THE FUNCTION OF SEA REFERENCES
IN CERTAIN PLAYS OF RACINE
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IN CERTAIN PLAYS OF RACINE

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SCOPE AND CONTENTS: This study is an investigation of the function of sea references in certain plays of Racine, particularly as these sea references relate to the three classical unities of time, place and action.
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Introduction

Pierre Guéguen, in his Poésie de Racine, has classified several of Racine's dramas as "nautical tragedies" because of the frequency of marine references that colour the atmosphere of each of these plays. The present study adopts a different approach to nautical allusions. Allusions to the sea are grouped, not by their collective presence in a single play, but by their relevance to Racine's primary aim - the depiction of passion and its ascendancy over man.

Racine's dramatic portrayal of passion is tempered not only by his personal sensitivity and imagination, but by the conventions governing the classic theatre, chief of these conventions being the three unities of time, place and action - rules devised to centralize and thus expedite the development of the intrigue.

Racine, "le plus grand homme de théâtre de la littérature française, ... presque le plus grand technicien de notre théâtre,"

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had no difficulty obeying these restrictions. By his use of language he concentrates the attention on psychological, rather than on material, action and thus fixes the spectator's sights on the predominant theme of passion.

Racine apparaît en un temps où tout l'effort de la civilisation a tendu à substituer à la communication physique la communication intellectuelle, et le langage aux signes instinctifs, cris, geste ou mimique; plus que tout autre, il saura profiter de telles conquêtes. Dans son théâtre, tout ce qui est sur la scène anecdotique, physique, matériel, tout ce qui est gesticulation, mouvements, baisers, sanglots, soupirs a tendance à se réduire à son expression la plus pudique et la plus directe, le discours. Une époque de grandes conventions préfère aux signes naifs et grimaçants des sociétés primitives le seul système des signes qui ne déforme pas le visage humain. 4

Racine's past and present appeal speak for his mastery in verbally portraying strong emotion. Poet and dramatist, he achieves, by skillful combination, reiteration and amassing of familiar but evocative terminology, an atmosphere apt for the study of man's nature.

The reappearance of single key words, as may be seen in the following table, attests to the significance of repetition for thematic concentration.

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Like single words motifs reoccur and, by their frequency, they take on special values that exist within the context of the drama.

This study will discuss the presence of the sea motif in Racine, as expressed by the frequency of allusions to maritime activities, and its relevance to the concentration of the action. 6

The first chapter, "Nautical Allusions and Temporal Extension", deals with the enlargement of the twenty-four hour period imposed by "l'unité de temps". References to the sea are used to depict former and future adventures and therefore they extend the chronology of the play to encompass not only the present, but time gone by and time to come. This augmentation of the time span emphasizes the duration and depth of the passion that rules the hero.

The second chapter, "Marine References and Spatial Expansion", discusses the enlargement of the setting from a single site to a vast expanse. The contrast between the constraining setting of the action and the universe evoked by the sea points out the isolation of the tragic hero, imprisoned by his passion, from those who can escape. It stresses the distinction between captivity and liberty. The sea symbolizes liberty when viewed as a means of fleeing the scene of the action. It emphasizes captivity by exposing the hero to outside influences as in the case of

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6 Please see Appendix for breakdown and count of sea references.
Mithridate and Phèdre where the absent kings' return, by ship, reinstates their authority and reaffirms their control over the inhabitants of the realm. The hero's world is suddenly closed and he suffocates within its confines.

In the final chapter, "The Psychological Weight of Maritime Allusions", the notion of the sea as a reverberation of the character's turbulent emotions is discussed. For example Neptune's moods in Phèdre echo the dramatic activity thereby accentuating and expediting the analysis of passion while fulfilling, at the same time, the demands of "l'unité d'action". By reflecting the passions that evolve during the course of the drama, the sea emphasizes the central theme thereby unifying and simplifying the intrigue.

The discussions put forth in these three chapters will substantiate the idea that the sea is not merely a decorative element but a meaningful tool that the dramatist uses in constructing a vivid configuration of passion.
CHAPTER I
NAUTICAL ALLUSIONS AND TEMPORAL EXTENSION

This first chapter will discuss the sea as one device, employed in Racinian tragedy, that resolves the conflict between the restrictions imposed by "l'unité de temps" and the demands inherent in the properties of time itself.

The concept of time in classical tragedy is constrained by convention - the rule of "l'unité de temps" which, when first instituted, confined the duration of the dramatic action to the length of its presentation on the stage, then later extended the acceptable time interval to twenty-four hours. This limitation was a calculated attempt at enforcing verisimilitude on the stage. A short period of time requires a concentrated action and thereby necessitates a simplified, and thus more credible, intrigue.

A burden to many dramatists, this time criterion seemed no pitfall for Racine. His intrigue is psychological, not material, and, treating the internal, rather than the external world of the tragic hero, he focuses attention on emotional, not physical, strife. There is no abundance of physical activity to consume the precious moments of the play. As dissension erupts in minds and hearts of the passionate, reactions are exteriorized vocally. Furthermore, engrossment in the sentimental unrest is total. Characters are of high social standing and therefore banal pursuits do not exist for them and do not disturb the thematic concentration of the drama.

In adhering to an acceptable time span Racine limits the action to the decisive moment when the hero must cease to waver between public and personal interests, between self-denial and fulfillment,
and opt for one absolute course of action.

Il a su exploiter au maximum l'intensité engendrée par ce dernier instant où le passé et l'avenir se croisent. Racine ne nous donne que le moment où la victime se débat désespérément pour se sauver de l'abîme déjà ouvert sous ses pieds.¹

Though his primary concern is the present passion, Racine remains sensitive to the mandates of philosophical time. Raised by the Jansenists who viewed all men as condemned by original sin unless accorded God's grace, he is aware that time is an indivisible factor. One moment is not independent of all other moments. Time is sequential, durable and each instant, influenced by its predecessor, affects, in turn, its successor. The present is a product of the past and as present becomes past it determines the fate of the future.

Passion then does not explode without warning, as M.M. Olga points out.² "déjà ouvert" implies a past, "se sauver" a future. Relying on memory and on experience of the "objet aimé", passion evolves gradually, consuming the character's spirit as experiences accumulate. Emerging from the past, it becomes the obsession of the present and the ruination of a future state.

The true nature of passion, its complete ascendancy over the victim is only revealed then by references to the hero's yesterday and tomorrow. The notion of the hero's and passion's continuing existence is indispensable.

