

# The semantico-referential function of the personal pronouns in Euripides and Seneca's plays

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## ABSTRACT

This study deals with the use of personal pronouns-as-subject in sentences and clauses in Euripides and Seneca. This work is based on the principles of *pragmatique énonciative* which deals with the sources of the utterance and it has a three-fold division. In the first part, we examine the PPS within the sequence and the structure of the speech. The second part deals with the PPS within the unfolding of the plot in Euripides and Seneca's plays and the third part is devoted to PPS within the writing of these plays.

**Key Words:** Personal pronoun, Greek and Latin theater, Semantics, pragmatics, reference

## RESUMÉE

Dans ce travail, nous étudions la fonction sémantico-référentielle des pronoms personnels sujets (PPS) chez Euripide et Sénèque en prenant en considération la situation d'énonciation. Cette étude est fondée sur les principes de la pragmatique énonciative et comporte trois parties. La première partie est consacrée à l'étude du PPS dans l'agencement et la structure du discours. La seconde partie traite les emplois du PPS dans le déroulement de la pièce et la troisième met en lumière sa fonction dans l'écriture du texte.

**Mots-clefs:** pronom personnel, théâtre Latin et Grec, sémantique, pragmatique.

## 0. INTRODUCTION

Personal pronouns (PP) are considered “deictics” or “shifters” and function like true indicators of location. In effect, they determine *a priori* the type of referant denoted and are considered *transparent*s or *complete symbols*, because their use in referring to location is determined in advance<sup>1</sup>.

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<sup>1</sup> G. KLEIER, “Les démonstratifs (dé)montrent-ils ? Sur le sens référentiel des adjectifs et pronoms démonstratifs”, *Français Moderne* 51, 1983, p. 114.

We propose in this paper to study the role that PP play within the utterance and to single out their semantico-referential function. In order to do that, our study will be based on the principles of *pragmatique énonciative* which deals with the sources of the utterance. According to O. Ducrot and C. Kerbrat-Orecchioni, who are two of the most French eminent representatives of *pragmatique énonciative*, the utterance is defined as the appearance of the locutor within the sentence<sup>2</sup>.

This study is based on the oppositions between the first two person and limited to the use of personal pronouns-as-subject (PPS) in sentences and clauses. Indeed, the use of PP in oblique cases is generally justified by syntactical reasons : the personal pronoun is not, then, endowed with a particular semantic nuance.

The corpus of this study is constituted of plays whose subject is common in Euripides and Seneca, i.e. the *Trojan Women*, *Hercules*, *Hippolytus/Phaedra* and the *Phoenician Women*.

Our presentation has a threefold division. In the first part, we examine the PPS within the sequence and the structure of the speech. The second part deals with the PPS within the unfolding of the plot in Euripides and Seneca's plays and the third part is devoted to PPS within the writing of these plays.

## 1. THE PPS WITHIN THE SEQUENCE AND THE STRUCTURE OF THE SPEECH

This part examines the use of PPS expressing the identity, opposition, and, finally, role division (ego vs tu).

### 1.1. The PPS of identity

PPS expressing the locutor's identity is more frequent in Euripides than in Seneca.

When presenting a new character in the prologue of a play, Euripides makes the locutor pronounce *ἔγώ* in his first sentences and reveal his identity<sup>3</sup>. *Ἐγώ* is also used by the locutor to indicate his name<sup>4</sup>, his social condition<sup>5</sup>, his morality<sup>6</sup> and, finally, to wonder about his culpability of his wife's murder<sup>7</sup>. In all these passages, *ἔγώ* appears in copulative sentences endowed with an identifying meaning.

<sup>2</sup> C. Kerbrat-Orecchioni, *L' énonciation. De la subjectivité dans le langage*, Paris 1980, p. 31-32; O. Ducrot, "Structuralisme, énonciation et sémantique", *Poétique* 33, 1978, p. 107-128; *id.*, *Le dire et le dit*, Paris 1984; *id.*, "La description sémantique des énoncés français et la notion de présupposition", *L'Homme*, 1968; *id.* *Dire et ne pas dire*, Paris 1972 (1980<sup>2</sup>).

<sup>3</sup> Eur. *Phoen.* 10 : Ἐγὼ δὲ παῖς μὲν κλήζομαι Μενοικέως.

<sup>4</sup> Eur. *Tr.* 862-863 : ὁ γὰρ δὴ πολλὰ μοχθήσας ἔγώ / Μενέλαός εἰμι καὶ στράτευμα Ἀχαικόν.

<sup>5</sup> Eur. *Tr.* 415 : καὶ πένης μὲν εἰμ' ἔγώ.

<sup>6</sup> Eur. *Hip.* 1364 : Ὅδ' ὁ σεμνὸς ἔγώ καὶ θεοσέπτωρ.

<sup>7</sup> Eur. *Herc.* 1138 : Ἡ καὶ δάμαρτός εἰμ' ἔγώ φονεὺς ἐμῆς.

When using the PPS to designate the second person, the locutor indicates the social status of his interlocutor. Therefore, in Eur. Phoen. 942-944, Tiresias reveals the Creon's local pure descendance, of mother's line and male side<sup>8</sup>:

Σὺ δ' ἐνθάδ' ἡμῖν λοιπὸς εἶ σπαρτῶν γένους  
ἀκέραιος, ἔκ τε μητρὸς ἀρσένων τ' ἄπο,  
οἱ σοί τε παῖδες.

Moreover, in Sen. Herc. 624, the use of *tu* enables the locutor, i.e. Amphitryon, to ask his interlocutor, i.e. Hercules, about his identity: *Tune es?*

## 1.2. The PPS expressing opposition

Within this type of the comparative system the main clause, in which the item compared, *le comparé*, appears, precedes the subordinate clause, in which the comparative item, *le comparant*, is used. The comparison is established, on the one hand, between the first and the second person and, on the other hand, between the second person and the third person.

**1.2.1.** In Euripides, opposition between the first and the second person is mainly highlighted by means of the *parataxis*. Contrast between the first and the second person is also established by the subordinate clause in which the comparative item, *le comparant*, is used and the main clause which contains the negation μή, οὐ. The subordinate clause is introduced by the conjunctions ὥς, σπερ.

Contrast between the locutor and the interlocutor is justified by comparing their fortunate or unfortunate condition<sup>9</sup>, their fate<sup>10</sup>, their social behavior towards a sovereign<sup>11</sup>, their conjugal behavior<sup>12</sup>, their destructive or salutary conduct towards their city<sup>13</sup>, their feelings<sup>14</sup> and, finally, their acts. In her lyric monody, Cassandra opposes the ceremonial ritual that she is about to perform on her wedding day with Hecuba's lamentations, mourning the dead Priam and their cherished country:

<sup>8</sup> On the citizenship in Athens of the late fifth century, see E. Craik, *Euripides. Phoenician Women*, Aris & Phillips Ltd, Warminster 1988, I. 942.

