INTRA-DRAMATIC MODELS
OF «AUDIENCE-RESPONSE» IN EURIPIDES' *HECUBA*

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ABSTRACT

This paper aims to examine Euripides' *Hecuba* from an interesting perspective, focusing on the neglected «other half» of the play's production, that is, the audience. More concretely, the research studies the intra-dramatic signs through which Euripides demonstrates suitable models for the audience's emotional and mental reaction to what is happening onstage.

KEYWORDS: Euripides, *Hecuba*, intra-dramatic models, audience's reaction.

MODELOS INTRADRAMÁTICOS DE «RESPUESTA DEL PÚBLICO» EN LA *HÉCUBA* DE EURÍPIDES

RESUMEN

Este estudio tiene como objetivo examinar la *Hécuba* de Eurípides desde una perspectiva interesante, centrándose en la «otra mitad» olvidada de la producción de la obra, es decir, la audiencia. Más concretamente, la investigación estudia los signos intradramáticos a través de los cuales Eurípides demuestra modelos adecuados para la reacción emocional y mental del público ante lo que sucede en el escenario.

PALABRAS CLAVE: Eurípides, *Hécuba*, modelos intradramáticos, reacción de la audiencia.

INTRODUCTION

Euripides' *Hecuba*[1] is a play written in the throes of the Peloponnesian War. Its dating cannot be determined precisely; however, the play apparently dates to the late 420s BCE,[2] and the most probable date many scholars agree at is around 425/24 BCE.[3] As in other works, in *Hecuba* the tragic poet examines the consequences of the war, through the eyes of the civilians and especially women. It is a tragedy that illustrates a harsh world of corruption full of betrayal, hypocrisy, malice, and humiliation. In a world where «the only ray of consolation in the hell of evil»[4] is the noble figure of Polyxena, even Hecuba, who is the archetypal figure of the suffering person, is transformed into a wild beast driven by her thirst for revenge.

Hecuba's plot includes two distinct and quite equal stories that could be the subject of separate tragedies.[5] The theme of the first part is related to the sacrifice of Polyxena in the tomb of Achilles (1-657), while the second part unfolds the punishment of Polymestor by Hecuba for the murder of her son Polydorus (658-1295). «The unifying force of Hekabe's role lies in her suffering» (Michelini, 1987: 132) and «the main structural support of the complex plot is Hekabe's role as exemplary sufferer» (Michelini, 1987: 133).

My purpose in this paper is to examine *Hecuba* from an interesting perspective, «focusing on the neglected "other half" of the play's production, that is, the

[1] For *Hecuba's* text, I follow Diggle (1984a). For the translation of the ancient text, I use the translation of Collard (1991). The abbreviations of the foreign language scientific journals are based on *Année Philologique*.

[2] We can date *Hecuba* before 423 BC, the year of Aristophanes' *Clouds* production, where some verses of Hecuba are quoted. The year of the *Clouds'* composition (423 BC) is considered as the *terminus ante quem* for *Hecuba's* composition. The verses that are parodied in the Aristophanes' *Clouds* are the following: *Ἑκ.* 172-74:… ὦ τέκνον, ὦ παῖ / † δυστανοτάτας ματέρος, ἔξελθ '/ ἔξελθ' οἴκων, ἄιε ματέρος αὐδάν. † and *Ἑκ.* 160-61: φροῦδος πρέσβυς, / φροῦδοι παῖδες. The corresponding lyrics found in the comedy are the following: *Cl.* 1165-66: ὦ τέκνον ὦ παῖ ἔξελθ ᾿οἴκων, / ἄιε σοῦ πατρός and *Cl.* 718-19: φροῦδα τὰ χρήματα, φροῦδη χροιά, / φροῦδη ψυχή, φροῦδη δ ᾿ἐμβάς. For this issue, see Marshall (1992: 92), Gregory (1999: XIII), Lesky (2003: 103) & Synodinou (2005a: 22-23). We must, however, bear in mind that Aristophanes has revised the *Clouds*, so it is not possible to know for sure whether the passages in question have also been revised. *Hypothesis VI* of the comedy states that the Debate between the *Just and Unjust Argument* is one of the parts of the comedy that have been revised. But this fact, as Ley (1987: 136) implies, does not necessarily mean that the whole part of the work concerning the *agon* –to which verses 1165-66 belong– has been revised.

[3] For *Hecuba's* dating, see Wilamowitz-Moellendorff (1959: 144), who was the first to suggest dating before 423 BC, Macurdy (1966: 46), Collard (1991: 34-35), Marshall (1992: 92), Mossman (1995: 10), Gregory (1999: XIV), Lesky (2003: 103), Synodinou (2005b: 21-25), Hourmouziades (2011: 12-13) & Battezzato (2018: 2-4).

[4] For the phrase, see Abrahamson (1952: 129).

[5] The question of *Hecuba's* dramatic unity has concerned scholars from the Renaissance until today and has been highly influenced by Aristotle's *Poetics*. See Arist. *Poetics* 1451a 32-34: …καὶ τὰ μέρη συνεστάναι τῶν πραγμάτων οὕτως ὥστε μετατιθεμένου τινὸς μέρους ἢ ἀφαιρουμένου διαφέρεσθαι καὶ κινεῖσθαι τὸ ὅλον. However, many scholars have tried to explain its structure by identifying those elements that contribute to the unity of the tragedy. Some scholars believe that Hecuba herself provides the tragedy with the unity of action, while others attempt to find some unifying ideas and themes, such as the subject of freedom and slavery, private and public justice, human suffering, or the murder of children. On *Hecuba's* dramatic unity, see Synodinou (2005a: 26-36), who presents concisely scholars' views on the issue. See also Collard (1990: 21-23) and Mitchell-Boyask (2006: 18-23).

audience» (Lada-Richards, 2008: 452). More concretely, I will try to detect the intra-dramatic signs through which Euripides demonstrates suitable models for the audience's emotional and mental reaction to what is happening onstage. Lada-Richards notifies that «spectator's or reader's response to a work of art should be considered at least as important as the creative role of the author in determining the range of meanings that a work may have» (Lada-Richards, 2008: 452).

