of setting up the chorus with the maidens of Argos in lines 178-179, and the action is guided by a participle. The pherecratean separates the principal verb κρούσω in 180 and the participle ἱστᾶσα in 178. Moreover, the possessive adjective ἐμόν lies in line 180 and the other two words, εἰλικτὸν and πόδ᾽, also belong to Electra. Thus, Electra's self-reference and identity are central to line 180. The pherecratean hence separates Electra from the description of the chorus.

Moreover, the verb κρούσω denotes the striking of the foot that signals a dance move. As Roisman and Luschnig indicate, the vocabulary suggests "a lively circular dance."[105] In *Iphigenia in Aulis*, the chorus performs a similar dance move:

∪ ∪ ∪ — ∪ — ∪ ∪—
παρὰ πόδ᾽ εἰλίσσουσα φίλας   1145   ?
∪∪∪ —∪ —∪∪ —
ματέρος ἡλίκων θιάσους,   1146   ?

whirling around my foot to my company of the same age, away from my dear mother…

The chorus whirls their feet in the dance. Although it is difficult to identify the meter,[106] there is a clear alternation between short and long syllables. In addition, each line starts with three consecutive short syllables. On the contrary, the dance movement in *Electra* 180 is heavily spondaic and begins with five consecutive long syllables. The heaviness of the dance movement in 180 is hence different from the chorus' lively dance in *Iphigenia in Aulis* (1145-1146). The

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[105] Roisman and Luschnig 2011, 124.
[106] Lourenço 2011, 256.

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contrast echoes Electra's claim that she does not have the heart to dance (θυμὸν οὐδ᾽, 176) due to her deep sorrow. Therefore, although the pherecratean in 179 does not wrap up the section, it reinforces Electra's isolation from the chorus.

Similarly, the pherecratean divides Electra's song in the antistrophe neatly into five sections. In the first section, Electra responds to the chorus' advice that she should οὔτοι στοναχαῖς, ἀλλ᾽ εὐχαῖσι θεοὺς σεβίζουσ᾽ ("worship the gods not by wailings, but by prayers," 195-197) by claiming that gods care neither for her nor her dead father (198-200). After this section, Electra no longer pays attention to the chorus and returns to her eternal mourning. The change of meter reflects Electra's shift of attention. While Electra's song in the first strophe contains five glyconics, three of them are replaced by wilamowitzians in her song in the antistrophe. The remaining glyconics are located in the first section, when Electra responds to the chorus' suggestion. Since Electra is speaking to the chorus in the first strophe and the first section of the second strophe and starts lamenting after that, the shift of meter corresponds to her changed mindset and reflects the end of the communication. In the second section, Electra addresses Agamemnon and Orestes (201-202). She introduces Orestes' wretched situation in exile during her third section (203-205) and returns to her own suffering in the fourth section (207-210). At the end of her song, she resents her mother for not being punished (211-212). The description of her own misery is the longest section (207-210).

Additionally, Electra's lament in the antistrophe further confirms the sorrow and heaviness associated with spondaic lines. In the antistrophe, there are four lines in her song that begin with five consecutive long syllables (203, 206, 207, 212). She uses five long syllables to introduce Orestes:

— —— — — ⏑⏑ —
ὅς που γᾶν ἄλλαν κατέχει   203   wil

who lives somewhere in another land…

The five long syllables highlight Orestes' exile in another land somewhere: που γᾶν ἄλλαν. The uncertainty of Orestes' situation implies his suffering. Next, Electra uses the five long syllables to address her own suffering:

— —   —   — —◡◡—
αὐτὰ δ᾽ ἐν χερνῆσι δόμοις   207   wil

— — — —◡◡—
ναίω ψυχὰν τακομένα   208   wil

I myself live in the needy house, wasting away my soul…

The densely contracted lines reflect Electra's deep sorrow. The sorrow is protracted by the long syllables and hence seems eternal. Electra laments more about her grief than that of Orestes when she assigns one densely contracted line to Orestes and two to herself. The centrality of her suffering emphasizes Electra's self-absorption. Furthermore, Electra attributes both Orestes' and her own misery to Clytemnestra when she assigns the last densely contracted line to Clytemnestra:

— —   —   — —   ◡◡—
μάτηρ δ᾽ ἐν λέκτροις φονίοις   211   wil

my mother in the bloody bed…

The five consecutive long syllables in these four lines, therefore, represent the deep sorrow in Electra's lamentation. They likewise add heaviness to line 180, which also contains the same feature, when Electra refuses to dance. As a result, Electra's singing in the *parodos* depicts her fragmented and unstable mind, deep sorrow, and self-absorption.

While the chorus is joyful and enthusiastic, Electra is sorrowful and self-absorbed. Therefore, the chorus' song and Electra's song are entirely different. The chorus does not employ any pherecratean that breaks the coherence of the song; Electra constantly employs pherecrateans in her song to mark a break. In addition, while the chorus prefers resolution in their song, Electra

laces her song with consecutive long syllables that convey a sense of heaviness. The strong contrast in mood and music helps demonstrate that the communication between Electra and the chorus is ineffective. Also, the joyful chorus further brings out Electra's deep sorrow. Therefore, the *parodos* continues the characterization of Electra in her monody as isolated and grieving. The chorus' presence highlights Electra's unchanging mood and suggests that Electra secludes herself from outside communication.

1.3 The Sophoclean Electra's *threnos apo skenes* (86-120)

The Sophoclean Electra enters[107] the stage with a *threnos apo skenes* (86-120), the name of which comes from Jebb, denoting "a lament from the stage-building."[108] A *threnos apo skenes* stands in contrast to a kommos that is defined as a θρῆνος κοινὸς ("a shared lament," Aristotle *Poetics* 1452b). As a result, an actor would deliver a *threnos apo skenes* without choral accompaniment. Sophocles' *threnos apo skenes* is composed of two sections of mainly recitative anapests, each starting with a monometer and wrapped up by a catalectic dimeter (86-102; 103-120). Indeed, a long run of recitative anapests concluded by a catalectic clausula [109] is not uncommon in Attic tragedy. The length of these runs would vary from less than ten lines to over fifty lines. A chorus' anapestic entrance at the beginning of a play is a common scene where a long run of anapests is employed.[110] The Sophoclean Electra's *threnos apo skenes* is a typical entrance scene but, instead of the chorus, it is Electra who enters with an anapestic solo and prepares the audience for the *parodos*. Electra's grand entrance hence brings her to the center of the play.

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[107] She delivers a catalectic anapestic dimeter in line 77; however, that line is probably delivered from within the *skene* (cf. Finglass , 114).
[108] Jebb 1894, 19 cf. Dunn 1996, 46.
[109] On of *clausulae*, see Dale 1969, 1-24; Dale 1968, 48.
[110] Aeschylus: *Agamemnon, Persae, Supplices, Prometheus*; Sophocles: *Ajax*; Euripides: *Iphigenia in Aulis, Cyclops, Rhesus*.

In addition, different from a monody, which is a solo song, this *threnos apo skenes* is not strictly speaking a song, but a recited lamentation that contains some lyric lines. The alternation between recitative and lyric lines is a typical Sophoclean technique that generates dramatic effect.[111] This alternation is common in tragic dialogue, where one character performs recitative anapests, the other lyric. The dialogue takes place sometimes between a character and the chorus, sometimes between two characters.[112] The *threnos apo skenes* is not entirely recitative—according to the classification of lyric anapests, there are four lines of lyric anapests (88-89; 105-106) in Electra's *threnos apo skenes*. Since there are two sections of anapestic runs (86-102; 103-120) that share the same structure and almost the same number of lines,[113] and since the lyric anapests are located in the same place within each section, it is convenient to analyze the *threnos apo skenes* in a way similar to a strophic pair and consider the two pairs of lyric anapests in correspondence with each other. Furthermore, the alternation of lyric and recitative anapests splits the *threnos apo skenes* into two parts—similar to a dialogue between two parties—but both the lyric and the recitative anapests are performed by Electra alone. By performing alone the *threnos apo skenes* both in place of a chorus and in place of a dialogue, Electra indicates her solitary and helpless state that appears similar to the Euripidean solitude. However, instead of finding enjoyment in lamentation, Electra prays to the gods that they may send help by the end of her *threnos apo skenes* (105-107). Her desire to end her suffering by seeking help differentiates her from the self-absorbed Euripidean Electra. In this section, I will examine the lyric and recitative

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[111] Goldhill 2012, 108 cf. Catenaccio 2017, 10.

[112] Euripides: *Hecuba*: Hekabe and chorus (59ff.), *Iphigenia in Aulis*: Agamemnon and chorus (1-162), *Medea*: Medea and nurse (96-104).

[113] Finglass 2007, 120. The first section has one more anapestic metron than the second section. However, the exact structural similarity enables scholars to assume that a metron has dropped out, especially since lacunae are common in anapestic systems, cf. Fraenkel 1962, 717

anapests to argue that while the lyric meters highlight Electra's eternal mourning, their placement reflects Electra's moderation and willingness to move beyond her grief with proper help.

In the first section of the *threnos apo skenes*, Electra enters the stage with recitative anapests invoking sunlight and air (86-87). In lines 88-89 she switches to lyric anapests and starts a lyric lamentation:

— ⏑⏑ — ⌒		
ὦ φάος ἁγνὸν	86	recitative
— —⏑⏑ — — — — —		
καὶ γῆς ἰσόμοιρ᾽ ἀήρ, ὥς μοι	87	recitative
— — — — — — —		
πολλὰς μὲν θρήνων ᾠδάς,	88	lyric
— — — — — — —		
πολλὰς δ᾽ ἀντήρεις ἤσθου	89	lyric
— — — — — — — ⏑ ⏑—		
στέρνων πληγὰς αἱμασσομένων.	90	recitative

Oh! Holy Light, and air, the equal partner of earth, How often did you hear my song of laments! How often did you hear the beating of my bloodied breast!

While lines 86, 87, and 90 are recitative, lines 88-89 are most likely lyric. They are located within a section of recitative anapests (rule 1 in the classification of anapests, see introduction). The two lines are entirely contracted (3). They are catalectic but are not located at the end of a section, where recitative catalectics are commonly located (6), and they do not have word division right after the dimeter (7). Since lines 88-89 conform to more than one rule from the classification, they are undoubtedly lyric anapests. As we saw above, lyric anapests are firmly associated with mourning and lamentation. Additionally, these two lines display features typical of lamentation: the two lines display parallelism in the structure πολλὰς μὲν… πολλὰς δ᾽, a characteristic feature of ancient laments.[114] Therefore, Electra is singing a lament in lines 88-89. Indeed, Electra includes

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[114] Finglass 2007, 125, cf. Reiner 1938, 27-8 n.5; Schauer 2002, 207.

the words θρήνων ᾠδάς (song of lament) in her song, which can be regarded as a metatheatrical reference to her performance.

According to Dale, a shift from recitative anapests to lyric anapests indicates "greater intensity of emotion."[115] In most cases, during a dialogue between two parties, one of the parties may sing in lyric anapests while his/her interlocutor employs a recitative system. In *Iphigenia in Aulis,*[116] for example, Agamemnon and the Old Man begin the dialogue in recitative anapests, but when Agamemnon starts reading his deceitful letter written for Clytemnestra to bring over Iphigenia (115-142), he switches to lyric anapests due to his agitation. At the same time, the Old Man remains in recitative anapests. Similarly, Medea, in the play *Medea,* sings lyric anapests offstage when she is distressed by Jason's betrayal, while the nurse responds in Attic recitative anapests (96-104). The contrast between lyric and recitative anapests between two parties would isolate the singer on a higher emotional level. As a result, after Sophocles' Electra invokes the light and the air, she becomes more emotional and sings the lament for her father.

The contraction and metatheatrical reference continue into line 90 until the last word αἱμασσομένων ("stained with blood"). Breast-beating—στέρνων πληγὰς αἱμασσομένων ("beating of the breast stained with blood," 90)—is also common in lamentations.[117] Although ἀντήρεις can imply "blows on the breast,"[118] the στέρνων πληγὰς ("beating of breasts") is the most direct reference to the tradition of lamenting. Therefore, ἀντήρεις prepares for the breast-beating that takes place in line 90. The beating of the breast usually occurs in lyrics, especially when an actor

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[115] Dale 1968, 52
[116] All the examples come from Dale 1968, 50. Other examples include: *Ag.* 1448-1577; *Andr.* 512-22=537-44; *O.C.* 117ff; *Pers.* 908ff; *Tro.* 98ff.
[117] Aeschylus: *Persians* 1054; Sophocles: *Ajax* 630-634; *Oedipus Colonus* 1608-1609; Euripides: *Supplicants* 87; *Troades* 794.
[118] *LSJ* sv. ἀντήρης

is dancing with breast-beating gestures.[119] However, while the beginning of line 90 retains the contractions that may suggest lyric connotation, the participle αἱμασσομένων contains an uncontracted anapest and completes the phrase as an acatalectic line. The word αἱμασσομένων hence signifies Electra's return from lyric to recitative anapests. While the switch from recitative anapests to lyric anapests marks the beginning of a threnody, the return from lyric anapests to recitative anapests suggests a process of calming down. Additionally, the participle αἱμασσομένων modifies and is hence closely associated with στέρνων; however, the two words are separated not only by the word πληγὰς but also by the shift from lyric to recitative anapests. The separation is hence emphatic. By emphatically and forcibly returning to recitative anapests, Electra controls herself from excessive mourning.

The beginning of the second section that contains lyric lines continues the lamentation:

— — — —		
ἀλλ᾽ οὐ μὲν δὴ	103	recitative
— — — — ⏑ ⏑— ⏑ ⏑—		
λήξω θρήνων στυγερῶν τε γόων,	104	recitative
— — — — — —		
ἔστ᾽ ἂν παμφεγγεῖς ἄστρων	105	lyric
— — ⏑ ⏑ — — —		
ῥιπάς, λεύσσω δὲ τόδ᾽ ἦμαρ	106	lyric

But never will I cease from bitter wailing and crying, as long as I look at the bright twinkles of stars and the day…

The lyric lines 105-106 elaborate on the time scope οὐ…δὴ ("never," 103) expressed in the recitative anapests by supplying a specific daily routine. Electra makes the eternal mourning more vivid through visualizing the abstract term οὐ…δὴ. The lyric meter, as well as the verses' vividness,

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[119] The breast-beatings in *Persians* 1054, in *Ajax* 630-634, and in *Troades* are all lyric. The breast-beating is not lyric in *Oedipus Colonus* because it comes from the report of a messenger (1608-1609). Similarly, the breast beating in *Supplicants* is not lyric because it comes from Theseus, who is asking about the breast beating but not performing it. However, Theseus enters right after the choral song about breast beating and recognizes it right away from their music.

raises Electra's mourning to a more intensified state. However, instead of submitting to the increasing distress, Electra once again tries to control herself by returning to recitative anapests.

