

Men and Gods in Greek Tragedy

—Sophocles' "The Oedipus Coloneus"—

By

TAKAHASHI, HIROSHI

Aristotle, in his "Poetics", classified all tragedies into four species, and states, each tragedy arising through the prominence in it of one of the constituent elements: (i) The complex tragedy, which is all peripety (*περιπέτεια*) and discovery (*ἀναγνώρισις*); (ii) the tragedy of suffering (*πάθος, παθεινός*); (iii) the tragedy of character; (iv) that in which spectacle is predominant. He continues that the poet should accordingly strive to combine all four elements of interest, or at any rate the most important and greatest possible number of them¹⁾.

In the other place, Aristotle considers that the suffering, which is defined as a destructive or painful action, is one of the important parts of the plot, besides peripety and discovery²⁾. It suggests that the suffering was significant view point from which the spectators in his time looked at the dramas and learnt from them.

Perhaps the most effective way to understand Sophocles' "The Oedipus Coloneus" is to approach it from the suffering, since the suffering is one of the leading motives, besides the fact that Sophocles was the poet who observed the various aspects and meanings of suffering³⁾. In this paper, I try to make it clear what are the unique and yet universal messages which Sophocles intended to show through suffering in this magnificent drama⁴⁾.

1. The Suffering of Oedipus

Oedipus appeared as a helpless suffering wanderer from the prologue of this drama. He was nothing but a blind old beggar who was lead by his daughter, Antigone, and later, when his son, Polyneices, saw him, he uttered:

Whom I have found in a strange land, an exile here with you twain, clad in such raiment, whereof the foul squalor hath dwelt with that aged form so long, a very blight upon his flesh, - while above the sightless eyes the unkempt hair flutters in the breeze; and matching with these things, meseems, is the food that he carried, hapless one, against hunger's pinch⁵⁾.

Chorus, the elders of Colonus, immediately understood Oedipus' sufferings at the moment when they saw him⁶⁾. Oedipus' words in the prologue reflected his long miserable days in wandering:

Daughter of the blind old man, to what region have we come, Antigone, or what city

of men? Who will entertain the wandering Oedipus today with scanty gifts? Little crave I, and win yet less than that little, and therewith am content⁷⁾.

Since Oedipus became an outcast of Thebes, he had to lead the endless yet homeless life. Wandering in deserted forests now and then, and suffering from rain or burning sunshine countless times, he finally came to Colonus.

In the past, Oedipus had killed his father, Laius, and had married his mother, Jacasta, without knowing they were his parents. He was guilty of murder and incest. One day a man came up and threatened to take Oedipus' life. Oedipus, tried to avoid the assailant, killed him by an unwitting act, not knowing what he did or who the assailant was. He just repayed wrong for wrong. Later, it became clear that the man who Oedipus killed was his father. Concerning his mother, Thebes bound the all unknowing Oedipus to his own mother in a marriage of infancy and curse. Oedipus suffered from the misfortunes brought by himself, and his endless suffering began when all this became clear to him. He, blinding himself, longed for death. However, none gave him his desire, which stemmed from the agony of horror and despair and wrath.

Perhaps, we may say, the former suffering of Oedipus came from his fortune (*τύχη*) and therefore, from the gods. The gods seemed to have hostility against Oedipus⁸⁾. On the other hand, Thebans seemed to have compassion for Oedipus, and there seemed to be no struggle nor disharmony between Thebans and Oedipus.

Time passed, and the pain abated, and he realized how much his wrath had extended itself to punish himself too heavily for his sins. His wrath was the destructive wrath which brought him the evil consequences⁹⁾. When his passion was gone, home held comfort for him. It seemed that Oedipus was at peace with his fortune brought on by himself, which he could not have accepted before, and also he held peace with the gods. Although fortune still seems to have shadowed over Oedipus¹⁰⁾, he was no longer moved by it and he kept his inner peace.

