

A story of misunderstood jealousy: Procne's emotion in Sophocles' *Tereus*

Most of Sophocles' *Tereus* is lost to us, and the only hypothesis summarizing the play is also fragmentary. Among the hints offered by the broken papyrus is an indication of the protagonist's *pathos*: jealousy (*zelotyp[ia]*). From Antiquity, readers and scholars seem to have understood that Tereus' adultery merited Procne's revenge, implying a romantic motivation in her actions. However, the surviving fragments and two important pieces of reception suggest that Procne's emotion in the Sophoclean play was understood quite differently. Scholars have not paid much attention to the implications of assuming Procne's jealousy in the development of the plot, but in fact this detail can shed new light on the author and his lost drama.

In this presentation, I intend to contribute to the scholarly discussion of Sophocles' *Tereus* and its reception by looking closely at emotions in their narrative function. I will begin by reviewing different versions of the myth of the nightingale, which took its canonical form after Sophocles' tragedy. Then, I will compare the emotions in the fragments of the play with those mentioned by *P. Oxy 3013* (presumably the only extant hypothesis) and in two other pieces of literary reception: Ovid's version of the myth in *Metamorphoses* Book VI, frequently used by scholars in their reconstructions of the tragedy; and Achilles Tatius' ekphrasis of a painting and its interpretation by Clitophon in Book V of his novel. Revising the contextual reading of *zelotypia* reveals important information about Sophocles' work. While *zeloo* appears in fr. 584, it has nothing to do with any romantic context. The term also appears in the hypothesis and in Clitophon's explanation of the painting. Ovid, who expands Sophocles' version by further developing emotions, does not mention jealousy and rejects it as soon as it starts to emerge. Tatius' double approach to the myth also suggests that assuming Procne was jealous was

misinterpreting Sophocles' play. In contrast, the fragments show a clear tendency towards anger and hatred in a political rather than a personal context, considering the cultural appreciation of Thracians contemporary to the play. In the end, I hope to provide another example of how reading emotions can illuminate our interpretation of Sophocles' fragmentary tragedy.

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