More specifically, in this study, I will focus on: a) the role of intra-dramatic spectators in guiding the audience's reactions, b) Euripides' choices in figures of speech, through which intra-dramatic «guidance» of the spectators' emotional response is achieved, and c) Euripides' strategy to shorten the time distance between Trojan Women's reality and the political-historical reality of the 5th century BCE, in order to intensify the *páthos* of the scene.

In the context of this research, we should consider some key elements that contribute significantly to the reconstruction of the audience response. First of all, any interpretive attempt should start from an effort to regain the audience's horizon of expectations. This means that we should think about the cultural, moral, and literary expectations of the recipients of a play, as these expectations are defined at the time of its performance.[6] In addition, it is important to emphasize that as in our days, so in the theatre of the 5th century BCE, spectators were not a one-dimensional and homogeneous audience. This element allows us to consider that spectators' response would not be monolithic to what was happening onstage.[7] For the reconstruction of spectators' reactions we will rely primarily on the text itself. As Lada-Richards rightly points out, ancient Greek dramas «have a great self-awareness of their nature as fiction and they repeatedly indicate their conditions of creation and theatrical representation» (Lada-Richards, 2008: 460). Therefore, focusing on the text may offer the possibility of detecting the poet's «intention»[8] about the appropriate and expected audience's response. Finally, it is necessary to clarify that «every path we tend to follow, works as a possibility, but it is not an indisputable certainty» (Lada-Richards, 2008: 463), as we do not have ancient testimonies and
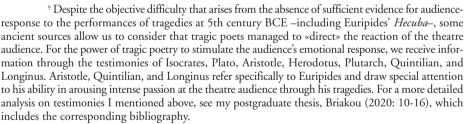
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[6] For the audience's horizon of expectations, see Lada-Richards (2008: 453) & Lada (1994: 95).

[7] Lada-Richards (2008: 456) notes that «there is no theatre audience that is one-dimensional», and that the audience is not consisted of «people who share exactly the same socio-political past, have the same educational and intellectual level, use the same aesthetics and cultural codes, and therefore may employ exactly the same "interpretive strategies" in the way they decode the components of a particular performance». For the diversity of the spectators of the Athenian tragedy, see also Stanford (1983: 48), Lada-Richards (2008: 466-92) & Syropoulos (2016: 29-31).

[8] As Mossman (1995: 6, n. 10), notes, the poetic intention is a complicated idea. We can never expect to fully comprehend a poet's intention, and it is even harder to approach what an ancient poet had in mind. However, an attempt to find out and explain what a poet might have intended to do seems quite interesting. Lada-Richards (2008: 451) also notes that the poetic intention has to do with an «authentic» message or a grid of messages that the author is working hard to convey to the reader.

secure evidence for the actual response of the Athenian audience to Euripides' *Hecuba*.[9] However, the fact that Aristotle has characterized Euripides as the most tragic of poets (τραγικώτατος τῶν ποιητῶν),[10] is quite encouraging and allows us to assume that the tragic poet did manage to intensify the *páthos* through his tragedies.

INTRA-DRAMATIC SPECTATORS

The first issue that will concern us is the intra-dramatic spectators and their role in «guiding» the audience's reactions. The Prologue of *Hecuba* begins with the ghost of the murdered Polydorus, who sets the mood of the tragedy. In verses, 30-31 «and now I glide above my dear mother, Hecuba, leaving my body empty» (νῦν δ' ὑπὲρ μητρὸς **φίλης** / Ἑκάβης ἀίσσω, σῶμ' ἐρημώσας ἐμόν), Polydorus refers to Hecuba, even though she is not yet on stage, and with the phrase ὑπὲρ μητρὸς φίλης, he expresses his love for his mother. He uses the word φίλη, an emotionally charged word to underline the intimate relationship between mother and son. The fact that a character as unusual as the ghost of Polydorus refers to his mother in such a way could probably affect spectators' emotional response, arouse their compassion for the unfortunate protagonist, and establish the play's «pathetic tenor» (Collard 1991: 130) from the very beginning of the tragedy.

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[9] Despite the objective difficulty that arises from the absence of sufficient evidence for audience-response to the performances of tragedies at 5th century BCE –including Euripides' *Hecuba*–, some ancient sources allow us to consider that tragic poets managed to «direct» the reaction of the theatre audience. For the power of tragic poetry to stimulate the audience's emotional response, we receive information through the testimonies of Isocrates, Plato, Aristotle, Herodotus, Plutarch, Quintilian, and Longinus. Aristotle, Quintilian, and Longinus refer specifically to Euripides and draw special attention to his ability in arousing intense passion at the theatre audience through his tragedies. For a more detailed analysis on testimonies I mentioned above, see my postgraduate thesis, Briakou (2020: 10-16), which includes the corresponding bibliography.