Like the musical reference θρήνων ᾠδάς ("song of lament," 88-89), another musical reference appears immediately following the second lyric pair. Electra compares herself to a nightingale (ἀηδὼν, 107) and proclaims that she is going to cry aloud to all (ἠχὼ πᾶσι προφωνεῖν, 109). I agree with Diggle that πᾶσι refers to the potential addressee; thus, the lamentation is for all to hear,[120] including the audience sitting in the theater. The musical reference hence seems metatheatrical. However, there is no lyric line after 107-109 that corresponds to the loud cry to the accompaniment of wailing: ἐπὶ κωκυτῷ…ἠχὼ (108-109). The only lyric lines next to these musical references are the two lines before them (105-106). In addition, as Finglass suggests,[121] Electra's metaphor of a singing nightingale compares herself to Procne, who is turned into a nightingale because she killed her son Itys to avenge the rape of her sister by her husband. Since the songs of the nightingale are associated with perpetual lamentation, and since Electra is not lamenting but praying to gods for help after the reference to the nightingale, the music references in 107-109 can only refer to the lamentation in 105-106. Furthermore, the denial μὴ οὐ (107) strengthens the οὐ…δὴ in 103 and hence associates the metaphor of the nightingale to the preceding lines. Therefore, the musical references follow up the lyric lines as a conclusion.

If we examine the placement of the two songs and the two metatheatrical references within the *threnos apo skenes*, we can create an outline for the *threnos apo skenes* as follows:

Section 1:
Recitative: invocation of light and air (86-87)
Lyrical: <u>metatheatrical references</u> and the song of lament (88-89)
Recitative: wailing for the bloody death of Agamemnon (90-102)
Section 2:
Recitative: A claim that she will never cease wailing (103-104)

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[120] Diggle 1996, 111.
[121] Finglass 2007, note.107.

> *Lyrical: Song of lament, a continuation of the first song* (105-106)
> Recitative: metatheatrical reference to singing (107-109)
> Recitative: prayer to chthonic divinities for help on vengeance and on Orestes' return (110-120)

Upon the metatheatrical remark that she will sing a θρήνων ᾠδάς ("song of lament," 88), Electra starts her lyric lament. After she finishes singing and returns to recitative anapests, Electra concludes her lyrics with another metatheatrical remark that would remind the audience of the metatheatrical reference that starts the lamentation. Since the lyric lines both start and conclude with metatheatrical references to singing, and since the concluding remark can easily bring about the audience's anticipation for further lamentation, Electra's mourning seems recurrent, and hence endless. By singing an eternal lament about the past without an accompanying chorus, Electra displays her solitude and helplessness. The endless lamentation about the past draws her back in time and hence traps her in the past.

The eternal lament is not Electra's only suffering. Her retained moderation also tortures her. In the first section, Electra returns to recitative anapests while beating her breast: στέρνων πληγὰς (90) and separates αἱμασσομένων from στέρνων both positionally and musically. In addition, while Electra's metatheatrical references in the first section of the threnody all retain some lyric feature, Electra's metatheatrical mentioning of the nightingale's song in the second section of the threnody is in recitative anapests. In *Helen*, the chorus sings to ask the nightingale for a share of their lament (1107-1112). They address the nightingale as τὰν ἀοιδοτάταν ὄρνιθα μελῳδὸν ("the most gifted in singing, a musical bird"). Since Electra's other musical references in her *threnos apo skenes* are lyric and since the musical reference to a nightingale is lyric in another tragedy, Electra's return to recitative anapests during the musical references is noteworthy. The alternation between recitative and lyric anapests thus represents Electra's struggle between reason

and obsession, moderation and excessiveness. The constant alternation during her *threnos apo skenes* tortures her to the extent that she can no longer endure:

μούνη γὰρ ἄγειν οὐκέτι σωκῶ

λύπης ἀντίρροπον ἄχθος (S. *El*.119-120).

For I no longer can hold up the counterbalanced load of pain alone.

The placement of lyric anapests and the cyclic structure further suggest that although Electra's song is eternally trapped in the past, she does not want to stay in solitude, nor to be stuck in the past permanently. In each section, the two lines of lyric anapests are placed in the very beginning and are followed by thirteen lines of recitative anapests. Since the transition from recitative to lyric anapests indicates an elevation of sorrow and isolation of emotion, lyric lines at the end of a section would have intensified the sorrow and strengthened the solitude. On the contrary, Electra starts her passage with lyric anapests, showing that she is in extreme pain and isolation; however, she then returns from lyric anapests to recitative anapests and hence avoids intensification of emotion as the lines progress. She displays an attempt to calm down, to reach out, and to inform others that she needs help. Electra's recognition of her inability to hold up the pain by herself displays her desire to seek assistance: she prays for the gods to help her in her revenge by sending her brother (118). Moreover, after she acknowledges such inability, the chorus takes up her words and starts singing, which marks a transition from a solo to a musical dialogue that brings about communication. In addition, Electra's willingness to reach out occurs after the cyclic structure that mourns for the past. Therefore, although the lyric anapests in the *threnos apo skenes* portray Electra as isolated and helpless, the placement of these lyric lines and the content of the recitative lines that surround them give hope of salvation.

1.4 The Sophoclean *Parodos* (121-250)

Sophocles' *parodos* contains three strophic pairs and an epode. In the first two strophes, the chorus enters and tries to console Electra. They employ the following consolatory methods: expressing their sympathy (121-127), trying to persuade Electra that tears are useless (137-144), informing Electra of her companions in suffering that are doing well (153-157), and reminding Electra of Orestes' possible return in the future (160-163). However, as Electra turns down their consolatory methods one by one, the consolation fails in the third strophe, and the chorus leaves most of the epode to Electra's wailing. Although the chorus fails to console Electra, the communication between Electra and the chorus is not ineffective. Electra is responsive during most of the communication, through which she realizes that the chorus is not able to save her and that only Orestes can save her. In this section, I will examine the exchange of music between the chorus and Electra to argue that the *parodos* becomes Electra's realization of her current situation. Through her communication with the chorus, Electra gradually realizes that Orestes is her only salvation.

In the first strophe, although Electra acknowledges the consolatory role of the chorus, she realizes that the chorus cannot help her. She uses παραμύθιον ("assuagement," 130) to describe them. The appositive accusative παραμύθιον confirms the chorus' intention to soothe Electra's sorrow. The chorus' entrance responds to Electra's prayer for help by the end of her *threnos apo skenes* (110-120) and aims to solve her distress that μούνη γὰρ ἄγειν οὐκέτι σωκῶ λύπης ἀντίρροπον ἄχθος ("I [she] can no longer hold up the counterpoising load of pain alone," 119-120)." However, the appearance of the chorus does not relieve Electra from her troubles. Although Electra knows and perceives the chorus' consolatory intention: οἶδά τε καὶ ξυνίημι τάδ᾽ (131), she realizes that she cannot flee from her sorrow, nor can she stop mourning for her wretched father:

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μὴ οὐ τὸν ἐμὸν στενάχειν πατέρ᾽ ἄθλιον (133). Therefore, Electra begs the chorus to allow her to

waste away in pain: ἐᾶτέ μ᾽ ὧδ᾽ ἀλύειν (136).

Electra's song inherits dactylic tetrameters from the chorus, but her music does not accord

fully with the choral song. The accordance reflects Electra's willingness to communicate, while

the incongruence demonstrates the chorus' failure to console her. The chorus' and Electra's songs

in the first strophic pair scan as follows:

Strophe 1 (121-136; 137-152):

Chorus	Electra
121-122/137-138: 2 Wil.	128/145: ia/dac+sp
123/139: glyc+sp	
	130/146: dac4
124/140: dac4	131/147: dac4
125/141: dac4	132/148: dac4
	133/149: dac4
126/142: ia3	
127/143: ba+cr+ba	134/150: dac6
	135/151: ia+ba
	136/152: sp+ba

Both Electra and the chorus sing in consecutive dactylic tetrameters in the first strophic pair. In

the first strophe, the chorus comments on Agamemnon's death in dactyls:

— ∪ ∪ — ∪∪— ∪∪—∪∪
τὸν πάλαι ἐκ δολερᾶς ἀθεώτατα   124   dac4
— ∪ ∪— ∪ ∪— ∪∪— ∪∪
ματρὸς ἁλόντ᾽ ἀπάταις Ἀγαμέμνονα   125   dac4

Agamemnon, long slain most impiously from the tricks of your deceitful mother...

The adjective δολερᾶς ("deceitful") modifying ματρὸς ("mother") and the adverb ἀθεώτατα

("most impiously") modifying her action of slaying reflect that the chorus detests Clytemnestra,

feels pity for Agamemnon, and hence is sympathetic to Electra. When Electra sings in dactylic

tetrameter (130-133), she acknowledges the chorus' display of sympathy in 130-132. In addition,

she claims that she will "not cease wailing for (her) wretched father": μὴ οὐ τὸν ἐμὸν στενάχειν

πατέρ᾽ ἄθλιον (133). Electra's mourning for her father in 133 corresponds with the chorus'

mention of Agamemnon in 124-125. Since neither Electra nor the chorus makes mention of

Agamemnon elsewhere in the first strophe, Electra's dactylic line about her father responds

directly to the chorus' dactylic tetrameter. Additionally, in the antistrophe, the chorus warns

Electra in dactylic tetrameter: ἀλλ᾽ ἀπὸ τῶν μετρίων ἐπ᾽ ἀμήχανον ἄλγος ἀεὶ στενάχουσα

διόλλυσαι ("if you mourn eternally, you will perish from due measure to excessive pain," 140-

141). Electra justifies her mourning by assimilating herself to the nightingale in dactylic

tetrameters:

— ∪∪ — — — —
νήπιος ὃς τῶν οἰκτρῶς   145   dac+sp2[122]

—∪ ∪ — ∪∪—∪∪—∪∪
οἰχομένων γονέων ἐπιλάθεται.   146   dac4

— ∪∪ — ∪∪— ∪∪ — ∪ ∪
ἀλλ᾽ ἐμέ γ᾽ ἁ στονόεσσ᾽ ἄραρεν φρένας,   147   dac4

—∪∪ —∪ ∪— ∪∪ —∪∪
ἃ Ἴτυν, αἰὲν Ἴτυν ὀλοφύρεται,   148   dac4

— ∪∪— ∪∪— ∪∪ — ∪ ∪
ὄρνις ἀτυζομένα, Διὸς ἄγγελος.   149   dac4

Foolish is he who forgets the parents who died pitiably.
But the mourner befits my heart, who wails eternally "Itys, Itys."
The bird distraught with grief, the messenger of Zeus.

In 145-146, Electra argues that it is appropriate to remember a family member's pitiable death

through mourning; she cites an example in 147-149, where she compares herself to Procne, whose

metamorphosis into a nightingale demonstrates her dedication to mourning. The comparison to a

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[122] Finglass 2007, 142 chooses the reading νήπιος ὃς **ὢν** οἰκτρῶς based on Stinton 1977, 129-30 and argues that the elimination of τ enables a reading of —∪∪ — — — that will form an ia+sp, because the "dactyls elsewhere in this lyric have almost exclusively uncontracted bicipitia." However, I think the dactylic interpretation of 145 is highly plausible because lines 145 and 146 form a complete sentence and are thematically connected. Thus, the dactyl νήπιος prepares for the upcoming four dactylic tetrameters.

mythological figure enables the chorus to perceive better her role as a mourner and to understand that she is wailing appropriately, not in excess. Electra's argument and its support in dactylic tetrameters and the dactylic line leading up to them not only respond to the chorus' question τί μοι τῶν δυσφόρων ἐφίῃ; ("why would you bring such pain?" 143) but also respond to their doubts about her excessiveness in mourning at 140-141. In addition, the comparison to Procne echoes the nightingale reference in the *threnos apo skenes* and hence justifies her past wailing. In both the first strophe and the first antistrophe, Electra's direct response to the chorus in the same meter reflects her attention to the chorus' words and her willingness to communicate.

Yet Electra does not respond to the chorus' wilamowitzian beginning (121-122=137-138) at all. In the first strophe, the chorus addresses Electra in the wilamowitzian cola as παῖ δυστανοτάτας Ἠλέκτρα ματρός ("child of the most wretched mother," 121-122). Electra's elimination of any wilamowitzian cola in her song reflects her rejection of the direct address that associates her with her mother. In the antistrophe, the chorus reminds Electra that she cannot bring back Agamemnon through mourning:

— — — — — ∪∪—		
ἀλλ᾽ οὔτοι τόν γ᾽ ἐξ Ἀΐδα	137	wil
— — — — — ∪∪ —		
παγκοίνου λίμνας πατέρ᾽ ἀν-	138	wil
— — —∪ ∪—∪ — — —		
στάσεις οὔτε γόοισιν, οὐ λιταῖς.	139	gly+sp

But never by weeping nor by prayer will you raise your father from the pool of Hades that receives all men.

The verb ἀνστάσεις is incomplete in the wilamowitzian and continues into the glyconic colon. The absence of both wilamowitzians and glyconics from Electra's response reinforces her refusal to reiterate the chorus' claim that Agamemnon can never come back. However, Electra does not cut off the communication because of her dissatisfaction; she still listens to their consolation, and even

responds to their later comments in the same meter. The direct response in dactylic tetrameter hence not only reveals Electra's willingness to communicate but also demonstrates her self-control and moderation.

When the chorus finishes singing, Electra does not pick up their song in the same meter. In the first strophe and the first antistrophe, the chorus ends their song with a line composed of two bacchiacs and a cretic:

∪— ∪ — ∪ ∪ ∪∪ — ∪ ∪ ∪ ∪∪—   ∪ — ∪ ∪∪∪ —∪ —∪∪∪ ∪ —
κακᾷ τε χειρὶ πρόδοτον; ὡς ὁ τάδε πορὼν 126   ἐν οἷς ἀνάλυσίς ἐστιν οὐδεμία κακῶν. 142
∪ — — — ∪— ∪ — —   ∪ — — — ∪ —∪— —   3 ia
ὄλοιτ᾽, εἴ μοι θέμις τάδ᾽ αὐδᾶν.   127   τί μοι τῶν δυσφόρων ἐφίει;   143
          ba+cr+ba
…betrayed by the evil hand, thus may the one   in which there is no deliverance from bad
that did this perish, if it is right for me   things, tell us, why would you desire such
to say these things.   miseries?