However, new suffering attacked him. Out of the fear of the gods' retribution because of Oedipus' pollution, Creon, the regent of Thebes, drove him out of his polis without concern for his kinship and family¹¹⁾. His sons, one of whom was the king and could have helped him, did not rescue nor defend him. Since then, Oedipus was expelled to live as a miserable wandering outcast under the guide of his frail daughters. The new suffering did not come from the superhuman power, but from men, or to say more exactly, from his sons. The past suffering and misfortune was unavoidable, but the present one could have been avoided because it came from men's evil spirits and ideas.

Can we accept what has been said so far concerning the suffering of Oedipus? The undeniable question has remained if the suffering of Oedipus, in this drama, also was determined by the invisible gods, or by the irresistible powers. This was just the question which people, who appeared in this drama, had held. What was precisely the nature of Oedipus' suffering? A glance at the scene where Oedipus struggles with his son may provide us some suggestions.

In the fourth episode, Polyneices came to Oedipus as a suppliant through the intercession by Antigone. Polyneices and his brother had already been seized by a horrible hatred. The

present gloomy feud and his fate, he assumes, were originated by the curse of his family.

And of this I deem it most likely that the curse on thy house is the cause; then from soothsayers also I so hear¹²⁾.

He even called himself the "offspring of an evil fate". He regarded Oedipus' suffering as resulting from the same curse, and therefore from the gods' punishment, so he begged Oedipus for help and assistance. Oedipus, however, with superhuman repulsion, declared that his present suffering was caused by the greatest villain, Polyneices, and he repeated his curse.

The curse, which Polyneices mentioned, was the curse which Chorus and Creon feared. Incidentally, it was the curse of Labdacidae, initiated by Laius' act of hybris (the *ἀρχὴ κακῶν*). It was believed that the curse was still working on his generations¹³⁾. The terrible feud between the brothers, however, was not caused by the gods' retribution, but by some daimons and the lust of their sinful hearts.

But now, moved by some god and by a sinful mind, an evil rivalry has seized them¹⁴⁾.

Oedipus ignored his son's insistence and supplication. Concerning his misfortune and suffering, he attributed them not to the gods, but to men. He suffered because men had neglected what they should do and because his sons had neglected what they ought to do¹⁵⁾. His present suffering came directly from his sons' and Creon's insolence. This insolence resulted from the lack of reverence and self-knowledge, and was the expression of a self-centered will recognizing no power outside itself and knowing no law but its own impulses. Moral and intellectual ignorances can be seen in the Chorus and others to whom Oedipus met. Evidently, Oedipus' isolated suffering also resulted from misinterpretation and misunderstanding of their ignorances. In fact, he seemed to transcend human comprehension¹⁶⁾. We have the impression that he is more than a human being when we realize that he knows the nature and meaning of his own suffering which the other people did not. There seems to exist a certain harmony between him and gods, as well as between him and his fate.

The place, however, where Oedipus had reached, was the sanctuary of Eumenides (*Ἐμμενίδες*). They were also called the fearful goddesses, Furies (*Ἐρινύες*), who avenge those who kill their kinships. Oedipus was, in fact, a murderer, though he did it involuntarily without knowing what he did.

In the next section, I would like to take up the issue whether he is guilty or not in the context of sin and suffering.

2. His Suffering and Guilt

From the opening scene in this drama, there can be seen much struggle and dispute.

After the blind wanderer with his daughter has reached Colonus, in the prologue and parodos, there is a climax at the moment at which the Chorus of local inhabitants become aware of his identity. At once they order him to leave; but Antigone pleads for him to be allowed to stay. They give a courteous answer, but insist that Oedipus must leave, since they

fear that the presence of a polluted person may bring upon them the anger of the gods. At this Oedipus protests that it is his name only, not his actions, which the men of Colonus are afraid of; his actions have consisted in suffering rather than doing¹⁷⁾. Since his parricide and incest were performed in ignorance, Oedipus insists throughout, that his ignorance makes a difference in his guilt. He even claims that he is "pure according to the law"¹⁸⁾, and asks for kindness and protection.