¹M.M Olga, "Réflexions sur la Tension entre la Liberté et la Contrainte dans Quelques Tragédies de Racine", Jeunesse de Racine, Jan. - Mar. (1965), p. 23

²Ibid.
To pinpoint how the sea enhances the time dimension, without violating the boundaries of twenty-four hours, let us look at the sea references, first in Andromaque:

Cette tragédie d'Andromaque où un faible d'esprit souffre d'un complexe de martyr, où une furie dominée par la jalousie et la haine pousse un autre au meurtre et elle-même au suicide, où un brutal force une mère à l'épouser afin d'éviter le spectacle de son enfant égorgé devant ses yeux, qu'est-ce que tout cela sous la plume de Racine sinon une deuxième Guerre de Troie - à rebours, il est vrai. 3

Here past time is fundamental, for the present situation is a reincarnation of a past state of affairs. We have a psychological replay of the Trojan War. The repetitious nature of the intrigue is accentuated by the characters' comments on the action. The following quotations are some examples.

(Pyrrhus)
Non, non. J'y consens avec joie!
Qu'ils cherchent dans l'Épire une seconde Troie; (II, ii; ll. 229-230).

(Hermione)
Rapportez-lui le prix de sa rébellion;
Qu'on fasse de l'Épire un second Ilion: (II, ii; ll. 563-564)

(Phoenix)
C'est Pyrrhus, c'est le fils et le rival d'Achille,
Que la gloire à la fin ramène sous ses lois,
Qui triomphe de Troie une seconde fois. (II, v; ll. 630-632)

As the play opens the sea affords us a detailed description of the past events leading up to the present situation.

It was the sea that separated the two friends, Oreste and Pylade, in the past.

3M.M. Olga, Ibid., p. 22.
And the sea, reuniting them in the present makes plausible the ensuing exposition of the characters' entanglement.

(Oreste)
On m'envoie à Pyrrhus: j'entreprends ce voyage.  
(I, i; ll. 9-12)

Studies on Andromaque often cite images of Troy in flames and slain Trojans as the predominant way in which Racine contrives to recreate the past in this play. These visions are so frequently conjured up that they persuade Andromaque to remain steadfast in her decision to thwart Pyrrhus' passion. References to the sea however are also meaningful and critical to the understanding of time in this drama.

Hermione elicits memories of the past by describing her recollections of the ships.

(Hermione)
Ma famille vengée, et les Grecs dans la joie,  
Nos vaisseaux tout chargés des dépouilles de Troie;  
(II, i; ll. 465-466)

(Hermione)
Tu crois que Pyrrhus craint? Et que craint-il encor?  
Des peuples qui, dix ans, ont fui devant Hector;  
Qui cent fois, effrayés de l'absence d'Achille,  
Dans leurs vaisseaux brûlants ont cherché leur asile,  
(III, iii, ll. 839-842)

Vessels were used for the approach to Troy and ships loaded

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4 The underlining is mine. Its purpose is to point out the references to the sea in the chosen quotations.
with booty demonstrate the success of the venture. The integral role of the sea is also attested to by the prophecies of the battle to come.

(Orestes)

Ne vous souvient-il plus, seigneur, quel fut Hector?
Nos peuples affaiblis s'en souviennent encor.
Son nom seul fait frémir nos veuves et nos filles;
Et dans toute la Grèce il n'est point de familles
Qui ne demandent compte à ce malheureux fils
D'un père et d'un époux qu'Hector leur a ravis.
Et qui sait ce qu'un jour ce fils peut entreprendre?
Peut-être dans nos ports nous le verrons descendre,
Tel qu'on a vu son père, embraser nos vaisseaux,
Et, la flamme à la main, les suivre sur les eaux.
(I, ii; 11. 155-164)

Astyanax will be his father's double and therefore he poses a threat to all Greeks. Remembering Hector's feats, Oreste, repeating Hermione's picture of vessels burning on the water, states the Greek's premonition of another war.

(Pyrrhus)

Madame, mes refus ont prévenu vos larmes.
Tous les Grecs m'ont déjà menacé de leurs armes;
Mais, dussent-ils encore, en repassant les eaux,
Demander votre fils avec mille vaisseaux,
(I, iv; 11. 281-284)

Again ships and the sea are the means of recreating the Trojan War. The future chance of the Greeks' attack by sea calls forth the campaigns launched by the Greeks against Troy. This time they will be instituted against what remains of Troy-Astyanax.

These constant reminders from the past permeate the drama of Andromaque and, combined with other devices, affect the dénouement of the twenty-four hour action - Pyrrhus' courtship of Andromaque - by turning the characters' thoughts toward Troy and its effect on their present plight.

The past, by its sway over the present, is a fundamental reality in Andromaque. Simultaneously there exists however the
possibility of a future, and the notion of time to come is introduced in nautical terms.

(Pylade)

Allons, seigneur, enlevons Hermione.
Au travers des périls un grand coeur se fait jour.
Que ne peut l'amitié conduite par l'amour!
Allons de tous vos Grecs encourager le zèle:
Nos vaisseaux sont tout prêts, et le vent nous appelle.

(Ill, i; ll. 786-790)

(Hermione)

Allez. De votre sort laissez-moi la conduite,
Et que tous vos vaisseaux soient prêts pour notre fuite.

(IV, iii; ll. 1253-1254)

In both these passages the sea is linked with Oreste's and Hermione's tentative flight from Buthroté, the site on which the psychological fray is enacted. Departure from the scene of conflict, if it is voluntary and Hermione is not abducted but goes of her own free will, would mean an escape from the frustration of unrequited love. The couple would be turning their backs on emotional and political upheaval to embrace a new course of life. The past would still be an integral part of their existence but it would no longer dominate every waking moment of their lives.

This future is, nevertheless, only a possibility, not a probability. The vessels stand ready to set sail, only awaiting the captain's commands; yet there is no assurance the order to go forth will ever be issued. Passion is a consuming fire that allows its victims little opportunity to contemplate any other relief than the satisfaction of the obsession itself. It is very doubtful, and as the play progresses we find it inconceivable, that Hermione should abandon her ardor for Pyrrhus. Despite his neglect and downright scorn, she cannot forsake him.
Hermione, seigneur, au moins en apparence,
Semble de son amant dédaigner l'inconstance,
Et croit que, trop heureux de fléchir sa rigueur,
Il la viendra presser de reprendre son coeur.
Mais je l'ai vue enfin me confier ses larmes:
Elle pleure en secret le mépris de ses charmes;
Toujours prête à partir, et demeurant toujours,
Quelquefois elle appelle Oreste à son secours.