[10] Arist. *Poet.* 1453a 29-30, ἐπὶ γὰρ τῶν σκηνῶν καὶ τῶν ἀγώνων τραγικώταται αἱ τοιαῦται φαίνονται, ἂν κατορθωθῶσιν, καὶ ὁ Εὐριπίδης, εἰ καὶ τὰ ἄλλα μὴ εὖ οἰκονομεῖ, ἀλλὰ τραγικώτατός γε τῶν ποιητῶν φαίνεται. According to Halliwell (2014: 559), the phrase τραγικώτατός γε τῶν ποιητῶν φαίνεται is formulated «in a language that implies direct observation of the theatrical audience» and emphasizes the poet's extraordinary ability to arouse pity and fear. For the term τραγικώτατος, see also Sykoutris (1937: 108) and Lucas (1968:147-48). Lucas (1968: 147), commenting on this passage, points out that «given the surviving works of Euripides, we can say that he is the most tragic poet, in the sense that he is the most "heartbreaking" poet». Quintilian, in his work *Institutio Oratoria*, also comments on the admirable way Euripides managed to provoke the emotional response of the audience and especially to stimulate the feeling of pity (*Inst. Or.* X.I.68-69*, in adfectibus vero cum omnibus mirus tum iis qui miseratione constant facile praecipuus*). The phrase *in adfectibus omnibus* emphasizes the skill of the tragic poet in arousing all the emotions of the spectators, while the word *miseratione* emphasizes his remarkable ability to provoke the feeling of pity (ἐλέου) in the audience. His mastery of the presentation of passion is evident by the descriptions *mirus* and *praecipuus* attributed to the poet, while the adverb *facile* reveals Euripides' ease in arousing these emotions in the audience. For the testimony of Quintilian, I consulted Gasti (2017: 219, n. 7).

This «pathetic tenor» introduced by the ghost of Polydorus is reinforced by the intra-dramatic spectators, especially the Chorus. The Trojan Women of the Chorus have a significant role in the «guidance» of the audience's reactions, and they are very close to Hecuba in this play.[11] Women of the Chorus share the same experiences with the old queen of Troy, and their sympathy and compassion for Hecuba are evident. We can assume that these emotions affect the spectator's emotional response to the wretched Hecuba correspondingly. A typical example is the behavior of the Chorus in *Parodos*, when the Trojan women in their anapestic address to Hecuba inform her in detail of the decision about Polyxena's upcoming sacrifice. Specifically, in verses 104-06, it seems that the Chorus burdens itself with the bad news to be announced, as if it were its own affair: «I bring no lightening of our woe, but great and heavy news», οὐδὲν παθέων ἀποκουφίζουσ᾽ / ἀλλ᾽ ἀγγελίας βάρος **ἀραμένη** / μέγα σοί τε, γύναι, κῆρυξ **ἀχέων** (Synodinou, 2005b: 50). The Chorus' emotional involvement is aptly emphasized by the type ἀραμένη. The Chorus informs Hecuba of the new calamities using the word ἄχος (κῆρυξ ἀχέων, 106), an emotionally charged word, which is related to the physical and mental experience of sorrow (Synodinou, 2005b: 50). By expressing his emotional involvement in Hecuba's sufferings,[12] the Chorus provides a model for the appropriate emotional response of the spectators, and through their response, the women of the Chorus motivate the audience to sympathize with Hecuba.[13]

Another example is found in the second episode, in the words of Talthybius, the Achaeans' herald, who enters the scene as a messenger to announce Polyxena's death and describe what happened during the sacrifice. Talthybius, shocked by the sight of the old woman lying on the ground, wonders about divine providence (488-98) and lifts the former queen from the ground (499-500).[14] In his account of Polyxena's noble last moments, he describes Polyxena's sacrifice, conveying vividly to the audience's eyes the scene of the young daughter dying. Verses 521-80 are

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[11] Synodinou (2005b: 50) claims that female Choruses in Euripides' plays generally sympathize and support the heroine of the tragedy, as there is solidarity between women. Gregory (1999: 57) points out that Euripidean Chorus is usually on the side of the afflicted. Hourmouziades, in two of his studies on Chorus (1998: 36-37) & (2010: 40-43), points out that tragic choruses are composed almost exclusively of women or elders because of their lack of energy and physical strength, mature thinking, emotional vulnerability, and lack of social prestige.

[12] Hourmouziades (1998: 43) argues that «the Chorus of the Tragedy usually expresses its emotional involvement in the passions of the heroes».

[13] Lada-Richards (2008: 462-63, 507) notes that the reactions of intra-dramatic spectators are indicative of the reactions of the real theatre audience. For more information about intra-dramatic spectators and their power to influence the actual audience, see Segal (1993: 234-35), Gasti (2009: 98), and Easterling (2012: 245).

[14] For the entry of Talthybius and his introductory words, see also Collard (1991: 156), Gregory (1999: 104) & Synodinou (2005b: 183).

a «θέατρον ἐν θεάτρῳ», since «Talthybius' narration of Polyxena's sacrifice virtually creates a miniature theatrical spectacle» (Segal, 1993: 235). As it usually happens in other narrative *rhéseis* (ἀγγελικές ῥήσεις), the messenger describes an event that could not be performed onstage, as it involved a change of location, the presence of a crowd, and a scene of violent death.[15] Talthybius differs from other messengers, who describe events in a neutral and detached manner.[16] In *Hecuba*, the Greek herald expresses from the beginning his pity for Polyxena. This is apparent at verses 518-20 «To weep in pity for your child: that is the reward you desire for me, lady. When I give you the fateful tale now, my eyes here will moisten just as they did by the grave, when she was being put to death» (διπλᾶ με χρῄζεις **δάκρυα** κερδᾶναι, γύναι / σῆς παιδὸς **οἴκτωι**· νῦν τε γὰρ λέγων κακὰ / **τέγξω τόδ' ὄμμα** πρὸς τάφωι θ' ὅτ' ὤλλυτο).[17] Talthybius' tears «provide the audience with an acceptable and desirable way of response, a model of participation in the release of emotions that occurs in the theater»,[18] while the expression of pity found in the phrase σῆς παιδὸς οἴκτωι (519) is a model of audience engagement in Polyxena's and her mother's sufferings.[19] The contrast that emerges from the words νῦν (519) and ὅτ' (520), gives Talthybius the chance to distinguish the narrative time and the time of experience; in doing so, Talthybius underlines that he is still experiencing the time of Polyxena's sacrifice in the same way,[20] thus intensifying the passion (πάθος) of the scene.

