CHAPTER-VI

SUMMING UP

Then learn that mortal man must always look to his ending.
And none can be called happy until that day when he carries His happiness down to the grave in peace.

(King Oedipus 68)

When P.B. Shelley, the renowned English Romantic poet threw his gauntlet at the dragon of death in his own den; while the poet carried down his happiness along with Sophoclean copy of Oedipus Tyrannus into the celarge of his watery grave in the tempestuous gulf of Spezzia, he must have felt the pleasure of veritability of Propriety or Aucitya, that dawns upon the human soul when it tramples into fragments the many coloured dome of the prison of life for the aim of human existance on the earth is:

To follow knowledge like a sinking star
Beyond the utmost bound of human thought.

(Tennyson 187)

Though Shakespeare believes that a good play needs no epilogue, yet an epilogue with all its didactic grandeur and splendour was an integral part of Sophoclean tragedy, because the Attic audience went to the theatre not simply to know what has happened, but to understand what may happen in the Ken of the

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torchlight of wisdom. However the triple repetition of the ‘Shantih’ comes only when the soul attains the ‘peace that surpasseth understanding’. It is with the calm of mind or passions spent that the tragic vision and a sense of tragic waste with an amelioristic approach is there not only to wipe out the tears of pathetic sentiment, but to make the soul of the audience ‘to sail beyond the sunset and the bathe of all the western stars.’ (Tennyson 187)

It is in the spirit of Anitgone’s maxim, ‘We learn when we are old,’ that the prothesis of the present work has been chiselled as a touchstone to judge the Propriety or Aucitya in its conceptual analysis. In the synthetic syllogism of Eastern and Greek findings; the Eastern one is centred round Ācārya Kṣemendra’s prime observation: ‘A sentence composed with propriety, always wins the approbation of the good, as does wealth exalted by liberality, or learning brightened by good character’. (Kṣemendra, śloka xii) The European scholarship is indebted to Plato who declared: “Poetic truth be the highest truth- ideal forms of justice, goodness, beauty and the like”.

It is in the πρελεγωμένα or the prologue that the argument is presented along with the review of literature tracing out further developments. In case of Indian elucidation several references to Bharat Muni and subsequent maxims comprising Mammatt, Bharat etc., have been enumerated while in the Western context, Longinus, Horace etc., have been explored; so as to establish the hypothesis that ‘to err is human’, is a universal maxim, for divine forgiveness one cannot be so much sure, for the agonist wearing the mask of Melpomene always treads on the footprints of (193)
Nemesis or the goddess of Revenge. This justifies the instinct of the temporal law of blood for blood and makes the conscience of Hamartia, cowards of us all and in the words of the Prince of Denmark,

“This conscience does make cowards of us all
And thus the native hue of resolution
Is sicklied over with the pale cast of thought.”

(Hamlet, 862)

The further explorations have been directed towards several kinds of aucitya with a view to establish that these kinds are the sinews of war incorporated in a human being involved in the struggle for existence, but the law of Catastrophe does not guarantee the survival of the first, as is examplified in the character of Julius Caesar, who apart from his physical and mental infirmities remains the topic of discussion, even after his death and it has become proverbial that “Caesar dead is more powerful than Caesar living.”

(Julius Caesar, 817)

Aucitya or Propriety is of various types; and it is the determining factor of human action, behaviour and ethos. Similarly in the Western critical creeds propriety is also of several types such as propriety of myth, character, sentiment, and propriety in dianoia. All these having undergone the synthetic process of the dramatist, the character and the spectators lead to a certain sublimity, that after exercising Cathartic impact, transports the spectator towards a brave new world.