(1, i, 11. 125-132)

For Hermione a life without Pyrrhus is meaningless and she seeks no escape from her passion.

For Oreste the situation is different. Besides simply implying the possibility of future circumstances, the image of a ship tugging at her moorings suggests an impatience to arrive at such a state. Leave-taking from an objectionable position is not a drawn-out process, but rather a sudden break. There is no nostalgia, only a profound desire to end the pain and discomfort of suffering and be gone.

This sense of urgency to reach a future is portrayed by Oreste's determination to spirit Hermione away by sea.

(Pylade)

Allons, seigneur, enlevons Hermione.
Au travers des périls un grand coeur se fait jour.
Que ne peut l'amitié conduite par l'amour!
Allons de tous vos Grecs encourager le zèle:
Nos vaisseaux sont tout prêts, et le vent nous appelle.
Je sais de ce palais tous les détours obscurs;
Vous voyez que la mer en vient battre les murs;
Et cette nuit, sans peine, une secrète voie
Jusqu'en votre vaisseau conduira votre proie.

(III, i; 11. 786-794)

Oreste's discontent with the present and his anticipation of the future arise from his allusions. One tends to visualize the future as a utopia where all dreams become realities.

C'est que tout présent se décompose en deux parts, qui ont précisément pour caractère de ne pas être présentes. La première est faite de ce qui vient d'être et qui passe. Le second
élément du présent, celui qui est le principal et qui lui donne son mouvement et sa forme, c'est un élan de notre être vers un point virtuel posé par le désir ou par le vouloir et d'où l'action procède: ...

The future looks bright for it gives hope that things will change.

This same situation - a future implied by the urgency to depart - arises in later dramas.

Take Bérénice for example. Titus' decision to forsake his personal love for his duty to Rome takes place in less than a day but we still have the intimation of a longer duration. The past is invoked by the repeated mention of the exact length of the love affair between Titus and Bérénice.

(Antiochus)
Je mesuis tu cinq ans; et, jusques à ce jour, D'un voile d'amitié j'ai couvert mon amour. (I, ii; 1. 25-26)

(Titus)
Maintenant que je l'aime encor plus que jamais, Lorsqu'un heureux hymen, joignant nos destinées, Peut payer en un jour les voeux de cinq années, (II, ii, 1. 442-444)

(Bérénice)
Je crois, depuis cinq ans jusqu'à ce dernier jour, Vous avoir assuré d'un véritable amour. (V, vii; 11. 1489-1490)

The future is suggested by the theme of separation, and parting and the sea are interconnected. It is Antiochus who first implants the idea of leave-taking in the spectator's mind. Arsace informs him that his ships await him.

(Antiochus)
Il suffit. Cependant n'as-tu rien négligé Des ordres importants dont je t'avais chargé?

(Arsace)

Seigneur, vous connaissez ma prompte obéissance.
Des vaisseaux dans Ostie armés en diligence,
Prêts à quitter le port de moments en moments,
N'attendent pour partir que vos commandements.
Mais qui renvoyez-vous dans votre Comagène?

(Antiochus)

Arsace, il faut partir quand j'aurai vu la reine.
(I, iii, 11. 69-76)

Once more vessels are the means of escape. Though life away from Bérénice will be a living death Antiochus is impatient to sail away. Perhaps distance and time will ease the pain of seeing his beloved in Titus' arms. It is pertinent that it should be Antiochus' ships that present the notion of departure for Antiochus is depicted as a double for Titus.

(Bérénice)

Titus vous chérisait, vous admiriez Titus.
Cent fois je me suis fait une douceur extrême
D'entretenir Titus dans un autre lui-même.
(I, iv; 11. 270-272)

Both men are of royal lineage, both are famed for their military prowess and both adore the same queen. Antiochus' love for Bérénice echoes that of his rival and Antiochus' self-imposed exile seems a foreboding of another adieu - Titus' future good-bye to Bérénice.

This future in Bérénice does not have the same implications as the future in Andromaque. It is no longer just a possibility, but a likelihood. Contrary to the concept of time in Andromaque, the future, and not the past, is the inevitable actuality. This is due to the nature of passion in the drama. The love of Titus for Bérénice, coupled with her affinity for him produces a perfect love match. Hermione's love for Pyrrhus is a one-sided "coup de
foudre" where love is not gentle but violent. It is impassioned infatuation rather than adoration. Certainly the thought of separation and a solitary future is equally inconceivable to both Bérénice and Hermione.

(Bérénice)  
Dans un mois, dans un an, comment souffrirons-nous, Seigneur, que tant de mers me séparent de vous; Que le jour recommence, et que le jour finisse, Sans que jamais Titus puisse voir Bérénice, Sans que, de tout le jour, je puisse voir Titus? Mais quelle est mon erreur, et que de soins perdus! L'ingrat, de mon départ consolé par avance, Daignera-t-il compter les jours de mon absence? Ces jours si longs pour moi lui sembleront trop courts. (IV, v; Il. 1113-1121)

Nonetheless true love will survive. Bérénice accepts the mandates of Rome and prepares her farewell.

(Bérénice)  
Je vivrai, je suivrai vos ordres absolus. Adieu, seigneur, régnez: je ne vous verrai plus. (V, vii, Il. 1493-1494)

In Bajazet too one primary concern is the future, though the dramatic action is confined to Acomat's current plot to overturn the political order of Amurat. The ambitious Acomat envisions the home-coming of the Sultan as his own demise and to assuage his anxieties he persuades Roxane, first lady of the harem, to ally herself with the Sultan's brother, Bajazet. Together they may remedy the ills of the old regime, and restore the Vizir's authority.

Acomat's plans overlook one pertinent detail - the love of Bajazet for Atalide. This strong love alliance prevents any ties between the young Bajazet and Roxane. Bajazet and Atalide have loved one another from childhood and past memories well up in them, prohibiting their pressing onward to a future existence.
Bajazet refuses Roxane's advances and is murdered by her vassals. Atalide avoids a life of isolation by committing suicide.

Only Acomat foresees survival. Too egotistical to acknowledge defeat, he is impatient to quit the seraglio and begin afresh. Ambition, like love, is intense and endures so long as hope of fulfillment remains.