The reason of the repugnance of men of Colonus toward Oedipus was his guilt¹⁹⁾, therefore, they were overwhelmed with fear and tried to expel him out of their land lest they should meet with the wrath of the gods. His trespassing into the sanctuary seemed to symbolize his arrogance and defilement (140-141). Their reaction, in its nature, towards Oedipus was the same as that of Creon. However, Oedipus insisted his moral and inner purity on the basis of his ignorance and unwitting action. At the moment when he had heard the name of the dreadful goddesses, he promptly recalled the oracle of Apollo (41 ff, 84 ff), and assumed that it is the place where he will end his life, and firmly believed that it was Apollo and Furies who had lead him into this holy ground. Thus, he called Furies as "sweet daughters of primeval Darkness"²⁰⁾, and he prayed for pity on his poor relic (*εἴδωλον*), which means, implicitly, that guilty Oedipus no longer existed.

Theseus, who as the men of Colonus recognize, is the person best qualified to pronounce upon religious matters, he has no hesitation in admitting Oedipus to his country, and when they meet he makes no mention of his visitor's parricide and incest until Oedipus himself appears to raise the subject. Later, after Theseus has rebuked Creon for his violent attempt to force Oedipus to go away with him, Creon tries to justify himself by protesting that he has felt sure that Athens would never harbour a man guilty of such crimes.

I knew that this people would not receive a parricide,—a polluted man,—a man with whom had been found the unholy bride of her son. Such the wisdom, I knew, that dwells on the Mount of Ares in their land; which suffers not such wandersto dwell within this realm²¹⁾.

Again Oedipus insists on the involuntary nature of his actions. They happened, he says, because it was the will of the gods that they should happen; perhaps they nursed an ancient wrath against his family:

Bloodshed - incest - misery - all this that I have borne, Woe is me! by no choice of mine; for such was the pleasure of the gods, wrath, haply, with the race from of old. Take me alone, and thou couldst find no sin to upbraid me withal, in quittance thereof I was driven to sin thus against myself and against my kin.

But such the plight into which I came, led by gods²²⁾.

Oedipus was regarded, by Creon, as having the same nature as always. He realized Oedipus' evil wrath had brought on himself the evil consequences²³⁾. Creon's pretence of sympathy

for Oedipus, his equally dishonest plea to Theseus that Athens cannot receive a parricide, his attempt to kidnap Ismene and Antigone - all reveal a base, unscrupulous nature. When his lies fail, he resorts to violence²⁴. Creon acts for the State. Naturally, this point of view was familiar enough in the fifth century, especially in the era of the Peloponnesian war. Incidentally, Creon in this drama reminds us of the Thucydides' picture of Creon²⁵. Theseus reproached Creon, saying that his manner is not only unworthy of Athens, but unworthy of Thebes herself. However, he did not mention Oedipus' crucial point.

Oedipus defended himself from these scornful, personal taunts of Creon, and asserted his innocence and guiltlessness. Why then did he affirm that the gods were the very cause of his misfortunes? It is, I think, the expression that he is just a mortal and has a limited existence²⁶. The gods alone know everything, and never age nor die²⁷. It is impossible, however, for a mortal being to avoid every possible misfortune and error, however careful or thoughtful (*σωφροσύνη*) he is. The misfortunes which once attacked Oedipus were beyond his power and his comprehension²⁸. Within the framework which he can take his responsibility, he is blameless and just.

I would like then, to scrutinize the meanings of insistences by the chorus and Creon. The notion "the guilty suffers" (*δράσαντι παθεῖν*); crime is what brings disaster and final ruin, the motto of the Aeschylean drama, is hidden in their utterances. It is the belief that everywhere and in all cases there is an inner and necessary connection between men's actions and their outward fortunes. Oedipus' suffering simply was the punishment of Nemesis or divine justice for his insolence (*ὕβρις*), i. e. the penalty by a supreme and moral governor of the universe against his wrongdoing, namely, patricide. Thus, Oedipus' suffering is regarded to have resulted from his own sins²⁹.