The principle of aucitya is the governing factor of the life and works of Sophocles. This hypothesis has been proved on the
basis of the logic that Sophocles in his personal life was a patriot, who could sacrifice his life for his fatherland and even during the peace time he was possessed with the ideologies of a democratic form of government, it is an altogether different matter that his plays are about the monarchs and warriors in their different roles. They are supposed to have fought a war within and without as well. As a literary artist, Sophocles knew that the work of a great dramatist is to propagate what is the best thought in the world. This accounts for his didactic approach. As a native of Colonus he had a perfect knowledge of what it means to live by the side of Athens. The plays taken up for the present study were seven well known tragedies, catagorised under two groups – The Theban Group and the Trojan Group. In the Theban Group ‘Oedipus Tyrannus’, ‘Oedipus At Colonus’ and ‘Antigone’ had been explored with a view to the establishment of moral and sexual propriety. The Trojan Group comprising ‘Ajax’, ‘Philoctetes’, ‘Women of Trachis’ and ‘Electra’ have a Homeric background. They deal with the justification of different types of actions, for Ajax has to justify and suffer for the blind wrath. It should be noted that the Homeric proposition of Illiad is the wrath of Achilles. In Sophoclean context the wrath of Ajax is remarkable, for it has a blinding impact upon the protagonist. The hypothesis of this play is that the realisation of the sin committed in ignorance is aimed at the emancipation of human soul through death. “I must be on my way, when next you hear of me, I shall be safe, and all my suffering ended.” (Ajax, 41) Similarly it has been established that the central action in Philoctetes justifies the maxim that a warrior should not part with his weapons and even the best friends abandon a man who is in a state of infirmity “once you flung
me, a helpless homeless outcast on this shore, flung me into a living death.......” (Philoctetes, 197) Deineira in the Women of Trachis represents a psyche-torn character between faithfulness to husband and her jealousy against a mistress. The hypothesis is that a man’s heart cannot be won by practicing black magic and the feminine efforts in this field are disastrous as Deineira says, “That same black venom in the blood of Nessus, that issued from his wound, will now kill Heracles.” (Women of Trachis, 143)

It is in ‘Antigone’ that propriety of legislation forms the ground work of hypothesis, and it is established that the laws made by men are faulty but the laws made by God are eternal and benevolent for all times and places. “Justice, that dwells with the gods below, knows no such law. I did not think your edicts strong enough to overrule the unwritten unalterable laws of God and heaven, you being only a man. They are not of yesterday or to-day, but everlasting.” (Antigone, 138) All these explorations form the prologue of the present work.

The primogeniture of mesothesis comprises linguistic propriety and grammatical propriety, viz., Bhāṣaaucitya and Vyākarnātmakaucitya; Classical Sanskrit and Classical Greek are the languages embellished with each kinds of artistic ornament and display the stage when the language spoken by the Elite class or oligarchy achieves a distinction from the language spoken by common man. In Sanskrit dramaturgy such a distinction is observed when Sanskrit is spoken by the men belonging to imperial heirarchy or the refined gentry; while Prākrit is spoken by women of society. In Greek no such distinction is made. Oedipus also speaks the same
Greek that Jocasta speaks. Another factor is that both the language aim at lucidity of expression. Lexis, morphology and diction or selection of words is the first attempt towards the modification. Sanskrit lexis basically depends upon the Vedic lexicography as it occurs in the Nirukta of Yaska. The Greek lexis depends upon various dialects such as Aeolian, Doric, Lesbian and Attic or Ionian. It was later on that Ionian dialect became the accepted language of the elite class. The morphology of classical Sanskrit and classical Greek is identical, the syllable gives rise to compounded by syllabic unit with accents which are three in number, acute, grave and penaltimate. The structure is highly inflexional in both the languages. Such inflexions are either nominal (noun-oriented) or verbal. The participles and adjectives are declinable and they are different for each number and case. Brevity is the hallmark of both languages. In Sanskrit it is said व) जेक्विलोि ेरा एल्हस ओल्जि. (The grammarians delight themselves even by the verity of half vowel as if there is child birth in their house) The language of drama is to be heard hence it is essential that ambiguity should be avoided.

“The Greeks allowed play to the tendency to express themselves with as little trouble as possible, but they did not allow it to proceed so far as to millitate against intelligibility. They rejected consonants which were hard to pronounce or disagreeble to hear, but they stopped in the process at the point beyond which it would have been impossible to go without depriving the language of the variety of contrast between the vowel and the consonantal systems.