(Acomat)
Madame, consultez: maîtres de ce palais, Mes fidèles amis attendront vos souhaits; Et moi, pour ne point perdre un temps si salutaire, Je cours où ma présence est encore nécessaire; Et jusqu'au pied des murs que la mer vient laver, Sur mes vaisseaux tout prêts je viens vous retrouver. (V, ii; 11. 1715-1720)

In addition to implying a sense of urgency to reach a new beginning, future time in Racine introduces a sense of inevitability. Time is a precious substance as revealed by the many exhortations against needless waste of valuable moments.

(Cléofile)
Le temps vous presse. Adieu. C'est à vous de vous rendre. (Alexandre le Grand: I, i; 1. 121)

(Burrhus)
Ne perdez point de temps, nommez-moi les perfides (Britannicus: IV, iii; 1. 1383)

(Albine)
Le temps presse: courez. Il ne faut qu'un caprice; (Britannicus: V, viii; 1. 1763)

(Titus)
D'un temps si précieux quel compte puis-je rendre? (Bérénice: IV, iv; 1. 1031)

(Bajazet)
Soit que le temps trop cher la pressât de se rendre, (Bajazet: III, iv; 1. 985)

(Roxane)
Le temps presse. Que faire en ce doute funeste? (Bajazet: III, viii, 1. 1117)
Time is running out, bringing the heroes nearer to fatality and Racine creates the impression that his characters feel the need to act before it is too late.

The pressing need to initiate activity is felt strongly in Mithridate. Here the majority of allusions to the sea are concerned with vessels ready to sail.

(Mithridate)
Quelque temps inconnu, j'ai traversé le Phase;
Et de là, pénétrant jusqu'au pied du Caucase,
Bientôt dans des vaisseaux sur l'Euxin préparés,
J'ai rejoint de mon camp les restes séparés.

(II, iii, 11. 451-454)

(Mithridate)
D'un voyage important les soins et les apprêts,
Mes vaisseaux qu'à partir il faut tenir tout prêts,
Mes soldats, dont je veux tenter la complaisance,
Dans ce même moment demandent ma présence.

(II, v; 11. 621-624)

(Mithridate)
Demain, sans différer, je prétends que l'aurore
Découvre mes vaisseaux déjà loin du Bosphore.

(III, i; 11. 855-856)

(Mithridate)
Vous me suivrez; je veux que rien ne nous sépare.
Et vous, à m'obéir, prince, qu'on se prépare;
Les vaisseaux sont tout prêts: j'ai moi-même ordonné
La suite et l'appareil qui vous est destiné.

(III, i; 11. 951-954)

(Mithridate)
D'un camp prêt à partir vous entendez les cris;
Sortant de mes vaisseaux, il faut que j'y remonte.

(III, v; 11. 1046-1047)

(Phoedime)
Ce seul dessein l'occupe; et, hâtant son voyage,
Lui-même ordonne tout, présent sur le rivage;
Ses vaisseaux en tous lieux se chargent de soldats,
Et partout Xiphares accompagne ses pas.

(IV, i; 11. 1155-1158)
(Mithridate)

Allons, madame, allons. Une raison secrète
Me fait quitter ces lieux et hâter ma retraite.
Tandis que mes soldats, prêts à suivre leur roi,
Rentrent dans mes vaisseaux pour partir avec moi,

(IV, iv; ll. 1271-1274)

In all but one of these instances it is Mithridate himself who directs our vision seaward. While the exception is uttered by Phoedime, it still pertains to the king.

Only the first reference relates to a past experience and there is a significant reason for the lack of emphasis on days gone by.

In the remote past Mithridate earned fame through military exploits, as his son points out:

(Xipharès)

Ainsi ce roi, qui seul a, depuis quarante ans,
Lassé tout ce que Rome eut de chefs importants,
Et qui, dans l'Orient balançant la fortune,
Vengeait de tous les rois la querelle commune,

(I, i; ll. 9-12)

The recent past has brought a turn of events.

(Mithridate)

Je suis vaincu. Pompée a saisi l'avantage
D'une nuit qui laissait peu de place au courage:
Mes soldats presque nus, dans l'ombre intimidés,
Les rangs de toutes parts mal pris et mal gardés,
Le désordre partout redoublant les alarmes,
Nous-mêmes contre nous tournant nos propres armes,
Les cris que les rochers renvoyaient plus affreux,
Enfin toute l'horreur d'un combat ténébreux:
Que pouvait la valeur dans ce trouble funeste?
Les uns sont morts, la fuite a sauvé tout le reste;
Et je ne dois la vie, en ce commun effroi,
Qu'au bruit de mon trépas que je laisse après moi.
Quelque temps inconnu, j'ai traversé le Phase;
Et de là, pénétrant jusqu'au pied du Caucase,
Bientôt dans des vaisseaux sur l'Euxin préparés,
J'ai rejoint de mon camp les restes séparés.
Voilà par quels malheurs poussé dans le Bosphore,
J'y trouve des malheurs qui m'attendaient encore.

(II, iii; ll. 439-456)
Past his prime, the arrogant, ambitious monarch must now fight desperately to maintain the kingdom and reputation he has acquired. All his energies are expended in blotting out his recent failures and in recreating, for the future, an illusion of martial success.

To win back his position, Mithridate formulates the stratagem of attacking Rome. The ships are made ready with this purpose in mind and the design so preoccupies Mithridate's thoughts that he makes constant reference to the vessels that will carry him to certain success. They represent his passage to the future, a future reminiscent of a grandiose era of long ago.

In the drama Iphigénie there are two marine pictures that aid in extending the time period of the play beyond the period of Agamemnon's faltering decision to sacrifice his daughter.

(Agamemnon)

Tu te souviens du jour qu'en Aulide assemblés
Nos vaisseaux par les vents semblaient être appelés:
Nous partions; et déjà, par mille cris de joie,
Nous menacions de loin les rivages de Troie.
(1, 1; 11. 43-46)

(Ulysse)

Voyez tout l'Hellespont blanchissant sous nos rames,
Et la perfide Troie abandonnée aux flammes
Ses peuples dans vos fers, Priam à vos genoux,
Hélène par vos mains rendue à son époux;
Voyez de vos vaisseaux les poupes couronnées
Dans cette même Aulide avec vous retournées,
(1, v; 11. 381-386)

Both these images, the first a vision from the past, the second the imagined future, are relevant to Agamemnon's eventual resolution to send his daughter to the sacrificial altar. These imaginings appeal to the vanity of this proud, ambitious king.
The first vision reminds him of his convoy of ships, prepared for the siege of Troy, and all the eagerness instilled in his sailors, assured of success. The past depicts him then as a mighty monarch, invincible against defeat. The future picture, portraying the anticipated consequence of the attack, a prodigious triumph with Agamemnon as the hero; reinforces this impression. Obsessed with his own grandeur, ambition overturns his fatherly love and Agamemnon decrees the sacrifice of Iphigénie.