When the chorus finishes singing, Electra takes over the musical responsibility and starts her songs with iambs+spondees in the strophe and dactyl+spondees in the antistrophe:

— ∪∪ ∪ — — —   —∪∪ — — — —
ὦ γενέθλα γενναίων,   128   ia+sp   νήπιος ὃc τῶν οἰκτρῶc   145   dac+2sp

Oh noble race,…   Foolish is he who (forgets his parents died) pitiably

Instead of continuing the choral song with two bacchiacs and a cretic, Electra starts her two songs with music unseen in the chorus' parts. In the strophe, she begins with ia+sp and greets the chorus. While Electra displays friendliness to the chorus by calling them γενέθλα γενναίων ("noble race," 128), she refrains from addressing their worry expressed in 127, that they may not be appropriate to curse authority: εἴ μοι θέμις τάδ᾽ αὐδᾶν. The switch in meter hence reflects Electra's decision to change the subject. In addition, Electra begins the first antistrophe in dactyl and spondees and argues that she should not forget her father's death. Although the content of the line answers the question posed in 143, the dactylic elements in 145 do not correspond with the bacchiac and cretic

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question. Since Electra refutes the chorus' claim that her mourning is futile and excessive, the switch in meter reflects her disagreement. The switch of meter suggests Electra's partition from the chorus and reinforces her isolated state. Thus, both the content and the meter in the first strophe suggest that the chorus fails to console Electra.

On the other hand, in the second strophe, when the chorus finishes singing in iambic dimeter and bacchiac, Electra continues the chorus' song with the same meter:

Χο. βήματι μολόντα τάνδε γᾶν Ὀρέσταν. 163

Ηλ. ὅν γ᾽ ἐγὼ ἀκάματα προσμένουσ᾽ ἄτεκνος, 164

Χο. οὔθ᾽ ὁ παρὰ τὸν Ἀχέροντα θεὸς ἀνάσσων. 184 ia2+ba

Ηλ. ἀλλ᾽ ἐμὲ μὲν ὁ πολὺς ἀπολέλοιπεν ἤδη 185 ia2+ba

Chorus: Orestes coming to this land with his pace
Electra: Indeed he is whom I await, unwearied and childless.

Chorus: nor is the god ruling around Acheron (unheeding)
Electra: But the great (part of my life) has already left me…

Contrary to Electra's switch of meter in the first strophic pair, Electra continues the chorus' ia2+ba in the second strophe and antistrophe. The chorus attempts to console Electra by listing her companions in suffering and ends their song with a wish for Orestes' return. The mention of Orestes pleases Electra, and she immediately picks up the chorus' words with a relative ὅν (164), whose antecedent is Ὀρέσταν (163), the chorus' last word in the second strophe. Since both Electra's words and her music continue the chorus' last line commenting on Orestes, it is manifest that Electra agrees with the chorus that Orestes' return is the best antidote to her misery. In the second antistrophe, the chorus promises Electra that Orestes and the gods are not negligent of Agamemnon's unavenged death and Electra's current situation. They end their song by addressing the divinity in 184. Electra picks up their words by complaining that she has been waiting for divine help and Orestes' return for too long. Although Electra complains about the delay of justice,

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she does not disagree with the chorus that Orestes and the divinity will assist her. Her retention of the chorus' meter implies that even though the chorus' promise has not been fulfilled, Electra still believes in their statement. While Electra's switch of meter in the first strophic pair reflects her disagreement with the chorus' statement, her meter now suggests that she is satisfied with the chorus' consolation that Orestes will return to help her.

Besides the lines in ia2+ba, Electra also includes ia+cr+ba (165, 186) and dactylic tetrameters (166-170, 187-190) in her songs, which are in accordance with the chorus' music (ia+cr+ba: 155-156,175-176; dac4: 162, 182). While Electra only shares dactylic tetrameters with the chorus in the first strophic pair, the number of shared musical lines increases in the second. The increasing number of shared meters reflects Electra's approval of the chorus' consolation and implies that Electra becomes more communicative during the second strophic pair. Since the second strophic pair is primarily about Orestes' possible return, Electra's increasing interest in the chorus' words reveals her desire for Orestes' return. The chorus hence successfully provides a possible solution to Electra's trouble.

Additionally, the second strophic pair is the only place in the *parodos* where the chorus has longer songs than Electra. In the first strophic pair (121-152), Electra acknowledges the chorus' intention but refutes their statement. Each of the chorus' sections has seven lines (121-127, 137-143), and each of Electra's has eight (128-136, 145-152). In the second strophic pair (153-192), Electra agrees with the chorus that Orestes' return will resolve her from her misery. Each of the chorus' sections is composed of ten lines (153-163, 173-184) and Electra's of eight (164-172, 185-192). In the third strophic pair (193-232), the chorus mourns for Agamemnon's death in the strophe, and Electra continues the lamentation and ends with cursing Clytemnestra and Aegisthus; in the antistrophe, the chorus warns Electra of the danger of her curse and Electra asks them to leave her

alone. Each choral song contains eight lines (193-200, 213-220), and each of Electra's songs contains twelve lines (201-212, 221-232). Finally, in the epode, after singing a short remark of only three lines (223-225), the chorus leaves the rest of the song to Electra alone (226-250). The second strophic pair is the only part where the chorus sings more than Electra. It is also the only place where Electra reaches an agreement with the chorus that Orestes' return is the best solution. A limit to her singing thus joins her metrical patterns to reflect Electra's approval of the chorus' words.

Electra not only approves of the chorus' words but is also anxious about the mention of Orestes. Although Electra starts singing using the same colon with which the chorus finishes, i.e., ia2+ba, her first line contains more resolutions than the chorus' last line. In the strophe, the chorus' last line contains three consecutive short syllables: —∪ ∪ ∪ — ∪ — ∪ — ∪ — — (163); however, when Electra picks up with the same meter, she includes six consecutive short syllables: — ∪ ∪ ∪ ∪ ∪ ∪ — ∪ — ∪ — — (164). The three additional consecutive short syllables reflect her excitement upon hearing the name Orestes. She is more emotional and sings faster than the chorus. Since Electra's first word ὅν (164) refers directly to the chorus' last word Ὀρέσταν (163), Electra's faster tempo implies that she replies immediately and is almost interruptive. The increasing resolutions in Electra's corresponding meter hence reflect her passion for Orestes' return. In the antistrophe, when the chorus catches up with Electra's six consecutive short syllables in the last line — ∪ ∪ ∪ ∪ ∪ ∪ — ∪ — ∪ — — (184), Electra even adds three more consecutive short syllables in response and sings a line with nine consecutive short syllables: — ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ — ∪ — — (185). When the chorus asks Electra to be patient in the second antistrophe, Electra replies that she has wasted too much of her life in patience. The nine consecutive short syllables demonstrate Electra's increasing impatience and anxiety. The chorus'

attempt to keep up with Electra rhythmically and Electra's desire to overrun the chorus in short syllables suggest that although pleased with the chorus' words, Electra is unwilling to yield to their consolation.

Electra's intense emotion contaminates the chorus. In the second strophic pair, after hearing Electra's six consecutive short syllables in her ia2+ba (164), the chorus adds three additional consecutive short syllables to its ia2+ba in the antistrophe (184). It raises the number of consecutive short syllables to six, which aligns with Electra's ia2+ba in 164. The increase of resolution reflects the chorus' intensified emotion due to Electra's power in words. Also, Kitzinger points out that Electra's words in the second antistrophe are infectious. Electra describes her current misery in lines 190-92: οἰκονομῶ θαλάμους πατρός, ὧδε μὲν ἀεικεῖ σὺν στολᾷ, κεναῖς δ᾽ ἀμφίσταμαι τραπέζαις ("I serve in the bed-chamber of my father and, with such shameful garment, I stand around the empty tables"). Electra's mention of her father's bed chamber—θαλάμους πατρός—"evokes for the chorus a memory of the past."[123] In the third strophe, the chorus starts mourning for Agamemnon's death that happened in the same place (193-196). They highlight the location: κοίταις πατρῴαις ("father's marriage bed") as a response to Electra's mention of θαλάμους πατρός. Therefore, in the second strophe, both Electra's music and words suggest that her emotion is infectious.

The chorus' lament in the third strophe is composed of catalectic and regular anapests with an ithyphallic ending (193-200). Since the first two strophic pairs do not include any anapestic feature, the anapestic lament can easily remind the audience of Electra's *threnos apo skenes*. The chorus' anapestic lament hence brings the audience back to Electra's solo mourning and further demonstrates Electra's cyclic and hence eternal mourning. The moment that the chorus joins

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[123] Kitzinger 1991, 306.

Electra in mourning marks the failure of the chorus' consolation. After realizing the chorus' failure,

Electra cuts off her communication with the chorus. After the chorus' anapestic lamentation,

Electra at first joins them and continues their mourning in anapestic and anapestic catalectic meters

(201-204):

$$— — — — \ \cup\cup—\cup\cup$$

ὦ πασᾶν κείνα πλέον ἁμέρα   201   an2

$$— \ — \ — — — —$$

ἐλθοῦς' ἐχθίστα δή μοι·   202   an2 catalectic

$$— — \ — — \ — — \ — —$$

ὦ νύξ, ὦ δείπνων ἀρρήτων   203   an2

$$— — \ \ — —$$

ἔκπαγλ' ἄχθη·   204   an

Oh that day, most hateful beyond all, came to me already;
Oh night, Oh the terrible grief of the unspeakable dinner;

Electra's anapestic lines mourn for the time and place of Agamemnon's death. The anapestic

meters correspond with the chorus' mourning. In addition, Electra's mentions of times and place

echo the chorus' description of Agamemnon's death (193-196). However, Electra does not remain

in anapests. When Electra comments on the evil hands of Clytemnestra and Aegisthus (205-208),

she includes a variety of meters:

$$— \ \cup\cup \ \cup\cup \ \cup \ —$$

τοῖς ἐμὸς ἴδε πατὴρ   205   doc

$$\cup\cup \ — \ — — \ \cup\cup \ — \ \ — —$$

θανάτους αἰκεῖς διδύμαιν χειροῖν,   206   an2

$$— \ \cup \ \cup \ \cup \ — — \ \cup—$$

αἲ τὸν ἐμὸν εἷλον βίον   207   ia+cr

$$\cup \ \cup\cup \ — \ \ \cup \ —\cup—$$

πρόδοτον, αἵ μ' ἀπώλεσαν·   208   lec

My father saw shameful death under the twin hands,
Hands which seized my betrayed life, hands which destroyed me;

The five consecutive short syllables in the dochmiac line fall on ἐμὸς ἴδε πατὴρ ("my father saw,"

205). The subject and verb's intense rhythm reflects Electra's grief over mentioning the suffering

of her Agamemnon. Electra describes his actual death strike θανάτους αἰκεῖς διδύμαιν χειροῖν, ("shameful death under the twin hands," 206) in anapestic dimeter. Next, she complains about her own suffering in ia+cr and lecythion. The dochmiac reflects Electra's sorrow, the anapest describes the past, and the iambs, cretic, and lecthyion lay out her current situation. Since the chorus' anapestic lines mourn for the past event of Agamemnon's death at the beginning of the strophe (193-200), and since Electra's anapestic lines in the *threnos apo skenes* display her eternal mourning in the past, the anapests up to the third strophic pair all narrate lamentations about the past. On the contrary, the consolation important to the *parodos* happens in dactylic, iambic, bacchiac, cretic, and lecythion meters, and the return to anapests indicates the chorus' failure of consolation. After the chorus' anapestic lamentation, although Electra is influenced and falls back into an anapestic lamentation for four lines (201-204), she returns to meters more familiar to the consolation in 207-212 and prays for divine retribution that will happen in the future (209-212). Therefore, while the chorus' recollection of the *threnos apo skenes* reflects Electra's infectious sorrow, Electra's move from anapests to meters more common in the *parodos* suggests her self-control over her excessive mourning.

Electra's curse concerns the chorus, whose reluctance to curse authority is manifest: εἴ μοι θέμις τάδ᾽ αὐδᾶν ("if it is right for me to speak this," 127). In the third antistrophe, the chorus warns Electra to avoid troubles brought by conflicts with authority (213-220). When the chorus tries to step back in 127, Electra displays no interest in their words. She does not respond to their caution in the corresponding meter as she does upon their mention of Orestes. Therefore, when the chorus admonishes Electra to be cautious like them in anapests, Electra refuses directly and also responds in anapests, ἐν δεινοῖς δείν᾽ ἠναγκάσθην ("I was forced into terrible things badly," 221). The chorus' fear of authority restricts them from practical assistance. They express sympathy for

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Agamemnon and Electra in the first strophic pair and hope for Orestes' return with Electra in the second. While the chorus' sympathy fails to console Electra, the mention of Orestes brings Electra some hope. However, since both the chorus and Electra are equally ignorant of Orestes' current situation and equally helpless to bring back Orestes, the chorus cannot provide any further assistance to Electra. Electra realizes the chorus' inability to help her and notices that her emotion has affected them. As a result, she cuts off the communication and asks the chorus to let her be: ἄνετέ μ᾽ ἄνετε (229).

Due to Electra's rejection of the chorus in the third antistrophe, the chorus exits in the epode (233-234). Electra hence returns to isolation and eternal mourning. Electra's song in the epode is variant in meters:

— ⏑⏑— ⏑⏑— ⏑⏑— ⏑⏑		
καὶ τί μέτρον κακότατος ἔφυ; φέρε,	236	dac4
— ⏑⏑— ⏑⏑— ⏑⏑— ⏑⏑		
πῶς ἐπὶ τοῖς φθιμένοις ἀμελεῖν καλόν;	237	dac4
— ⏑⏑— — — — —		
ἐν τίνι τοῦτ᾽ ἔβλαστ᾽ ἀνθρώπων;	238	dac4
— — — — — — —		
μήτ᾽ εἴην ἔντιμος τούτοις	239	an2
— — — — — — —		
μήτ᾽, εἴ τῳ πρόσκειμαι χρηστῷ,	240	an2
— — — — —⏑⏑		
ξυνναίοιμ᾽ εὔκηλος, γονέων	241	an2
— — — — —⏑⏑—		
ἐκτίμους ἴσχουσα πτέρυγας	242	an2
— ⏑⏑—⏑—		
ὀξυτόνων γόων.	243	doc
— ⏑⏑—⏑— — ⏑⏑—⏑—		
εἰ γὰρ ὁ μὲν θανὼν γᾶ τε καὶ οὐδὲν ὢν	245	doc2
—⏑—⏑ ⌒		
κείσεται τάλας,	246	hypodoc
—⏑—⏑—		
οἱ δὲ μὴ πάλιν	247	hypodoc
— — —⏑⏑—⏑—		
δώσουσ᾽ ἀντιφόνους δίκας,	248	gly

— — — —
ἔρροι τ’ ἂν αἰδὼς   249   doc
◡— — —◡—◡— —
ἀπάντων τ’ εὐcέβεια θνατῶν.   250   ba+cr+ba

But what limit of badness is there? Come on, how is it noble to neglect the dead? In whom
of the mortals did it grow?
May I never be valued highly to these men, not, if I am close to prosperity would I dwell
in ease, keeping back the wings of the piercing wailing so as to dishonor my father.
For if the dead lies dead, suffering as dust, being nothing, but those do not pay back penalty
for revenge of blood, then respect and shame would disappear from all mortals.