<sup>9</sup> Eur. Med. 814-815 : σοί δὲ συγγνώμη λέγειν / τάδ' ἐστί, μὴ πάσχουσαν, ὥς ἐγώ, κακῶς.

<sup>10</sup> Eur. Tr. 677-678: Καὶ νῦν ὄλωλας μὲν σύ, ναυσθλοῦμαι δ' ἐγώ / πρὸς Ἑλλάδ' αἰχμάλωτος ἐς δοῦλον ζυγόν.

<sup>11</sup> Eur. Med. 455-458 : Κάγώ μὲν αἰεὶ βασιλέων θυμουμένων / ὄργας ἀφίηρουν καὶ σ' ἐβουλόμην μένειν / σύ δ' οὐκ ἀνίεις μωρίας, λέγουσ' αἰεὶ, / κακῶς τυράννου.

<sup>12</sup> Eur. Herc. 1371-1373 : Σέ τ' οὐχ ὁμοίως, ὦ τάλαιν', ἀπώλεσα, / ὥσπερ σύ τὰμὰ λέκτρ' ἔσωιζες ἀσφαλῶς, / μακρὰς διαντλοῦσ' ἐν δόμοις οἰκουρίας.

<sup>13</sup> Eur. Phoen. 609 : ΠΟ. Ἄνοσιος πέφυκας. ΕΤ. ἀλλ' οὐ πατρίδος, ὥς σύ, πολέμιος.

<sup>14</sup> Eur. Med. 473-474: ἐγώ τε γὰρ λέξασα κουφισθήσομαι / ψυχὴν κακῶς σε καὶ σύ λυπήση κλύων.

Eur. Tr. 315-324,  
 Ἐπεὶ σύ, μάτερ, ἐπὶ δάκρυσι καὶ  
 γόοισι τὸν θανόντα πατέρα πατρίδα τε  
 φίλαν καταστένουσ' ἔχεις,  
ἐγὼ τόδ' ἐπὶ γάμοις ἐμοῖς  
 ἀναφλέγω πυρὸς φῶς  
 ἐς αὐγάν, ἐς αἴγλαν,  
 διδοῦσ', ὦ Ὑμέναιε, σοί,  
 διδοῦσ', ὦ Ἐκάτα, φάος,  
 παρθένων ἐπὶ λέκτροις ἃ νόμος ἔχει.

In Euripides, opposition between the second and the third person is used by the locutor to indicate the current status of his interlocutor and that of other persons who have already perished<sup>15</sup>.

In conclusion, when using PPS, the locutor distinguishes himself from his interlocutor or his interlocutor from others and emphasizes his speech. Noteworthy is the absence of the opposition expressed, on the one hand, by the first and the second person and, on the other hand, by the second person and the third person in Seneca's plays.

### 1.3. The PPS of role division (ἐγὼ vs σύ)

In Euripides, the opposition between locutor and interlocutor is also highlighted by the use of personal pronouns designating the first and second person in context referring to role division. Σύ designates the interlocutor receiving advice or commands to be carried out instantly and ἐγὼ designates the locutor performing the action. The locutor mostly employs the *parataxis* to indicate his own task and that of his interlocutor. The use of verbs in the present or future indicative conveys the locutor's rush to accomplish his task<sup>16</sup>.

PPS of role division mostly appear at the end of scenes or speeches. However, we find certain uses during a dialogue in progress.

<sup>15</sup> Eur. Tr. 730 : πόλις τ'ὸ ὄλωλε καὶ πόσις, κρατῆι δὲ σύ.

<sup>16</sup> Eur. Hip. 288-292 : Ἄγ', ὦ φίλη παῖ, τῶν πάροιθε μὲν λόγων / λαθώμεθ' ἄμφω, καὶ σύ θ' ἠδίδων γενοῦ / στυγνὴν ὄφρυν λύσσασα καὶ γνώμης ὁδόν, / ἐγὼ θ' ὅππῃ σοι μὴ καλῶς τόθ' εἰπόμην / μεθεῖσ' ἐπ' ἄλλον εἶμι βελτίω λόγον ; Hip. 724-726 : Καὶ σύ γ' εὐ με νουθέτει. / Ἐγὼ δὲ Κύπριν, ἦπερ ἐξόλλυσί με, / ψυχῆς ἀπαλλαχθεῖσα τῆιδ' ἐν ἡμέραι / τέρψω ; Herc. 238-239 : Σύ μὲν λέγ' ἡμᾶς οἷς πεπύργωσαι λόγοις, / ἐγὼ δὲ δράσω σ' ἀντὶ τῶν λόγων κακῶς ; Tr. 1147-1149 : Ἡμεῖς μὲν οὖν, ὅταν σὺ κοσμήσῃς νέκυν, / γῆν τῶιδ' ἐπαμπισχόντες ἀρούμεν δόρυ / σύ δ' ὡς τάχιστα πρᾶσσε τάπεσταλμένα. Noteworthy is the use of ἡμεῖς endowed with exclusive meaning designating the locutor and other persons. On this use of personal pronouns, see C. Kerbrat-Orecchion, 1980, p. 41.

**1.4.** In conclusion, we assert that within the structure of speech personal PPS are the most widely used. They determine the identity of the locutors and express opposition between their personality and assignments.

## 2. THE PPS WITHIN THE UNFOLDING OF A PLOT

In both Euripides and Seneca, most PPS contribute to the plot's unfoldment by combining events and acts which constitute the plot. Used with this capacity, PPS appear in contexts referring to orders, to accusation and to encouragement.

### 2.1. The PPS of order

Endowed with a sharp tone, PPS are followed by an imperative expressing order. In certain contexts, preceded by the negation μή, the imperative indicates prohibition. PPS are then used to support the verb and to convey the authority of the locutor.

In both Euripides and Seneca, PPS are followed by an imperative are used by the locutor to indicate the task that the interlocutor has to accomplish immediately or the way the latter has to behave.

In both poets, PPS with an imperative is used by the locutor who has the authority and power over the interlocutor to make himself obeyed. Therefore, PPS designates a person of social prominence, i.e. Theseus, king of Athens, who is ordered by a goddess, i.e. Artemis, to take his dead son into his arms<sup>17</sup>. In four passages of Euripides' *The Trojan Women*, PPS indicates slaves, i.e. Hecuba and the choir of Trojan women, receiving orders from a person socially superior to them, i.e. the messenger of the Achaean army<sup>18</sup>. Moreover, in Seneca's *Medea* 266, PPS designates the eponymous heroine that the king of the city commands to leave her country<sup>19</sup>. In Sen. *Phae.* 1277-1279, the first *vos* designates a group of slaves that Theseus orders to prepare the flame of a royal pyre and the second *vos* indicates the rest of the slaves who must fetch the remains of Hyppolytus' body from the fields<sup>20</sup>.

<sup>17</sup> Eur. *Hip.* 1431-1432: Σὺ δ', ὦ γεραιῶν τέκνον Αἰγέως, λαβέ / σὸν παῖδ' ἐν ἀγκάλαισι καὶ προσέγκυσαι.

