XVIII.—The Technique of the Portrayal of Joy in Greek Tragedy

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    The convincing portrayal of joy was especially difficult for Greek tragedians in view of the prevailing tone of tragedy and ancient use of the mask set to convey a tragic effect. This paper investigates the methods used by them to give an effective portrayal of joy. It is discovered that not only are certain motifs of thought recurrently used for this purpose, but numerous methods of expression are employed for the same end; these are discussed under the subject headings: language, rhythm and stage business. Evidence for comparison of the three great dramatists' technique in this regard concludes the paper.[1]

Studies in the dramatic technique of the Greek tragedians are numerous; plot and structure, motivation, principles of catharsis or of ἁμαρτία, style, tragic irony, delineation of character, are some of the subjects which have engaged the attention of students of the drama. There is one phase of dramatic technique, however, which apparently is so much taken for granted that a thorough consideration of it has been largely neglected: that is the technique of the portrayal of emotion. That this should be the case may be due to two reasons. One is the habit of mind which never associates conscious technique with the question of portrayal of emotion, in the belief that all a playwright needs to do is to observe human nature undergoing the stress of pain or joy and set it down on paper. Now it is a fact that the dramatic poet must be a student of human nature, but it is also true that the best of observers cannot recreate emotion on the stage without a definite consciousness of the means by which it can be created. The other and perhaps more valid reason for the general neglect of this subject is its intangible quality. At first sight it is as if one were to dissect the emotional motifs of Wagner in an effort to discover what makes them emotional. This very intangibility, then, necessitates a rather detailed analysis and exposition in order to avoid the pitfall of vagueness into which a study of emotional portrayal could so easily fall. The purpose of the present paper, therefore, is to study this particular phase of dramatic technique in relation to the portrayal of joy.

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[1] The material in this paper is a small portion of that gathered for a study of the *Technique of the Portrayal of Emotion in Greek Tragedy*, a dissertation accepted by the University of Michigan in April, 1942, in partial fulfillment of the requirements for the degree of Doctor of Philosophy.

To portray any emotion convincingly is a task worthy of a skilful dramatist. The portrayal of joy, however, presented special difficulties to the Greek tragedians. Not only was joy alien to the general tone of tragedy, in the comparatively rare passages in which it occurs,[2] but the visual evidence of the mask set to convey a tragic effect had to be overcome. These special difficulties which confronted the tragedian make inquiry into the technique of portrayal particularly interesting.

The first device of which one becomes aware in studying passages of joy is the literal statement of the emotion, either by the character in question, or by another character or the chorus. This frequently used and rather obvious device is justifiable not only on the ground that frank expression of feeling is characteristic of the Mediterranean temperament and not felt to be incongruous, but also because it is gracefully handled by the dramatists. A few instances may be cited to show how it is done. In *Ag.* 270, the elders show joy at Clytemestra's news of the fall of Troy: χαρά μ' ὑφέρπει. Chrysothemis (Soph. *El.* 871ff.) runs in with her good news, saying ὑφ' ἡδονῆς τοι, φιλτάτη, διώκομαι. Creusa (*Ion* 1447–9) cries out πόθεν μοι/ συνέκυρσ' ἀδόκητος ἡδονά; πόθεν/ἐλάβομεν χαράν; Helen is even more obvious with her γέγηθα (*Helen* 632) as she rejoices over her reunion with Menelaus. Iphigenia (*IT* 842) explains her feeling to the chorus: ἄτοπον ἀδονὰν ἔλαβον, ὦ φίλαι. Malevolent joy of Medea at the news of the success of her poison robe is shown as she urges the messenger to tell her more (*Medea* 1134–35): δὶς τόσον γὰρ ἂν / τέρψειας ἡμᾶς, εἰ τεθνᾶσι παγκάκως.

A closer survey of the various passages reveals a number of patterns or motifs running through the speeches the dramatists wrote for the purpose of expressing joy. The two which occur most frequently are the wish for good and the greeting. The wish for good usually takes the form of a blessing on the bringer of good news (as in *Phoen.* 1086 or Eur. *El.* 231: εὐδαιμονοίης) or of a blessing on those [3] who have in some other way caused one joy. *Alcestis* 1137–8 is an example. Admetus, joyously receiving his wife, snatched from death, at the hands of Heracles, addresses him thus: εὐδαιμονοίης καί σ' ὁ φιτύσας πατὴρ σώζοι. Philoctetes, overjoyed when Neo-

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[2] An estimate of the percentage of lines of joy contained in the whole body of tragedy would be set at about 2%. This figure is offered *only* as a help in realizing the difficulty of the task which faced the dramatists.

[3] Even on oneself in *Helen* 645; possibly anxiety is the emotion in this case, the everpresent Greek fear that joy in excess may bring on the jealousy of the gods.

ptolemus and the Greeks consent to take him with them, expresses his joy with a wish for good:

> . . . φίλοι δὲ ναῦται, πῶς ἂν ὑμῖν ἐμφανὴς
> ἔργῳ γενοίμην, ὥς μ' ἔθεσθε προσφιλῆ.
>
> *(Phil.* 531–2)

An example of the greeting motif occurs in Aeschylus' *Suppliants* (602) where the Danaids greet their father when he returns to tell them of the people's decision to protect them: ὦ χαῖρε, πρέσβυ, φίλτατ' ἀγγέλων ἐμοί. Electra (Soph. *El.* 1361–2) ends her joyous address of the old attendant of Orestes with χαῖρ', ὦ πάτερ· πατέρα γὰρ εἰσορᾶν δοκῶ· χαῖρ'.