The description of the sacrifice is given in reported speech. However, the fact that Talthybius uses direct speech and present tense, when quoting Polyxena's words in verses 547-52 («You Argives who have sacked my city, I die willingly; let no one touch my person; I shall offer my neck with good courage. Let me go freely, I beg you by the gods, when you kill me, so that I may die free: as a princess I shame to be called slave among the dead», Ὦ τὴν ἐμὴν πέρσαντες Ἀργεῖοι πόλιν, / ἑκοῦσα

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[15] Burian (2012: 301), speaking of the tendency to describe violent events through messenger speeches, points out that many scholars think this convention is a matter of decency. However, Burian argues that these conventions could be rendered more vividly through narration than performance onstage.

[16] De Jong (1991: 63-79) analyzes whether messengers in tragedy are being detached and impartial or not.

[17] For Talthybius *rhésis* (ῥῆσις), see Collard (1991: 158) & Gregory (1999: 108), who note that Talthybius presents an unusual emotional involvement compared to the messengers found in other Euripides tragedies.

[18] This phrase is used by Segal (1993: 168). Segal also notes that whether or not the audience is involved in grief and tears, they can participate in the emotions expressed through this response. For the scene where Talthybius indirectly «encourages» the audience to sympathize with the protagonist through tears, see Lada (1994: 108-09). For the role of tears and grief as a model of the audience's emotional response, see Lada-Richards (2008: 509).

[19] Lada-Richards (2008: 509) identifies in intra-dramatic spectators' statements of sympathy, a model for viewing and mental participation in the passions of the «other».

[20] For this statement, see De Jong (1991: 30-31) & Synodinou (2005b: 198).

θνήισκω· μή τις ἅψηται χροὸς / τοὐμοῦ· παρέξω γὰρ δέρην εὐκαρδίως. / ἐλευθέραν δε μ᾽, ὡς ἐλευθέρα θάνω, / πρὸς θεῶν, μεθέντες κτείνατ᾽· ἐν νεκροῖσι γὰρ / δούλη κεκλῆσθαι βασιλὶς οὖσ᾽ αἰσχύνομαι) and 563-65 («See, here, young man, if you are eager to strike my breast, strike here; but if into my neck is your desire, here is my throat, here and ready», Ἰδού, τόδ᾽, εἰ μέν στέρνον, ὦ νεανία, / παίειν προθυμῆι, παῖσον, εἰ δ᾽ ὑπ᾽ αὐχένα / χρήιζεις πάρεστι λαιμὸς εὐτρεπὴς ὅδε) is considered particularly important. These verses highlight Polyxena's bravery and aristocratic nature, since she chooses (heroically) to go to her death voluntarily, in order to avoid a humiliating life of slavery.[21] The use of direct speech is of particular interest, as it reflects the attempt of Talthybius to represent the original scene and to present it from Polyxena's point of view.[22] If we take into account that the role of Polyxena and Talthybius was probably played by the same actor,[23] we can assume that in this scene there would be a stage transformation of the speaker Talthybius into Polyxena. In this case, the voice of the actor –which was the same for both Talthybius and

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[21] Synodinou (2005b: 205-06) notes that «in Euripides, young heroines who are victims of human sacrifice usually accept their sacrifice voluntarily». She also cites some examples of other tragedies, cf. *IA* 1555: θῦσαι (το σῶμα) δίδωμ᾽ ἑκοῦσα πρὸς βωμόν θεᾶς and *Heracl.* 531-32: ἑκοῦσα κοὐκ ἄκουσα (ἡ παρθένος)… / θνήσκειν.

[22] This comment is based on the observation of Kleris & Babiniotis (1999: 29). They point out that by quoting a direct question of the original speaker, «we try to represent the actual communicative fact and see it from the point of view of the original speaker. The difference is that we use the appropriate verb at the beginning or end (I ask, I say, etc.), which indicates that the question is transferred from another communicative situation, which contains a direct question».

[23] Collard (1991: 37) distributes the roles between the three actors in the following way: First actor (protagonist): Hecuba, Second actor (deuteragonist): Polyxena, Talthybius, Serving-Woman (θεράπαινα), Polymestor and Third actor (tritagonist): Polydorus, Odysseus, Agamemnon. Two considerations suggest this distribution. First, the orator Demosthenes at *On the Crown* 267 (Ὑπὲρ Κτησιφῶντος περὶ τοῦ στεφάνου) mocks his rival Aeschines that as a protagonist ruined the prologue-speech of Hecuba. Second, it is probable that the deuteragonist, as a more experienced or skilled actor, took the parts of Polyxena and Polymestor, both of which include demanding monodies. However, Collard points out that other distributions, especially of the lesser roles, can be revised. Synodinou (2005b: 121) follows the distribution of Collard. However, she claims that a distribution based on the criterion of nationality would also be possible. In that case, an actor should play all the roles of Greeks, and another actor should play all the barbarians (except Hecuba): protagonist: Hecuba, deuteragonist: Polydorus, Polyxena, Serving-Woman, Polymestor, tritagonist: Odysseus, Talthybius, Agamemnon. Battezzato (2018: 4-5), in his commentary, agrees with this distribution of roles, but he notes that these distributions are only tentative suggestions. Marshall (1994: 53-54) discusses the factors determining the distribution of roles to the three actors in tragedy. He points out that the distribution is mainly based on necessity, e.g., two characters both speaking in the same scene must have been played by different actors. However, he argues that there may be other factors that might have an effect on performance quality. For example, lyric passages should be given only to actors that can sing. Other principles that have been suggested include a Principal of Family Resemblance, whereby one actor gives a single voice to characters who are blood relations. As a similar case, Marshall mentions *Hecuba*, where one actor could play the roles of the Greeks.