<sup>18</sup> Eur. *Tr.* 421-422: Σὺ δ', ἠνίκ' ἄν σε Λαερτίου χρήϊζι τόκος / ἄγειν, ἔπεσθαι ; *Tr.* 1149: σὺ δ' ὡς τάχιστα πρᾶσσε τάπεσταλμένα ; *Tr.* 1269-1270: Σὺ τ', ὦ γεραιά, δυστυχεστάτη γύναι, / ἔπου ; *Tr.* 1265-1268: Υμεῖς δ', ἴν' αὐτὸς λόγος ἔχη μορφᾶς δύο, / χωρεῖτε. Τρώων παῖδες, ὀρθίαν ὅταν / σάλπιγγος ἦχώ δῶσιν ἀρχηγοὶ στρατοῦ, / πρὸς ναῦς Ἀχαιῶν, ὡς ἀποστέλλησθε γῆς.

<sup>19</sup> Sen. *Med.* 266-271 : Tu, tu, malorum machinatrix facinorum, / cui feminae nequitia ad audenda omnia, / robur uirile est, nulla famae memoria, / egredere, purga regna, letales simul / tecum aufer herbas, libera ciues metu, / alia sedens tellure sollicita deos.

<sup>20</sup> Sen. *Phae.* 1277-1279 : Vos apparate regii flammam rogi ; / at uos per agros corporis partes uagas / inquirete.

In both Euripides and Seneca, PPS is also used to designate either Trozen women of the choir whose mistress, i.e. Phaedra, bids them to keep silence about all that they have heard<sup>21</sup> or the nurse whose help Medea asks for in order to accomplish her plans or whom she orders to follow her<sup>22</sup>.

PPS of order also appear in contexts where the locutor gives instructions to a member of his family. In this case, the imperative conveys rather a piece of advice or an exhortation, and consequently, the tone of the PPS is softened<sup>23</sup>. We find this type of PPS in contexts in which the locutors belong to an identical social class, i.e. in a speech between the paedagogus and the nurse of the mistress of the house<sup>24</sup>.

In both the *Hercules* of Euripides and Seneca, we single out two occurrences of PPS indicating the second person in a soliloqui in which the locutor is convincing himself to do something<sup>25</sup>.

In Sen. *Herc.* 1115-1118, noteworthy is the use of tu designating an object, i. e. the costume of Hercules, that the choir orders giving his master hard taps<sup>26</sup>.

In conclusion regarding the uses of the PPS with an imperative, we observe that an order can be given to more than one addressee and refers to acts that the addressee has to accomplish immediately.

## 2.2. The PPS of accusation

In Euripides, personal pronouns-as-subject are used by the locutor in order to blame his interlocutor of disastrous acts against his native city<sup>27</sup> or the altars of the

<sup>21</sup> Eur. *Hip.* 710-712 : 'Υμείς δέ, παῖδες εὐγενεῖς Τροϊζήνιαι, / τοσόνδε μοι παράσχετ' ἐξαιτουμένη, / σιγῆι καλύπτειν ἀνθάδ' εἰσηκούσατε.

<sup>22</sup> Sen. *Med.* 568-569 : Tu, fida nutrix, socia maeroris mei / uariique casus, misera consilia adiua; *Med.* 974 : Perge tu mecum comes.

<sup>23</sup> Eur. *Phoen.* 531-532: Τὶ τῆς κακίστης δαιμόνων ἐφίσαι / Φιλοτιμίας, παῖ; μὴ σὺ γ' ἄδικος ἢ θεός; *Phoen.* 1277: 'Ηγοῦ σὺ πρὸς μεταίχμι' οὐ μελλητέον; *Phoen.* 1447-1448: Θάψον δέ μ', ὦ τεκοῦσα, καὶ σὺ, σύγγονε, / ἐν γῆι πατρῶιαί...; *Phoen.* 1635-1638: Σὺ δ' ἐκλιποῦσα τριπτύχους θρήνους νεκρῶν / κόμιζε σαυτήν, 'Αντιγόνη, δόμων ἔσω / καὶ παρθενεύου τὴν ἰοῦσαν ἡμέραν / μένουσ', ἐν ἧι σε λέκτρον Αἴμονος μένει; *Phoen.* 1715: σὺ μοι ποδαγὸς ἀθλία γενοῦ; *Hip.* 289-290: καὶ σὺ θ' ἠδίων γενοῦ / στυγνὴν ὄφρην λύσσα καὶ γνώμης ὁδόν...; *Hip.* 1087: σὺ δ' αὐτός, εἴ σοι θυμός, ἐξῶθει χθόνιος; *Med.* 942-943 : Σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πατρὸς / γυναῖκα παῖδας τήνδε μὴ φεύγειν χθόνα.

Sen. *Phae.* 620-622: tu qui iuuentae flore primaevae uigēs, / ciues paterno fortis imperio rege, / sinu receptam supplicem ac seruam tege; *Phae.* 1235 : et tu mei requiesce Perithoi pater; *Herc.* 597-600 : Tuque caelestum arbiter / parensque, uisus fulmine opposito tege; / et tu secundo maria qui sceptro regis / imas pete undas; *Herc.* 914-917 : Tonantem nostra adorabit manus, / tu conditore urbis et siluestria / truncis antra Zethi, nobilis Dircen aquae / laemque regis aduenae Tyrium coles; *Herc.* 1176 : At tu ede, Theseu, sed tua, Theseu, fide; *Phoen.* 312 : tu tantum impera; *Phoen.* 483 : Tu pone ferrum, causa qui ferri es prior.

<sup>24</sup> Eur. *Med.* 80-81: 'Ατὰρ σὺ γ' - οὐ γὰρ καιρὸς εἰδέναι τόδε / δέσποιναν - ἠσυχάζε καὶ σίγαί λόγον; *Med.* 90-91: Σὺ δ' ὡς μάλιστα τούσδ' ἐρημώσας ἔχε / καὶ μὴ πέλαζε μητρὶ δυσθυμουμένη.

<sup>25</sup> Eur. *Herc.* 726: Σὺ δ' οὐν ἴθ', ἔρχη δ' οἱ χρεῶν.

Sen. *Herc.* 1157-1159 : Exsurge uir tu quem nouum caelo pater / genuit relicto, cuius in fetu stetit / nox longior quam nostra - quod cerno nefas?

<sup>26</sup> Sen. *Herc.* 1115-1118 : Et tu collo decus ac telum / suspensa diu, fortis harundo / pharetraeque graues, date saeua fero / uerbera tergo.

<sup>27</sup> Eur. *Herc.* 264-265 : 'Επεὶ σὺ μὲν γῆν τήνδε διολέσας ἔχεις, / ὃ δ' ὠφελήσας ἀξίων οὐ τυγχάνει.

Gods<sup>28</sup>. The locutor also reproaches his interlocutor for his insane and offensive behavior towards a member of his family, ie. his step-mother<sup>29</sup> or his child(ren)<sup>30</sup>. Finally, the interlocutor can be a god, invisible to the locutor, who reproaches him for being lacking friendship and wisdom<sup>31</sup>.