(Jevons, 495)
Above thesis has been elucidated in the third and fourth chapter of the present work. It is the Aristotelian maxim that forms the basis of Greek lexis as it occurs in the Chapter XX of the Poetics – ‘Language in general includes the following parts: Letter, Syllable, Connecting word, Noun, Verb, Inflection or Case, Sentence or Phrase’. (Aristotle, 71) Identical with this is the concept of Kṣemendra -

i nsolØ si zv³kdqjy³ j.ks j fi
fØ; k lad kj dsy³ sopusp fo’lkklAA
mil xâfui ksp dksn³ksd³qsozA
fl³sl ubsl; ftk slotkosl jîl aqAA
i fr Hk leolRk leopkJ sulJ fl³k³A
dkOL kîksp i kghPR aOki t koréeAA

(Kṣemendra, śloka viii, ix, x)

The syntax of both the languages has peculiarity of their own as they are highly inflexional, it little matters whether the essential word is placed before, in the middle or in the end of a sentence. For instance in Sanskrit- ‘vfLr e; nṣkyl i Ḥnk eškys Ḥq—— folu; ṛrhu ule vj.; kuh (There is a forest-named Vindhyatavi, which has become the girdle of the earth) will have the same meaning as Ḥr; nṣkyl i Ḥnk eškys Ḥq—— folu; ṛrhu ule vj.; kuhvfLRAsHowever it is the demand of the usage that the word ‘vfLr’ should be used in the beginning. Similarly in the famous definition of tragedy Aristotle says ἐστὶν οὖν τραγῳδία μίμησις πρὸ α’ ξειος (Tragedy is the imitation of an action) (Aristotle, 22).
Perhaps no better example of syntactical verisimilitude of classical Sanskrit and Classical Greek can be given than the above. For in both the sentences the word \textit{βιλ} and \textit{εστιν} are synonymous of ‘is’ have been placed in the beginning of the sentences. As drama is meant to seen and heard by the audience with a critical attitude of mind, the dramatist is conscious of decorating the language with ornaments that are figures of speech, images, rhythm, harmony and prosody, that constitute the concept of embellished with each kinds of artistic ornament:

“The two principles which underlie the production of things beautiful, whether in painting, music or literature, are variety in harmony and variety is contrast. These two qualities are conspicuous in the Greek language, judged by the ear; and to them must be added the quality which characterised Greek art generally – measure in all things”. (Jevons, 495)

About the relevance of the figures of speech and propriety of metaphor Aristotle’s judgement is – “But the greatest thing by far is to have a command of metaphor. This alone cannot be imparted by another; it is the mark of genius, for to make good metaphors implies an eye for resemblances.” (Aristotle, 87)

The second part of the primogeniture of the mesothesis is a novel approach to grammar which is not merely the art of putting together but works upon the principles of sound and its composite and unitary nature and hence it leads to the wisdom of mind coming through the voice and breathing. In Sanskrit there is the nasal termination of the prolonged vowel in the ‘Pranav’, ‘Aum’ (199)
and in Greek certain parts of speech have been spoken as resulting from the principle of sound as Aristotle defines Noun, as – ‘A Noun is a composite significant sound, not marking time, of which no part is in itself significant.” (Aristotle, 75)

Oral tradition is a common factor both in Greek and Sanskrit languages. The Vedic hymns and Classical epics along with drama were handed down orally. Likewise in Greek society orators and rhapsodes were the living examples of an oral form of language handed down from tradition. When these languages were confined to the grammatical legislations, they inherited the philosophy of grammar, sometimes it had a mythical touch also. It is said that Panini (ि कि न) got the aphorisms for his grammar from the small isthumus- like drum (‘Damaru’) of Lord Shiva when he had finished his dance. Similarly the legislations of the lyric poetry were taken from Apollo’s lyre, secrets of the myths of Psyche were sung in the tune of counched shell, Odes were based upon the ottan stop and the music of flute. This was reflected in certain rules and regulations of vowel and consonantal contractions based upon the principle of Euphone, for instance the म (े) वुङ्क, joined with guttural became न (वङ्क) with Palatal it became न (¥); with cerebral न (¥) with labial म (े) etc. Corresponding to it in Greek π was pronounced as Guttral Sound. Besides this all this philosophy was based upon the essential principles of vibration, harsh and soft breathing or Alppraṇa and Mahapraṇa of Sanskrit.

Grammar is meant for teaching the art of putting words together and looking into the hearts of words so as to signify some
meaning. These signifiers are Abhidha Lakșana and Vyanjana, corresponding to western concept of Indicative, Imagistic, and Suggestive meanings. It is through the application of this theory that the words are empowered to communicate some meaning and to travel directly to the heart of listener, titilating the strings of sentiments simultaneously.