What Does Sophocles really mean by Oedipus' assertion? Oedipus maintained that he suffered because of his sons, but concerning the past errors, he felt he was innocent. Suffering for another is a natural and physical process, a fact proved by experience. The innocent man may and does suffer for the guilty³⁰. Oedipus' suffering is not the vicarious punishment for the curse and his father's guilt³¹. But Sophocles saw the truth, that innocent children may suffer for their father's sins. This truth versus the old belief of the Greeks, as of the Jews³², was that an outward act could in itself constitute a crime; the guilt did not depend on the knowledge or intention of the agent³³. If pollution was incurred, some ritual expiation was necessary to wipe out the stain. Sophocles in this drama distinguishes between the inward and the outward quality of an act and between moral and ceremonial purity. In harmony with the religion of Apollo, he discovers that the heart may be pure even where the hands have not been clean. As it is expressed in a fragment of his own: "The unwitting sin makes no man bad"³⁴. In the eyes of religion Oedipus is still a guilty man. The breach of the divine law leaves a stain, though the offender may have been the unconscious agent of a higher power. But whatever the ritual defilement here, there is a moral innocence and Oedipus himself asserts it³⁵. And as Oedipus proves his moral innocence, he was purified through the ceremony and he is at peace with Furies³⁷.

3. Oedipus' Suffering and the Gods

A. The Apocalyptic Suffering

We have seen that men's impudence and ignorance have greatly affected Oedipus' suffering, but it is also undeniable that the gods were at work and had influenced him³⁸⁾. In fact, the oracles are the decisive factor without which it is impossible to understand Oedipus' whole career. Oedipus' suffering is mystic because both the nature and the meaning of his suffering are implicable to men³⁹⁾. It is the gods who have held his life and have fixed the meaning of his suffering. Certain definite meanings are allotted to the unmerited and worthless life, contrary to men's viewpoint. And yet, the unjust suffering in men's eyes is not quite unjust. Because, in Sophocles, the divine righteousness asserts itself not in award of happiness or misery to the individual, but in the providential wisdom which assigns to each individual his place and function in a universal moral order⁴⁰⁾, or in a righteous order of the world under the sovereign rule of Zeus. With spiritual insight, Oedipus thinks of himself as a man set apart by the gods for their own mysterious purposes. He bears himself with the calm and dignity of one who knows that he is obeying their express summons, and has a high destiny to fulfil⁴¹⁾.

The last scene of this drama presents a negative answer to the men's concept of meaninglessness to the life with endless suffering. It is an apocalyptic scene where Oedipus has passed away. Thunders and lightnings tell Oedipus that his time has come. From that moment, his life has revealed its nature⁴²⁾. It seemed that men had been leading blind Oedipus, but it was not so. It is a symbolical scene which affirms to us that he has been lead by the gods.

This way, - hither, - this way! - for this way doth Guiding Hermes lead me, and the goddess of the dead!

Oh light, - no light to me, - mine once thou wast, I ween, - but now my body feels thee for the last time! For now go I to hide the close of my life with Hades⁴³⁾.

Oedipus, now, who was searching for the 'sacred tomb where 'tis his portion to be buried in tnis land', departs to Hades (*Αιδης*), followed by Theseus and his daughters. When he came to the place, he had his daughters wash and dress him according to the custom. Then, there came a peal of thunder from the Zeus of the Shades. Oedipus took the daughters in his arms, and addressed his farewell to them with overflowing love. When they had stopped wailing, there was a stillness. Suddenly the god called him with many minifold callings:

Oedipus, Oedipus, why delay we to go?

Thou tarriest too long⁴⁴⁾.

But when he perceived it, he implored Theseus to promise that he never would forsake his daughters. Oedipus made them depart from the place, and Theseus alone remained. But when they had gone away, they looked back after a while, and there they saw a mysterious sight. The Messenger says:

Oedipus we saw nowhere any more, but the king alone, holding his hand before his face to screen his eyes, as if some dread sight had been seen, and such as none might endure to behold. And then, after a short space, we saw him salute the earth and the home of the gods above, both at once, in one prayer.

But by what doom Oedipus perished, no man can tell, save Theseus alone. No fiery thunderbolt of the god removed him in that hour, nor any rising of storm from the sea; but either a messenger from the gods, or the world of the dead, the nether adamant, riven for him in love, without pain; for the passing of the man was not with lamentation, or in sickness and suffering, but, above mortal's, wonderful⁴⁵⁾.