Electra asks three questions in dactylic tetrameter regarding what else she can do (236-238), one
question per line. Next, she sings in anapestic dimeter with a dochmiac clausula to claim that she
will never cease fighting against the authority, nor will she stop wailing for her father. The anapests
up to the epode represent lamentation about the past, and Electra’s anapests in the epode make
clear that the lament will continue and will become eternal. After that, she sings in meters relevant
to dochmiacs (245-249) and depicts her eternal mourning as noble and respectable. Lines 245-249
contain dochmiacs, hypodochmiacs, and glyconic. In addition, Electra’s glyconic line in 248 —
— — ◡ ◡ —◡ — is identical in form to her dochmiac in 243 — ◡ ◡ — ◡ — with an addition
of a spondee at the beginning. Therefore, lines 243-249 are variant dochmiac lines. The variation
in meter and length represents Electra’s unstable emotion.

However, Electra does not end with a dochmiac line in the epode. While the variation of
dochmiacs is new to her songs since her entrance, in line 250, Electra sings in ba+cr+ba, a line
familiar to the earlier songs in the *parodos*. Electra has three lines in ba+cr+ba in the *parodos* (171,
192, 250), including verses about Orestes (172, 192). The reiteration of ba+cr+ba may remind the
audience of the consolation and Electra’s hope in Orestes. In the epode, Electra returns to mourning
and wishes to make the mourning eternal in anapests. The anapests of lamentation and the new
dochmiac lines demonstrate Electra’s departure from the consolation and communication.

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However, at the end of the epode, Electra returns to ba+cr+ba that is familiar in the consolation. The return not only reflects Electra's self-control from excessive mourning but also highlights the importance of the second strophic pair regarding Orestes: Orestes is Electra's only salvation.

The *parodos* depicts the chorus' attempts and failure to console Electra. Electra is communicative for most of the *parodos* and only cuts off the communication after she realizes that the chorus is unable to help her and that they are influenced by her grief. In addition, Electra displays her moderation and self-control during the communication. She acknowledges the chorus' consolatory role; however, she also realizes the limitation of the chorus' consolation. Therefore, the communication brings about the only possible solution to Electra's trouble—Orestes' return. The *parodos* is hence a process of realization for Electra.

1.5 Conclusion:

As displayed above, both Euripides' and Sophocles' Electras are isolated and helpless in their solos because of the bloodshed in their household. However, while the Euripidean Electra is deliberatively obsessed with past sorrows and has trapped herself in absolute isolation, the Sophoclean Electra is more moderate and willing to reach out for help. Although both solos begin with Electra's mourning, they end on entirely different notes: while the Euripidean Electra ends on a resentful remark about her mother (162-166), the Sophoclean Electra ends her song with hope for her brother's *nostos* (117); the two endings reflect the different interests of the two Electras, which are further reinforced by the two *parodoi*.

Since the Euripidean Electra is feeding her obsession in mourning, she is unwilling to communicate with others at all. Therefore, the *parodos* in Euripides' Electra is short and contains only one strophic pair. On the other hand, the *parodos* in Sophocles' Electra contains three strophic pairs and an epode that fully depict Electra's communication with the chorus. Although the chorus

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fails to console Electra, their mention of Orestes' return attracts Electra's attention. As a result, even when Electra departs from the chorus and returns to isolation, she still tries to refrain from excessive mourning with the hope of Orestes' return.

Additionally, it is noteworthy that the Sophoclean Electra's *threnos apo skenes* is the only example in Sophocles' extant tragedies where an actor sings before the chorus. Sophocles' inclusion of a *threnos apo skenes* puts his *Electra* in closer comparison with Euripides' *Electra* and suggests Sophocles' adaption of a Euripidean technique. The similar bigger structure with completely different musicality and characterization may suggest that Sophocles is aware of and referring to Euripides' *Electra* in his writing.

The solos characterize the protagonist, and the *parodoi* reinforce the characterization laid out in the solos and prepare for Electra's next song. The Euripidean Electra's obsession with sorrow foreshadows her lack of affection during the recognition with Orestes and makes the revenge and the kommos commenting on the revenge the climax of her play; on the other hand, Sophocles' Electra's complete reliance on Orestes' return and struggle for self-control crushes her upon Orestes' reported death and brings her overwhelming joy during the recognition scene. In the next chapter, I will examine how the order and music of Euripides' and Sophocles' songs related to the recognition scene and the newly reported death on stage fit into the characterization of the two Electras.

Chapter 2. Electra's recognition scene and kommos after a new death report

Both Euripides and Sophocles depict Electra's hope for Orestes' return and for the revenge against Aegisthus and Clytemnestra in Electra's first song and the *parodos*. Their depictions prepare for the recognition scene and the murders, which are the most important scenes in both plays. On the other hand, the two authors characterize their respective Electras differently; their different characterizations foreshadow the different emphases of the two plays. Since Euripides' Electra indulges herself in excessive mourning and hatred in her monody and the *parodos*, she is blinded by her obsession and desires an act of revenge desperately without considering its consequence. As a result, she feels perplexed immediately after the matricide and cries for what she has caused. The transformation of Electra's emotion during the matricide and its kommos signals the climax of Euripides' play. On the other hand, Sophocles' Electra is willing to seek a resolution to her pain in her *threnos apo skenes* and realizes that Orestes is her only salvation in the *parodos*. Thus, she hopes for Orestes' return so earnestly that the fake report of Orestes' death crushes her. Electra's desperation after the fake news sets off her excitement during the recognition scene by contrast. The strong contrast makes the recognition scene the climax of Sophocles' *Electra*. Therefore, although both Euripides' and Sophocles' *Electra* contain a recognition scene and the matricide, Euripides elaborates on the matricide, and Sophocles highlights the recognition scene that is further contrasted by the fake report of Orestes' death.

In addition, both Electras' music after the *parodos* reinforces the different emphases of each play. After the *parodos*, Euripides' Electra does not sing until the kommos for Clytemnestra. It is the chorus, instead of Electra, that sings a celebratory song after the recognition scene (585-95). Electra's silence in music until the completion of the matricide puts emphasis on the revenge. On the other hand, Sophocles' Electra sings extensively for Orestes. She shares two strophic pairs

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with the chorus to mourn for Orestes' death after the fake report (823-48, 849-70) and shares a

recognition duet, composed of a strophic pair and an epode, with Orestes after he reveals his

identity (1232-87). Moreover, Sophocles' Electra does not mourn for Clytemnestra's death at all.

Instead, she shares a lyric exchange with Orestes and the chorus that reports Clytemnestra's death

(1398-1421) and prepares for Aegisthus' death (1422-1441). Therefore, while Euripides' Electra

elaborates on the kommos for Clytemnestra after the *parodos*, Sophocles' Electra sings more for

her brother and comments little on Clytemnestra's death. The two Electras' different musical

emphases reflect the general priorities of their plays. In this chapter, I will examine Electra's music

and silence regarding the recognition scene, the murders, and the kommos in order to explore how

these songs contribute to Electra's characterization.

2.1 The Recognition Scene in Euripides' *Electra* (487-595)

At the beginning of the recognition scene in Euripides' *Electra* (487-584), the Old Man

shares with Electra his hypothesis that Orestes has returned to Argos (509-523). However, Electra

is highly skeptical of the news and believes that the old man has lost his mind: μὴ σύ γ᾿ οὐκέτ᾿ εὖ

φρονῇς ("you are not minded well," 568), even when the Old man recognizes Orestes after seeing

him. Not until the old man reveals the decisive evidence—οὐλὴν παρ᾿ ὀφρύν ("a scar along his

brow," 573)—is Electra convinced of the fact. Electra embraces Orestes (578) and considers his

return ἀέλπτως ("beyond all hope," 578). She exclaims that she never expected it οὐδέποτε δόξασα

("I never imagined it," 580) and double-checks again on Orestes' identity: ἐκεῖνος εἶ σύ; ("Is that

you?" 582). However, she does not express further affection or joy towards Orestes' return.

In addition, Electra does not join the chorus in their lyric celebration:

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ⵣⵣⵣ ⵣⵣ ⵣ — ⵣⵣⵣ—ⵣ—
ἔμολες ἔμολες, ὤ, χρόνιος ἀμέρα,          585          doc2
   ⵣⵣ— ⵣ ⵣ—ⵣ — ⵣ—
κατέλαμψας, ἔδειξας ἐμφανῆ             586          cyren
```

◡— — ◡ — ◡ — — ◡—		
πόλει πυρςόν, ὃς παλαιᾶι φυγᾶι	587	doc2
◡ ◡—◡◡ — ◡— ◡—		
πατρίων ἀπὸ δωμάτων τάλας	588	cyren
◡— — ◡—		
ἀλαίνων ἔβα.	589	doc
◡◡ — ◡◡ —◡◡— ◡ ◡—		
θεὸς αὖ θεὸς ἁμετέραν τις ἄγει	590	an2
— — — ◡—		
νίκαν, ὦ φίλα.	591	doc
◡◡◡ ◡ ◡ ◡◡ ◡◡ ◡—◡—		
ἄνεχε χέρας, ἄνεχε λόγον, ἵει λιτὰς	592-593	doc2
— ◡— ◡— — ◡—		
ἐς θεούς, τύχαι ςοι τύχαι	594	cr+doc
◡— —◡ — ◡ — — ◡—		
κασίγνητον ἐμβατεῦςαι πόλιν.	595	doc2

You have come, you have come, Oh the day long delayed, you shone, you brought forth a manifest torch to the city, who, wretched, went from his father's house in exile. A god, some god brings us victory, O dear girl. Lift your hand, lift your words, throw prayers to the gods for fortune, fortune to your brother stepping into the city.

The constant repetitions—ἔμολες ἔμολες ("you have come, you have come," 585), θεὸς αὖ θεὸς ("a god oh a god," 590), ἄνεχε χέρας, ἄνεχε λόγον ("Lift your hand, lift your word," 592-593), and τύχαι ςοι τύχαι ("fortune oh fortune for your [brother]," 594)—reflect the chorus' joy over Orestes' return. The consecutive short syllables brought by the repetition in ἔμολες ἔμολες and ἄνεχε χέρας ἄνεχε λόγον suggest a light rhythm and reinforce their excitement. In addition, the repetition of ἔμολες in 585 reminds the audience immediately of the chorus' song in the *parodos*, when the chorus joyfully announces the arrival of some milkman and invites Electra to join them at Hera's festival: ἔμολέ τις ἔμολεν γαλακτοπότας ἀνὴρ ("he has come, he has come, some milk drinker," 169). Electra rejects the chorus in the *parodos* because she has neither proper attire nor a cheerful mood. In the chorus' celebratory song for the recognition scene, the chorus invites Electra again when they ask her to lift her hand and word: ἄνεχε χέρας, ἄνεχε λόγον. The feminine vocative φίλα and the possessive personal pronoun ςοι that points to her brother: κασίγνητον highlight their

direct address to Electra. However, although Electra should be joyful because of Orestes' return, she does not respond to the chorus' invitation to celebrate the recognition, just as when she does not respond to the chorus' invitation to Hera's festival in the *parodos*. Electra's silence in music suppresses her joy and hastens the discussion regarding the revenge.

Instead of celebrating Orestes' return with the chorus, Electra jumps headlong into the plotting against Clytemnestra. Electra's first words after the chorus' celebratory song are ἐγὼ φόνον γε μητρὸς ἐξαρτύσομαι ("I shall prepare my mother's slaughter," 647). In contrast to Orestes, who asks the chorus for advice regarding the revenge (596-645), Electra has a plan in mind. When Orestes asks the chorus πῶς οὖν ἐκείνην τόνδε τ᾽ ἐν ταὐτῷ κτενῶ; ("How then should I kill her and him at the same time?" 646), Electra intervenes and comes up with a detailed plan. She uses three imperatives ὑπηρετείτω ("let him help," 649), λέγ᾽ ("say [this]," 651), and Φράσον ("make her known," 666) to direct the chorus. Electra's active participation in the contrivance stands in contrast with her silence in the celebration song and hence implies her obsession with hatred and revenge.

2.2 Euripides' kommos for Clytemnestra (1177-1232)

Electra's contrivance is successful; Clytemnestra dies in the third stasimon (1165-1171). The chorus feels bad for Electra and Orestes because of the committed matricide (1172-1176), and their five lines are the only spoken lines in the fourth episode. The fourth episode does not have a regular stasimon, where the chorus performs alone; Euripides replaces the stasimon with a kommos shared among Orestes, Electra, and the chorus (1177-1232). The kommos contains three strophic pairs, in which Orestes and Electra express regret and feel perplexed for what they have committed. Electra admits that her contrivance is impulsive and disastrous. Her acknowledgment of fault marks her cooling obsession and returning rationality.

In the first strophe, Orestes weeps for what he has done, and Electra admits that she is the cause for Orestes' δακρύτ᾽ ἄγαν ("so much weeping," 1182):

⏑— — — — — — ⏑—		
Ορ. ἰὼ Γᾶ καὶ Ζεῦ πανδερκέτα	1177	ba+mol+cr
⏑— ⏑⏑⏑ ⏑ — ⏑ ⏑⏑		
βροτῶν, ἴδετε τάδ᾽ ἔργα φόνι-	1178	ia2
⏑ ⏑ ⏑⏑ ⏑⏑⏑ — ⏑ —		
α μυcαρά, δίγονα cώματ᾽ ἐν	1179	ia2
⏑⏑— — ⏑ ⏑—		
†χθονὶ κείμεναπλαγᾶι†	1180	?[124]
⏑⏑ ⏑ ⏑— ⏑ — ⏑—		
χερὸϲ ὕπ᾽ ἐμᾶϲ, ἄποιν᾽ ἐμῶν	1181a	ia2
— ⏑—		
πημάτων ⟨	1181b	?
⟩	?	?
⏑ — ⏑ — — — ⏑ —⏑— ⏑—		
Ηλ. δακρύτ᾽ ἄγαν, ὦ cύγγον᾽, αἰτία δ᾽ ἐγώ.	1182	ia3
⏑⏑ ⏑⏑ ⏑⏑⏑ — ⏑ —⏑ — ⏑ —		
διὰ πυρὸϲ ἔμολον ἁ τάλαινα ματρὶ τᾶιδ᾽,	1183	ia3
— ⏑—⏑ — —		
ἅ μ᾽ ἔτικτε κούραν.	1184	ith

Orestes: Oh Earth and Zeus all-seeing of the mortals, look at this defiled bloody deed, the two bodies laid on earth by the blow under my hand, penalty of my calamity...

Electra: So tearful, Oh brother, and I am the cause. Through rage did I, wretched, come against this woman, my mother, who engendered me, her daughter.

Orestes begins with a highly contracted line that invokes Ge and Zeus to save him from τάδ᾽ ἔργα φόνια μυcαρά ("this defiled bloody deed," 1178-1179). Orestes implies that the murder is impious when he believes that no pious man will look at him because of the matricide (1195-1197). By describing the matricide as defiled, bloody, and impious, Orestes displays his regret at committing the matricide. In addition, the six consecutive long syllables during his invocation of Ge and Zeus

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[124] Lourenço 2011 does not scan this line; Denniston 1960 scans it but does not identify its colon; Roisman and Luschnig 2011 identify it as pherecratean. However, line 1193 that corresponds to 1180 in the antistrophe is in iambic dimeter, a colon so different from a pherecratean that they cannot form any symmetry. In addition, the text is heavily corrupted and holds back a definite identification.

reflect the heavy sorrow resulting from his action. The rest of Orestes' song, where the meter is identifiable, is in iambic dimeters. While the line in ba+mol+cr is highly contracted, the iambic dimeters contain many resolutions, especially when Orestes describes Clytemnestra's and Aegisthus' corpses. His request ἴδετε τάδ᾽ ("look at this," 1178) is composed of four consecutive short syllables; both the apposition of the corpses—ἔργα φόνια μυσαρά ("defiled bloody deed," 1178-1179)—and the δίγονα σώματ᾽ ("two bodies," 1179) are composed of fifteen short syllables and only two long syllables. The fast rhythm and short syllables suggest Orestes' unwillingness to mention or to look at the corpses. In addition, the switch from heavy contraction to continuous resolution reflects Orestes' unstable and anxious mind.

Electra responds to Orestes' mourning also in iambic cola with an ithyphallic clausula. She acknowledges Orestes' sorrow and admits that she is the cause (1182). Moreover, she realizes that she made the decision of revenge διὰ πυρὸς ("through fire," 1183). Her burning hatred blinded her with obsessive emotions, pushed her into an impulsive decision, and prevented her from seeing the consequence of the revenge. The seven consecutive short syllables in διὰ πυρὸς ἔμολον ("I went through flaming rage") reflect Electra's rashness. Electra's realization of her πυρὸς hence suggests that she retrieves her senses after the matricide. Additionally, Electra describes her relationship with Clytemnestra repetitiously. She points to her mother through the demonstrative τᾷδ᾽ with an implication that she has just realized that the woman lying on the ground is her mother. The relative clause ἅ μ᾽ ἔτικτε κούραν ("who engendered me, her daughter," 1184) and, in particular, the appositional κούραν further demonstrate her sudden realization of their relationship. Both Cropp and Roisman agree that the pleonasm adds to the pathos.[125] Electra's willingness to admit her fault and to acknowledge the relationship between Clytemnestra and

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[125] Cropp 2013, 228; Roisman and Luschinig 2011, 222.

herself indicates that she has moved out of her blinding obsession, which has cut her off from the world in the *parodos* and the recognition scene.

The chorus sings after Electra and addresses Clytemnestra's dead body (1185-1189). They show pity towards Clytemnestra for her suffering under her children's hand but also admit that she pays a just price for Agamemnon's death:

‿— ‿— — ‿—		
ἰὼ τύχας †cᾶς τύχας	1185	ia+cr
— — ‿ — <‿— —>		
μᾶτερ τεκοῦc᾽†	1186	ia+ba
‿— ‿ ‿‿‿ — ‿—		
ἄλαcτα μέλεα καὶ πέρα	1187	ia2
‿— ‿ — ‿ — ‿—		
παθοῦcα cῶν τέκνων ὑπαί.	1188	ia2
‿ — ‿— — ‿— ‿— —		
πατρὸς δ᾽ ἔτειcας φόνον δικαίωc.	1189	ia+ith

> Alas for your fate, your fate, a mother engendering...insufferable things, useless, and beyond, suffering from your children's hand, But you paid the price for your murder justly.

While the chorus sings of Clytemnestra, their song responds to Orestes' and Electra's music. The iambic elements correspond with both Orestes' and Electra's iambic songs. Also, the chorus comments on Clytemnestra's suffering from her children's hands in iambic dimeters (1187-1188), which accord with Orestes' iambic dimeters (1178, 1179, 1181) that mourn for Clytemnestra's corpse. In addition, the chorus' cretic and possible bacchiac meters echo Orestes' first line composed of ba+mol+cr and the chorus' ithyphallic in the last line corresponds to Electra's ithyphallic clausula. The similar music between the chorus and the siblings suggests the chorus' support for the siblings, although they feel pity for Clytemnestra.

Moreover, the chorus approves Electra's sensibility for the first time. Orestes mourns for his destruction after the matricide (1190-1197) and Electra continues Orestes' query for the future with more questions regarding herself:

```
∪—∪— — — ∪— ∪ — ∪—
```
    ἰὼ   ἰώ μοι. ποῖ δ᾽ ἐγώ, τίν᾽ ἐc χορόν,   1198   ia3
```
∪∪ ∪ ∪ —∪ — ∪— ∪ —∪—
```
τίνα γάμον εἶμι; τίc πόcιc με δέξεται   1199   ia3
```
— ∪— ∪ — —
```
νυμφικὰc ἐc εὐνάc;   1200   ith

Ah me! Where can I go? To what dance? To what marriage? What husband will receive
me into the marriage bed?

Electra's mention of τίν᾽ ἐc χορόν ("to what dance/chorus," 1198) can remind the audience of her

rejection of the chorus' invitation to dance in the *parodos*: οὐδ᾽ ἱcτᾶcα χοροὺς Ἀργείαις ἅμα

νύμφαις εἱλικτὸν κρούcω πόδ᾽ ἐμόν ("not setting up the chorus with the maidens of Argos, I will

not dance with my whirling foot." 178-180). She turns down the invitation to dance with the chorus

earlier because of her excessive sorrow, poverty, and desire for revenge. However, after the

completion of the matricide, Electra realizes that she can no longer join the chorus in dancing

because of her impiety. She remains helpless and solitary even after the revenge. Thus, revenge

does not bring her any benefit or relief. As a result, Electra's words imply her regret and confusion

after the revenge. In addition, choral dancing for women is either religious or matrimonial. After

Electra refuses to dance with the chorus in the *parodos*, the chorus gently reproaches her that she

should honor the gods (195). Therefore, Electra's claim that she will have no place to dance due

to her matricide suggests that the gods will not accept her impious deeds. While the chorus

reproaches Electra's refusal to dance in the *parodos*, they recognize and approve of Electra's

changed mind after she thinks of the choral dance. They comment that Electra is now thinking

piously: φρονεῖς γὰρ ὅσια νῦν, τότ᾽ οὐ φρονοῦσα ("for now you think piously, though you did not

before," 1203-1204). However, Electra's realization comes so late that she has already done

dreadful things to Orestes (1204-1205), who is unwilling but compelled to perform the matricide.

In the second strophic pair, Orestes reenacts Clytemnestra's plea for mercy during the murder (1206-1220). Clytemnestra reveals her μαστὸν ("breast," 1207) in order to remind Orestes of their kinship and begs Orestes by clinging to his cheek: παρήιδων τ' ἐξ ἐμᾶν ἐκρίμναθ ("clinging from my cheeks"1216-1217). The chorus consoles Orestes by singing with him. However, Electra does not sing at all in the second strophic pair. Electra's silence suggests that she is not active during the supplication. Since Electra's acknowledgment of Clytemnestra's motherhood comes after her death, she is still possessed with burning rage during the murder. Therefore, her blinding hatred may account for her silence and even indifference during the actual supplication and the reenactment of it.

Electra's silence and indifference stand in contrast with Orestes' hesitation and pity during the murder. Orestes' sword fell from his hand when Clytemnestra clung to his cheeks with supplication: χέρας ἐμὰς λιπεῖν βέλος ("the swords leaves my hands," 1217). In addition, he covered his eyes with his cloak during the plunging:

◡— ◡ ◡◡— ◡— ◡— ◡ —		
ἐγὼ μὲν ἐπιβαλὼν φάρη κόραιϲ ἐμαῖϲ	1221	ia3
— ◡ — ◡— ◡ —		
φαϲγάνωι κατηρξάμαν	1222	lek
—◡◡ ◡— ◡ — ◡ —		
ματέροϲ ἔϲω δέραϲ μεθείϲ.	1223	ia2

I threw my cloak over my eyes, began the sacrifice with a sword, letting it cut through my mother's neck.

The similarity in rhythm between the lecythion (1222) that describes Orestes' first move in killing and the second half of the iambic trimeter (1221) that describes the coverage of his eyes implies a simultaneity between these two actions. The simultaneity suggests that Orestes is struggling and is unwilling to perform the matricide. However, Electra compels him to continue:

◡—◡   ◡◡◡ — ◡ —

ἐγὼ δέ ⟨γ'⟩ ἐπεκέλευcά coι   1224   ia2

‿ —   ‿— ‿ — ‿—
ξίφους τ' ἐφηψάμαν ἅμα.   1225   ia2

— ‿‿— ‿‿— ‿—‿
δεινότατον παθέων ἔρεξα.[126]   1226   decasyll

And I, ordering you, put my hand on the sword together with you, I did the most terrible of all acts.

Electra's song forms a parallel with Orestes' through his ἐγὼ μὲν in 1221 and her ἐγὼ δέ in 1224. In addition, Electra's iambic dimeter at the beginning of her song (1224) is identical in rhythm to Orestes' first two iambs in 1221. The similarity in meter sets the siblings in contrast with each other. While Orestes' first two iambic cola describe his action to throw his cloak over his eyes: ἐγὼ μὲν ἐπιβαλὼν φάρη ("I, throwing the cloak…," 1221), Electra gives an order to Orestes in her first two iambics. Electra hence plays a more active role in the matricide from contrivance to execution than Orestes. She also forces Orestes, who is unwilling to act, to comply with her order. As a result, Electra takes more blame for the matricide, as she comments rightfully that she did δεινότατον παθέων ("the worst of all things," 1226).

Since Electra mourns for her father and her own misery, brought by her father's death, during the monody and the *parodos*, and since when she sings again in the kommos, she mourns for her mother and her own misery brought by her mother's death, Electra invites the audience to put the two lamentations in comparison. While Electra enjoys mourning in solitude in the monody and refuses to communicate with the chorus in the *parodos*, she is willing to communicate with Orestes and the chorus in the kommos after the revenge. In both the first and the third strophic pairs in the kommos, Electra sings in sync with Orestes in iambic cola. In addition, in the third

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[126] Manuscript L assigns line 1226 to the chorus. However, it does not assign 1232, the corresponding line in the antistrophe, to the chorus. As Boas 2017, 156 points out, symmetry requires "both or neither"; therefore either Electra or the chorus needs to sing both 1232 and 1226. I agree with Boas that it is more proper for Electra to sing line 1232; as a result, symmetry requires Electra to also sing 1226.

strophic pair, Electra not only sings in parallel to Orestes' song but also starts her song in the meter that Orestes' ends on. Electra actively communicates with Orestes, realizes that her contrivance is impious and disastrous, and admits that she is the cause of Orestes' troubles. Her belated realization contrasts with her self-absorption and obsession during most of the play that have caused the disaster.

Moreover, Electra sings more moderately in the kommos. Electra sings for two extensive strophic pairs with two mesodes in her monody; her song in the *parodos* is longer than that of the chorus. Additionally, she includes a variety of meters in her songs. Her mourning in the monody and *parodos* is excessive. However, when she sings again in the kommos, her songs in the first strophic pair are much shorter than those of Orestes, she is silent in the second strophic pair, and her songs in the third strophic pair are the same length as her songs in the first strophic pair. All her songs in the kommos are composed of two iambic lines and an iambic clausula and are hence unchanging. As a result, Electra's changed singing style reflects her changed mind by the end of the play.

2.3 The kommos for Orestes' reported death in Sophocles' *Electra* (823-870)

In Sophocles' *parodos*, Electra realizes that the chorus is unable to console her and that Orestes is her only salvation. She displays a strong interest in the mention of Orestes and tries to hold back from excessive mourning by thinking of Orestes. Since Electra places all her hope in Orestes, the report of his death crushes her. As a result, Electra no longer holds back her sorrow and falls into excessive mourning during the kommos for Orestes' reported death. Although the chorus tries to console her, they completely fail and even join her in lamentation, affected by her infectious wailing. The kommos is composed of two strophic pairs. Electra dominates both strophic pairs to display her overwhelming desperation.

After hearing the report of Orestes' death, Electra becomes speechless with despair when she starts singing the kommos. In the first strophe, while the chorus invokes Zeus for justice, Electra only utters exclamatory cries:

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           —  ∪∪ ∪ — —  ∪∪ — —
Χο. ποῦ ποτε κεραυνοὶ Διός, ἢ ποῦ
  ∪∪— —  ∪∪— —   ∪∪ — —
φαέθων Ἅλιος, εἰ ταῦτ' ἐφορῶντες          823-824      ia chor3 adon
    —  —∪  ∪— —
κρύπτουσιν ἕκηλοι;                         825          reiz
       ∪∪— —
Ηλ. ἒ ἔ, αἰαῖ.                            826          ion
     —  — ∪ ∪ ∪—
Χο. ὦ παῖ, τί δακρύεις;                    827          reiz
    —    — — ∪ ∪— —    ∪∪ —    —
Ηλ. φεῦ. Χο. μηδὲν μέγ' ἀύσῃς. Ηλ. ἀπολεῖς. Χο. πῶς;  830   pher
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Chorus: Where are the thunderbolt of Zeus, or where is the shining Sun, if they, although they oversee these things, conceal them quietly?
Electra: Ah, Ah, Oh me!
Chorus: O child, why do you weep?
Electra: Ah!
Chorus: Do not cry extensively.
Electra: You will destroy me.
Chorus: How?

Electra's ionic colon is similar to the chorus' last four syllables in the reizianum. Since Electra is uttering a cry without any definite word, her cry that shares the same rhythm with the chorus' last four syllables appears like a blurry repetition of the chorus' prayer. The inarticulate cries reflect Electra's perplexity and extreme sorrow after hearing the report of Orestes' death. The chorus tries to console her and addresses her as ὦ παῖ ("Oh Child!" 827) to display their care for her like a mother. However, Electra responds to their question τί δακρύεις; ("Why do you cry?" 827) with another sharp cry: φεῦ in 830. Moreover, when the chorus bids her stop, she simply refuses and replies that they are killing her: ἀπολεῖς. Electra does not sing much from line 823-830; however,

each of her words is highly emotional and hence suggests that she can no longer hold back from excessive wailing.

In addition, Electra's cries and words change the tempo of the chorus' song. The chorus starts singing in iambic choriambic trimeter adoneum (823-824) with a reizianum clausula (825), and Electra disrupts their song with an ionic cry (826). When the chorus returns to their song in reizianum in 827, Electra disrupts their rhythm again with a monosyllabic cry (830). Her cry forces the chorus to respond to her. Nonetheless, when the chorus replies and asks her not to cry (μηδὲν μέγ᾽ ἀύςῃς "do not cry," 830), the meter of their words retains the reizianum rhythm: — — ᴗ ᴗ — —. However, Electra continues their line with a comment that they are killing her in ᴗᴗ —, does not explain her claim at all, and hence forces the chorus to respond. As a result, Electra's interruption extends the chorus' reizianum rhythm into a pherecratean choriambo auctus and hence disrupts their reizianum tempo. Electra's ability to change the chorus' music empowers her to take control of the conversation. Therefore, it is Electra that sings for the rest of the lines in the first strophe, in which she successfully refutes the chorus' request for her to stop crying:

> — — ᴗ ᴗ — — ᴗᴗ —
> εἰ τῶν φανερῶς οἰχομένων   831
> — — ᴗ — ᴗ ᴗ — — ᴗ ᴗ —
> εἰς Ἀίδαν ἐλπίδ᾽ ὑποίςεις, κατ᾽ ἐμοῦ   832-5
> — ᴗ ᴗ — — — ᴗ ᴗ — — —
> τακομένας μᾶλλον ἐπεμβάςῃ.   836   tel^{6c} (dragged)

If you bring hope of those that clearly enter Hades, you will further attack me as I waste away.

Electra sings in a dragged telesilleus enlarged by six choriambs. Her song differs from the chorus' opening iambic choriambic adoneum and signifies her domination over the kommos. She refuses to stop lamenting at the chorus' demand and even blames the chorus for having given her false hope in the *parodos*, when they bring her comfort with the hope of Orestes' return. Since Electra

believes that her hope has vanished, she no longer retains her moderation or amicability and becomes aggressive even to the chorus. Her interruption and domination over the kommos demonstrate her aggression.

In the first antistrophe, the chorus tries to console Electra that Orestes may live a good afterlife with the example of Amphiaraus, who died due to the betrayal of his wife but lives well in the underworld. However, Amphiaraus is more similar to Agamemnon than to Orestes because of his wife's betrayal and his son's vengeful matricide and hence reminds Electra not only of her dead brother but also her unavenged father. The chorus' reference doubles Electra's pain. As a result, as soon as they mention the underworld (καὶ νῦν ὑπὸ γαίας "and now under the earth," 839), Electra thinks of Orestes and breaks into sharp lament (ἒ ἒ, ἰώ 840). When the chorus tries to continue the story, Electra cries again. Her constant cries trouble the chorus and almost drive them into tears: they utter a cry in agreement with Electra (φεῦ δῆτ' "certainly Alas!" 842) to show their disturbed state. When they try again to bring out the good side of Amphiaraus' story, Electra helps them complete the story by providing the verb (Ηλ. φεῦ. Χο. φεῦ δῆτ'· ὀλοὰ γὰρ— Ηλ. δάμαρ ἦν. Χο. ναί. "*Electra*: Oh! *Chorus*: Indeed, Oh! For the murderess—*Electra*: was slain. *Chorus*: Yes." 842-5). Her interruption and completion of the chorus' story indicate her knowledge but rejection of the chorus' consolatory story. Electra interrupts the chorus three times, twice with her cry and once with a verb that takes over the chorus' words. Her interruptions disrupt the chorus' tempo of speech and, as a result, Electra takes control of the conversation and begins her refutation:

— — ⏑⏑— — ⏑⏑ —
οἶδ' οἶδ'· ἐφάνη γὰρ μελέτωρ   846
— ⏑ ⏑ — — ⏑ ⏑— — ⏑ ⏑ — — ⏑ ⏑
ἀμφὶ τὸν ἐν πένθει· ἐμοὶ δ' οὔτις ἔτ' ἔcθ'· ὃc γὰρ ἔτ'   847
— — ⏑ ⏑— — — ⏑
ἦν, φροῦδος ἀναρπαcθείς.   848   tel⁶ᶜ (dragged)

I know, I know: For an avenger appears around him in grief; but no one is there for me; for he who was still present has been snatched up and passed away.

Electra further expresses her knowledge of the chorus' story and impatience to hear it with her repetition of οἶδ' ("I know," 846) and the further narration of the story. In addition, she points out that the story is meaningless for her because she no longer has an avenger—ἐμοὶ δ' οὔτις ἔτ' ἔσθ' ("but no one is there for me," 847)—that can appear to relieve her.

Electra's control over the first strophic pair and her strong refutation move the chorus to join her in mourning in the second strophic pair. During the second strophic pair, Electra's mourning dominates most of the song, and the chorus sings only in subordination to her laments. At the beginning of the second strophe, the chorus gives in to Electra's prior refutation and joins her in mourning:

Χο. δειλαία δειλαίων κυρεῖς.	849	cr hypodoc
Ηλ. κἀγὼ τοῦδ' ἴστωρ, ὑπερίστωρ,	850	an2
πανσύρτῳ παμμήνῳ πολλῶν	851	an2
δεινῶν στυγνῶν τ' αἰῶνι.	852	an2 catalectic
Χο. εἴδομεν ἃ θροεῖς.	853	doc
Ηλ. μή μέ νυν μηκέτι	854	cr2
παραγάγῃς, ἵν' οὐ— Χο. τί φής;	855	lek
Ηλ. πάρεισιν ἐλπίδων ἔτι κοινοτόκων	856	iambelegus
εὐπατριδᾶν ἀρωγαί.	857	chor ba

Chorus: Oh wretched you encounter your wretched fate.
Electra: I know this, I know it well, with my life swept through all the months of many terrible and hateful things.
Chorus: We see what you mourn for.
Electra: Then do not divert me any more, for I am in a situation where—

Chorus: What do you say?
Electra: There is no longer any hope of him, sharing my noble blood, as my aid.

After Electra's excessive mourning dominates the first strophic pair, the chorus laments her wretched fate at the beginning of the second strophic pair. In addition, since Electra takes control over the first strophic pair by her wailing and refutation, the chorus' songs become shorter in the second strophic pair. Both the first strophic pair and the second strophic pair contain nine lines in each strophe; while the chorus sings six lines per strophe during the first strophic pair, they only sing three lines per strophe in the second strophic pair. Additionally, when the chorus starts the second strophe, they only mourn for a line; Electra takes over their lament right away. Although Electra agrees with their comment on her wretched fate with ἴϲτωρ, ὑπερίϲτωρ ("I know, I know but too well," 849), she is not communicative with the chorus in music. The chorus' first line is in cretic hypodochmiac (549). However, when Electra takes over, she mourns in anapestic meters (850-852). Her anapests are highly contracted and hence do not share any similarity with the chorus' cretic meter — ◡ —. On the other hand, the chorus responds to Electra's anapestic mourning in a dochmiac (853), a meter that appears regularly in anapestic contexts and has special emotional emphasis.[127] Since the chorus tells Electra that εἴδομεν ἃ θροεῖϲ ("we see what you mourn for," 853), the association of dochmiac with anapests suggests that the chorus is trying to empathize with Electra both verbally and musically.

After the chorus' dochmiac comment, Electra finally responds to them musically. In line 854, she picks up the chorus' cretic meter from 849 and asks the chorus not to divert her. The corresponding cretic meter suggests that Electra is addressing the chorus directly with her request. The chorus complies with Electra's request. They do not start any new line in the strophe after 854

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[127] Finglass 2007, 355; Parker 1997, 57. In the epode of the *parodos*, Electra uses dochmiac as the clausula for her anapestic mourning (243).

