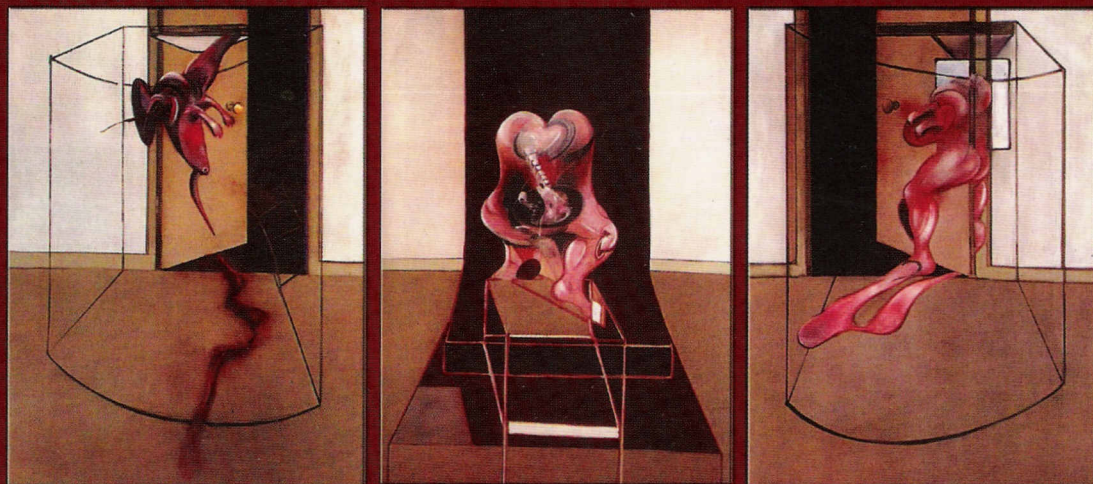


ΠΑΝΕΠΙΣΤΗΜΙΟ ΙΩΑΝΝΙΝΩΝ
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ΕΛΕΝΗ ΓΚΑΣΤΗ

Η ΔΙΑΛΕΚΤΙΚΗ ΤΟΥ ΧΡΟΝΟΥ
ΣΤΗΝ *ΗΛΕΚΤΡΑ* ΤΟΥ ΣΟΦΟΚΛΗ



ΙΩΑΝΝΙΝΑ 2003

SUMMARY

The Dialectic of Time in Sophocles' *Electra*

This study is intended to examine the dialectic of time in Sophocles' *Electra*, since through the contrasting perceptions of time as represented by the dramatis personae (i.e. Electra, Orestes, Clytemnestra, Chrysothemis, Orestes' Pedagogue, the Chorus) Sophocles dramatizes all the larger issues of the play. Therefore, I have identified as central to this interpretation of *Electra* the contrast between the "rational" linear perception of time as represented by Orestes, the Pedagogue, Chrysothemis, Clytemnestra (in part) and the Chorus and the emotional cyclical even perverted / pathological perception of time as represented by Electra's obsessive grieving.

Following some of the paths opened by other critics such as Woodard, Jacob, Synodinou and Hutchinson my own intention is to supply a detailed running commentary on, and dramatic analysis of, Sophocles' *Electra* under the perspective of the dialectic of time. By this kind of interpretative method of analysis the diverse time-perceptions are best understood and evaluated within the economy of the play. I have also paid considerable attention to the prime linguistic vehicle for narrative, i.e. tense, since tense is the location of events in time by means of grammar and different tenses may correspond with different perceptions of time. Therefore, I hope I have given answers to questions concerning precise meanings and interpretative details not "covered" in the studies mentioned above or in the learned commentaries of Campbell, Jebb, Kaibel, Kells, Kamerbeek and March.

The book is divided into two parts, each consisting of five chapters. In the first part (**First Part: The Prominence of Memory**) I argue that lines 1-870 are dominated by the dynamic of Electra's memory in its obsessive referring back to the past. In the second part (**Second Part: The Teleology of acting**) I argue that lines 871-1510 are dominated by the dynamic of the *telos*-oriented plot.

In an effort to look more closely at the way in which the drama defines and undercuts the different temporal perspectives the present study takes the form of an episode-by-episode examination of the play.

First Part (1-870): The Prominence of Memory

I. Prologue (1-120)

1. The Pedagogue's time-perception in spatial terms

2. Orestes' rational perception of time
3. The preparation of Electra's entrance
4. The construction of Electra's memory
- II. Parodos (121-250)**
 1. Electra's perverted perception of time
 2. Repetition as a structural principle
- III. First Episode (251-471)**
 1. Past as a constant point of reference
 2. Chrysothemis' rational time-perception
 3. Clytemnestra's dream: its analeptic and proleptic character
- IV. First Stasimon (472-515): The dialectic of past - present future**
- V. Second Episode (516-822) - Kommos (823-870)**
 1. The multifaceted past
 2. Clytemnestra's future-oriented pray
 3. The report of Orestes' death
 4. Kommos: The dialectic of cyclical and linear
- Second Part (871-1510): The Teleology of acting**
- I. Third Episode (871-1057)**
- II. Second Stasimon (1058-1097)**
- III. Fourth Episode (1098-1383)**
 1. First scene (1098-1231)
 2. The recognition Duo (1232-1287)
 3. Second scene (1288-1383)
- IV. Third Stasimon (1384-1397)**
- V. Exodos (1398-1510)**

I chose this "linear form" of analysis in order to demonstrate the interdependence and evolution of the themes of the play and also to engage the reader in the unfolding plot while exploring the significance of the teleology of time.