In all the cases mentioned, Racine, while obeying the letter of "l'unité de temps", breaks the spirit of this law demanding a twenty-four hour period. The intrigue is completed before the time runs out but during its presentation we are carried outside the limits of one day and we invade the past and future of the hero. The sea is expressive of these time periods for it is always described in memory or as forecast; it delineates what has been or is to be and therefore widens our comprehension of the present situation which is an activity tightly bound to both dimensions.
Chapter II
MARINE REFERENCES AND SPATIAL EXPANSION

The preceding chapter discussed the sea as a fundamental element in Racinian tragedy - a factor that furnishes a subtle escape from the confines of "l'unité de temps" without actually flouting the convention of a twenty-four hour time span. This chapter will evaluate the relevance of nautical allusions to the second unity, "l'unité de lieu".

"L'unité de lieu" and "l'unité de temps" have a common goal - to direct the attention to one central action and to narrow the dramatic duration and activity of that intrigue so as to render it plausible. The unity of time restricted the action to one day, the unity of place constricts this same activity to one site, all that the spectator's vision can reasonably absorb during the short presentation of the drama.

The value of this rule is questionable. Limiting the characters' movements to one location, it deprives the drama of much local colour and tends to make the plot stilted rather than to authenticate it. Actual events are generally not so isolated; a sphere of influences encircles them and prejudices their outcome.

The unity of place seems to prohibit rather than encourage "vraisemblance".

For Racine however, "vraisemblance" connotes verisimilitude on an abstract, rather than on a concrete, plane. Passions, and not deeds, must be believable and the confined setting of the
action aids the spectator to scrutinize the emotions of the hero without the distraction and interference of an exterior world.

Moreover, an analysis of passion as a generally human, not individual, frailty precludes the necessity of regional detail. Racine selects his tragic heroes from the remote past, from distant lands, as in Bajazet, and from lofty social levels to afford us an objective standpoint. These characters are far enough removed that we can discern their shortcomings. Racine's aim is not to portray passions particular to one point in time, to one civilization, or to one stratum of society. His dramatic situations deal with a devastating force that subjugates the reason and volition of all men to its mastery. Local colour is completely irrelevant to such a generalized delineation.

Additionally, restricted setting, in Racinian tragedy, can be exploited for the purpose of thematic concentration. A limited location can confirm and reinforce one imperishable quality of passion - it is absolute. Passion totally enslaves man and the confines of the physical site of the action suggest the psychological fetters that bind the hero.

L'unité de lieu trouve son achèvement et sa raison d'être dans l'atmosphère de huis clos où nous plonge la tragédie racinienne.¹

The closed location helps us penetrate the oppressive world of the tragic figure - a world so infected by obsession that the thought of escape is ruled out even before its conception.

...: la contrainte est presque absolue à cause de la force des passions - la liberté totalement illusoire.²

Britannicus and Bajazet offer the most powerful examples of the effectiveness of a confined setting. In Britannicus:

La scène est à Rome, dans une chambre du palais de Néron.³ Néron is master of the palace and, in his quest for omnipotence, he wreaks vengeance on all those suspected of opposing him. His palace becomes a prison where traitors can be observed by vigilant eyes. Britannicus is the principal inmate in this prison and his physical incarceration reveals another constraint. The emperor has immured Britannicus, not only for political purposes, but because his half-brother menaces Néron's love for Junie. Britannicus is a victim of passion and he refuses to relinquish his beloved by fleeing his adversary.

In Bajazet:

La scène est à Constantinople, autrement dite Byzance, dans le sérail du Grand-Seigneur.⁴ Bajazet is a physical prisoner in the political domain of Amurat. He is also a captive of love however. Were he to renounce Atalide for Roxane, he could break his bonds and form a new regime. The ties imposed by passion are invincible, even in the face of ambition, and emotion condemns Bajazet to die at the hands of Roxane's mutes.

²M. M. Olga, op. cit., p. 20.
⁴Racine, Théâtre Complet, p. 356.
This theme of captivity is fundamental to the portrayal of passion in Racine and one element that helps achieve the creation of an atmosphere appropriate to the underscoring of this motif is the accumulation of terms referring to the sea.

Firstly the sea itself, or the vessels that sail it, can be instrumental in delimiting the hero's realm.

In _Andromaque_ there are three nautical allusions intimating enslavement.

*(Hermione)*

Ma famille vengée, et les Grecs dans la joie,
Nos vaisseaux tout chargés des dépouilles de Troie;

(II, i; ll. 465-466)

The spoils of Troy include Andromaque and her imprisonment on an enemy ship suggests a severely limited world. She is physically confined by Pyrrhus but this material captivity evokes the idea of an abstract captivity. Andromaque is also a prisoner of her passion for Hector, and for her son, and her physical situation reflects her mental attitude.

The limitation of her world is repeated in her desire for exile.

*(Andromaque)*

Laissez-moi le cacher en quelque île déserte;

(III, iv; ll. 878)

She seeks to conceal her son on some inconsequential island, isolated, by the sea, from the rest of the world. Once again the emphasis is on restricted space and this reinforces the psychological enslavement of Andromaque to her single passion - to remain faithful to all that remains of Troy.
Andromaque is not the only victim of passion and the sea points out a second slave.

(Pylade)

Vous voyez que la mer envient battre les murs;
Et cette nuit, sans peine, une secrète voie
Jusqu'en votre vaisseau conduira votre proie.

(III, i; 11. 792-794)

This time it is Hermione, not Andromaque, who is to be spirited away and the ship's master is now Oreste instead of Pyrrhus. The characters have changed but the plot remains constant; the captive woman is devoted to someone other than her captor. Hermione adores Pyrrhus and the idea of her being physically imprisoned insinuates this psychological bondage.

In Bajazet all the major characters are constrained by the accustomed order, Amurat's regime, and the sphere of activity is limited.