The prayer of thanksgiving is another motif once used by Aeschylus and Sophocles, and six times by Euripides, to show joy. The chorus of elders in *Ag.* 355–66 addresses joyous thanks to Zeus at the news of the successful capture of Troy. Deianeira (*Trach.* 200–1) offers a short prayer which serves to show her joy that Heracles is to return:

> ὦ Ζεῦ, τὸν Οἴτης ἄτομον ὃς λειμῶν' ἔχεις,
> ἔδωκας ἡμῖν ἀλλὰ σὺν χρόνῳ χαράν.

Most powerfully portrayed is the joy of Hecuba (*Tro.* 884–8) at Menelaus' vindictive attitude toward Helen, when she bursts out:

> ὦ γῆς ὄχημα κἀπὶ γῆς ἔχων ἕδραν,
> ὅστις ποτ' εἶ σύ, δυστόπαστος εἰδέναι,
> Ζεύς, εἴτ' ἀνάγκη φύσεος εἴτε νοῦς βροτῶν,
> προσηυξάμην σε· πάντα γὰρ δι' ἀψόφου
> βαίνων κελεύθου κατὰ δίκην τὰ θνήτ' ἄγεις.

Alcmena in *Heracl.* 869 gives thanks to Zeus on hearing the news of Iolaus' victory against the persecutors of Heracles' children.

A most effective motif used by Sophocles and Euripides is the contrast of the former situation with the present. Creusa, in *Ion* 1458–61, sets against the former pain of childbirth and grief at abandoning her son, the present intensity of her joy at finding him again. Sophocles' Electra says to Orestes (1281–7):

> ὦ φίλ', ἔκλυον ἃν ἐγὼ οὐδ' ἂν ἤλπισ' αὐδάν.
> ἔσχον ὀργὰν ἄναυδον
> οὐδὲ σὺν βοᾷ κλύουσ' ἁ τάλαινα.
> νῦν δ' ἔχω σε· κτλ.

In lines 779–87 of the same play, Clytemestra shows her evil joy at the news of Orestes' death with a long speech contrasting her former fear and dread of his return with her present release from fear.

Occasionally joy is shown by a constant reiteration of, or recounting of, the situation and changed circumstances in which the character finds himself. Creusa (*Ion* 1463ff.) says: ἄπαιδες οὐκέτ' ἐσμὲν οὐδ' ἄτεκνοι· / δῶμ' ἐστιοῦται, γᾶ δ' ἔχει τυράννους. One or two comparisons also are used to enhance the portrayal of malevolent joy. The chorus of Eur. *El.* 860–1, rejoicing over Aegisthus' murder, exhorts Electra to join the dance ὡς νεβρὸς οὐράνιον πήδημα κουφίζουσα σὺν ἀγλαΐᾳ. Clytemestra evilly rejoices in the drops of Agamemnon's blood as corn rejoices in rain (*Ag.* 1391–2).

Such are the motifs of thought used repeatedly by the dramatists in various situations which require the portrayal of joy. But the dramatists do not rely on the ideas or motifs alone for their portrayal. There are, of course, many ways in which one can express a thought. Often it is the language in which the thought is presented, the choice of words, or the accompanying action, which serves to convey an emotion. For these one might use the term "expression" as opposed to thought. A number of particular methods of expression appear to have been employed by the dramatists to show joy. They may be grouped under three headings: language, rhythm, and stage business.

Of utmost importance to successful portrayal is the language in which the thought is clothed. Skill in the use of words may be considered first. One of the elements most striking to the modern reader of the dramas is the liberal sprinkling of exclamatory particles which are, as a rule, unmistakable indications of emotion. For the expression of joy, the particle chiefly used is ἰώ. Creusa's ἰὼ ἰώ, λαμπρᾶς αἰθέρος ἀμπτυχαί, τίν' αὐδὰν αὐσω in *Ion* 1445 is an example, showing how the particle is repeated. Many times, also, it is used with a vocative of address or a noun in apostrophe, serving thereby to set an emotional tone that the simple ὦ of address would not convey. Euripides uses the exclamation ὤ (*Phoen.* 295) to show joy: ἔβας ὦ χρόνῳ γᾶν πατρῴαν. ἰὼ ἰώ. Φεῦ also is twice used by Sophocles for expressing joy; cf. Frag. 636, and Philoctetes' words in *Phil.* 234:

ὦ φίλτατον φώνημα· φεῦ τὸ καὶ λαβεῖν
πρόσφθεγμα τοιοῦδ' ἀνδρὸς ἐν χρόνῳ μακρῷ.