In Greek, the myth of Echo and Narcissus is an ample evidence of how a maiden transforms herself into the repeated sound in the love of man transformed into a blossom. Later on the very principle of the use of word on the maxim of ‘sound echoing sense’, become popular with the scholars. Likewise in Indian Poetics the concept of Dhvani, essentially on the principle of vibrations coming out of a counch shell identical with that of ‘Anahad Nād’ of ‘Aum’, became the essence of poetic excellence, though it was formulated that when the suggestive meaning superseeds the Indicative meaning, the Dhvani Kāvya is the result. In dramatic literature such principle of echo is a considerable significance for the sentiments or Rasas are to be suggested, for the direct or indicative expresses marks the very beauty of a dramatic speech.

So far as Sophoclean tragedy is concerned, the instances of the above-mentioned maxims are scattered in the plays like purple patches, which have passed the test of time and place. The pada-auicitya or syllabic propriety is exhibited in “Aias! Aias! How fit a name to weep with! who could have known! How well those syllables would spell my story?” (Ajax, 50) The syntactical propriety or Vākya-auicitya can be illustrated from the artistic use of an interrogative sentence, ‘Are we not all, All living things, mere
phantoms, shadows of nothing?’ (Ajax, 22) The arrangement of poetic expression is also imbibed with a certain type of propriety which is called Kāvya-Prabandhārtha aucitya; Greek tragedy was more of a dramatic poetry than a series of question and answer pattern of dialogue; hence the Kāvya-Prabandhārtha aucitya constituted the breath of tragedy: The grammatical propriety can also be elucidated from the plays, as in Oedipus Tyrannus it arises out of the artistic use of a reference to the sequence of tenses: “You have prayed; and your prayers shall be answered with help and release, If you will obey me, and are willing to put in hand the remedy your distress requires.” (King Oedipus, 31) So far as the semantics is concerned there are ample evidences to prove the indicative, imagistic and suggestive powers; Indicative is elucidated in Oedipus Rex as

Oedipus: You taunt me with the gift that is my greatness?
Teiresias: Your great misfortune, and your ruin.

(King Oedipus, 38)

The deuteronomi of mesothesis is that literature holds a mirror to life and dramatic literature in all its forms tragedy, comedy, dramatic monologue, soliloquy, ironical dialogues and didactic speeches, is the most spectacular of them and like the magic mirror of the Lady of Shallot, it reflects the entire cosmos therein; the essential ingredients whereof are Hellenic culture and ethos, adoration, rituals and superstitions, morality and challenge of passion; all these constitute the cultural propriety or Sanskriti aucitya. The modern world is changing so rapidly that if the cultural propriety underlying Sophoclean tragedy is to be traced out, it must
be done with reference to Indian context, for in India, still today the illicit relation between a mother and son is beyond imagination and cannot even be dreamt of; a daughter is not bold to plan the murder of the mother, howsoever corrupt the mother might be under western influences, yet the possessive instinct of a woman goes back to totems and talismans in order to keep husband under a wife’s thumb.

Hellenic culture is too wide a term to wind up the cosmos reflected in a Sophoclean tragedy. The audience is apt to come across three worlds – The Theban world, the Mycenean World and The Trojan World. The country of Hellas constituted a number of islands and territories that were a world in themselves with their different civilizations, culture and ethos. The house of Labdacus presented an ideal for the Theban World which was Heptapylic (of seven gates). Those who died in defense of it, and those who were invaders, were to be judged with reference to the Tyrannic and Theological laws. The Mycenean culture allowed more freedom to a daughter of transpubertine age as she was bold enough to preach morality to her erring mother. Perhaps it was in this vein that Shakespeare made his Hamlet speak daggers to Gertrude, but to use none of them. Trojan culture, being belligerant in nature provided considerable importance to the possession of invincible weapons and a possessive woman was full of passion of revenge and found it impossible to share the nuptial blanket with any other woman, which was consecrated by her husband. Similarly the divinities also were divergent in nature and could be pleased with the adoption of divergent methodology. In Oedipus Tyrannus the Delphic Oracle was there to guide, in Electra there was Nemesis, Furies and Eumenides; in Ajax, there is Athena; in Philoctetes, there is the spirit of Heracles and so on. The land of
Mycenea was the land of popular superstitions and the spirits used to appear in dreams as the spirit of Agamemnon appears to Clytemnestra, in order to pacify whom Clytemnestra determines to pay libations to her dead husband. Burial of the Dead was the apex of the rituals and the entire play Antigone provides its glaring example.