and chime in only when Electra cuts off. They only utter two words, do not express any opinion, and enable Electra to continue her song by asking her what she says: τί φής; ("What do you say?" 855). In addition, the quality of syllables in their two words ∪ — accords with Electra's last two syllables ∪ — when she cuts off. When Electra starts singing again, she switches from lecythion to an iambelegus (856) that begins with ∪ — ∪ — ∪ —. Since the chorus repeats Electra's ∪ — without adding any extra syllables, their words provide Electra with more time for the transition in meter without diverting her from her plan. Therefore, the chorus' repetition helps Electra transition to her new cola smoothly. The repetition in rhythm and their auxiliary role during Electra's transition in music demonstrate the chorus' cautiousness to avoid diverting Electra from her mourning.

At the beginning of the second antistrophe, the chorus makes a tentative attempt to console Electra by suggesting that death happens to all mortals (860). However, Electra becomes agitated over these words:

—∪ — —∪— ∪∩		
Χο. πᾶϲι θνατοῖϲ ἔφυ μόροϲ.	860	cr hypodoc
— — — — — ∪ ∪— —		
Ηλ. ἦ καὶ χαλάργοιϲ ἐν ἁμίλλαιϲ	861	an2
— — — — — — — —		
οὕτωϲ, ὡϲ κείνῳ δυϲτάνῳ,	862	an2
— — — — — — —		
τμητοῖϲ ὁλκοῖϲ ἐγκῦρϲαι;	863	par
— ∪ ∪ — — —		
Χο. ἄϲκοποϲ ἁ λώβα.	864	doc
— ∪ — —∪∩		
Ηλ. πῶϲ γὰρ οὔκ; εἰ ξένοϲ	865	cr2
∪∪ ∪— ∪— ∪ —		
ἄτερ ἐμᾶν χερῶν— Χο. παπαῖ.	866	lek
∪ — ∪ —∪ — ∪ ∪ — ∪∪—		
Ηλ. κέκευθεν, οὔτε του τάφου ἀντιάϲαϲ	867	iambelegus
— ∪ ∪— ∪ — —		
οὔτε γόων παρ' ἡμῶν.	870	chor ba

Chorus: Fate/death happens to all mortals.
Electra: Surely even he fell in a swift-hooved contest, as it befell that wretched man, with cutting reins?
Chorus: An incalculable outrage.
Electra: How is it not? If he is a foreigner, without my hands—
Chorus: Oh my!
Electra: he has been buried, neither encountering the funeral rites nor the cries from me.

Electra points out with agitation that no common mortal would encounter such a wretched death. As Finglass points out, "the emotive epithet: δυστάνῳ ("wretched," 862), the forceful particles: ἦ καὶ, 861; οὕτως, 862, and the detailed description of the crash: χαλάργοις ἐν ἁμίλλαις, ("in the swift-hooving contest," 861) and τμητοῖς ὁλκοῖς ("with cutting reins," 863)" contribute to Electra's bitter and sarcastic attack against the chorus' consolation.[128] In addition, Electra's meter reinforces her sarcasm. While she describes the χαλάργοις ἐν ἁμίλλαις ("the swift-hooving contest," 861), her anapestic lines are heavily contracted and depict no swiftness. The disagreement between words and music strengthens her sarcasm. As a result, the chorus gives in and joins her in mourning. After the chorus comments on the cruelty of such a death, Electra approves the chorus' words: πῶς γὰρ οὔκ; ("how is it not?" 865). The usage of cretic meter from the chorus' first line reflects her approval. In addition, when Electra worries about Orestes' burial rites, the chorus wails with her in worry. Therefore, the chorus displays subordination to Electra's power of words by giving up their consolatory role and joining Electra in her mourning.

Electra displays her power of mourning in the kommos of Orestes' reported death. She mourns extensively, forbids the chorus to console her, and forces them to join her in lamentation. Electra's extensive lamentation and rejection of any consolation in the kommos contrast with her moderate mourning in the *threnos apo skenes* and her willingness to communicate with the consolatory chorus in the *parodos*. The fake news of Orestes' death fosters her change in character

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[128] Finglass 2007, 369.

and pushes her into desperation. Electra's emotional breakdown during the kommos illustrates her complete reliance on Orestes for the resolution to her troubles and hence prepares for her excitement during the recognition scene.

2.4 The recognition duet between Electra and Orestes (1232-1287)

While Electra is excessive with sorrow and desperation after she hears the fake report of Orestes' death, she becomes overwhelmed with joy when she learns that the man whom she converses with is her brother. Following the recognition, Electra sings a recognition duet with Orestes. A recognition lyric exchange is common after a recognition scene,[129] during which it is common for a woman to sing primarily in dochmiacs, while the man responds by speaking in iambic trimeter.[130] However, in contrast to Euripides' recognition lyric, Sophocles' recognition duet in *Electra* is the only recognition lyric that is composed of a strophic pair and an epode. In addition, although Euripides' recognition lyrics begin with a joyful mood, they gradually progress into worries for the past or the future. On the other hand, Orestes and Electra's recognition duet is primarily joyful, and the comments on the past further highlight their present joy by contrast. The unique strophic construction and the excessive joy in Orestes and Electra's recognition duet demonstrate Electra's loss of control during the recognition scene. During the strophic pair, Electra cannot refrain from extensive songs of joy at all, even though Orestes keeps holding her back. Her thrill eventually moves her brother in the epode, and he allows Electra to sing as she wishes at the end of the epode.

In the strophe, Electra expresses her exceeding joy at seeing her brother:

$$\smile \!\!-\!\!\smile \!\!-$$
Ηλ. ἰὼ γοναί,   1232   ia
$$\smile\!\!-\;\;-\;\smile\!\!-\;\smile\!\!-\;\;-\;\;\smile\!\!-$$

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[129] Euripides: *Iphigenia in Tauris* 827-99, *Ion* 1439-1509, *Helen* 625-97.
[130] Finglass 2007, 470; Goldhill 2012, 97.

γοναὶ cωμάτων ἐμοὶ φιλτάτων,   1233   doc2

⏑⏑⏑ — ⏑—

ἐμόλετ᾽ ἀρτίωc,   1234   doc

⏑ —⏑ — ⏑ — ⏑ — ⏑ —⏑∩

ἐφηύρετ᾽, ἦλθετ᾽, εἴδεθ᾽ οὓc ἐχρῄζετε.   1235   ia3

Oh child, child of the body most dear to me, you have come at the right time, you found, came, saw whom you desired.

Electra addresses Orestes affectionately. Her repetition of γοναί, employment of multiple words of coming: ἐμόλετ᾽, ἦλθετ᾽, and asyndeton between verbs: ἐμόλετ᾽ ἀρτίωc, ἐφηύρετ᾽, ἦλθετ᾽, εἴδεθ᾽ all demonstrate her excitement. Musically, Electra starts with an iambic colon to address Orestes (1232), switches to dochmiacs (1233-1234), and turns to iambic trimeter in 1235. While Electra sings in the iambic colon and the dochmiacs, there is no explicit evidence to prove that she is still singing in her iambic trimeter, especially since Orestes' first spoken iambic trimeter picks up Electra's iambic trimeter rhythmically, even with the brevis in longo:

⏑— ⏑ — ⏑ — ⏑— ⏑ — ⏑∩

Ορ. πάρεcμεν· ἀλλὰ cῖγ᾽ ἔχουcα πρόcμενε.   1236   ia3

I am present; but wait and keep silent.

Orestes does not approve of Electra's overjoyed state and bids her to hold back the joyful lyric and to turn down her voice. Since Electra refused to keep silent in 1239, her switch to a spoken iambic trimeter in 1235 does not seem spontaneous. Similarly, at the responding lines in the antistrophe (1253-1257), Electra claims that she complains δίκᾳ ("justly," 1255) and that μόλις γὰρ ἔσχον νῦν ἐλεύθερον στόμα ("Scarcely now do I set my mouth free," 1256). Orestes requests her to preserve her freedom (σῴζου τόδε, "save this," 1257) by not saying too much (μὴ μακρὰν λέγειν "do not say much," 1259). Since Electra ends her verses with iambic trimeter, and since after each iambic trimeter, Orestes restrains her from excessive singing, Electra's iambic trimeters may suggest that Electra becomes so excited that she breaks the boundary of the traditionally recited iambic trimeter

and starts singing even in that colon, which scares Orestes. The performance of these verses would be highly dramatic and requires gestures along with words. I agree with Goldhill that her excessive emotional response "is motivated by more than her gender."[131]

Orestes suggests that Electra be silent both in the strophe and in the antistrophe; Electra refuses his suggestion both times:

— — — — ⏑ — — ⏑⏑ — — —
μὰ τὰν Ἄρτεμιν τὰν ἀεὶ ἀδμήταν,　　1239

⏑⏑ ⏑ — ⏑ —⏑ — —⏑—
τόδε μὲν οὔποτ᾽ ἀξιώσω τρέσαι,　　1240

⏑— ⏑ — ⏑ — —
περισσὸν ἄχθος ἔνδον　　1241

⏑ — —⏑ — —
γυναικῶν ὃ ναίει　　1242

⏑ — — ⏑ — —⏑ ⏑ — —⏑—
τίς ἀνταξίαν coῦ γε πεφηνότος　　1260　doc2

⏑⏑ ⏑— ⏑ —⏑ — — ⏑—
μεταβάλοιτ᾽ ἂν ὧδε cιγᾶν λόγων;　　1261　doc2

⏑— ⏑ — ⏑ — —
ἐπεί cε νῦν ἀφράcτωc　　1262　ia ba

⏑— — ⏑ — —
ἀέλπτωc τ᾽ ἐcεῖδον.　　1263　ba ba

No by ever-virgin Artemis, I shall never deem
it worthy to flee this, the exceeding burden of
women that dwells within.

Who could exchange due silence with words in this way, when you appear? Since I saw you now, beyond thought and beyond hope.

In the strophe, when Orestes asks Electra to keep silence so that μή τις ἔνδοθεν κλύῃ ("no one inside would hear," 1238), Electra refuses because she does not deem it worthy to flee from fear: τόδε μὲν οὔποτ᾽ ἀξιώcω τρέcαι (1240). She presents a sufficient refusal with the dochmiac dimeter in 1239-1240. In addition, she does not cease singing after the refutation and adds abuse of Clytemnestra in 1241-1242. The abuse is mostly bacchiac with an ionic colon. Electra's insertion of a curse in a new meter reflects her excessive singing and further demonstrates her refusal to comply with Orestes' advice. Similarly, in the antistrophe, when Orestes commands οὐ μή ᾽cτι καιρὸc μὴ μακρὰν βούλου λέγειν ("do not wish to say more when it is not the right time," 1259), Electra refuses and points out that it is hard to remain silent when he appears (1260-1261). She

[131] Goldhill 2012, 97.

sings a joyful comment in iambic and bacchiac cola (1262-1263) to express her thrill upon Orestes'

return in addition to her dochmiac rejection of Orestes' suggestion. The length of Electra's

response, her extreme hatred in the strophe, her bliss in the antistrophe, and her variation in meter

all indicate that Electra does not refrain from excessive singing, as Orestes suggests.

After Electra's curse against Clytemnestra, Orestes reminds Electra of Clytemnestra's

murderous hand and suggests that Electra will bring herself into danger because of her unrestricted

curse. Although Orestes intends to prevent Electra from further excessive singing through the

warning, he ends up bringing Electra into a more emotional state and hence causes Electra to sing

with more excessive mourning:

<pre>
                 — ᴗ — — ᴗ—
Ηλ. ὀττοτοῖ <ὀττοτοῖ >,   1245   cr2
    ᴗᴗ ᴗᴗ ᴗᴗᴗᴗ — ᴗᴗ ᴗᴗ ᴗᴗᴗ
ἀνέφελον ἐνέβαλες οὔποτε καταλύσιμον,   1246   doc2
— ᴗ ᴗᴗ —ᴗ ᴗᴗ —ᴗᴗ ᴗ
οὐδέ ποτε λησόμενον ἁμέτερον   1247   cr3
—ᴗᴗ— ᴗ ∩
οἶον ἔφυ κακόν.   1250   doc
</pre>

Electra: Oh my! Oh my! You threw upon us this [memory] that cannot ever be concealed, cannot ever be dissolved, cannot ever be forgotten; so bad is such memory.

Electra displays extreme sorrow with the intense resolutions in 1246-1247, during which she

describes Clytemnestra's murder of Agamemnon as ἀνέφελον ("not to be concealed," 1246),

οὔποτε καταλύσιμον ("never to be dissolved," 1246), and οὐδέ ποτε λησόμενον ("never to be

forgotten," 1247). The twenty-four short syllables during these lines reflect Electra's intense

sorrow. As a result, Orestes' warning fails to prevent Electra from further singing; on the contrary,

it even causes Electra to sing a more emotional song. Therefore, Orestes gradually yields to

Electra's excessive emotions in the antistrophe: after Electra's refusal in 1260-1263, instead of

asking Electra to keep silence, Orestes exclaims with Electra that his return is a divine plan: τότ'

εἶδες, ὅτε θεοί μ' ἐπώτρυναν μολεῖν ("You see me, when gods urge me to come," 1264a). Electra responds to his comment with a joyful song praising the divinity (1265-1270). After hearing Electra's joyful song of praise, for the first time, Orestes claims that he hesitates to cut Electra off from her joy: σ' ὀκνῶ χαίρουσαν εἰργαθεῖν (1271).

While Orestes begins to give in during the antistrophe, he eventually allows Electra to sing as she wishes in the epode:

⏑— ⏑ —		
Ηλ. ἰὼ χρόνῳ[132]	1273	ia
⏑ — — ⏑— ⏑⏑ ⏑—⏑—		
μακρῷ φιλτάταν ὁδὸν ἐπαξιώ-	1274a	doc2
— —⏑ —̃⏑ —		
caς ὧδέ μοι φανῆναι,	1274b	ia ba
— ⏑⏑ ⏑⏑ ⏑— ⏑—		
μή τί με, πολύπονον ὧδ' ἰδὼν—	1275	cr doc
⏑ —⏑— — ⏑— ⏑— —		
Ορ. τί μὴ ποήcω; *Ηλ. μή μ' ἀποcτερήcης*	1276	ia2 ba
— — ⏑— — —⏑— ⏑ — —		
τῶν cῶν προcώπων ἡδονὰν μεθέcθαι.	1277	ia2 ba
— — ⏑ — — —⏑ — — — ⏑—		
Ορ. ἦ κάρτα κἂν ἄλλοιcι θυμοίμην ἰδών.	1278	ia3
⏑—— ⏑ —⏑		
Ηλ. ξυναινεῖς; Ορ. τί μὴν οὔ;	1280 ba2	
⏑ —⏑⏑ ⏑— — ⏑ ⏑ — ⏑ — —		
Ηλ. ὦ φίλαι, ἔκλυον ἃν ἐγὼ οὐδ' ἂν ἤλπιc' αὐδάν.	1281-2	D⏑ith
— ⏑ — ⏑ — ⏑ — ⏑ —⏑		
⟨ἀλλ' ὅμωc ἐπ⟩ ἔcχον ὀργὰν ἄναυδον	1283	tr tr^ tr
— ⏑⏑ ⏑ — ⏑ — ⏑ — ⏑ — ⏑		
οὐδὲ cὺν βοᾷ κλύουc' ἁ τάλαινα.	1284	tr tr^ tr
— ⏑— ⏑— ⏑— ⏑		
νῦν δ' ἔχω cε· προὐφάνηc δὲ	1285	tr2
— ⏑— ⏑— ⏑—⏑		
φιλτάταν ἔχων πρόcοψιν,	1286	tr2
— ⏑ — ⏑— ⏑— ⏑— —		
ἃc ἐγὼ οὐδ' ἂν ἐν κακοῖc λαθοίμαν.	1287	tr ith[133]

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[132] I have italicized the sung verses in this lyric exchange to set a clearer contrast between spoken and sung verses.
[133] Finglass describes 1283-1287 together as tr tr^ tr2 tr^ tr6 ith.

Electra: Oh, after a long time, you deemed it right to take the dearest journey and to appear to me, do not, after seeing me in such misery—
Orestes: What shall I not do?
Electra: Do not deprive me, forcing me to let go of the enjoyment of your face.
Orestes: I would be very angry if I saw others do that.
Electra: Do you consent?
Orestes: Why not?
Electra: Oh my friends, I heard what I never hoped to hear, nor do I have a speechless impulse with no cry after I, wretched, heard it. In fact now I have you; You appeared, having the dearest face, which I would never forget in bad things.

After informing Orestes how long she has been waiting for him and how miserable her life has been during the long wait, Electra affectionately begs Orestes μή μ' ἀποϲτερήϲῃϲ τῶν ϲῶν προϲώπων ἡδονὰν μεθέϲθαι ("do not deprive me of letting go the enjoyment of your face," 1276-77). When Orestes gives consent to her request, Electra bursts out in a joyful song announcing her bliss publicly (1281-1287). When Electra begs Orestes to allow her τῶν ϲῶν προϲώπων ἡδονὰν ("enjoyment of your face," 1277), ἡδονὰν may also contain a musical connotation. While Orestes speaks in iambic trimeter during the strophe and the antistrophe, in the epode, he is freer in meter. When he asks Electra τί μὴ ποήϲω; ("What shall I not do?" 1276), he moves away from the traditional iambic trimeter and his rhythm ∪ — ∪ — — contains an iambic colon and an additional long syllable. It is Electra that completes his long syllable into another iambic colon. However, Electra adds a bacchiac after the iambic colon and hence turns the potential iambic trimeter into an iambic dimeter with a bacchiac. It is the first time in the recognition duet when Orestes does not speak in iambic trimeter. Electra's addition of a bacchiac seems like an invitation for Orestes to join her in singing. Since Electra asks for τῶν ϲῶν προϲώπων ἡδονὰν in iambic dimeter with a bacchiac, where she invites Orestes to join her music, ἡδονὰν seems to refer not only to Electra's joy at seeing Orestes' physical presence, but also her joy in singing for Orestes' return. As a result, Electra not only begs Orestes not to leave her but also asks for his consent for her to sing freely with him. In addition, when Orestes agrees to never leave Electra, his words are

in a bacchiac that forms a bacchiac dimeter together with Electra's bacchiac (Ηλ. ξυναινεῖς; Ορ. τί μὴν οὔ; "*Electra*: Do you consent? *Orestes*: Why not?" 1280). Therefore, I agree with Goldhill that Electra's joy moves Orestes into a more emotional stage[134] and argue that Orestes is singing in 1280.

The recognition duet depicts Electra's excessive emotion in her songs. Although Orestes tries to hold her back from the thrill, Electra refuses to listen and keeps singing. Her intense emotion moves Orestes; hence, he eventually gives in and ends up joining Electra in singing. Therefore, Electra's extensive song from 1281-1287 not only expresses her joy upon Orestes' return but also marks her victory over Orestes in the musical freedom that she fights for during the strophe and the antistrophe.

2.5 The Lyric Exchange during Clytemnestra's Death (1398-1441)

While Electra is excessively sorrowful during the kommos after the fake report of Orestes' death and is excessively joyful during the recognition duet with Orestes, she is indifferent during Clytemnestra's death. Clytemnestra dies offstage and cries out occasionally during the strophe of the lyric exchange between Electra and the chorus (1398-1421). After she dies, Orestes enters in the antistrophe and plans for Aegisthus' murder immediately with Electra and the chorus (1242-1442). During both the strophe and the antistrophe, Electra displays no sympathy for Clytemnestra, even though Clytemnestra cries five different times from 1404 to 1416.

When Clytemnestra cries within for the first time (αἰαῖ. ἰὼ στέγαι φίλων ἐρῆμοι, τῶν δ᾽ ἀπολλύντων πλέαι; "Oh my! Oh! The house is stripped of friends and filled with murderers!" 1404-1405), Electra reports to the chorus, βοᾷ τις ἔνδον: οὐκ ἀκούετ᾽, ὦ φίλαι; ("Someone cries inside; do you hear it, Oh friends?" 1406). Her appellation to Clytemnestra as an indefinite τις

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[134] Goldhill 2012, 99.