Again, certain epithets are found to be recurrent in joyous passages. The epithet most frequently used to convey the tone of joy is φίλος or φίλτατος. Examples are numerous. Sophocles uses it in *Electra* for effective portrayal of joy (cf. 1224: ὦ φίλτατον φῶς; 1227: ὦ φίλταται γυναῖκες. 1273: ἰὼ χρόνῳ μακρῷ φιλτάταν ὁδὸν κτλ. 1286: φιλτάταν ἔχων πρόσοψιν κτλ. 1354: ὦ φίλτατον φῶς. 1357: ὦ φίλταται μὲν χεῖρες). There is a similar use of it in *Phil.* 234, 237, 242 (ὦ φίλτατον φώνημα; . . . τίς ἀνέμων ὁ φίλτατος; . . . ὦ φιλτάτου παῖ πατρός, ὦ φίλης χθονός). Another epithet is ἄσμενος; Euripides makes the joy of Ion and Creusa evident when he puts these words into Ion's mouth (1437–8):

> ὦ φιλτάτη μοι μῆτερ, ἄσμενός σ' ἰδὼν
> πρὸς ἀσμένας πέπτωκα σὰς παρηίδας.

Certain adjectives compounded with ἀ- or εὐ- are similarly used, such as ἄπιστος, ἀδόκητος, ἄελπτος, εὐτύχης and εὐάμερος. Sophocles' Electra (1262–3) says to Orestes: . . . σε νῦν ἀφράστως / ἀέλπτως τ' ἐσεῖδον. Creusa (*Ion* 1395, 1441, 1448) uses similar compounded epithets (φάσμα . . . ἀνελπίστων, . . . ἄελπτον εὕρημ' . . . ἀδόκητος ἡδονά). An interesting epithet is χρόνιος with its corresponding phrase ἐν χρόνῳ; it is frequently and effectively used to heighten the tone of joy, as in its reiteration by Orestes, Electra and the chorus in Eur. *El.* 578, 579, 585, 597: ὦ χρόνῳ φανείς, ἔχω σ' ἀέλπτως . . . κἀξ ἐμοῦ γ' ἔχῃ χρόνῳ. . . . ἔμολες ἔμολες, ὤ, χρόνιος ἀμέρα. . . . Iphigenia (*IA* 640) joyously greets her father: ὦ πάτερ, ἐσεῖδόν σ' ἀσμένη πολλῷ χρόνῳ.

Other recurrent epithets are ἡδύς or ἥδιστος, ἐλεύθερος (natural enough to the freedom-loving Greek as an expression of joy), μακάριος, ποθεινός, περιχαρής. Menelaus (*Helen* 623) exclaims to Helen: ὦ ποθεινὸς ἡμέρα, ἤ σ' εἰς ἐμὰς ἔδωκεν ὠλένας λαβεῖν. Philoctetes (530) cries out: ὦ φίλτατον μὲν ἦμαρ, ἥδιστος δ' ἀνήρ. Alcmena shows joy with the words ὦ τέκνα, νῦν δὴ νῦν ἐλεύθεροι πόνων, ἐλεύθεροι δε κτλ. (*Heracl.* 874). Ion and Creusa use the epithet in a number of instances, as in *Ion* 1354 and 1461: ὦ μακαρίων μοι φασμάτων ἥδ' ἡμέρα and νῦν δὲ γενειάσιν παρὰ σέθεν πνέω μακαριωτάτας τυχοῦσ' ἡδονάς.

A third device in the use of words, the metaphor, is strikingly employed in the portrayal of joy. Not only nouns and verbs with transferred meanings are used but also adjectives and actual epithets by the use of which a different picture is called up from that which a noun alone conveys. Joy is portrayed by the use especially of

metaphors drawn from light.   Φῶς ἐν εὐφρόνῃ, said of Agamemnon
(*Ag.* 522) by the joyful chorus, is an example.   Other light meta-
phors are *Cho.* 961, *Pers.* 300–1 where λευκὸν ἦμαρ is added, *Aj.* 709
where the chorus rejoices over Ajax's apparent rationality, Soph.
El. 1354, *HF* 531, *Ion* 1439 (ὦ τέκνον, ὦ φῶς μητρὶ κρεῖσσον ἡλίου-),
IT 849, *Or.* 243, *Bacch.* 608 (ὦ φάος μέγιστον ἡμῖν), and a slightly
extended metaphor in *Ion* 1466–7, of the sun cleaving the darkness.
In Eur. *El.* 586–7, Orestes' coming is the lighting of a torch or
beacon for Electra and the chorus.

Akin to light metaphors are those in *Cho.* 238 and *Trach.* 203,
where joy is shown by the use of the word ὄμμα for Orestes and for
the good news brought to Deianeira.   'Οφθαλμός is similarly used
in *OT* 987.   Several other metaphors are used with telling effect.
In *Trach.* 204 joy is gathered as fruit (καρπούμεθα).   Aeschylus uses
a game metaphor, the lucky fall of the dice (*Ag.* 32–33), and another
of lifting the curb or bit (*Cho.* 962) to portray joy.   Sophocles gives
the expression περιχαρὴς δ' ἀνεπτάμαν to the joyous chorus in *Aj.* 693.
Euripides' Medea uses a metaphor of finding one's way again after
losing it (766: εἰς ὁδὸν βεβήκαμεν; see also 769).   In *Ion* 1506–9,
Creusa shows her joy with the metaphor of fair winds after storm.