(Zatime)

Et, quoique sur la mer la porte fût fermée,

(III, viii; 1. 1098)

The Sultan has negated the possibility of escape by cutting off access to the sea and Roxane maintains this control over her prisoner, Bajazet. The narrow physical world that results - the seraglio - symbolizes the limitations that all the characters suffer because of their obsessions. Bajazet and Atalide are consumed by their mutual love; Roxane, impassioned by ambition and love for Bajazet, loses Amurat's favour and is murdered.

The intrigue of Iphigénie is expressed in the following quotation:
In this play the exchange of a sacrifice for wind to fill the sails and propel the ships to Troy yields numerous references to the sea as a restraining element.

(Achille)
Que Neptune et les vents, prêts à nous exaucer,
N'attendent que le sang que sa main va verser.
(III, iii; II. 839-840)

(Arcas)
(I, i; I. 9)

(Agamemnon)
Le vent qui nous flattait nous laissa dans le port.
Il fallut s'arrêter, et la rame inutile
Fatigua vainement une mer immobile.
(I, i; II. 48-50)

(Ulysse)
Tandis qu'à nos vaisseaux la mer toujours fermée
Trouble toute la Grèce et consume l'armée;
(I, ii; II. 185-186)

Here the sea motif is exceptionally strong because of the personification of the ocean in Neptune. The presence of this indomitable deity changes our conception of the sea. It is no longer a passive element becalmed by chance, but rather an active force that purposefully blocks Agamemnon's path to glory.

The motionless waters imprison Agamemnon's fleet, restricting the Greeks' mobility to a confined space - the camp at Aulide. This spatial detention supports Racine's portrayal of passion in Agamemnon. Avid for power and prestige, he allows ambition to determine the fate of his only daughter. Even his fatherly love is at the mercy of his obsession with fame.

Eriphile is also passion's puppet. She is possessed by two designs: her social aspirations, exteriorized by her search
for her heritage; and her love for Achille. This psychological constriction is disclosed by the vision of Eriphile captive on board Achille's ship.

(Doris)
Lorsque dans son vaisseau, prisonnière timide,
(II, i; 1. 405)

(Eriphile)
J'entrai dans son vaisseau, détestant sa fureur,
Et toujours détournant ma vue avec horreur.
(II, i; 11. 495-496)

The ship's physical dimensions diminish Eriphile's universe and this reduction in space reflects the restricted viewpoint inspired by passion.

In addition to this use of the sea and its vessels as a means of paring down the notion of space in the drama, the ocean often serves as a vehicle that transports, to the scene, a figure who, by his very presence, checks the freedom of the other characters and thereby again stresses the concept of enslavement.

In Andromaque the arrival of Oreste and the conceivable advent of the Greeks curb Pyrrhus' freedom, despite his claims to the contrary.

(Oreste)
On m'envoie à Pyrrhus: j'entreprends ce voyage.
(I, i; 1. 90)

(Pyrrhus)
Tous les Grecs m'ont déjà menacé de leurs armes;
Mais, duissent-ils encore, en repassant les eaux,
Demander votre fils avec mille vaisseaux,
(I, iv; 11. 282-284)

In the end they assassinate him because he cannot break from
the shackles that passion clamps on him.

In Bajazet Orcan's arrival in the port reaccentuates all that is brutal and sinister in Amurat's political regime and thus stresses the constraint that plagues the inhabitants of the seraglio.

(Zatime)

Et, quoique sur la mer la porte fût fermée,
Les gardes, sans tarder, l'ont ouverte à genoux,
Aux ordres du sultan qui s'adressent à vous.
Mais ce qui me surprend, c'est Orcan qu'il envoie.

(III, viii, 11. 1098-1101)

The size of the world within the seraglio is greatly decreased by this sudden return of the conqueror and the confinement he imposes emphasizes the restraint already imposed by passion.

In Mithridate two arrivals affect the spatial proportions: one, the home-coming of the king, the other, the invasion by the Romans.

These unexpected arrivals intensify the dramatic activity for they destroy the calm assurance of the characters and steel them for certain confrontation.

The possibility of Mithridate's home-coming is negated in the opening scene by the rumour of his demise. His reappearance is surprising.

(Phoedime)

Princes, toute la mer est de vaisseaux couverte;
Et bientôt, démentant le faux bruit de sa mort,
Mithridate lui-même arrive dans le port.

(I, iv; 11. 328-330)
(Phoedime)
Quelques vaisseaux légers sont venus nous l'apprendre,
C'est lui-même: et déjà, pressé de son devoir,
Arbate loin du bord l'est allé recevoir.
(I, iv; 11. 332-334)

This return stifles his sons' new-found liberty and severely limits their world. This constriction of Xipharès' sphere of influence accentuates the bondage that his passion for duplicating Mithridate's deeds and policy has already imposed. The son is eager to follow in the father's footsteps and his admiration has blinded him to the king's flaws.

When the Romans disembark on Nymphée's shores the action is further intensified. Mithridate by his calm confidence of capturing Rome has refused to entertain the possibility of their attack. Their actual arrival has a shock value.

(Mithridate)
Les Romains!

(Arcas)
De Romains le rivage est chargé,
(IV, vii; 1. 1449)

(Arbate)
Et déjà quelques-uns couraient épouvantés
Jusque dans les vaisseaux qui les ont apportés.
(V, iv; 11. 1585-1586)

Mithridate sees his world shrink before him. The Romans could divest him of the last shreds of his authority and the resulting enslavement would reflect the degradation he already suffers by reason of his passion - ambition.

Thésée's arrival in Phèdre is as striking as Mithridate's. First the rumour of his demise is brought by boat to Trézène giving Phèdre a false sense of security.
(Panope)
Que la reine abusée
En vain demande au ciel le retour de Thésée;
Et que, par des vaisseaux arrivés dans le port,
Hippolyte son fils vient d'apprendre sa mort.
(I, iv; 11. 321-324)

On his return, announced by Oenone:

(Oenone)
Le roi, qu'on a cru mort, va paraître à vos yeux;
Thésée est arrivé, Thésée est en ces lieux.
(III, iii; 11. 827-828)

Phèdre's anxiety increases. Her world is suddenly smaller; she
is, once again, accountable to her husband and this confinement
stresses the closed-in feeling attributable to her desire for
Hippolyte.

Imprisonment by passion is not always inferred by direct
allusions to constraint however. Captivity is skillfully implied
by a contrasting concept - the illusion of liberty.