Polyxena– would create to audience's mind an illusion that Polyxena is onstage.[24] This element would intensify the emotional engagement of Talthybius with Polyxena. Thus, we can assume that this involvement would emotionally charge the atmosphere and would stimulate an equivalent emotional reaction of the spectators.

The intra-dramatic audience of Polyxena's sacrifice is the crowd of Greek soldiers. Their response to this brutal scene of killing a young woman is found in verse 553, λαοί δ' **ἐπερρόθησαν**, where the army appears to applaud Polyxena for her act. The reaction of the intra-dramatic spectators may indicate Euripides' desire for a corresponding reaction of the Athenian audience. After Polyxena's heroic behavior, each of the soldiers paid tribute to the daughter and those who did not participate were reprimanded with the following words: «Go and give something to her extraordinary courage and noble spirit» (οὐκ εἶ τι δώσων τῆι περίσσ' **εὐκαρδίωι** / **ψυχήν τ' ἀρίστηι**;, 579-80). The spectacle of Polyxena's sacrifice on the one hand stimulates the emotional response of Greek soldiers, and on the other directs the audience by arousing its pity and admiration (Fletcher, 2012: 227-28). The last scene of Polyxena's sacrifice is vividly described: «then he (i.e. Neptolemus), both willing and unwilling from pity for the girl, cuts with the iron the passages of breath; streams (of blood) welled out» (ὁ δ' **οὐ θέλων τε καὶ θέλων οἴκτωι** κόρης / τέμνει σιδήρωι πνεύματος **διαρροάς**· / κρουνοὶ δ' ἐχώρουν, 566-68). These verses depict Neoptolemus's hesitation with the phrase οὐ θέλων τε καὶ θέλων (Synodinou, 2005b: 214), and at the same time the pity that he feels for Polyxena (οἴκτωι κόρης). Talthybius describes the savagery of the scene, where Neoptolemus cuts Polyxena's throat with his sword (τέμνει σιδήρωι πνεύματος). The language here reflects «the fact that Polyxena is killed as a σφάγιον and since σφάγια are rites focused on bloodletting, the narrative emphasizes the act of killing and the blood that spurts out (διαρροάς) from under the blade» (Gregory, 1999: 114). The description of this bloody scene is so tense and emotionally charged, that it not only provokes the pity of those involved, but also arouses the pity of the extra-dramatic audience.[25] Messenger's speech ends with a comment of Talthybius on Hecuba, in verses 580-82, «In telling like that of your daughter's death, I see you with blessings beyond all women in your children, as well as with the harshest of fortune» (τοιάδ' ἀμφὶ σῆς λέγων / παιδὸς θανούσης εὐτεκνωτάτην τέ σε / πασῶν γυναικῶν **δυστυχεστάτην** θ' ὁρῶ). The superlative δυστυχεστάτην (582) emphasizes the extremely miserable position in which the protagonist has found herself. The fact that she was so lucky to be the mother of the most admirable children (εὐτεκνωτάτην) and at the same time so unlucky to lose

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[24] Lada-Richards (2002: 408) notes that the Greek audience should derive special pleasure precisely from recognizing the same voice behind a plurality of masks, and they should look forward to appreciating the subtlety and ingenuity of the performative ironies resulting from the playwright's decision to group his «characters» in such or such a way before assigning them to the three players.

[25] Mossman (1995: 76-77) notes that Euripides, through his brilliant description of the last image of Polyxena, manages to create a scene where death and blood are on every side.

all of her children makes her a tragic figure that arouses audience's pity, compassion, and sympathy.

FIGURES OF SPEECH

When an author wants to express his feelings or the feelings of a character in his work without explicitly stating them, he can use some other means that «depict» the emotionalism of the scene (Stanford, 1983: 91). As Stanford notes, from Gorgias in the fifth century BCE down to the last of the Greek and Roman rhetoricians, teachers and students of rhetoric paid special attention to stylistic methods of arousing the emotions of audiences, especially by «figures of speech» (Stanford, 1983: 93). The question here is: Did Euripides also use figures of speech, like repetition, asýndeton, apostrophe, metaphor, simile, etc. to escalate the element of *páthos* (πάθος) and stimulate audience's emotional response?

Starting with the *Prologue* of the tragedy, we can detect in verses 54-58 some figures of speech that can arouse audience's emotions. After the emotional apostrophe of Polydorus to his mother Hecuba, «o mother» (ὦ μῆτερ, 55), he talks about the volatile fate and the «reversal» of her life. The apostrophe is the predominantly stylistic device of evoking emotions.[26] Moreover, the contrast between the past and the present state of Hecuba is craftily emphasized through the tragic antithesis found in these verses; on the one hand, the happiness «after the house of kings» (ἐκ τυραννικῶν δόμων, 55) / «as great as was once your fortune!» (ὅσονπερ εὖ ποτ', 57) / «your former prosperity» (τῆς πάροιθ' εὐπραξίας, 58), and on the other the misery and slavery «the day of slavery» (δούλειον ἦμαρ, 56) / «what misery is yours!» (ὡς πράσσεις κακῶς, 56).