Among other elements of language which appear to be used by
the dramatists especially to portray emotion is apostrophe.   Several
kinds of apostrophe used to portray joy may be distinguished.   A
favorite is the address to day and night, light and objects of nature.
Day, light, or the sun are addressed in *Ag.* 508, Soph. *El.* 1224,
Phil. 530, 867, Eur. *El.* 585, *Helen* 623, *Ion* 562, 1354, *Medea* 764,
Eur. Frag. 443, to show characters under the influence of joy, and
in *Ag.* 1577 and Eur. *El.* 866 for joy at evil.   The air, breezes and
clouds are apostrophized in *Ion* 1445 and in Eur. Frag. 443, earth
and night in Eur. *El.* 867, where Electra with malevolent joy says:

ὦ φέγγος, ὦ τέθριππον ἡλίου σέλας,
ὦ γαῖα καὶ νὺξ ἣν ἐδερκόμην πάρος,
νῦν ὄμμα τοὐμὸν ἀμπτυχαί τ' ἐλεύθεροι,
ἐπεὶ πατρὸς πέπτωκεν Αἴγισθος 'φονεύς.

Another effective apostrophe is that of places, which occurs a few
times, occasionally accompanied by words of greeting or of thanks-
giving.   A series of these is used in *HF* 781–91 to intensify the
portrayal of the chorus' joy at the death of Lycus. · Iphigenia,
overjoyed to be reunited with Orestes, cries out (*IT* 845–7): ἰὼ

Κυκλωπὶς ἑστία· ἰὼ πατρίς, / Μυκήνα φίλα, / χάριν ἔχω ζόας, χάριν ἔχω τροφᾶς, / ὅτι μοι συνομαίμονα τόνδε δόμοις ἐξεθρέψω φάος. Another type of apostrophe is that of deities,—chiefly Zeus—or personifications such as Δίκη. The chorus of *Ajax* 694–708 joyously apostrophizes a series of deities. Medea (764) cries: ὦ Ζεῦ Δίκη τε Ζηνὸς Ἡλίου τε φῶς. One or two other kinds of apostrophe occur. The Sophoclean Electra (1225) joyously addresses the φθέγμα of her brother when he is discovered to her; similarly Philoctetes (234) apostrophizes φώνημα, overjoyed to hear his native speech again. Electra (Soph. *El.* 1357) gladly greeting the old attendant who had saved her brother, addresses even his hands: ὦ φίλταται μὲν χεῖρες. Iphigenia (*IT* 838–9), rejoicing to receive her young brother, addresses her own soul: ὦ κρεῖσσον ἢ λόγοισιν εὐτυχοῦσά μου / ψυχά, τί φῶ;

Dramatists occasionally use exclamation to set the tone of joy, as in *IA* 1613, where the chorus cries out ὡς ἥδομαί τοι ταῦτ' ἀκούσασ' ἄγγελου. Theseus shows malevolent joy with an exclamatory prayer of thanksgiving at the news of Hippolytus' (1169–70) destruction:

> ὦ θεοὶ Πόσειδόν θ' ὡς ἄρ ἦσθ' ἐμὸς πατὴρ
> ὀρθῶς, ἀκούσας τῶν ἐμῶν κατευγμάτων.

Euripides beautifully and succinctly expresses Iphigenia's joy at the news of Aegisthus' death when he lets her exclaim: ὦ πότνι', ὡς εὖ (*IT* 533).

The rhetorical question is likewise powerfully used by Euripides; an instance of this is *Ion* 1446–9 in which Creusa's joy at discovering her son is shown by her cries: τίν' αὐδὰν αὔσω, / βοάσω; πόθεν μοι / συνεκυρσ' ἀδόκητος ἡδονά; πόθεν / ἐλάβομεν χαράν; Helen (656) expresses her joy similarly: τί φῶ; τίς ἂν τάδ' ἤλπισεν βροτῶν ποτε;

Repetitions are used rather frequently to assist in the portrayal of joy. Immediate repetition is most striking; illustrations of its use are Helen's words: φίλαι φίλαι, τὰ πάρος οὐκέτι στένομεν (*Helen* 648) and the chorus' joyous ἰὼ ἰὼ Πὰν Πάν, ὦ Πὰν Πὰν κτλ. in *Aj.* 694–5 at Ajax' seeming return to reasonableness. In *OC* 1099, when the chorus excitedly announces to Oedipus that his daughters have been rescued from Creon and are coming back to him, Oedipus cries joyously: ποῦ ποῦ; τί φής; πῶς εἶπας; and Antigone answers: ὦ πάτερ πάτερ κτλ. Clytemestra's evil joy at the herald's news of Orestes' death (Soph. *El.* 675) is skilfully communicated by the excited repetition τί φής, τί φής, ὦ ξεῖνε; Other examples of the use of immediate repetition to show joy may be found in Soph. *El.* 1232–3,

Trach. 210, 222, 655, Soph. Frag. 490, *HF* 763, 772, Eur. *El.* 585, *Helen* 640 and *Bacch.* 1037.

Repetition after an intervening word or words (epanalepsis) is used also, though somewhat less often. As an example of this may be mentioned the chorus' words in Eur. *El.* 590–4: θεὸς αὖ θεὸς ἀμετέραν τις ἄγει / νίκαν, ὦ φίλα. ἄνεχε χέρας, ἄνεχε λόγον, ἵει λιτὰς / ἐς θεούς, τύχᾳ σοι τύχᾳ κτλ. Alcmena joyously speaks to the Heracleidae (873) with similar repetition. Anaphora, repetition at the beginning of successive sentences, clauses, or phrases, is also used as an aid to the expression of joy. *IT* 847 (quoted above, page 282f.) is an example; another case of anaphora may be seen in the passage just quoted from Eur. *El.* 590–4.