In light of the above data, we assert that the PPS designating the second person appears in contexts referring to social, religious and family misconduct.

### 2.3. The PPS of encouragement

In Eur. *Hercules*, we single out an occurrence where the eponymous hero attempts to inspire his wife and advise her to stop bemoaning her misfortune<sup>32</sup>.

2.4. In conclusion regarding the uses of the PPS within the unfolding of a plot, the PPS designating the second person is used to indicate to the addressee that the appropriate behavior on his part should be, to inspire the addressee with courage, and to reproach him for criminal acts and lack of morality.

## 3. THE PPS IN THE WRITING OF THE PLAYS

In the writing of their plays, Euripides and Seneca use the PPS as an integral part of their style. They also appear in monologues and in the coming on-and-off stage.

3.1. When endowed with the first function, the PPS appears in stylistic devices, i. e. in figurative interrogations and exclamations; they also are used to emphasize sentences and speeches and to function as a pure stylistic redundancy.

### 3.1.1. The PPS in figurative interrogation

In Euripides, within a figurative interrogation, *έγω* is used by the locutor to indicate his embarrassing situation<sup>33</sup>. In Seneca, *ego* conveys the locutor's surprise

<sup>28</sup> Eur. *Phoen.* 604 : ΠΟ. \*Ω θεῶν βρωμοὶ πατρῶϊων. ΕΤ. οὐς *σύ* πορθήσων πάρει.

<sup>29</sup> Eur. *Hip.* 959 : 'Εν τῷιδ' ἀλίσκηι πλείστον, ᾧ κάκιστε *σύ*.

<sup>30</sup> Eur. *Hip.* 1320-1324 : *σύ* δ' ἔν τ' ἐκείνω κἀν ἔμοι φαίνηι κακός, / ὅς οὔτε πίστιν οὔτε μάντεων ὄπα / ἔμεινας, οὐκ ἤλεγξας, οὐ χρόνωι μακρῶι / σκέψιν παρέσχες, ἀλλὰ θᾶσσον ἢ σε χρῆν / ἄρας ἐφήκας παιδι καὶ κατέκτανες; *Herc.* 1023-1024: *σύ* δὲ τέκνα τρίγωνα τεκόμενος, ᾧ δάιε, / λυσσάδι συγκατεϊργάσω μοίραι.

<sup>31</sup> Eur. *Herc.* 341: *σύ* δ' ἦσθ' ἄρ' ἦσσων ἦ δόκεις εἶναι φίλος; *Herc.* 344-346 : *Σύ* δ' ἔς μὲν εὐνάς κρύφιος ἠπίστω μολεῖν, / τάλλότρια λέκτρα δόντος οὐδενὸς λαβῶν, / σῶιζειν δὲ τοὺς σοὺς οὐκ ἐπίστασαι φίλους.

<sup>32</sup> Eur. *Herc.* 626-627: Σὺ τ', ᾧ γύναι μοι, σύλλογον ψυχῆς λαβέ / τρόμου τε παῦσαι, καὶ μέθεσθ' ἔμῶν πέπλων.

<sup>33</sup> Eur. *Hip.* 177: Τί σ' ἐγώ δράσω; τί δὲ μὴ δράσω; *Tr.* 792-793 : τί σ' ἐγώ / δύσμορε, δράσω; *Phoen.* 1615 : Εἶεν, ᾧ τί δράσω δῆθ' ὁ δυσδαίμων ἐγώ; *Herc.* 1381-1382 : Εἴτ' ἐγώ τάδ' ὠλέναις / οἴσω;

upon hearing an immoral proposition<sup>34</sup> or upon enumerating all the crimes he committed without being really guilty of them<sup>35</sup>. *Ego* is also used by the locutor to disapprove of the immoral suggestion of his interlocutor, i.e. to leave his country<sup>36</sup> or to stop crime and war<sup>37</sup>. The locutor, i.e. Medea, also protests her own passive attitude toward her husband's adultery<sup>38</sup> or her decision to kill her children<sup>39</sup>.

In Euripides, within a figurative interrogation, PPS designating the second person are used by the locutor to indicate his interlocutor's legitimate behavior<sup>40</sup>, his inevitable defeat<sup>41</sup> or to expose the hypocrisy of his interlocutor regarding his behavior, i.e. his interlocutor's conduct is not what he claims<sup>42</sup>.

In conclusion, we assert that PPS used within a figurative interrogation are endowed with an expressive connotation indicating embarrassment, emotion, disapproval and, finally, the locutor's mocking attitude.

### 3.1.2. The PPS in exclamations

PPS in exclamations appear only in Euripides. *Ἐγώ* follows an adjective expressing feelings of pain and moral suffering (τάλας, τάλαινα, δύστανος, κακοτυχεστάτη, τλήμων). The adjective is mainly preceded by an interjection, such as ὦ, ἰώ, μοί<sup>43</sup>. The locutor uses *ἔγώ* to bemoan his personal and familial misfortune<sup>44</sup>.

<sup>34</sup> Sen. *Phae.* 677-679 : *Tuque*, siderum caput, / radiate Titan, *tu* nefas stirpis tuae / specularē? *Phae.* 684-686 : *Dignus* en stirpis *ego*? / Scelerique tanto uisus *ego* solus tibi / materia facilis? *Herc.* 372-373 : *Egone* ut parentis sanguine aspersam manum / fratrumque gemina caede contingam ?

<sup>35</sup> Sen. *Phoen.* 219-225 : *Ego* hoc solum frugifera quo surgit Ceres / premo? Has *ego* auras ore pestifero traho? *Ego* laticis haustu satior aut ullo fruor / almae parentis munere? *Ego* castam manum | nefandus, incestificus, execrabilis, / attracto? *Ego* ullos aure concipio sonos, / per quos parentis nomen aut nati audiam?

<sup>36</sup> Sen. *Med.* 893 : *Egone* ut recedam?

<sup>37</sup> Sen. *Phoen.* 328-331 : *Ego* ille sum qui scelera committi uetem / et abstineri sanguine a caro manus / doceam? Magister iuris et amoris pii / *ego* sum ?

<sup>38</sup> Sen. *Med.* 398-399 : Regias *egone* ut faces | insulta patiar?

<sup>39</sup> Sen. *Med.* 929-930 : *Egone* ut meorum liberum ac prolis meae / fundam cruorem?

<sup>40</sup> Eur. *Med.* 309-310 : *Σὺ* γάρ τί μ' ἠδίκησας ; Ἐξέδου κόρην / ὄτωι σε θυμὸς ἦγεν.