Incidentally, a similiar mysterious scene is seen at the end of Elijah's life.

They went on, talking as they went, and suddenly there appeared chariots of fire and horses of fire, which separated them one from the other, and Elijah was carried up in the whirlwind to heaven. ...and he (Elisha) saw him no more⁴⁶⁾.

There are many discussions concerning whether Oedipus became a divine being or not, but, perhaps it is enough just to remind us that this is a divine revelation towards men. And the suffering life of Oedipus, I think, might be the apocalypse⁴⁷⁾. His life was what the gods approved⁴⁸⁾, and all things were affirmed by the divine power⁴⁹⁾.

Come, cease lamantation, lift it up no more;
for verily these things stand fast⁵⁰⁾.

Oedipus' whole life reminds us of the old suffering man, Job, who had insisted on his innocence against the concept of his guilt. Job's suffering was also mysterious because people could not comprehend it. Job was not given the answer, but was contented, and finally he was justified by the Divinity.

B. The Irony of His Suffering

Evidently, various ironies are presented in this play⁵¹⁾. The old and helpless Oedipus, who was not strong enough to carry on the ritual of amending to the divinities, shows the impluse of passions. His strength is revealed in the destructive outburst ahainst his sons, and in the very intimate love for his daughters. A most religious and innocent person, Theseus, is enlightened on the moral and religious truths by the ill-fated Oedipus whose guilt is feared by men. However, he is a holy person in a profound sense⁵²⁾. It is a non-political outcast who forsees the future of the polises, which Theseus and Creon, both of whom are political leaders, could not foresee. It is a man of naught who is about to cease to exist, yet, who becomes the protecting hero or Chthonic daimon (*δαίμων*) of the land famous of its brave warriors.

The suffering, I think, is one of the leading ironies. The struggles of ideas concerning the nature of Oedipus' suffering suggest that it is a mysterious suffering, though man regard it as useless and nothing. Thus, the man, who anguishes under the burden of meaningless and incomprehensible suffering, is believed to be the most pitiful of all. For Oedipus, however,

his suffering is the valid and steady way, in other words, he was lead into an unchangable and unfailling world through suffering. He suffers, yet he bears himself with a calm and dignity of one who has a high destiny to fulfil. At last, this incomprehensible suffering leads the ignorant and the unenlightened into a definite comprehension, and creates awe in them⁵³⁾.

It is often pointed out that 'Oedipus Coloneus' has lacked the peripety (*περιπέτεια*) which is generally found in Greek tragedies. However, instead of the peripety, the play presents the long slow reversal, and change and it is also the reversal of our consciousness towards Oedipus. This reversal of comprehension is clearly presented through the feelings of the Chorus.

Alas! Wast thou sightless e'en from thy birth? Evil have
been thy days, and many, to all seeming; (149-51)

Whoso craves the ampler length of life, not content to desire a modest span,
him will I judge with no uncertain voice; he cleaves to folly.

For the long days lay up full many things nearer unto grief than joy. (1211-5)

Age, despraised, infirm, unsociable, unfriended,
with whom all woe of woe abides. (1236-8)

Many were the sorrows that came to him without cause;
but again a just god will lift him up. (1565-7)

Nay, since he hath found a blessed end, my children,
cease from this lament: (1720-2)

The nature of Oedipus' irony, I think, lies in the detachment of his appearance from reality, his inner dignity from his outer severe and infavourable fate. In this sense, Oedipus, as well as Socrates, resembles one of those little sileni which could be seen on the statuaries stalls. The appearance of those sileni, like Socrates, were disgusting and not beautiful. However, there were little images contained inside which looked so godlike, so golden, and so beautiful⁵⁴⁾.

4. The Meaning of Oedipus' Suffering

It seems to be quite natural to inquire the meanings of the righteous' suffering, since the moral innocence of Oedipus is vindicated in the drama itself, What does Sophocles intend to show through Oedipus' suffering? Can we think that there are positive meanings of the righteous' suffering?

