Filling an Empty Troy: First, Second, and Third Space in Euripides *Trojan Women*

At the beginning of the first stasimon in Euripides Τρῳάδες, the chorus commands the Muse to sing not one, but two types of songs in honor of Troy's final day, "a song of strange hymns" and "a dirge" (ἀμφί μοι Ἴλιον, ὦ/Μοῦσα, καινῶν ὕμνων/ἄεισον ἐν δακρύοις ᾠδὰν ἐπικήδειον, *Troad.* 512-514). Thus inspired, the chorus cries out their own μέλος, a "song" for Troy (*Troad.* 515), recounting the horrors of its destruction from their perspective. But within this lamentation, memories of the past peek through. Flutes, airy feet, Phrygian melodies and loud songs of celebration interrupt the cadence of lament to introduce yet another kind of strain to the ode, the βοὰν, or joyful song (*Troad.* 547). From grief and sentimentality, two pictures of Troy emerge: a city in ruins, and a city remembered. In this paper, I analyze the interfaces of song, space, and identity in the first stasimon of Euripides' Τρῳάδες to show how the chorus is an embodiment of Troy's memory that responds to, expands, and problematizes space through the lens of captivity.

Early on in studies of Euripidean tragedy, scholars such as Kranz (1933) and Lee (1976) noticed the epic resonances in the language and metrical composition of the choral odes in Τρῳάδες, but regarded their content as largely ornamental, with little bearing on the rest of the play. Since then, more recent work on the tragic chorus has dispelled the misconception that choral odes are irrelevant to the wider plot and has opened new avenues for exploring the chorus' functions in the narrative structure. In this paper, I apply narratological models from spatial theory (Giesecke 2022, on Sappho) and choral projection (Weiss 2018) to examine Τρῳάδες as a spatializing narrative. I argue that the chorus' movements between tragic, lyric, and epic modes of song guide the audience from First, Second, to Third space, and that the song's thematic

development is shaped by references to specific places and settings that contrast the present ruin of Troy with its happy past and captive future.

Since spatial theory is a relatively new methodology in narratological studies I will clarify my terminology. This paper is grounded in three typologies of textual space that work to demonstrate how the chorus of the *Τρῳάδες* narrates space: First, Second, and Third space. First space is the physical environment where the story takes place, in this case the ruins of Troy. Second place, the mimetic environment based on the physical space, is the Troy of the past, whose narrative the chorus reconstructs through their singing. Third space is the limen between the two. I first show how the narrative of the ode progresses through each of these spaces: I consider how the epic register at beginning of the ode (*Troad.* 512-515), and the nod to Andromache's entrance at the end (*Troad.* 568-576), prepares the audience to move in and out of First and Second space. I then analyze how lyric motifs in the body of the ode creates nostalgic vignettes, such as jubilant procession through various *loci* in the city when bringing in the Trojan horse, which takes the audience from the Acropolis, down to the gates, through the neighborhoods, and up to the altars (*Troad.* 522-543) that allows the audience to envision Troy at the level of Second space. I conclude by looking at how the hybridization of epic, lament and celebration creates a Third space in the ode that illustrates how captivity changes the chorus' relationship to space. In this section, I focus on moments in which the chorus members project present knowledge back onto the recollected narrative, (*Troad.* 517-520; 530-541), and how the recurrences of βοάω in these sections to mark slippages between grief and joy (*Troad.* 522, 547, 556).

Works Cited

Barlow, S. A. (1971). *The Imagery of Euripides: A Study in the Dramatic Use of Pictorial Language*. London: Methuen.

Calame, C. 1994-5. "From Choral Poetry to Tragic Stasimon: The Enactment of Women's Song." *Arion* 3: 136-54.

de Jong, I. J. F. (2012). Introduction. Narratological Theory on Space. In I. J. F. de Jong (Ed.), Space in ancient Greek literature (pp. 1-18). (Studies in Ancient Greek Narrative; Vol. 3), (Mnemosyne. Supplements; Vol. 339).

Lee, K.H. (1976). *Troades*. Basingstoke: St. Martin's Press.

McClure, L. (2017). *A Companion to Euripides*. New Jersey: Wiley-Blackwell.

Steiner, D. (2021). *Choral Constructions in Greek Culture: The Idea of the Chorus in the Poetry, Art and Social Practices of the Archaic and Early Classical Period.* New York: Cambridge University Press.

Giesecke in Swift, L. (2022). *A Companion to Greek Lyric*. New Jersey: Wiley-Blackwell.

Weiss, N. A. (2018). *The music of tragedy : performance and imagination in Euripidean theater*. Oakland: University of California Press.