The peculiarly Greek stylistic device of asyndeton was used with great effectiveness for the portrayal of emotion. Since the Greek language was a language of connectives, the omission of the usual particles in connected speech was significant of some stir of irrational feeling in the speaker.[4] Thus joy is powerfully enhanced in Soph. *El.* 1234–5 as Electra rejoices over her reunion with Orestes: ἰὼ γοναί . . . ἐμόλετ' ἀρτίως, / ἐφηύρετ'. ἤλθετ'. εἴδεθ' οὓς ἐχρήζετε. Asyndeton is used also in conjunction with anaphora, as when Philoctetes (236–7), full of joy at the arrival of the Greeks, asks: τίς σ', ὦ τέκνον, προσέσχε, τίς προσήγαγεν / χρεία; τίς ὁρμή τίς ἀνέμων ὁ φίλτατος; This example illustrates another device closely related to asyndeton in effect and usage, the short paratactic sentence or question. These give a breathless excited effect and are skilfully, though infrequently, employed by the dramatists to show joy. Creusa, for instance, rejoicing over the discovery of her son (*Ion* 1446–9, quoted above, page 283) uses a series of such brief questions. These short paratactic sentences occur in the words of a single speaker. Sometimes, however, the same effect is obtained when two speakers participate, as in *OC* 327–8. This brings us to the use of antilabe as a means to express joy. These broken half-lines in iambic or trochaic meter, assigned to two speakers, step up the tempo of scenes, giving a breathless effect as in the joyful recognition scene of Eur. *El.* 579–81, where Electra and Orestes speak:

El. ἔχω σ' ἀέλπτως . . .   Or. κἀξ ἐμοῦ γ' ἔχη χρόνῳ.
El. οὐδέποτε δόξασα.   Or. οὐδ' ἐγὼ γὰρ ἤλπισα.
El. ἐκεῖνος εἶ σύ;   Or. σύμμαχός γέ σοι μόνος.

4 See J. D. Denniston: *Greek Particles* (Oxford, 1934), Introd. page xlv.

or the Electra-Orestes scene in Soph. *El.* 1224-6:

> El. ὦ φίλτατον φῶς.   Or. φίλτατον, ξυμμαρτυρῶ.
> El. ὦ φθέγμ', ἀφίκου; Or. μηκέτ' ἄλλοθεν πύθῃ.
> El. ἔχω σε χερσίν;   Or. ὡς τὰ λοίπ' ἔχοις ἀεί.

Other examples of its use may be found in such scenes as *OC* 1099, 1102, 1107-9 or *HF* 531.

Euripides uses two further stylistic devices to portray joy. One is hyperbaton, a violent change of word order; on learning that the veiled woman is his wife Alcestis (1123-4), Admetus shows his joy most strikingly with the words:

> ὦ θεοί, τί λέξω—θαῦμ' ἀνέλπιστον τόδε—
> γυναῖκα λεύσσων τήνδ',—ἐμὴν ἐτητύμως ;

The other device is pleonasm; it serves to intensify Helen's expression of joy (*Helen* 530-1) when she learns that Menelaus is alive: φησὶ δ' ἐν φάει πόσιν τὸν ἀμὸν ζῶντα φέγγος εἰσορᾶν. Sophocles also uses it in the *Electra* (see 1234-5, quoted above, page 284).

The second of the three general methods of expression [5] employed by the dramatists to portray emotion is rhythm. The study of the relation of the use of rhythm to portrayal of emotion is a difficult, if nevertheless absorbing, business; for the Greek ear seems to have been trained to a greater degree of sensitiveness to rhythmic implications than ours. To us, it is only the sudden changes from the ordinary trimeter to another rhythm which, by the very fact that they are changes, manage to indicate a change of feeling. To the Greek audience of the fifth century B.C., however, the rhythms themselves, not merely the change, appear to have been indicative of some sort of feeling. A survey, therefore, of the rhythms of all emotional passages, comparing content with rhythm, is essential in order to determine which rhythms were used generally by the Greek tragedians to indicate various emotions.[6] Such a survey has been made of passages expressing joy, in an effort to give the following general view of how the dramatists used rhythm to enhance the emotional effect.

The first discovery of importance is the fact that, of all the lines expressing joy, almost half (43%) are in other rhythms than the

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[5] See page 280.

[6] This survey has been made for the study mentioned in footnote 1, the results of which may possibly be published at a later time.

usual iambic trimeter.   One cannot escape the implication of such a high percentage.   It makes apparent the fact that the dramatists looked on rhythm as a powerful and useful aid in the gaining of emotional effect.

The second fact of interest is the predominance of paeonic [7] and iambotrochaic rhythms in these joyous passages.   The paeonic is used alone once, in pure dochmiac form; otherwise it occurs in mixed rhythms.   When the paeonic and iambotrochaic mixture is used (e.g. Soph. *El.* 1232ff., 1253ff., 1273ff., *Phoen.* 291–321), the paeonic element usually predominates.   Dorian elements are sometimes merged with these rhythms, as in *Trach.* 205–24.   Paeonic and iambotrochaic are used with a single touch of anapaestic in *IT* 827–49.   The mixture of paeonic, anapaestic and iambotrochaic rhythms is used in several other passages (e.g. Eur. *El.* 585–95, *Ion* 1441ff., *Helen* 623–59) by Euripides; in this mixture the anapaestic element is very small, the paeonic again predominant.   Aeolic rhythm is uppermost in *Aj.* 693–718.

