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With the emergence of Sophocles, the Geometry of Greek tragedy enters a trigonometrically arena of three dimensional spectacular optics, not because of that Sophocles was the first dramatist to introduce the tritagonist on the Greek Amphitheatrical stage but also because the important characters are assigned three difficult and complex roles to play at one time; thus Jocasta has to play the role of a widow, a wife and a mother; Clytemnestra is assigned the role of a wife, a mother and a mistress; Antigone has to play the role of a sister, a paramour and a daughter. Such a psycho-analytical characterisation provides a complexity which is full of propriety or Aucitya to the plot, that is to become a synthesis of events in order to result into a good poem. The heptapyle metropolis of Thebes presents the essential local colour through which Aeolus may come and go, a desideratum for which Iphigenia was sacrificed at Aulis in Mycenean context. It is with this hypothesis that the heptarchy of seven plays by Sophocles has been studied and examined on the touchstone of aucitya or propriety, but the supreme propriety is reserved for melpomene only reverberating Socratic conclusion in Crito ‘follow your ways, you yours, I mine, you to live and I to die, what is better only God knows’.

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