("someone," 1406) stands in contrast with her address to the chorus as φίλαι ("friends," 1406). She refuses to address Clytemnestra either by her name or by their familial relationship, and her refusal demonstrates her hatred against Clytemnestra. When Clytemnestra cries again for Aegisthus in 1409, Electra indifferently reports, ἰδοὺ μάλ᾽ αὖ θροεῖ τις ("Look! Someone cries again," 1410). She still does not name Clytemnestra, as if she does not know who is inside. However, she is fully aware of the situation inside, since she was in the room with Orestes, Pylades, and Clytemnestra and has reported to the chorus Clytemnestra's situation inside the house before she left (1400). In addition, when Clytemnestra cries for the third time, begging Orestes for mercy (1410-1411), Electra harshly comments that Clytemnestra never displays mercy to Orestes or Agamemnon (1411-1412). Her report and comment reveal her clear knowledge of the situation inside. Thus, her reference to Clytemnestra as a contemptuous[135] τις can only result from her excessive hatred. Moreover, when Clytemnestra wails because she is smitten (πέπληγμαι), Electra encourages Orestes to παῖσον, εἰ σθένεις, διπλῆν ("Smite her twice as much, if you have strength!" 1415). Electra's encouragement of a second and harsher blow demonstrates her intense hatred against Clytemnestra. Since Clytemnestra exclaims that she is injured again (1416) right after Electra's command, Electra's exhortation is effective and causes a further wound to Clytemnestra.

After Clytemnestra's death, Electra expresses neither sympathy nor grief. She simply wishes that Aegisthus would encounter the same fate (1416). In addition, when she asks Orestes in the antistrophe whether Clytemnestra has died, she calls her ἡ τάλαινα ("the wretched woman," 1426). She refers to Clytemnestra three times during the lyric exchange: twice as τις and once as ἡ τάλαινα. The unchanging negative connotations associated with her appellations suggest that Electra's hatred does not cease even after Clytemnestra's death. In addition, instead of commenting

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[135] Finglass 2007, 510.

on Clytemnestra's death, Electra and Orestes immediately turn to the contrivance against Aegisthus in the antistrophe. Their lack of reaction illustrates their indifference towards Clytemnestra's death due to excessive hatred. Moreover, Orestes and Electra's music reinforces their indifference. While the chorus and Clytemnestra sing some lines in meters other than iambic trimeter, Electra and Orestes' lines are entirely in iambic trimeter. The lack of lyric features reflects their lack of emotional response regarding the matricide at all. Although the chorus comments that the murder is not subject to blame (1422-1423), they still "shiver" at Clytemnestra's wailing: φρῖξαι (1408). Their fear contrasts with Orestes' and Electra's indifference. Thus, although the murder is justified, Electra and Orestes are characterized rather negatively.

2.6 Conclusion

Although Euripides' chorus invites Electra to sing with them during the recognition scene, the Euripidean Electra is silent in the celebratory song after the recognition. Instead, she is more active during the contrivance against Clytemnestra. On the contrary, Sophocles' Electra sings extensively to the extent that Orestes worries that she may be overwhelmed by too much joy (1272). The silence of Euripides' Electra and the full participation in music of Sophocles' Electra reveal their degree of interest during the recognition scene. Euripides' Electra looks forward to the revenge and hence tries to speed up the recognition scene through her silence. As a result, the music related to Euripides' recognition scene is short and simple. On the other hand, Sophocles' Electra becomes so joyful that Orestes needs to hold her back so that her song does not alert Clytemnestra and hence divulge his plan of revenge. Since Sophocles' Electra openly curses Clytemnestra and claims that she will no longer hide away, Orestes' worry is rational and implies that Sophocles' Electra is less mindful of the revenge after his return.

While Sophocles' Electra is more active musically in the recognition duet, Euripides' Electra is more active during the kommos for Clytemnestra. She admits that her decision to avenge her father has brought disaster to both Orestes and to herself and, for the first time, acknowledges Clytemnestra as her mother. The Euripidean Electra's music in the kommos reflects her change of mind at the end of the play. While she mourns extensively and is self-absorbed in excessive sorrow during her lamentation for her father, Electra becomes moderate in singing during the kommos for Clytemnestra, is willing to communicate and to admit her fault, and hence becomes more sensible. The kommos reflects Electra's retrieved sense and moderation, which contrasts with her obsession and self-absorption expressed during her lamentation for her father and the plotting against Clytemnestra. On the other hand, Sophocles' Electra does not display any sympathetic reaction during Clytemnestra's murder. She expresses excessive hatred and even encourages Orestes to hit Clytemnestra harder. In addition, she remains in iambic trimeter during the entire time and does not display any lyric feature that may reflect a change in her emotion.

Nonetheless, Sophocles' Electra does experience a change in her mind after the *parodos*. She breaks down into excessive sorrow during the kommos for Orestes' reported death, and her sorrow contrasts with her moderation and self-restraint during her *threnos apo skenes* and the monody. Therefore, although Euripides' and Sophocles' Electras sing their respective kommoi for different persons, they both experience a change in mind during the kommos. The difference between the Euripidean Electra's and the Sophoclean Electra's music reinforces the different mindset of Euripides' and Sophocles' Electras.

Conclusion

In my thesis, I examine different places where either Sophocles' or Euripides' Electra sings, namely their first sung lines, the *parodos*, the recognition scene, a kommos for a newly reported death, and the matricide. I examine Electra's music, especially in connection with the following question: How does the music contribute to the characterization of Electra? I observe and conclude as follows.

Euripides characterizes Electra as obsessed with incessant mourning when she first enters the stage. Her metatheatrical imperatives, extensive singing, fragmented musical sections, incorporation of non-Aeolic meters in an Aeolic song, and variation of meters in strophic responsions during the monody all reflect her self-indulgence in sorrow and hatred. In the *parodos*, Electra sings in different meters from the chorus, rejects the chorus' joyful tone marked by constant resolutions, and uses contractions to express her grief. Her self-absorption cuts off her communication with the chorus during the *parodos*, prevents her from celebrating Orestes' return with the chorus, and implants a burning desire for revenge in her head. Electra's silence in music further demonstrates her desire for revenge. She sings again only after the completion of the matricide. However, since her rage cools down and since her sense returns after the matricide, she realizes that she has brought disaster to Orestes and herself through her impulsive contrivance. While Electra refuses to join the chorus either in the *parodos* or in the recognition celebration, she is willing to join them in choral dancing and starts communicating in the kommos for Clytemnestra. In the kommos, Electra admits her fault and recognizes the relationship between Clytemnestra and herself. She sings in sync with Orestes in meter and responds to the chorus' music. In addition, she limits the length of her songs, so that they respond and do not exceed Orestes' mourning. Her musical performance during the kommos differs from her rejection of

musical communication in the *parodos* and the recognition ceremony, reflects her change in mind, and demonstrates the Euripidean Electra's movement from excess to moderation. However, it is noteworthy that since the murder happens during the third stasimon, and the fourth episode is mainly the kommos, Electra's change in character occurs too late to prevent the catastrophe in the household.

On the other hand, Sophocles' Electra moves from moderation to excess. In her *threnos apo skenes*, although she is also mourning eternally, she is willing to find a resolution to her sorrow by seeking help. Her limited lyric anapests imply her self-control during the *threnos apo skenes*. The *parodos* depicts her communication with the chorus. Although Electra does not agree entirely with the chorus' words, she is communicative and refutes the chorus successfully. In addition, she only cuts off the communication when the chorus is infected by her mourning. Her maintenance of the communication both in words and in music reflects her courtesy and moderation. As a result, the *threnos apo skenes* and the *parodos* present Electra positively. However, with the chorus' reminder, Electra realizes in the *parodos* that only Orestes is able to save her from her miseries. Therefore, she tries her utmost to preserve her moderation and courtesy while relying entirely on Orestes' return. As a result, the fake report of Orestes' death crushes her. She can no longer retain her moderation and courtesy, and her mind changes drastically. She moves to excessive mourning and laments extensively. She constantly interrupts the chorus' words and music, breaks their rhythm of singing, and hence dominates the kommos with her own lament. Moreover, Electra even becomes aggressive towards the chorus because they once gave her hope of Orestes' return. We see Electra moving from moderation to excess during her kommos for Orestes.

The Sophoclean Electra's excessive mourning turns to excessive joy during the recognition scene. She cannot refrain from singing, even with the request of Orestes. In addition, she even

attempts to sing in iambic trimeter. Whenever Orestes tries to hold her back, Electra refuses and starts a new song. She even successfully urges Orestes to sing with her at the end of their recognition duet. Sophocles' Electra displays powerful control over words and music. She restrains her power while she still preserves moderation. However, when she moves to intemperate emotions, she can no longer hold back her infectious power of words and music and hence overpowers both the chorus and Orestes, both of whom end up joining her either in lamenting or in celebrating.

While Sophocles' Electra sings at length with variation in meter in the *parodos* and in the songs related to Orestes, she is musically unchanging during the lyric exchange at Clytemnestra's murder. She remains in iambic trimeter during the entire song and does not display any sympathy or affection towards Clytemnestra. Her indifference corresponds with her employment of iambic trimeter during the lyric exchange. Indeed, Electra indulges herself in hatred when she orders Orestes to strike the wounded Clytemnestra again with doubled strength. Her exorbitant hatred brings about the indifference. To conclude, Sophocles' Electra moves from moderation to excessiveness. Since her change happens during the kommos that replaces the second stasimon, Electra has two episodes to explore her changed mind. As a result, she experiences immoderate sorrow, bliss, and hatred. Since Electra sings extensively with her undue sorrow and joy, her music with extreme emotions exceeds her music in moderation. Therefore, although the music characterizes both the positive and the negative sides of Sophocles' Electra, the negative side outweighs the positive side.

In conclusion, Euripides and Sophocles underline different themes in their *Electra*s. Since Euripides highlights the revenge and murder, his Electra is self-absorbed until the matricide, where she experiences a change in mind and sings a kommos after the revenge. Euripides' Electra never

expresses any dominant or infectious power in musical communication as Sophocles' Electra does. In the *parodos*, Electra isolates herself from the chorus from the beginning and hence does not move the chorus at all in her mourning. In the kommos, she follows the meter and words of her brother strictly. In other parts, such as the recognition scene, where she has the opportunity to sing, Electra keeps silent musically and only employs recited lines, so that she could hasten to the revenge. The lack of musical persuasion, together with her failure to defeat Clytemnestra in their *agon* (998-1145), suggests that Euripides' Electra does not have any sufficient reason that justifies the matricide, as Sophocles' Electra allegedly does, and is only driven by rage. Her failure to account for the revenge and acknowledgment of her guilt accord with the consensus that the matricide in Euripides' play is unjust. Additionally, her musical transition from self-absorption to moderation suggests that although she deserves the harsh criticisms made by scholars such as Sheppard and Solmsen because of her active role in the matricide, these criticisms are too absolute and do not account for her transition in mind. Her recognition of Clytemnestra's motherhood does not correspond to Cropp and Denniston's claim that she has no tenderness in her soul at all. Therefore, she is more complicated than the harsh and one-sided criticisms of her suggest. On the other hand, since Sophocles concentrates more on Orestes' return and the recognition, his Electra's mood changes with the news of Orestes, and she sings a kommos only for Orestes. The Sophoclean Electra's attachment to her brother portrays her as affectionate. Her joy in the recognition duet and sorrow in the kommos demonstrate her affection, which is praised by the optimists. However, as Goldhill suggests, her excitement in the recognition duet is excessive and beyond what can be motivated by gender. Her transition from exceeding sorrow to extreme excitement marks the departure from her moderate self in the *parodos*, reflects her loss of control, and may imply a psychological disorder suggested by Kell. Moreover, her indifference towards Clytemnestra's cry

following her strong emotion corresponds with the pessimists' view that Electra should be blamed for Clytemnestra's death. Although the lyric exchange at Clytemnestra's death does not comment on the justification of the murders, the negative portrayal of Electra's character accords with the pessimists' ironic reading of the play and hence supports a negative reading of the matricide. Both Euripides' and Sophocles' Electras experience turning points in mood and thought. During each turning point, Electra's music changes with her changed mind and hence provides the audience with a vivid picture of her emotion. The music, as a result, helps exhibit Electra's inner world.

Besides what it reveals about the two Electras, this study contributes to our understanding of several broader questions, including the likely chronology of the two plays, the workings of theatrical characterization, and the applicability of metrical theory to actual performance.

The significantly different characterizations of Electra by Sophocles and Euripides imply that one author writes his play with the other's work in mind. Since Sophocles employs a *threnos apo skenes* only in Electra, and since the Euripidean Electra's monody and the Sophoclean Electra's *threnos apo skenes* are so similar in context and form, it is possible that Sophocles adapted Euripides' monody in his *threnos apo skenes* and tried to portray a more positive Electra before the matricide. Sophocles' rare inclusion of a recognition duet that is more common in Euripides' plays also helps strengthen this argument, especially since Euripides does not include a recognition duet in his play.

Musical analysis of the two Electras provides a clearer picture of their mental transitions during the plays, when Electra sings in different meters, interacts with other characters differently, and employs different singing styles. In addition, the use of similar musical forms by the same mythological character in different plays by different playwrights invites intertextual comparison. Imagining the theatrical performance of characters helps one better understand such characters as

dynamic persons rather than unchanging literary figures and reveals that one-sided appraisals of them, such as the harsh criticisms of Euripides' Electra and the parallels drawn between the justification of the matricide and Electra's character, may be too arbitrary.

Similarly, this study has revealed a contrast between metrical theory and theatrical performance. For example, while strophic response should be isosyllabic in theory, the strophic responsion between a telesilleion and a glyconic in 120~135 of Euripides' *Electra* suggests that a protracted utterance of words can make up for differences in the numbers of syllables in a strophic responsion, as Dale suggests. In addition, while Dale, West, and Parker all regard the colon as the basic analytical unit in their classifications of lyric anapests, the switch from recitative anapests to lyric anapests may start or end in the middle of a colon, such as the transitions in line 87 and 90 of Sophocles' *Electra*. Furthermore, the close similarities in metrical patterns between cola given different names by the theorists (e.g., dochmiacs that look almost identical to glyconics) reveals that such names often have more significance on the page than they would on the stage. Music in performance is more fluid than music in theory, and theater music is a perfect place to envision this fluidity.

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