Actual percentages may give an idea of what rhythms (other than trimeter) are favored for the expression of joy; the usage is approximately as follows: paeonic 36%, iambotrochaic 33%, anapaestic 16%, Aeolian 8%, trochaic tetrameter 4%, and Dorian 2%. For joy at evil, the distribution is approximately as follows: paeonic 50%, iambotrochaic 20%, Aeolian 17%, Dorian 10%, Ionian 3%. Metrical variations in the form of resolutions are frequently made, in iambic and especially in paeonic rhythms; an example is *Helen* 627–9:

ἔλαβον ἀσμένα πόσιν ἐμόν, φίλαι,

περί τ' ἐπέτασα χέρα

    φίλιον ἐν μακρᾷ φλογὶ φαεσφόρω.

or 634–5:

περὶ δὲ γυῖα χέρας ἔβαλον, ἡδονάν,

    ὦ πόσις, ὡς λάβω.

The third general method of expression employed by the dramatists to portray emotion is stage business.   Here one dare not be

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[7] For lyric meters, the convenient classification established by George Thomson in *Greek Lyric Metre* (Cambridge, 1929) pages 7–12, 151–55, is used: 1. *Anapaestic* and spondaic; 2. Iambic and trochaic, which, since they appear to be used interchangeably in lyric passages, are grouped together here as *iambotrochaic;* 3. *Dorian,* consisting of dactyls, prosodiacs, epitrites; 4. *Aeolian,* glyconic, pherecratic, tripodic, enneasyllabic, etc.; 5. *Paeonic,* including cretic, paeon, bacchius, dochmius and related meters; 6. *Ionian,* consisting of Ionic a majore and minore, choriamb and antispast, and syncopated variations such as Anacreontic.

led astray into suppositions, however reasonable, of what took place on the stage. Only indications of stage business actually to be found in the text of the dramas are to be considered, as they alone may be thought surely to represent the dramatists' technique in the matter of emotional portrayal.

A distinction can be made between actual stage business—that which is practically possible on the stage and is a clue to the way in which the dramatists actually meant the actors to portray the emotion—and simulated or suggested stage business, that which, though impossible to carry out, was none the less indicated by the dramatists, the mere suggestion of it being sufficient to convey its emotional connotation to the audience. Of the first division, actual stage business, the action of embrace or the touching of another person is the one overwhelmingly used to portray joy. Electra, for instance, in her joy at seeing Orestes again, flings her arms around her brother in Soph. *El.* 1226 (ἔχω σε χερσίν;) Eur. *El.* 579 (Old man: ἔπειτα μέλλεις προσπίτνειν τοῖς φιλτάτοις; Electra: ἀλλ' οὐκέτ' . . . ἔχω σ' ἀέλπτως) and possibly in *Cho.* 233, if Orestes' warning ἔνδον γενοῦ could be taken as sufficient indication of such action. Jocasta embraces Polyneices, rejoicing to see him again (*Phoen.* 306–9). Heracles' children (*HF* 520–2) cling to their father's garments, while Creusa and Ion have a long embrace in mutual joy at discovering one another (*Ion* 1438: πρὸς ἀσμένας πέπτωκα σὰς παρηίδας, 1440, 1443, 1453, 1460). Not to multiply examples of similar action to express joy, a bare list of further references may be given: *OC* 329, 1105–10; *Alc.* 1131–4; *Ion* 519–25, 560, 1405–10; *IT* 796, 828ff.; *Helen* 566, 623–7, 634–5; *IA* 631ff.

Another action especially used for joy is the dance. It is expressly indicated a few times, once by the watchman of *Ag.* 31, who possibly made a few gestures suggestive of dancing, again by the sailor chorus in *Ajax* 693–718 (note line 701), and even by the aged Jocasta in *Phoen.* 315–16. Euripides also makes special indication of it for the malevolent joy of the chorus at Lycus' death in *HF* 763–814 and of the women friends of Electra (Eur. *El.* 859–65, 873–9) at the news of Aegisthus' murder.[8]

[8] It would be fairly safe to conjecture (concerning the dance in general, not these expressly indicated passages) that choral dance forms and the movements of solo dance were planned by the dramatists to play an important part in conveying a character's emotional state to the audience. Aristotle, too (*Poetics* 1447a), is evidence for the fact that dancing portrayed emotion. But, however interesting it would be to make some conjectures concerning its emotional use on the basis of rhythm, nothing of practical value for the purpose of this paper would result.

The manner of entrance once indicates joy, when Chrysothemis runs gladly in to tell Electra that Orestes must surely be in the vicinity (Soph. *El*. 871–2; note lines 934–5).

Not only action but also the manner in which lines were delivered was important for the portrayal of joy. The dramatists several times give a clue to the way in which they wished this to be done by the actors; an instance is the joyous recognition scene (Soph. *El*. 1301–21) between Orestes and Electra, when the paedagogus comes out to quiet them and speaks of their βοή (1336). The Trachinian women exhort one another with the word βοᾶτε (212), and Creusa is given the words τίν' αὐδὰν αὔσω, / βοάσω (*Ion* 1446–7). These are sufficient to show what part dramatists expected the manner of delivery to play in the portrayal of joy.