Firstly, Sophocles shows that Oedipus' suffering is unreasonable and unfair, therefore, it is powerless to make his soul give in. The suffering plays important and unique roles for Oedipus. In the prologue, he uttered:

Patience is the lesson of suffering, and of the years in our
long fellowship, and lastly of a noble mind⁵⁵⁾.

The speech shows us that misfortune and suffering during a long period has been crystalized by a certain inner quality in himself by his noble mind, which enacts in his suffering. The suffering did not make him a cramped coward. In Oedipus, we find "the most perfect instance of the man whom adversity has sorely tried, and on whom it has had not, indeed, a softening but a chastening and enlightening influence"⁵⁶⁾. In Oedipus, we do not discover a man like Aeschylus, who sees in his suffering nothing but the working of retributive justice, therefore we see one who is overwhelmed by divinities without reasons. In Oedipus there is not revealed a man who has the sceptical theory that unmerited suffering is due to carelessness on the part of the gods, hence, the man revolts against them. Oedipus keeps in himself a pious trust on the gods and has the calm of a man who has seized the truth of the sufferings of the righteous - god-sent visitation (*θείαι τύχαι*)⁵⁷⁾.

Through his suffering, Oedipus comes nearer the gods. Man learns by suffering (*παθήματα μαθήματα*)⁵⁸⁾. Oedipus perceives (*κλύω*) the knowledge of the gods by his suffering. with that knowledge, he foresees the future of his sons, fortells their approaching-fate, and enlightens Theseus. Oedipus, for instance, prophesizes that the war between Athens and Thebes will arise, but when Theseus doubts it, Oedipus tells him as follows:

Kind son of Aegeus, to the gods alone comes never old age of death, but all else is confounded by all-mastering time. Earth's strength decays, and the strength of the body; faith dies, distrust is born; and the same spirit is never steadfast among friends, or betwixt city and city; for, be it soon or be it late, men find sweet turn to bitter, and then once more to love⁵⁹⁾.

When Oedipus knew his time had come, he exhorted Theseus not to commit an offence (*ὑβρις*) lest he should be punished.

For the gods are slow, though they are sure, in visitation, when men scorn godliness, and turn to frenzy⁶⁰⁾.

Theseus proved the truth of all what Oedipus had prophesized because he finally confessed that "for in much I find thee a prophet whose voice is not false"⁶¹⁾.

On the other hand, Oedipus maintained the extraordinary perception, therefore he comprehended the divine guidance. He perceived that Apollo and Furies lead him into Colonus, that the Destroying God, Ares, had sent dreadful hatred into his sons; Hermes and Persephone, the goddesses of the dead, had lead him to Hades. Namely, he recognized that the gods were guiding and leading him at each moment. Therefore, his perception makes him behave relevant to the situations.

When Oedipus prays, his prayer is full of power, because he is so near the gods that there seems not to be a clear demarcation between him and the gods⁶²⁾. It seems that the gods to whom he prays are his gods. His prayers become reality. Despair is the reaction of Creon and Polyneices shown to the curse of Oedipus.

Oedipus, in this play, represents a type of hero, who bears his misfortunes and sufferings with a noble mind, and never to be defeated. He is the model, created by Sophocles, who

shows that a man should live as such in sufferings⁶³⁾. Sophocles is the first of the Greeks who clearly realized that suffering is not always penal, that it has other functions to discharge in the divine economy⁶⁴⁾. He has penetrated into many aspects and meanings of suffering and has convinced himself that suffering has a special role to improve man and his soul. He anticipates the faith of Plato⁶⁵⁾, that when a man is beloved of the gods, even poverty, sickness, and other sufferings can turn out only for his good.

Weep no more, maidens; for there the kindness of the Dark Powers is an abiding grace to the quick and to the dead, there is no room of mourning⁶⁶⁾.

Man should not deplore misfortunes and sufferings because the gods in their wisdom allow them. They are means of making man realize the reality, and of leading man into more steadfast lives. Man's grief is a secret revolt against the gods. Man is unable to comprehend the meanings of suffering because of his own grief. Sophocles' affirmative and positive attitude towards suffering and men's lives effected with them is surely perceived here in this drama.