A few verses below, Hecuba enters the stage supported by Trojan women. The weakness of the former queen of Troy is reflected through the use of the imperatives in verses 59-60 «Bring the old woman in front of the house, my children. Bring your fellow-slave» (**ἄγετ'**, ὦ παῖδες, τὴν γραῦν πρὸ δόμων, / **ἄγετ'** ὀρθοῦσαι τὴν ὁμόδουλον), and in verse 63 «[take carry bring lift]» ([**λάβετε φέρετε πέμπετ' ἀείρετέ** μου]).[27] In these verses, the wretched queen Hecuba seeks help from the

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[26] Stanford (1983: 97-98) notes that the apostrophe is a figure of speech that contributes to the intensification of the *páthos*.

[27] We should point out that the imperatives of verse 62, [λάβετε φέρετε πέμπετ' ἀείρετέ μου], are placed in brackets because they are deleted by the editors. The line is both inappropriately emphatic and metrically suspect, cf. Diggle (1984b: 68), Collard (1991: 134), Gregory (1999: 52), Synodinou (2005b: 33-34) & Battezzato (2018: 78). For the anomalous word-division, see Diggle (1984b: 68). However, the observation of Biehl (1997: 89-90), who believes that the verse is authentic, is essential. Biehl argues that Hecuba's weakness and her difficult physical and psychological situation could make Euripides more flexible in handling the metre. Whether we consider the passage as Euripides' choice or interpolation by an actor, we can assume that it would manage to provoke the emotional stimulation of the audience, as it strongly and vividly emphasizes the weakness of the former queen and her need for aid. For «melodramatic» interpolations in Greek tragedy, see Page (1934: 222).

other Trojan slaves. The use of imperatives, the *asýndeton*, and the repetition of the same verb ἄγετε (59, 60) in an emphatic position intensify the element of *páthos* and probably stimulate the pity of both the intra-dramatic spectators, i.e., the Trojan women, and the actual theatre audience of Athens.

Another passage worth mentioning is the second Stasimon of the Chorus (629-57), which marks the transition from the first part of the tragedy related to Polyxena's sacrifice, to the second part concerning the news of Polydorus' death. The women of the Chorus recall the origin of the sorrows of Troy and stress that, as a consequence of the Trojan war, they have a fate that is even worse than the normal «cycle of human affairs» (639) (Battezzato, 2018: 156). In this Stasimon, the emotional engagement between the spectators and the tragedy is achieved through Chorus' lament. In verses 629-30 «I was fated to disaster, I was fated to harsh pain» (**ἐμοὶ χρῆν** συμφοράν, / **ἐμοὶ χρῆν** πημονὰν γενέσθαι), the Chorus uses repetitions of the words ἐμοὶ and χρῆν to underline the ineluctability of Trojan misery (Battezzato, 2018: 158). Repetition is a typical feature of lament,[28] and its use, here, along with the phenomenon of *anadiplosis* πόνοι…πόνων of verses 638-39 («Sufferings, and cruelties of fate which outdo sufferings, make their round», **πόνοι** γὰρ καὶ **πόνων** / ἀνάγκαι κρείσσονες κυκλοῦνται), emphasizes the element of *páthos* of the lyric passage and creates the effect of an actual ritual of mourning (Stanford, 1983: 95).[29] Stanford points out that «the most effective and most noticeable of all the emotive figures of speech is repetition» (Stanford, 1983: 93-94), and as Stathis notes, repetition gives speaker the chance to overcome the emotional detachment of the interlocutor and move him (Stathis, 1973: 55). Thus, we can assume that the repetitions (and the anadiplosis) in the lament of the Chorus would probably have a significant emotional impact on the audience by intensifying its compassion for the women of the Chorus.

Of particular interest is the second part of the play, where the *páthos* is intensified by accumulating figures of speech, especially in the scene where Hecuba recognizes the corpse of the dead Polydorus. The third episode begins with the servant's entrance, who comes onstage to announce another calamity that will devastate the unfortunate mother. She enters accompanied by mute characters carrying Polydorus's corpse found on the shore.

In the first verses of the episode, the servant seeks Hecuba to reveal the dead body of her son. With «bitter» irony, she declares Hecuba the «champion» of calamities (Synodinou, 2005b: 256) and characterizes her as a person who surpasses every man

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[28] For repetition in mourning, see Stanford (1983: 95) & Collard (1991: 164). Synodinou also writes about this subject (2005b: 247), and she states that repetition is a feature of modern Greek laments. For the «echoing» function of repetition, see Stathis (1973: 55-57).

[29] Hutchinson (2017: 151) notes that «Euripides' frequent repetition of words in anadiplosis is aimed to achieve a heightened pathos, perhaps because such repetition departs from normal sentences».

and woman in misfortunes, «Where is she –Hecuba, the absolute in wretchedness, who surpasses every man and female sex in her misery? No one will contest her crown» (Ἑκάβη ποῦ ποθ᾿ ἡ **παναθλία**, / **ἡ πάντα νικῶσ᾿ ἄνδρα καὶ θῆλυν σποράν** / **κακοῖσιν**; οὐδεὶς στέφανον ἀνθαιρήσεται, 658-60). The use of *hyperbole* (παναθλία / ἡ πάντα νικῶσα) underlines the miserable situation of Hecuba and evokes the audience's pity for the wretched woman. The calamities of the protagonist are outlined through the words of the Chorus a few lines below, in verses 667-69, «Mistress, total in your suffering, and more still than I can say, you are destroyed, you no longer live, although you see the light of day –without children, without husband, without city, utterly undone» (ὦ παντάλαινα **κἄτι μᾶλλον ἢ λέγω**, / δέσποιν᾿, ὄλωλας κοὐκέτ᾿ εἶ, βλέπουσα φῶς, / **ἄπαις ἄνανδρος ἄπολις** ἐξεφθαρμένη. The *hyperbole* of the phrase κἄτι μᾶλλον ἢ λέγω (667) stresses the extreme misery of Hecuba, and the *tricolon* of negative adjectives ἄπαις ἄνανδρος ἄπολις (669), where the privative alpha emphasizes the deprivation and the losses of the queen, lead the spectators to feel compassion for Hecuba.