Une fois les passions en pleine crise, la liberté
de l'homme est en effet, réduite au minimum. Racine ne
croît-il pas à la liberté? Il ne faut pas oublier que dans
le contexte racinien, si les personnages n'étaient que
contraints, il n'y aurait pas de drame. Il n'y aurait que
le spectacle de marionnettes muées par les fils de l'hérité
et de la passion. Pour qu'il y ait drame, il faut leur
accorder au moins l'illusion de la liberté sinon la liberté
elle-même. Par plusieurs moyens, Racine montre que ses
personnages ont ce sentiment: (I) ils font des efforts pour
combattre leurs tendances; (II) ils croient toujours que
"les autres" peuvent changer; (III) ils continuent à espérer
jusqu'à la fin; (IV) ils essaient de changer le cours des
événements; (V) ils gardent une certaine lucidité; (VI)
finalement, et peut-être le plus significatif de tout, ils
ne perdent pas le sens de leur responsabilité. 5

This impression of freedom does not emanate solely from the
characters of the drama. In my opinion, the sea and the abundance
of references to it also serve to strengthen, by antithesis, the

5M. M. Olga, op. cit., p. 17.
theme of enclosure.

La nature n'aura plus dans son oeuvre que la place naturelle qu'elle occupe dans la vie des héroïs de tragédie: plutôt que site, elle sera situation.6

The ocean does not simply pinpoint the site as being near, or surrounded by, water. It adds an extra dimension - the concept of a vaster world that contrasts sharply with the actual exiguous world of the doomed hero.

One means of establishing this vaster world and the antithetical relationship between it and the hero's sphere is by using the sea as an amplifier of the hero's reputation for military success. This technique is present in Mithridate, Iphigénie and Phèdre.

In Mithridate, the old king's standing is revealed by his son.

(Xipharès)
Et des rives de Pont aux rives du Bosphore,
   Tout reconnut mon père; et ses heureux vaisseaux
   N'eurent plus d'ennemis que les vents et les eaux. 
   (1, i; II. 76-78)

Mithridate's fame extends across the sea and the extent of his power, as suggested by "tout reconnut", so far surpasses any other that only the elements dare trouble his ships. The marine allusions "rives" and "vaisseaux" seem to indicate that Mithridate's predominance outside Nymphée, "port de mer"7, was gained by nautical conquests. The sea then suggests a larger world against which to judge the king's present state. Mithridate's universe

6 Pierre Guéguen, op. cit., p. 55.

7 J. Racine, Théâtre Complet, p. 418.
has been reduced, not only by the invasion of the Romans, but by his own preoccupations. He is obsessed by one ambition - the preservation of his youth and his supremacy, and it is this goal that leads him to alienate his sons and lose his political power. The present world, under the spell of passion, seems conspicuously restricted when viewed against the background of past glories.

A similar situation arises in Iphigénie where Agamemnon's esteem is enhanced by the spectacle of his armada and the sight of his ships returning, triumphant, from Troy.

(Arcas)
Quelle gloire, seigneur, quels triomphes égaient
Le spectacle pompeux que ces bords vous étalent;
Tous ces mille vaisseaux, qui, chargés de vingt rois,
N'attendent que les vents pour partir sous vos lois?
(I, i; 11. 25-28)

(Ulysse)
Voyez de vos vaisseaux les poupes couronnées
Dans cette même Aulide avec vous retournées,
Et ce triomphe heureux qui s'en va devenir
L'éternel entretien des siècles à venir.
(I, v; 11. 385-388)

It appears that the key to success lies in Agamemnon's fleet. His ships and men will conquer Troy and his fame will be eternal. This conjectured enlargement of his domain contrasts with and underlines the actual state of affairs. Only his surrender to the passion that gnaws at him - his ambition and greed, can furnish success. Passion controls his destiny and obeying its bidding by sacrificing Iphigénie is the sole possible road to fame.

Achille's notoriety is also bound to the sea. Agamemnon describes his past exploits.
Achille has been the scourge of the Greeks' enemies and will continue in this role.

When Achille hears of the proposed sacrifice of his beloved, his passion for her triumphs over his military zeal. He is so enamored of Iphigénie that he will resist Agamemnon's resolve and thus renounce further royal benefactions. His actual world is small, demarcated by the demands of passion.

In Phèdre too the sea gives some testimony to a tragic figure's renown. Hippolyte describes Thésée's power in terms of the ocean.

Once again the personification of the sea as Neptune, the omnipotent god, gives added force to the role of the sea motif. The connection between Thésée and a god is more impressive than an alliance between Thésée and the sea as a mere natural element. Neptune, god of the waves, has access to an immense dominion and Thésée, as his protégé, surely enjoys the same privilege. By
his association with the god he is imbued with supernatural powers. Thésée's political sway spreads far and wide and this gives the impression of immeasurable space.

(Hippolyte)

Vous aviez des deux mers assuré les rivages;
Le libre voyageur ne craignait plus d'outrages;
(III, v; ll. 941-942)

This notion emphasizes the king's true condition. He, like Phèdre and Hippolyte, is subjugated to his passion - a desire to remain youthful and physically attractive. He feels his empire shrinking and, to supplant his lost political power, he turns to the pursuit of sexual prowess. Phèdre's infatuation with Hippolyte is like the straw that breaks the camel's back. It clearly points out Thésée's failure in this other sphere and re-emphasizes for him the infeasibility of recapturing the past. His actual plight - subservience to passion - is highlighted by its contrast to his illusory liberty.

A second practice that creates a hypothetical liberty is the abundance of suggestions that the sea connects the site of the drama to another location.

In Bajazet Acomat alludes to the sea as a means of reaching lands outside Amurat's authority.

(Acomat)

Dejà, sur un vaisseau dans le port préparé,
Chargéant de mon débris les reliques plus chères,
Je méditais ma fuite aux terres étrangères.
(III, ii; ll. 872-874)

He also refers to Osmin's long voyage, thus intimating that a larger world exists outside the seraglio.
Both these statements direct our attention away from Byzance and thereby open vistas that contrast sharply with the restricted space within the seraglio, scene of the drama, and with the enslavement of the inhabitants of this place to passion.

In Mithridate the sea extends outward as well.

Departing ships expand the horizons of Mithridate by seeking other destinations and this dream of expansion of the physical space reveals the real captivity of the tragic hero within his obsession.

In Iphigénie the sea enlarges the world to include Troy, as these quotations demonstrate:

The Greek heroes wish to expand their empire by capturing Troy but this desire for a physical augmentation of their realm only serves to accentuate their true situation. Passion has narrowed the scope of their power; they are confined within the
limits of their desires.