5. The Contemporary Meanings of "The Oedipus Coloneus"

Spectators, at the end of the drama, have seen what was accepted and justified by the gods. What was accepted and justified was the understanding of the truth and what man should do. They have comprehended what that ought to be, as well as what they really are. Deeper the gap between reality and the vision of the drama, the greater the awe⁶⁷⁾. Sophocles has well transmitted his messages through the aspect of suffering.

Evidently, Sophocles must have clearly realized what ought to be spoken in this drama when he worked on it. "The Oedipus Coloneus" is regarded as his last play. At the end of his long life, Sophocles comforted his war-worn people with his vision of a heroic being who sustains Attica by his presence, and showed what men and women may gain by loyalty to the superhuman powers who live around and beneath them looking after their lives and lands⁶⁸⁾.

NOTES

- 1) Aristotle, *Poetics*, 1455 b-1456 a.
- 2) *Ibid.*, 1452 b.
- 3) cf. S. H. Butcher, *Some Aspects of the Greek Genius*, p. 123.
- 4) cf. H. Musurillo, *The Light and the Darkness*, p. 160.
- 5) *The Oedipus Coloneus* 1256-62 (The text is from R. C. Jebb, *Sophocles, The Plays and Fragments; Part I, The Oedipus Coloneus*, Michigan, Scholarly Press, 1972).
- 6) OC 149-51.
- 7) OC 1-6.
- 8) cf. OC 394.
- 9) cf. OC 1197-8.
- 10) cf. OC 1132-5. Oedipus is conscious of his pollution and guilt, so that his speech gives us the impression that he still is in his ill-fate.
- 11) cf. OC 404 ff.

- 12) OC 1298-1300.
- 13) cf. H. Lloyd-Johns, *The Justice of Zeus*, pp. 117-28, says; "Several ancient commentaries and mythographic works contain a story which might explain the guilt of Laius; its substance is as follows. Laius was hospitably entertained by Pelops, Who had a young son, Chrysipps, famous for his beauty; he is said to have facinated Zeus and Theseus, as well as Laius. Under pretext of teaching the boy how to drive a chariot, Laius kidnapped him and carried him to Thebes. Chrysippus killed himself, and his father Pelops cursed Laius."
- 14) OC 371-3, see also OC 1391-2.
- 15) cf. C. M. Bowra, *Sophoclean Tragedy*, p. 327, B. Vickers, *Towards Greek Tragedy*, pp. 111-3, C. H. Whitman, *Sophocles*, p. 207, E. R. Dodds, *The Greek and the Irrational*, p. 46. Dodds says; "In relation to his father, the son had duties but no ights; while his father lived, he was a perpetual minor - The son gave the father the same unquestioning obedience which in due course he would receive from his own children".
- 16) cf. Butcher, *op. cit.*, p. 110. He, for instance, maintains that; "Oedipus speaks not merely as the agrieved father, but as the representative of outraged justice; the spokesman of the *Erinyes*."
- 17) cf. OC 266-7.
- 18) OC 548.
- 19) Bowra, *op. cit.*, p. 317, says; "In men's eyes Oedipus is hated by the gods because he has broken their laws, and it is difficult to believe that they chosen him a hero."
- 20) OC 106.
- 21) OC 944-9.
- 22) OC 962-8, 997-8.
- 23) cf. OC 852 f.
- 24) cf. OC 830 ff.
- 25) cf. Bowra, *op. cit.*, pp. 335-6., 川島重成, S. Kawashima, *アテナイとソポクレスのオイディプス像*, *Athen and Sophocles' Oedipus*, pp. 74-5, Thucydides, iii 37-50, v 116.
- 26) cf. T. B. L. Webster, *An Introduction to Sophocles*, P. 37.
- 27) cf. OC 607-8.
- 28) cf. Musurillo, *op. cit.*, p. 163. He maintains; "If the the heros of Sophocles are courageous and noble, tender and generous, reverent before gods and men, Why do they fail? They fail through the natural limitations of man, through ignorance or through imprudent, ill-advised decision. Their mistakes come from natural endowments; for they cannot foresee all contingencies or explore every facet of their environment."
- 29) Butcher, *op. cit.*, pp. 106-8.
- 30) cf. Musurillo, *op. cit.*, p. 133.
- 31) Butcher, *op. cit.*, p. 120.
- 32) There are many evidences to support the fact. e. g. "The Book of Contract": Ex. 20: 22-23: 19, etc.
- 33) Butcher, *op. cit.*, p. 126.
- 34) Sophocles, fragments 599.
- 35) cf. OC 1130 ff.
- 36) cf. Butcher, *op. cit.*, pp. 126-7, H. Kelsen, *Die Gerechtigkeitsidee der Antiken Religion*, see the whole argument treated in "Die Gottesvergeltungs-idee in Griechische Tragodien." Whitman, *op. cit.*, p. 204. Whitman says., "Oedipus is a landmark in Greek morality, for he presents the first really clear exposition of the independence of the inner life, that doctrine which in Socrates and his followers became the cornerstone of a whole new phase of civilization."