<sup>41</sup> Eur. *Hip.* 459: *Σὺ* δ' οὐκ ἀνέξηι ;

<sup>42</sup> *Hip.* 948-949 : *Σὺ* δὲ θεοῖσιν ὡς περισσὸς ν ἀνήρ / ξύνει ; *σὺ* σώφρων καὶ κακῶν ἀκήρατος ;

<sup>43</sup> On the use of these interjections in Greek Tragedy, see H. Perdicoyianni-Paléologou, "The Interjections in Greek Tragedy", *Quaderni Urbinati di Cultura Classica*, 70 (1), 2002, pp. 49-88.

<sup>44</sup> Eur. *Med.* 96-97 : Ἰώ, δύστανος ἔγώ μελέα τε πόνων, / ἰώ μοί μοι, πῶς ἂν ὀλοίμαν; *Med.* 510-511 : θαυμαστόν δέ σε / ἔχω πόσιν καὶ πιστὸν ἢ τάλαιν' ἔγώ; *Med.* 901-903 : Ἔρ', ὦ τέκν', οὕτω καὶ πολλὴν ζῶντες χρόνον / φίλην ὀρέξεται ὠλένην ; τάλαιν' ἔγώ, / ὡς ἄρτιδακρὺς εἰμι καὶ φόβου πλέα; *Med.* 1016 : Ἄλλους κατάξω πρόσθεν ἢ τάλαιν' ἔγώ ; *Phoen.* 623: Ἔω τάλαιν' ἔγώ τί δράσατε', ὦ τέκν' ; *Phoen.* 1294-1295 : Τάλαιν' ἔγώ τάλαινα, / πότερον ἄρα νέκυν ὀλομένον ἀχίσω ; *Phoen.* 1551: ὦ μοι ἐμῶν παθέων· πάρα γὰρ στενάχειν τάδ', ἀυτεῖν. / Τρῖσσαι ψυχὰι ποῖαι μοῖραι / πῶς ἔλιπον φάος, ὦ τέκνον, αἰδᾶ ; *Phoen.* 1335: Ἔω τάλας ἔγώ, τί ν' εἶπω μῦθον ἢ τίνας λόγους ; *Phoen.* 1346 : Οἶμοι ξυμπορᾶς βαρυποτωτάτας, / οἶμοι κακῶν δύστηνος· ὦ τάλας ἔγώ ; *Phoen.* 1597-1599 : ὄν καὶ πρὶν ἐς φῶς μητρὸς ἐκ γονῆς μολεῖν / ἄγονον Ἀπόλλων Λαίωι μ' ἐθέσπισεν / φονέα γενέσθαι πατρός ·

PPS indicating the second person are used by the locutor to reproach his interlocutor's misconduct<sup>45</sup> or misfortune<sup>46</sup>.

### 3.1.3. The PPS emphasizing a sentence and a speech

When emphasizing a sentence and a speech, PPS are used by the locutor to attract the attention of his interlocutor to what is important.

In Euripides, *ἐγώ* or *ἡμεῖς* functioning as a synecdoche of number enable the locutor to express his feelings, i.e. pain<sup>47</sup>, desire<sup>48</sup>, maternal affection<sup>49</sup>, shame<sup>50</sup>, compassion<sup>51</sup>, respect<sup>52</sup>. *Ἐγώ* is also used by the locutor to indicate his experience<sup>53</sup>, his thoughts<sup>54</sup>, his promise<sup>55</sup>, his resignation<sup>56</sup>, his misconduct<sup>57</sup> and his misfortune<sup>58</sup>. In both Euripides and Seneca, PPS designating the first person is followed by a verb in the indicative future expressing the the determination of the locutor to perform an act instantly<sup>59</sup>.

*ὦ τάλας ἐγώ* : *Tr.* 264 : *Ἔωμοι ἄγω* : τάφωι πρόσπολον ἐτεκόμαν; *Herc.* 447-450 : *Δύστηνος ἐγώ* / *δακρύων* ὡς οὐ δύναμαι κατέχειν / *γραιάς* ὅσων ἐτι πηγάς; *Herc.* 550 : *Καὶ πρὸς βίαν ἐθνήσκειτ'* ; *ὦ τλήμων ἐγώ* ; *Hip.* 300 : *Ἔω τάλαιν' ἐγώ*; *Hip.* 365 : *Ἔω τάλαινα τῶνδ' ἀλγέων* ; *Hip.* 595 : *Ἔωμοι ἐγὼ κακῶν*; *Hip.* 679 : *Κακοτυχεστάτη γυναικῶν ἐγώ* ; *Hip.* 875 : *Ἔω τάλας ἐγώ* ; *Hip.* 1460 : *Ἔω τλήμων ἐγώ*.

<sup>45</sup> *Eur. Hip.* 1316-1317: *ὦν τὴν μίαν παρεῖλες, ὦ κάκιστε σὺ, / ἐς παῖδα τὸν σὸν, ἐξὸν εἰς ἐχθρὸν τινα.*

<sup>46</sup> *Eur. Hip.* 1407 : *Ἔω δυστάλας σὺ τῆσδε συμφορᾶς, πάτερ.*

<sup>47</sup> *Eur. Hip.* 343 : *Ἐκέθεν ἡμεῖς, οὐ νεωστί δυστυχεῖς*; *Hip.* 349 : *Ἡμεῖς ἂν εἶμεν θατέρωι κεχρημένοι*; *Med.* 334 : *Πονοῦμεν ἡμεῖς, κοῦ πόνων κεχρήμεθα.*

<sup>48</sup> *Eur. Hip.* 1016-1018 : *Ἐγὼ δ' ἄγωνας μὲν κρατεῖν Ἑλληνικοὺς / πρῶτος θέλομ' ἂν, ἐν πόλει δὲ δεῦτερος / σὺν τοῖς ἀρίστοις εὐτυχεῖν αἰεὶ φίλοις* ; *Tr.* 61-62 : *Ἐκεῖσε πρῶτ' ἀνελθε κοινῶσι λόγους / καὶ συμπονήσεις ἂν ἐγὼ πράξιαι θέλω.*

<sup>49</sup> *Eur. HF.* 280 : *Ἐγὼ φιλῶ μὲν τέκνα.*

<sup>50</sup> *Eur. Hip.* 1331-1334 : *Ἐπεὶ, σάφ' ἴσθι, Ζῆνα μὴ φοβουμένη / οὐκ ἂν ἦλθον ἐς τόδ' αἰσχύνης ἐγὼ / ὥστ' ἄνδρα πάντων φίλτατον βροτῶν ἐμοί / θανεῖν ἐάσαι.*

<sup>51</sup> *Eur. Herc.* 1236 : *Ἐγὼ δὲ πάσων εὖ τότ' οἰκτίρω σε νῦν.*

<sup>52</sup> *Eur. Med.* 395-397 : *Οὐ γὰρ μὰ τὴν δέσποιναν ἦν ἐγὼ σέβω / μάλιστα πάντων καὶ ξυνεργὸν εἰλόμην, Ἐκάτην, ...*