This deuteronomi is elucidated in various plays. The illicit relation between a mother and son as happening in dream has been pointed out by Jocasta in Oedipus Tyrannus – “Nor need this mother marrying frighten you; many a man has dreamt as much.” The reference to Delphic Oracle is no less remarkable as Creon had been sent to find the solution of widespread plague, as Oedipus says, - My Kinsman Creon, the son of Menoeceus, has been sent to the Pythian house of Apollo.” Optic illusion has been presented in no better manner than in the blinding fury of Ajax who can not see if he was killing the warriors or innocent beasts as Athena has darkened his vision with a veil of phantasy, which overpowered him, so that he turned his wrath upon the cattle. It is in Oedipus at Colonus that there is an account of sacred land which is so pious that no person with unclean habits or mind can touch it, as the countrymen of Colonus reveal to Oedipus,

To tell you as much as I know, it is a sacred ground
All this; the great god Poseidon, and the giant Prometheus
The Lord of fire, possess it…”

(Oedipus at Colonus, 73)
In Electra, there is an indirect reference to Pluto, the god of death and a graphic account of certain mythical beings associated with the underworld,

Hades, Persephone,
Hermes, steward of death
Eternal Wrath and Furies
Children of gods
Who see all murderers
And all adulterous thieves, come soon!

(Electra, 72)

The entire Sophoclean tragedy presents a compendium of characters who are their passion’s slave; Oedipus is the slave of pride, over-estimation of his intelligence and lust; as Teiresias says,

“Wise words; but O, when wisdom brings no profit.
To be wise is to suffer”.

(King Oedipus, 34)

The passion enslaving Ajax is wrath, which incidently is the passion of Homeric epic Illiad, which deals with the wrath of Achilles. The genesis of the wrath of Ajax is the unequal distribution of weapons even by gods, for such a gift makes the undeserving, the victorious, as: ‘Oh’ said Ajax, with vain bravado, ‘any fool can win with God beside him: I intend to win Glory and honour on my own account.’ (Ajax, 43) It is the possessive instinct that is the passion to which Deineira is a slave, she can go to any extent to possess her husband, by any means, though that mean may be disastrous to her object of love; ‘O Why, why should I think the monster at his death
would wish to do me good, who caused his death?’ (Women of Trachis, 143).

The pivot for the rotation of the wheel of epithesis of the present work is that prior to John Milton in English literature, Sophocles was a scholar and he wrote for scholars; he had that nobility of soul from the hearth of which the ashes and sparks were scattered among mankind and thus, certain concepts of Longinus were examplified in an unprecedented propriety such as ‘men catch fire from the spirit of others’, not only this he was not a passion’s slave and his propriety of poetic genius or Kāvya Pratibhā – aucitya had the essence of ‘The expression of the sublime often needs the spur, but it also needs the curb which is put by art alone’, the expressions mentioning certain deities of wisdom, such as Athena in Ajax, provide ample proof of the remark of Horace:

‘You, I am sure, will not say or do anything counter to the will of Minerva, you have judgement and sense enough for that. But if any time you do write anything submit it to the hearing of the critic Maecius, and your father’s and mine as well. (Horace, 92)

In the context of Indian paraphernalia there are certain things and showers of Kṣemendra’s concept of Kāvya Pratibhā aucitya:

(Kṣemendra śloka xxxv)
(A poet’s composition properly ornamented with poetic brilliance (genius) shines like the spotless family of a virtuous person gifted with fortunes).

It is thus that the language and style of Sophoclean tragedy is ‘embellished with each kind of artistic ornaments’. When Aristotle did not have a very exalted opinion of the episodic plot as mentioned in the Poetics, perhaps he was thinking of the episodes scattered hither and thither without any connecting link; it was Sophocles’ art of plot construction that unify the several fragments into an artistic and coherent whole that is why Dr. Samuel Johnson, the ‘literary hangman’ and the ‘dictator’ of English criticism found the plot of Oedipus Tyrannus as the only perfect plot, with its slight equivalent in Fielding’s Tom Jones. In the plot of Oedipus Tyrannus the dramatic device of surprise has been used successfully and the peripetia and anagnorisis have been placed at the utmost correct time and place. It is about this skill of dramatic craftsmanship that even Aristotle praises the arrival of the Corinthian messenger when he says: “Thus in the Oedipus, the messenger comes to cheer Oedipus and free him from his alarms about his mother, but by revealing who he is, he produces the opposite effect.” (Aristotle, 41)