When Hecuba recognizes Polydorus' corpse, she addresses her dead son in a lament. In verses 684-87, «O-oh my son, my son! Oh my grief! I begin the wild melody, learning only now of the evil from a vengeful spirit» (ὦ **τέκνον τέκνον**, / αἰαῖ, κατάρχομαι νόμον / βακχεῖον, ἐξ ἀλάστορος / ἀρτιμαθὴς κακῶν), the *apostrophe* to the dead child and the *anadiplosis* of the word τέκνον escalate the *páthos* of the scene. Hecuba addresses her son in a similar way in verses 694-97, «Oh my child, child of a poor wretched mother, what doom kills you, by what fate do you lie dead, by whom among men?» (ὦ **τέκνον τέκνον** ταλαίνας ματρός, / τίνι μόρωι θνήισκεις, τίνι πότμωι κεῖσαι, / πρὸς τίνος ἀνθρώπων;). Once again, the *anadiplosis* τέκνον τέκνον emphasizes Hecuba's sorrow and her swift questions indicate her panic and despair.

A little later, in verses 710-11, Hecuba identifies with certainty the murderer of Polydorus, without, however, naming him: «My own –my own guest-friend, a knight of Thrace, where his old father had placed him secretly» (**ἐμὸς ἐμὸς ξένος**, Θρήικιος ἱππότας, / ἵν᾿ ὁ γέρων πατὴρ ἔθετό νιν κρύψας). The anadiplosis of ἐμὸς ἐμὸς and the characterization as ξένος, as the ancient Scholiast claims,[30] declare Hecuba's irony and slowly unfold her anger, which is more evident in lyrics 714-20 «Unspeakable, unnamable, beyond amazement, unholy and unendurable! Where is the justice between allies? Cursed among men, for rending his flesh, for cutting this boy's limbs with iron sword –and no pity!» (**ἄρρητ᾿ ἀνωνόμαστα**, θαυμάτων πέρα, / οὐχ **ὅσι**᾿ οὐδ᾿ **ἀνεκτά**. ποῦ δίκα ξένων; / ὦ κατάρατ᾿ ανδρῶν, ὡς διεμοιράσω / χρόα, σιδαρέωι τεμὼν φασγάνωι / μέλεα τοῦδε παιδὸς οὐδ᾿ ὤικτισας). The use

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[30] For the *anadiplosis* found in the verse, see Synodinou (2005b: 270). For the comment of the ancient Scholiast, see Schwartz (1887: 63).

of *asýndeton* (ἄρρητα / ἀνωνόμαστα / ὅσια / ἀνεκτά) indicates again Hecuba's emotional situation; however, according to Collard, the quality of the adjectives used here has changed, as «Hecuba moves from incredulous grief to angry revulsion, and her revenge is born» (Collard, 1991: 168).

TROY'S FALL: A WAKE-UP CALL FOR THE ATHENIANS?

An important means of stimulating spectators' reactions is the strategy of Euripides to shorten the time distance between Trojan Women's reality (i.e., what is happening on stage) and the historical-political reality of the 5th century BC. This strategy contributes to spectators' emotional engagement with the heroes of the tragedy. The time distance is often shortened by the Chorus, which is the mediator between the play and the spectators.[31]

A typical example in *Hecuba* is the Third Stasimon. It is a strongly allusive Stasimon, where Euripides combines epic elements and elements that come from the 5th century political reality of Athens, so that the memory of the fateful night of the fall of Troy reminds the viewers of the war situation that prevailed when the tragedy was played. For instance, in verses 905-06 «You, my fatherland of Ilion! You will be counted no longer among the unsacked cities» (σὺ μέν, ὦ πατρὶς Ἰλιάς, / **τῶν ἀπορθήτων πόλις** οὐκέτι λέξῃ) the phrase τῶν ἀπορθήτων πόλις raises a major theme in contemporary Athenian politics. On the one hand, this phrase recalls the pride of the Athenians for their city (Synodinou, 2005b: 345), and on the other hand, the fact that Troy has fallen indicates that no city is invincible.[32] This statement would remind Athenian spectators of their current war situation and of the possibility of finding themselves too in the Chorus' position. Euripides thus provides the audience with a vehicle of *méthexis* (μέθεξις) with the sufferings of Trojan women, provoking pity for the Chorus and fear for themselves (Synodinou, 2005b: 344). In the next verse 907 «such a cloud of Greeks hides you» (Ἑλλάνων **νέφος** ἀμφί σε κρύπτει), Euripides uses the anachronism Ἑλλάνων along with the epic noun νέφος, which appears in Homer and symbolically indicates either the large crowd or the fear and darkness of death (Synodinou, 2005b: 345). The fact that Euripides uses an epic element here perhaps expresses his denial of epic heroic themes,[33] and by doing so, he tries to «land» the audience in the harsh reality; a landing that is also achieved through the anachronistic element (Ἑλλάνων).

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[31] For the view that the Chorus is generally a mediator between the spectators and what is happening on stage, see Burian (2012: 299) & Marinis (2018: 74).

[32] Cf. Marshall (1992: 218). For this opinion, see Battezzato (2018: 193).

[33] For the epic elements of the stasimon, see Collard (1990: 91) & Collard (1991: 176-77). Collard finds some of the epic elements in verses 907, 915-16, and 920. In verses 915-916 ἦμος ἐκ δείπνων ὕπνος ἡδὺς ἐπ' ὄσσοις / σκίδναται, μολπᾶν…, the epic words ἦμος and σκίδναται are used, and in verse 920 ξυστὸν δ' ἐπὶ πασσάλῳ the epic word ξυστὸν.