<sup>53</sup> *Eur. Hip.* 967-969 : *Οἶδ' ἐγὼ νέους / οὐδὲν γυναικῶν ὄντας ἀσφαλεστέρους, / ὅταν ταραξῆι Κύπρις ἠβῶσαν φρένα* ; *Tr.* 894 : *Ἐγὼ νιν οἶδα καὶ σὺ χοῖ πεπουθότες* ; *Herc.* 863 : *ἐγὼ μὲν οὐν / οὐκ οἶδα θνητῶν ὅστις ἀθλιώτερος.*

<sup>54</sup> *Eur. Hip.* 523-524 : *Τάλλα δ' οἷ' ἐγὼ φρονῶ / τοῖς ἐνδον ἡμῖν ἀρκέσαι φίλοις* ; *Tr.* 935-936 : *Ἐγὼ γὰρ Ἦραν παρθένον τε Παλλάδα / οὐκ ἐς τοσοῦτον ἀμαθίας ἐλθεῖν δοκῶ, ...*; *Hip.* 723 : *Θανεῖν ὅπως δὲ τοῦτ' ἐγὼ βουλευέσομαι.*

<sup>55</sup> *Eur. Phoen.* 985 : *ἐγὼ πορεύσω χρυσὸν.*

<sup>56</sup> *Eur. Phoen.* 1685 : *τᾶμ' ἐγὼ στέρξω κακά.*

<sup>57</sup> *Eur. Hip.* 704 : *οὐκ ἐσωφρόνουμι ἐγώ.*

<sup>58</sup> *Eur. Tr.* 935-936 : *Ἄ δ' εὐτύχησεν Ἑλλάς, ὠλόμην ἐγὼ / εὐμορφίαι πραθειῖσα, ...*; *Herc.* 491, 492 : *ὄλλυμαι δ' ἐγὼ* ; *Herc.* 537 : *ἀπαλλύμην δ' ἐγὼ* ; *Phoen.* 619 : *ἐς πόλλ' ἀθλία πέφυκ' ἐγὼ.*

<sup>59</sup> *Eur. Hip.* 521 : *Ἐασον, ὦ παῖ ταῦτ' ἐγὼ θήσω καλῶς* ; *Hip.* 950-951 : *Οὐκ ἂν πιθοίμην τοῖσι σοῖς κόμπους ἐγὼ / θεοῖσι προσθεῖς ἀμαθίαν φρονεῖν κακῶς* ; *Hip.* 1420-1423 : *Ἐγὼ γὰρ αὐτῆς ἄλλον ἐξ ἐμῆς χερὸς / ὅς ἂν μάλιστα φίλτατος κυρῆι βροτῶν / τόξοις ἀφύκτοις τοῖσδε τιμωρήσομαι* ; *Tr.* 916-917 : *Ἐγὼ δ' ἄ σ' οἶμαι διὰ λόγων ἰόντ' ἐμοῦ / κατηγορήσειν, ἀντιθεῖσ'*

Moreover in Euripides, PPS designating the second person are used by the locutor to indicate his interlocutor's speech<sup>60</sup>, level of knowledge<sup>61</sup>, misconduct<sup>62</sup>, feeling, i.e. pleasure<sup>63</sup>, desire<sup>64</sup>, fear<sup>65</sup>.

In conclusion, PPS emphasize sentence and speech in more various contexts in Euripides than in Seneca, in which their uses are limited.

### 3.1.4. The redundant PPS

This type of PPS is used without an expressing connotation or appears in set phrases.

#### 3.1.4.1. The PPS used as a simple redundancy

In Euripides, we single out some usages of PPS functioning as a pure redundancy. For example, the expressions *ὡς ἐγὼ φράσω*<sup>66</sup>, *σάφ' οἶδ' ἐγὼ*<sup>67</sup>.

#### 3.1.4.2. The PPS with a conjunction indicating strong coordination

In both Euripides and Seneca, PPS mainly appear before or after a conjunction indicating strong coordination, such as *δέ*, *sed*. As these conjunctions express opposition, the PPS may, in turn, be endowed with a nuance of opposition which is however, lesser than that of conjunction.

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ἀμείψομαι ; *Herc.* 266-267 : κάπειτα πράσσω πόλλ' ἐγὼ, φίλους ἐμούς / θανόντας εὐ δρών οὐ φίλων μάλιστα δεῖ ; *HF* 722-724 : Ἡμεῖς, ἐπειδὴ σοὶ τόδ' τόδ' ἔστ' ἐνθύμιον, / οἱ δειμάτων ἔξωθεν ἐκπορεύσομεν / σὺν μητρὶ παιῖδας ; *Herc.* 863 : οἱ ἐγὼ στάδια δραμοῦμαι στέρνων εἰς Ἡρακλέους ; *Herc.* 873 : ἐς δόμους δ' ἡμεῖς ἀφαντοὶ δυσόμεσθ' Ἡρακλέους ; *Med.* 395-397 : ἐγὼ δ' ἔρημος τήνδε φευξοῦμαι χθόνα ; *Med.* 938 : ἡμεῖς ἐν ἐκ γῆς τῆσδ' ἀπαίρομεν φυγῆ ; *Med.* 1063, 1241 : ἡμεῖς κτενοῦμεν οἴπερ ἐξεφύσαμεν.

*Sen. Tr.* 864-866 : *ego* Pyrrhi toros | narrare falsos iubeor, *ego* cultus dare | habitusque Graios ; *Herc.* 399-402 : *Ego* rapta quamuis sceptrā uirtricī geram | dextra regamque cuncta sine legum metu | quas arma uincunt, pauca pro causa loquar | nostra ; *Herc.* 515-516 : *Ego* dum cremandis trabibus accrescit rogos | sacro regentem maria uotiuo colam ; *Herc.* 1215 : ... *ego* inquieta montium iaceam mora ; *Med.* 1025 : *ego* inter auras aliti curru uehar.

<sup>60</sup> *Eur. Herc.* 183-184 : ἐροῦ τίν' ἄνδρ' ἄριστον ἐγκρίναιεν ἂν / ἢ οὐ παιῖδα τὸν ἐμόν, ὃν σὺ φῆις εἶναι δοκεῖν ; *Tr.* 427 : Σὺ τὴν ἐμὴν φῆις μητέρ' εἰς Ὀδυσσεώς / ἤξειν μέλαθρα ;

<sup>61</sup> *Eur. Phoen.* 859 : ἐν γὰρ κλύδωνι κείμεθ' , ὥσπερ οἶσθα σὺ, / δορὸς Δαναϊδῶν, καὶ μέγας Θήβαις ἀγῶν.

<sup>62</sup> *Eur. Phoen.* 1647 : Ἄφρονά γε, καὶ σὺ μῶρος ὃς ἐπίθου τάδε.

<sup>63</sup> *Eur. Herc.* 271-272 : καὶ τάσδε Θήβαις εὐκλεῶς ὠικήσαμεν, / ἐν αἷς σὺ χαίρεις,

<sup>64</sup> *Eur. Phoen.* 386 : ἄ γὰρ σὺ βούλη, ταῦτ' ἐμοί, μητερ, φίλα ; *Phoen.* 899 : Βούλη σὺ μέντοι κούχλι βουλήσῃ τάχα.