Sophocles did not write his plays for mere entertainment, rather his purpose was to delve deep into the character or the agonist. Hence it is dianoia or Ethos that holds a dominant position in the psychoanalytical characterisation, whereof Sophocles is a master, “In the Poetics, Ethos and diānoia are each one side of character; they are two distinct factors which unite to constitute the concrete and living person. Character in its most
comprehensive sense depends on these two elements, which, again, are declared to be the cause of action and to determine its quality,” (Butcher, 340). It is in the depiction of female characters that Sophocles given a free vent to his imagination, for in the bulk of Sophoclean tragedy a woman has been presented in multi-dimensional roles such as a daughter, sister, wife, mother etc. Apart from these plain roles, she has to play some unscrupulous and incredible but true roles such as Jocasta, who was destined to make the royal bed of Thebes a couch of incest and that too with her own son; Antigone, who had to administer the justice of the Burial of the dead for her brother Polynices who was doomed to be ‘a feast of flesh for birds’, the same girl was to be the supporting staff for her blind father in Oedipus At Colonus becoming thus a literary tradition that was followed by William Shakespeare, when he breathed life into Cordelia in King Lear; Clytemnestra, the Gertrude of Sophoclean tragedy had to trifurcate her passions to Aegisthus and Crysothemis and to Electra and exiled Orestes. In the role of sister, Electra had to fight against a very complex situation, for the enemy was the blood that has begotten her, whereas Antigone’s antagonist was maternal uncle. Deineira in the Women of Trachis is an embodiment of female possessive instinct.

A handful of dust is sprinkled over the epithesis on the basis of maxim that in the western concept tragedy is aimed at making a Katharsis of the sentiment of pity and fear along with other such sentiments and emotions, being erotic, humorous, wrath, disgust arising out of incurable wound, heroic, giving vent to the essence of conflict and above all the tranquil, justifying the pedagogical significance of the tragic vision. As the essential plot of
a tragedy is culled from the epic, likewise it should not cause surprise that Homer devoted the entire epic Illiad to the wrath of Achilles; similarly it is the sentiment of wrath that is the basic theme and motivating factor of Ajax. It has been presented in such a skillful manner that it becomes Hamartia for the protagonist blinded by fury is unable to distinguish between what is in the eyes of his mind and what is before his eyes, when he slaughters the innocent beasts. In Indian context Ācārya Kṣemendra also provides a vernal splendour to the propriety of sentiment, when he declares:

(The sentiment, fascinating on account of its propriety, and pervading the entire sense, makes the mind grow, as does the spring the Aśoka tree.)

(Kṣemendra śloka xvi)

In Ajax it is the sentiment of wrath that gives rise to the sentiment of fear for cathartic purposes. It is in Oedipus At Colonus, the swan song of Sophocles’ that the sentiment of pity is at its zenith when a blinded monarch curses Creon, the brother of his wife Jocasta, for depriving him of his last ray of hope and the support of his old age, the most faithful daughter Antigone; the king laments in such a melancholic tone that ‘the touch of a vanished hand’ becomes the utmost tear compelling passage in the entire bulk of Sophoclean tragedy.

My curse must yet be spoken. Heartless fiend!
My eyes were dark long since, and you have torn
My last poor light, My helpless darling, from me.

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Then may the Sun, the eye of God, reward you
And all your issue, with like impotence
And darken all your days until you die!

(Oedipus at colouns, 98)

The ‘nux erat’ and ‘fiat lux’ constitutes the metathesis that to Sophocles Catharsis was not the end, rather it was a medium to express and propagate his tragic vision; the sentiment of fear has been burnished with theology as the spectators are preached to fear the justice of gods, who hold ‘libra veritorum’ (the scale of judgement’), as Athena says in Ajax:

Know that all things mortal
Hang in the scales; one day tilt them up
Or down. The gods love goodness and abhor
All that is evil. (Ajax, 22)

On the other hand the Cathartic impact of pity is aimed to suggest the epilogue, or the truth of the legendary observation, “terminath hora dien, terminath auctor opus”, pointing out the overflow of saline water causing the tide on the surface of the Aegean sea:

This is the end of tears
No more lament
Through all the years
Immutable stands this event;

(Oedipus At Colouns, 124)
WORKS CITED