In the following verses, the Chorus describes his personal experience from the night of the fall of Troy. Specifically, verses 914-22 present a husband who leaves his spear and lies carefree on his bed after the celebrations for the rescue of the city. In the second strophe, the wife stands in front of the mirror in her room, taking care of her hair before lying on bed. Then, she hears the yell of the Greeks fore-telling the coming nightmare for Troy (923-32).

The emphatic position of the pronoun ἐγὼ (923) –with which the strophe begins– underlines the fact that the description of the fall is made through women's eyes and gives Chorus the chance to present its own focalization.[34] The first-person description is one of the main means of evoking emotion (Collard, 1990: 96), as it adds *páthos* to the scene and conveys the perspective of the civilians. Visvardi notes that this specific choice communicates how both communal and at the same time deeply personal the experience of Troy's fall was for the women of the Chorus (Visvardi, 2011: 282). The fact that the chorus speaks as «an individual, lamenting its personal loss at the sack of Troy, helps personalize and individuate the chorus» (Marshall, 1992: 228). The audience is told of a particular private situation, from many voices,[35] which allows the audience to think that this experience would be common to the rest of the civilians. Euripides' sensitivity to the innocent Trojans is perhaps an anti-war message to the war-torn Athenians.

The Chorus uses the phrase «A cry came up to the citadel», (ἀνὰ δὲ κέλαδος ἔμολε **πόλιν**, 927) to refer to the yell of the Greeks, heard during the night. With the words πόλις (and ἄστυ of verse 929), «the Athenian spectators undoubtedly think about their homeland and in this way, they are led to sympathize more with what is happening on stage». Euripides' anachronisms in terms of the πόλις (*polis*) and the political context of the play are some of the «characteristic elements that place it directly in the heart of democratic Athens» (Synodinou, 2005b: 354). These anachro-nistic elements and the fact that the night of the destruction is described through the eyes of the innocent and defenseless women of the Chorus were vehicles for arousing audience's pity and leading to its emotional engagement with the Chorus. «By taking the Trojan war into the bedroom, Euripides is being consistent in his theme of a sacked city as women see it»,[36] and thus underlines the consequences of war to everyone.

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[34] Rimmon-Kenan (2002: 73) notes that «the story is presented in the text through the media-tion of some "prism", "perspective", "angle of vision", verbalized by the narrator though not necessari-ly his». The scholar, following Genette (1980), calls this mediation "focalization". De Jong (2004: XIV) points outs that «the focalizer is the person (the narrator or a character) through whose eyes the events and persons of a narrative are "seen"». For the terms of focalization/focalizers, see also De Jong (1991: 30-52).
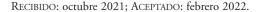
[35] For this scene, cf. Marshall (1992: 228).

[36] For this phrase, see Barlow (2008: 31). For the representation of the events through the perspective of Chorus, see also Collard (1991: 177) & Marshall (1992: 215).

The last scene we will examine is found in the first episode after Hecuba's supplication to Odysseus. Hecuba has already tried to convince Odysseus to save her daughter Polyxena from death, and in verses 299-331, the audience watches Odysseus' response to Hecuba's supplication. Despite the emotionally charged words of Hecuba, Odysseus's speech is cold and more rational. In his *rhésis*, there are not many indicators of emotional response; however, one of his arguments would probably provoke different reactions from the audience. In verses 321-25, Odysseus, trying to «console» Hecuba, mentions that there are other unfortunate old men and women of his own country who also suffer, and newly married women deprived of their husbands («if you say your suffering is pitiful, hear my rejoinder. Our side has aged women and old men no less miserable than yourself, and brides bereft of splendid grooms, whose bodies lie hidden by the soil of Ida here», εἰ δ᾽ οἰκτρὰ πάσχειν φήις, τάδ᾽ ἀντάκουέ μου· / εἰσὶν παρ᾽ ἡμῖν οὐδὲν ἧσσον ἄθλιαι / γραῖαι γυναῖκες ἠδὲ πρεσβῦται σέθεν, / νύμφαι τ᾽ ἀρίστων νυμφίων τητώμεναι, / ὧν ἥδε κεύθει σώματ᾽ Ἰδαία κόνις). We can assume that spectators' response to the hearing of this argument would not be one-dimensional and homogeneous. On the one hand, the reaction of the audience could be negative towards the brutality of Odysseus, who uses an argument that can in no way alleviate the pain of a mother who is about to lose her child; on the other hand, this statement could find a positive response to those who had lost their relatives in the war. With this reference, Euripides challenges the audience to conjure up the current war situation and the fact that some Greek old and young people have lost their beloved due to the Peloponnesian war. By doing so, the tragic poet would probably arouse spectators' compassion for Hecuba and her miserable life.

CONCLUSIONS

Taking all the above into account, we can say that Euripides was likely to have used some means to influence the Athenian audience's response, arousing a sense of pity, compassion, or fear. Among them are a) the existence of intra-dramatic spectators, i.e., the spectators who are on stage and watch together with the theatre audience the action, providing the Athenian spectators with possible emotional models for their reactions, b) the use of figures of speech, such as repetition, anadiplosis, asyndeton, and apostrophe, through which the tragic poet emotionally «charges» the atmosphere of the play, and c) Euripides' strategy to shorten the time distance between the dramatic action and the *hic et nunc* of the performance of the 5th century BCE, that brings the spectators closer to Hecuba's misfortunes. To sum up, even though we do not have sufficient evidence (*testimonia*) for the audience-response to Euripides' *Hecuba*, and although we cannot be sure about the poet's intention, we can claim that we are not in complete darkness, and we can approach to some extent the possible response of the Athenians to Euripides' tragedy.

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