- 37) cf. Bowra, op. cit., p. 381 B. M. W. Knox, *The Heroic Temper*, p.
- 38) cf. H. D. F. Kitto, *Form and Meaning in Drama*, p. 243.
- 39) cf. OC 1212 ff.
- 40) Butcher, op. cit., p. 129.
- 41) Ibid., p. 128.
- 42) cf. Whitman, op. cit., p. 197.
- 43) OC 1547-52.
- 44) OC 1627-8.
- 45) OC 1649-65.
- 46) *The Second Book of Kings* 2: 11-12.
- 47) cf. Whitman, op. cit., p. 215.
- 48) cf. G. M. Kirkwood, *A Study of Sophoclean Drama*, pp. 27-8.
- 49) cf. Bowra, op. cit., p. 13.
- 50) OC 1777-9.
- 51) cf. Kirkwood, op. cit., p. 261.
- 52) OC 287-8.
- 53) cf. Bowra, op. cit., p. 377.
- 54) cf. Plato, *Symposium*, 215 a-217 a.
- 55) OC 7-8.
- 56) Butcher, op. cit., p. 125.
- 57) Ibid., p. 123.
- 58) cf. Bowra, op. cit., pp. 365 ff, Knox, op. cit., pp. 7, 48, 52, 53, 59, Kitto, op. cit., p. 82. Kitto writes; "Zeus brought with him the law that wisdom should come out of suffering. So at last wisdom being accessible to man, progress became possible." See also Musurillo, op. cit., p. 164. Musurillo argues; "Understanding is won only through pain - for such is the law of the universe. For it is Sophocles' contribution that human suffering is not pointless, animal misery, and that the noble hero even in tragedy fulfils the design of the gods. It is this conviction, coupled with human love and fidelity, that makes the most intense suffering bearable. Indeed, the suffering of the innocent can become a process of purification for the just man. For the individual, through progressive enlightenment, wins a genuine perception of the meaning of happiness, and of his own place in the structure of the universe."
- 59) OC 607-15 Whitman, op. cit., p. 195, comments; "Like the gods, who 'feel nor age nor death', Oedipus can already speak outside time."
- 60) OC 1536-7.
- 61) OC 1516-7.
- 62) Kirkwood, op. cit., pp. 283-7, discusses it related with daimon, and says; "the relationship between sufferer and daimon can be almost that of identity."
- 63) Aristotle, op. cit., 1460 b. Concerning the characters of playwrights, he writes; "Sophocles, who said that he drew men as they ought to be, and Euripides as they were."
- 64) Butcher, op. cit., p. 123.
- 65) Plato, *Republic*, X 612 e-613 a.
- 66) OC 1751-3.
- 67) Kitto, op. cit., p. 233.
- 68) Bowra, op. cit., p. 355. See also Whitman, op. cit., pp. 209 f. Whitman describes as following; "When *the Oedipus at Colonus* was written, Athens was in desperate condition. The treasury was empty, the statues stripped of their gold; her leaders were incompetent, her population starving, every nerve was strained to the breaking point." Read the rest of his description.