<sup>65</sup> *Eur. Med.* 304 : σὺ δ' οὖν φοβῆί με.

<sup>66</sup> *Eur. Med.* 535.

<sup>67</sup> *Eur. Med.* 948, 1066.

In Euripides Phoen. 1003, contrast between the conduct of the locutor and that of other people is announced by ἐγὼ δέ. By using ἐγὼ δέ, Menoikeus, considers his conduct cowardly, which is opposed to that of his fellow-citizens (v. 999: οἱ μὲν ... ἐλεύθεροι), who are perfectly willing to die for their homeland:

Phoen. 999-1005 :

Αἰσχρόν γάρ· οἱ μὲν θεσφάτων ἐλεύθεροι  
 κούκ εἰς ἀνάγκην δαιμόνων ἀφιγμένοι  
 στάντες παρ' ἀσπίδ' οὐκ ὀκνήσουσιν θανεῖν,  
 πύργων πάροιθε μαχόμενοι πάτρας ὑπερ·  
 ἐγὼ δέ, πατέρα καὶ κασίγνητον προδοῦς  
 πόλιν τ' ἔμαυτοῦ, δειλὸς ὡς ἔξω χθονὸς  
 ἄπειμ' ὅπου δ' ἄν ζῶ, κακὸς φανήσομαι.

Moreover, in Sen. Phaed. 437, a contrast between the prosperity of Hippolytus and that of the rest of the royal family is introduced by *sed tu* :

Phae. 435-437 :

*Metus remitte. Prospero regnum in statu est  
 domusque florens sorte felici uiget.  
 Sed tu beatiss mitior rebus ueni...*

In Euripides, the conjunction δέ is also endowed with an additional meaning. In this case, it is used to announce an additional fact within the narrative and subsequently to maintain its continuation. In Phoen. 1317, by using ἐγὼ δέ, Creon relates the most recent act he has performed after his son's death :

Phoen. 1313-1319 :

Ἐμός τε γὰρ παῖς γῆς ὄλωλ' ὑπερθανών,  
 τοῦνομα λαβών γενναῖον, ἀνιαρόν δ' ἐμοί·  
 ὄν ἄρτι κρημνῶν ἐκ δρακοντείων ἐλών  
 αὐτοσφαγῆ δύστηνος ἐκόμισ' ἐν χαροῖν,  
 βοᾷ δὲ δῶμα πᾶν· ἐγὼ δ' ἤκω μέτα  
 γέρων ἀδελφὴν γραῖαν Ἰοκίαστην, ὅπως  
 λούσηι προθῆται τ' οὐκέτ' ὄντα παῖδ' ἐμόν.

In conclusion, preceded or followed by a conjunction indicating strong coordination, PPS are used to introduce additional information useful to the unfolding of the plot.

### 3.1.4.3. The PPS in correlation

In correlation, the use of PPS appears only in Seneca's plays and is justified by syntax or style reasons. Indeed, from a syntactical point of view, PPS create a

balance between the main clause in which it functions as a correlative and the postposed relative clause by linking them and providing the relative clause with an antecedent. At the same time, PPS emphasize the main clause.

PPS are used at the beginning of a sentence are usually immediately followed by a postposed relative clause. PPS designate the first person in the singular followed by *ipse* endowed with an exclusive meaning<sup>68</sup> or the first person plural. In this case, *nos* bears an inclusive meaning (*ego/tu*)<sup>69</sup>. PPS designating the second person is employed by the locutor to address a person on the stage<sup>70</sup>, a deity, i.e. Hymen<sup>71</sup>, and, a star, i.e. Vesper<sup>72</sup>.

Within the relative clause following *tu*, the locutor outlines the personality and disposition of the interlocutor. Within the relative clause preceded by *ego* or *nos* endowed with an inclusive meaning, the relative clause refers to a glorious exploit which the locutor performed or to the misfortune of the locutors.

### 3.2. The PPS in monologues

In both Euripides and Seneca, the monologue is mainly justified by the presence of the spectators or the imaginary presence of a god or a dead person.

The locutor employs the PPS designating the first person to indicate an act he formerly performed<sup>73</sup> or he is about to perform at the moment he utters his speech<sup>74</sup>. *Ἐγὼ* is also used by the locutor to express his experience<sup>75</sup>.

PPS designating the second person appear in speeches which are addressed to a god(dess) or a deity, a dead person or a thing. In the first case, the locutor expresses his worship of a divinity<sup>76</sup> or invokes her in order to recognize his

<sup>68</sup> Sen. *Phoen.* 138-139 : *Ego ipse*, uictae spolia qui Sphyngeis tuli | haerebo fati tardus interpretis mei!; Perdicoyianni et le reste de la bibliographie

<sup>69</sup> Sen. *Tr.* 969-970 : *Nos* Hecuba, *nos*, *nos*, Hecuba, lugendae sumus, | quas mota classis huc et huc sparsas feret ; Kerbrat

<sup>70</sup> Sen. *Tr.* 353-359 : *Tu* qui Pelasgae uincla soluisti rati | morasque bellis, arte qui reseras polum, | cui uiscerum secreta, cui mundi fragor | et stella longa semitam flamma trahens | dat signat fati, cuius ingenti mihi | mercede constant ora, quid iubeat deus | effare, Calchas, nosque consilio rege ; *Phae.* 620-622 : *tu* qui iuuentae flore primaueo uiges, | ciues paterno fortis imperio rege, | sinu receptam supplicem as seruam tege.

<sup>71</sup> Sen. *Med.* 67-70 : Et *tu*, qui facibus legitimis ades, / noctem discutiens auspice dextera, / huc incede, gradu marcidus ebrio, / praecingens roseo tempora uinculo.

<sup>72</sup> Sen. *Med.* 71-72 : Et *tu* quae, gemini praeuia temporis, | tarde, stella, redis semper amantibus.

<sup>73</sup> Eur. *Tr.* 5-6 : Φοῖβός τε *κἀγὼ* λαίνους πύργους πέριξ, / ὀρθοῖσιν ἔθεμεν κανόσιν... ; *Herc.* 13 : Λιπῶν δὲ Θήβας, οὐ κατωικίσθην *ἐγὼ*; *Phoen.* 81-82 : *Ἐγὼ* δ' ἔριν λύουσι' ὑπόσπονδον μολεῖν / ἔπεισα παιδὶ παῖδα πρὶν ψαῦσαι δορός.

<sup>74</sup> Eur. *Herc.* 44/48 : *Ἐγὼ* δέ / βωμόν καθίζω τόνδε Σωτήρος Διός.

<sup>75</sup> Eur. *Med.* 39 : *ἐγὼ* ἴδα τήνδε.

<sup>76</sup> Eur. *Tr.* 884-887 : ὦ γῆς ὄχημα κάπὶ γῆς ἔχων ἔδραν, / ὅστις ποτ' εἶ *σύ*, / δυστόπαστος εἰδέναι, / Ζεῦς εἴτ' ἀνάγκη φύσεος εἶτε νοῦς βροτῶν, / προσηυξάμην.

