

"A cryptic visual message of a democratic reconstruction in Euripides' *Iphigenia in Tauris*".

Gloria Larini, Université de Pise

My research's purpose aims at showing that the metaphorical character of the palace on the stage, many times showed even in Aeschylus and in Sophocles, sometimes takes on a greater political importance in Euripides. The house is really in Greek tragedy a symbol, a concrete correlative for the *pathos* and an important element for the dramaturgical dynamics; so even the temple's columns in the *Iphigenia in Tauris* become a synecdoche or house's visual metonymy, but they are also, in my opinion, a particular political visual message. The purpose of the article in fact is to demonstrate that the column, artistically born as an image of the human body, in the dream is transformed into Orestes in order to give a strong political message to the audience: Orestes, in the sister's dream, is a bearer and recalls the recent political changes in Argos and the restored democracy. This metaphor in fact doesn't exist in Aeschylus and Sophocles, where instead the house's treatment is present as a humanized and animated element, and recalls historical events in Euripides' drama: the attempt to reconstruct a democratic régime, linked to the recent new alliance between Argos (418 B.C.) and Athens. In this reading the stage, his visual message and the words don't recall a general socio-political tension, but a specific event through a scenic and architectonical image seen with the mind's eyes. Through diverse approaches, philological and historical, and through the integration between the semantic and the implicit stage directions about the *skéné*, it's possible to find a new visive and anthropological way to read this drama basing on the integration between the visual message, in particular the theatrical architecture built on Greek stage, the poetic invention and the historical sources.

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