The other division is that of simulated or suggested stage business, which, though it could not be actually carried out, the dramatists indicated in the belief that the suggestion of it alone would be sufficient to express an emotional state. A number of times the portrayal of joy is enhanced by a suggestion of weeping or tears, though no attitude or action of weeping is practicable. An instance is the scene in *Helen* 654 where Helen and Menelaus are embracing in joyful reunion and Menelaus is made to say ἐμὰ δὲ χαρμονὰ δάκρυα. Helen's words in 633 are similar: δάκρυ σταλάσσω, cf. *Ag*. 541 or Soph. *El*. 1230–1, 1312–13.

Appearance too is once or twice suggested to help portray joy. Orestes refers to the φαιδρῷ προσώπῳ of the Sophoclean Electra (1297), conveying the suggestion of what was impossible actually to accomplish with the mask. Euripides even uses the suggestion of hair rising on the head to help show Helen's joy at meeting Menelaus (*Helen* 632–3: γέγηθα, κρατὶ δ' ὀρθίους ἐθείρας / ἀνεπτέρωκα)! [9]

A recapitulation of the foregoing discussion follows. Pure joy, an emotion difficult to portray, in view of the prevailing tone of tragedy and the use of the tragic mask, is revealed chiefly by literal statement and the motifs of wish for good, and greeting; by linguistic

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[9] It is interesting, and instructive by way of comparison, to see what the dramatists consider fitting action when they describe *reported* scenes of joy. Weeping is described in Soph. *El*. 906; the dance for joy in Eur. *Suppl*. 719–20, and for joy at evil in *HF* 1303–4; clapping the hands for joy in Eur. *Suppl*. 719–20; inordinate laughter as expressive of joy at evil in *Aj*. 958–9 (see also 303). Shouting also appears in reported passages of joy (Eur. *Suppl*. 719–20, *El*. 855). Of these actions, only clapping the hands and inordinate laughter are not found among *actual* indications of action in joyous passages for production on the stage.

elements such as metaphor and the epithets φίλος, ἄσμενος and χρόνιος; by frequent repetition, asyndeton and antilabe, as well as apostrophe, particularly of nature, places and deities.   Paeonic and iambotrochaic rhythms are predominant in a large percentage of the lines.   The embrace is the action most often indicated for the portrayal of joy; other actions are occasionally used, the manner of delivery sometimes indicated, and tears of joy frequently suggested.   A typical illustration of the dramatists' use of these various methods is *IT* 827–49; here Iphigenia's joy at her reunion with Orestes is shown by embrace, by epithet (φίλτατος, εὐτυχοῦσα, etc.), repetitions, apostrophe, rhetorical question (τί φῶ), exclamatory particles, literal statement and metaphor, and is emphasized particularly by paeonic rhythms.

Joy at evil is expressed chiefly by the literal statement, apostrophe and repetition.   An occasional epithet or metaphor helps portray it.   Dance, expressly indicated by the dramatist, sometimes helps to portray the emotion, as do the paeonic rhythms.   An example of malevolent joy is the passage in Eur. *El.* 767–73; 859–89 where the emotion of Electra and the chorus is shown by numerous apostrophes, the word χαρά, dancing (especially indicated) and the action of Electra, who goes to meet Orestes as he returns from the murder of Aegisthus, and crowns him with garlands.

A brief comparison of the usage of the three great dramatists in the portrayal of joy may be interesting.

The three all use literal statement, Aeschylus less often, Sophocles more often than Euripides in proportion to the opportunities each has to make use of it.   Of motifs of thought, Euripides uses the wish for good and prayer of thanksgiving most of the three playwrights, Aeschylus and Euripides the greeting, and Sophocles the contrast of the former situation with the present.   Aeschylus never uses this last, as he also never uses the recounting of the situation to show joy.   A brief summary of favorite motifs of each playwright follows, in order of frequency of use.   Italics indicate that the motif is used more often by the dramatist beside whose name it appears, than by the other dramatists:

Aeschylus: Literal statement, *greeting*.
Sophocles: *Literal statement*, wish for good.
Euripides: Literal statement, *wish for good*, greeting, *prayer of
            thanksgiving*.

Of methods of language, Euripides and especially Sophocles use the exclamatory particle ἰώ or ὤ for the expression of joy. Sophocles also uses φεῦ, as noted on page 280. Aeschylus uses both these and epithets (τερπνός, φαιδρός, φίλος, χρόνιος) sparingly, while Sophocles and above all Euripides employ them frequently; the favorites are φίλος and χρόνιος. Sophocles also uses περιχαρής and the noun σωτήρ, while Euripides likes ἄσμενος, μακάριος, ποθεινός, and the nouns τέρψις and χαρμονή. It is Aeschylus who most uses metaphor for expression of joy and malevolent joy. Sophocles also employs this device proportionately more often than Euripides does. The apostrophe is in general used slightly more often by Sophocles, Aeschylus using it least often. Sophocles uses apostrophe of deities somewhat oftener than do the others, Euripides being the only one of the three to use it—and that frequently—for joy at evil. Euripides alone apostrophizes parts of the body. Exclamation and question are used chiefly by Euripides. Sophocles uses repetition more than Euripides for joy. It is immediate repetition which Sophocles likes particularly, while Euripides uses more anaphora. Aeschylus uses anaphora only, and that rarely. Asyndeton, short paratactic sentences and pleonasm are predominantly Euripidean, while Sophocles is the chief exponent of the device of antilabe, using it twice as much as Euripides does. Aeschylus never uses these methods except for a single use of asyndeton for joy at evil. A brief summary of favorite language devices for each dramatist follows, in order of frequency. Italics carry the same significance as in the previous summary:

    Aeschylus: Apostrophe, *metaphor.*
    Sophocles: Epithet, *repetition, apostrophe, exclamatory particles,*
              metaphor, *antilabe.*
    Euripides: *Epithet,* apostrophe, repetition, *asyndeton,* metaphor.

In the use of rhythms for joy, there are few differences among the three dramatists. It is interesting to notice that it is Euripides who most frequently employs rhythm as a means to portray joy, 57% of his lines of joy and joy at evil being in meters other than trimeter; the figures for Aeschylus and Sophocles are 33% and 34% respectively. A summary for rhythms follows:

    Aeschylus: *Anapaestic,* paeonic.
    Sophocles: Iambotrochaic, paeonic, Aeolian.
    Euripides: *Paeonic, iambotrochaic.*

Of stage business to show joy, actions are used most by Euripides, least by Aeschylus. The manner of delivery of lines is indicated chiefly by Sophocles. Following is the summary for devices of stage business:

Aeschylus: Suggested tears.
Sophocles: Embrace, suggested tears and appearance.
Euripides: *Embrace, dance,* suggested tears and appearance.

There follows a general summary of the *most frequent* means by which joy and joy at evil are portrayed by each of the three dramatists:

JOY

Aeschylus: Literal statement, greeting, apostrophe (deities, places); 25% of Aeschylean lines expressing joy are in other meters than trimeter (anapaestic).

Sophocles: Literal statement, exclamatory particles, epithets, metaphor, apostrophe (deities, nature), repetition, antilabe; 43% of Sophoclean lines expressing joy are in other meters than trimeter (iambotrochaic, paeonic, Aeolian); embrace, suggested action or appearance, indicated manner of delivery.

Euripides: Literal statement, wish for good, greeting, prayer of thanksgiving; epithet, metaphor, apostrophe (nature, deities), rhetorical question, [repetition],[10] asyndeton; 48% of Euripidean lines expressing joy are in meters other than trimeter (paeonic, iambotrochaic); embrace.

JOY AT EVIL

Aeschylus: Metaphor, 27% of Aeschylean lines of joy at evil in other meters than trimeter (paeonic).

Sophocles: —(no single method used often enough to be noted here)

Euripides: Literal statement, apostrophe (deities, places); 61% of Euripidean lines devoted to malevolent joy are in meters other than trimeter (paeonic, Aeolian, iambotrochaic); dance, [indicated manner of delivery].

[10] Brackets indicate that these methods are used much less often than others with which they are grouped.

It seems desirable to choose a specific passage from each of the great dramatists for the sake of a final view and comparison of their methods of portrayal of joy.   The recognition scene between Orestes and Electra, which is common to all three playwrights (*Cho.* 235–243; Soph. *El.* 1224–1363; Eur. *El.* 561–95) may be chosen for this purpose.   Aeschylus uses literal statement of Orestes for Electra's joy, the metaphor ὦ τερπνὸν ὄμμα (*Cho.* 238), and several epithets. Sophocles, in a much longer scene in which there is the recognition not only of Orestes but also of his paedagogus by Electra, uses many more devices,[11] employing literal statement (1231, 1271–2, 1277, 1302–3), contrast of former and present state (1281–7), greeting (1361–2), epithets, metaphor (φῶς 1354), apostrophe (1224, 1225, 1357), question (1355, 1356, 1360), repetition, and antilabe. Over half of the passage is in lyric meter (paeonic-iambotrochaic). Euripides, in the recognition of Orestes by the old man and by Electra, uses exhortation to prayer of thanksgiving (563), actual word (560), epithet (579), a single case of anaphora, and antilabe. The chorus, too, is given a metaphor from the lighting of a beacon (586–7), apostrophizes the day (585), and otherwise shows joy in repetition and asyndeton.   About half the passage is in lyric meter (paeonic, anapaestic, iambotrochaic) with paeonic rhythm predominating.   As to stage business, Aeschylus appears to indicate some sort of action or movement on the part of Electra at *Cho.* 233. Sophocles indicates an embrace (1226) as well as the manner of delivery (cf. 1336), and suggests both action (tears of joy, 1230–1, 1312–13) and appearance (1297).   Euripides indicates the action of embrace (579).

These three passages, though not fully representative, nor yet representing situations of equal importance in each of the dramas, will nevertheless be seen, on comparison with foregoing summaries, to illustrate the general tendencies of each dramatist in respect to the technique of the portrayal of joy.

[11] Of course, the greater length of this passage, which is due to its importance in the structure of the play, made the use of more devices necessary.   This does not affect the value of the passage as an example, however, for it will be seen that the methods of portrayal used correspond well with the trends of usage which have been noted for each playwright.