Sen. *Med.* 1-9 : Di coniugales *tuque* geniales tori, | Lucina, custos quaeque domituram freta | Tiphyn nouam frenare docuisti ratem, | et *tu*, profundi saeue dominator maris, | clarumque Titan diuidens orbi diem, | tacitisque praebens conscium sacris iubar | Hecate triformis, quosque iurauit mihi | deos Iason, quosque Medae magis | fas est precari...; *Med.* 740-741 : Compræcor uulgu silentum *uosque* ferales deos | et Chaos caecum atque opacam Ditis umbrosi domum.

misconduct<sup>77</sup>. By using the PPS, the locutor also seeks her intercession<sup>78</sup> or outlines her disposition<sup>79</sup>. These two usages of PPS designating the second person also appear in passages where the locutor is addressing a dead person<sup>80</sup>. In this context, the locutor also beseeches his dead father to judge his corporal punishment<sup>81</sup> or expresses the distress he feels about his numerous deceased children<sup>82</sup>.

When the speech is addressed to an object, i.e. the shield of the perished Hector, the locutor personalizes the armor with another body to be adorned and venerated. This justifies the attribution of personal qualities to the object<sup>83</sup>.

### 3.3. The PPS in the coming on stage

When appearing on the stage, a character exchanges short turns of phrase with his interlocutor. In Euripides, the first turn of phrase expressing greetings, by means of which the locutor addresses his interlocutor, appears in the form of the imperative (χαῖρε) preceded by the addressee's name. In contrast, the type of phrase used as a response appears within a sentence that contains the same verbal form followed by καί σύ. The sentence ends with an apposition indicating the interlocutor's name and his patronymic<sup>84</sup>.

<sup>77</sup> Sen. *Phae.* 1191-1194 : Audite, Athenae tuque, funesta pater / peior nouerca : falsa memorauit et nefas, / quod ipsa demens pectore insano hauseram : mentita finxi; *Phae.* 1207-1210 : tuque semper, genitor, irae facilis assensor meae, | morte facili dignus haud sum qui noua natum nece | segregem sparsi per agros quique, dum falsum nefas | exsequor uindex seuerus, incidi in uerum seclus.

<sup>78</sup> Eur. *Hip.* 522-523: Μόνον σύ μοι, δέσποινα ποτνία Κύπρι, / συνεργὸς εἴης.

Sen. *Herc.* 1065-1078 : Tuque o domitor | Somne malorum, requies animi, | pars humanae melior uitae, | uolucere o matris genus Astraeae, | frater durae languide Mortis, | ueris miscens falsa, futuri | certus et idem pessimus auctor, | *pax terrarum*, portus uitae, lucis requies noctisque comes, | qui par regi famuloque uenis, | pauidum leti genus humanum | cogis longam discere noctem : | placidus fessum lenisque foue, | preme deuictum torpore graui; *Phae.* 50-52 : ... tu praecipites clamore feras | subsessor ages ; tu iam uictor | curuo solues uiscera cultro.

<sup>79</sup> Eur. *Hip.* 1267-1271 : Σὺ τὰν θεῶν ἄκαμπτον φρένα καὶ βροτῶν / ἄγεις, Κύπρι, σὺν δ' / ὁ ποικιλόπτερος ἀμφιβαλῶν / ὠκυτάτῳ πτερῶν; *Phae.* 753-757 : Et tu, thyrsigera Liber ab India, | intonsa iuuenis perpetuum coma, | tigres pampinea cuspidate territans | ac mitra cohibens cornigerum caput, | non uinces rigidas Hippolyti comas.

<sup>80</sup> Eur. *Tr.*, 124-125 : ... τύ praesidium Phrygibus fessis, | tu murus eras umerisque tuis.

Sen. *Tr.* 519-521 : Dehiscite tellus, tuque, coniunx, ultimo | specu reuulsam scinde tellurem et Stygis | sinu profundo conde depositum meum.

<sup>81</sup> Sen. *Phae.* 166-170 : Et tu parens, ubicumque poenarum arbiter | adstas mearum, non ego hoc tantum scelus, ulla expiari credidi poena satis | umquam, nec ista morte contentus fui, | nec me redemi parte ...

<sup>82</sup> Eur. *Tr.* 32-33 : ... et uos meorum liberum magni greges, / umbrae minores : quicquid aduersi accidit, / quaecumque Phoebas ore lymphato furens / credi deo uetante praedixit mala, / prior Hacuba uidi grauidam nex tacui metus / et uana uates ante Cassandram fui.

<sup>83</sup> Eur. *Tr.* 1221-1223 : Σὺ τ', ὦ ποτ' οὐσα καλλίνικε μυρίων / μήτηρ τροπαίων. "Εκτορος φίλον σάκος, / στεφανοῦ.. On the personalization of Hector's shield, see Sh. Barlow, *Trojan Women*, Aris & Phillips, 1986, 225.

<sup>84</sup> Eur. *Med.* 663-665 : Αἰ. Μήδεια, χαῖρε· τοῦδε γὰρ προοίμιον / κάλλιον οὐδεὶς οἶδε προσφωνεῖν φίλους. / ΜΗ. ὦ χαῖρε καὶ σύ, παῖ σοφοῦ Πανδίωνος, / Αἰγεῦ.

### 3.4. The PPS in the coming off stage

In Euripides, we find PPS pronounced by the characters before they leave the stage. The PPS for exiting the stage are not systematically used. As in the coming on stage, the locutor addresses his interlocutor by the imperative (χαῖρε)<sup>85</sup>. In his turn, the interlocutor responds with a sentence that may or may not contain the imperative (χαῖρε). In both cases, the PPS is preceded by the morpheme καὶ, which is endowed with an additional and coherent function. Indeed, καὶ enables the locutor to maintain the conversation by means of a new response linked naturally with the preceding one which it extends.

## 4. CONCLUSION

PPS are far more frequent in Euripides than in Seneca. However, their use within the threefold division we made, i.e. PPS within the sequence and the structure of the speech, PPS within the unfolding of the plot and the writing of the plays, highlights their relevant dramaturgical function. Indeed, they are used by the locutors in order to reveal their identity and to express their thoughts and feelings. PPS are also employed to make speeches coherent and consequently to contribute to the continuation and the unfolding of the plot.

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<sup>85</sup> Eur. *Herc.* 1418 : HP. Χαῖρ', ὦ πρέσβυ. AM. Καὶ σύ μοι, τέκνον ; *Hip.* 1453 : ὦ χαῖρε καὶ σύ, χαῖρε πολλά μοι, πάτερ ; *Phoen.* 631-632 : Καὶ σύ, Φοῖβ' ἄναξ Ἄγνιεύ, καὶ μέλαθρα, χαίρετε, / ἥλικές θ' οὐμοί, θεῶν τε δεξιμηλ' ἀγάλματα.