In Phèdre too the sea gives the impression of far-flung territories.

(Théramène)
J'ai couru les deux mers que sépare Corinthe; J'ai demandé Thésée aux peuples de ces bords Où l'on voit l'Achéron se perdre chez les morts; J'ai visité l'Elide, et, laissant le Ténare, Passé jusqu'à la mer qui vit tomber Icare. (I, i; 11. 10-14)

(Phèdre)
Lorsque de notre Crête il traversa les flots, (II, v; 1. 643)

(Phèdre)
Les charmes d'un empire ont paru le toucher: Athènes l'attirait, il n'a pu s'en cacher; Déjà de ses vaisseaux la pointe était tournée, Et la voile flottait aux vents abandonnée. (III, i; 11. 795-798)

The very word "mers" furnishes us with the impression of aggrandized space. The plural form of "mer" is more abstract than the singular and thus leads us away from the stifling world of the tragic hero.

This use of the plural is found as well in Alexandre le Grand, Andromaque, Bérénice, Mithridate and in Phèdre.

(Cléofile)
Tant d'états, tant de mers qui vont nous désunir, (Alexandre le Grand: III, vi; 1. 915)

(Oreste)
Tu vis mon désespoir; et tu m'as vu depuis Traîner de mers en mers ma chaîne et mes ennuis. (Andromaque: I, i; 11. 43-44)

(Hermione)
Je n'ai donc traversé tant de mers, tant d'états. (Andromaque: V, i; 1. 1427)
(Bérénice)
Seigneur, que tant de mers me séparent de vous;
(Bérénice: IV, v; 1. 1114)

(Pharnace)
Souveraine des mers qui vous doivent porter.
(Mithridate: I, iii; 1. 242)

(Mithridate)
Errant de mers en mers, et moins roi que pirate,
(Mithridate: II, iv; 1. 563)

(Théramène)
J'ai couru les deux mers que sépare Corinthe;
(Phèdre: I, i; 1. 10)

(Phèdre)
J'ai voulu par des mers en être séparée.
(Phèdre: V, v; 1. 602)

(Hippolyte)
Vous aviez des deux mers assuré les rivages;
(Phèdre: III, v; 1. 941)

The expressions "tant de mers", repeated three times, and
"de mers en mers", which reoccurs twice, point out even more
definitively the accent on the immensity of the world, and
assist in widening the world exterior to the tragic hero's
sphere. The contrast between the two realms indicates clearly
the captivity motif that portrays the nature of passion.

The final mode by which the sea heightens our awareness of
space is its bearing on the theme of separation. The sea alone
offers a possibility of leave-taking, whether this departure gives
rise to devastation or delight.

In Andromaque the resolution to quit Buthrotte persists
throughout the tragedy.

(Pylade)
Nos vaisseaux sont tout prêts, et le vent nous appelle.
(III, i; 1. 790)
(Hermione)
Allez. De votre sort laissez-moi la conduite,
Et que tous vos vaisseaux soient prêts pour notre fuite.

(IV, iii; 11. 1253-1254)

(Oreste)
Du peuple épouvanté j'ai traversé la presse
Pour venir de ces lieux enlever ma princesse,
Et regagner le port, où bientôt nos amis
Viendront couverts du sang que je vous ai promis.

(V, iii; 11. 1521-1524)

Oreste continues to hope that his perseverance will be rewarded and that Hermione will sail away with him. This fantasy of a possibility of an existence outside the prison that passion has constructed for them both in Buthroto only serves to emphasize the desperate nature of their situation. Passion is absolute and escape from it is impossible.

The sense of separation is likewise inherent in Bérénice. Antiochus wants to leave Rome to spare himself the spectacle of Titus and Bérénice together.

(Arsace)
Seigneur, vous connaissez ma prompte obéissance.
Des vaisseaux dans Ostie armés en diligence,
Prêts à quitter le port de moments en moments,
N'attendent pour partir que vos commandements.

(I, iii; 11. 71-74)

The love that urges him to depart is the very force that detains him however. The illusion of flight heightens, once again, the reality of duress.

With Bérénice there is a change. She will actually undergo a physical separation.

(Bérénice)
Seigneur, que tant de mers me séparent de vous;

(IV, v; 1. 1114)
It is only her body that will leave Rome though; her spirit will forever seek out Titus even if it be only in memory. The physical distance, in her case, underlines the lasting spiritual constraint that exists.

In Bajazet the Vizir turns to the sea to free himself from the Sultan's wrath.

(Acomat)
Déjà, sur un vaisseau dans le port préparé,
Chargeant de mon débris les reliques plus chères,
Je méditais ma fuite aux terres étrangères.

(III, ii; 11. 872-874)

(Acomat)
Sur mes vaisseaux tout prêts je viens vous retrouver.

(V, xi; 1. 1720)

He will not escape his passion, in spite of the distance intrinsic in the notion of a voyage. His ambition for independence and power is all-powerful and the limitlessness of the ocean merely tends to stress the contradiction between illusion and fact.

Mithridate contains two references to leave-taking. The first is Mithridate's projected expedition to conquer Rome.

(Mithridate)
Demain, sans différer, je prétends que l'aurore
Découvre mes vaisseaux déjà loin du Bosphore.

(III, i; 11. 855-856)

(Mithridate)
Tandis que mes soldats, prêts à suivre leur roi,
Rentrent dans mes vaisseaux pour partir avec moi,

(IV, iv; 11. 1273-1274)

He envisions regaining his lost dominion by defeating the garrison in Rome. Such a victory would restore his reputation and restore his dignity. This flight from reality is, like the others we have discussed, simply unattainable. His passion is
too extreme and his real world is destined to remain restricted.

The second reference to separation is to that of the Romans who are retreating thanks to Xipharès' determination.

(Arbate)

Et déjà quelques-uns couraient épouvantés
Jusque dans les vaisseaux qui les ont apportés.

(V, iv; 11. 1585-1586)

(Arbate)

Vaincus et renversés les Romains et Pharnace,
Fuyant vers leurs vaisseaux, abandonnent la place;

(V, iv; 11. 1615-1616)

Logically their withdrawal should widen Mithridate's political realm. In fact this spatial enlargement only stresses the narrow psychological sphere of this tragic figure. His destruction is bound to ensue considering the advanced state of his passion.

The last examples of allusions to the sea as a means of separation are found in Phèdre. In this play three characters express their desire to depart.

The first is Phèdre:

(Phèdre)

En public, en secret, contre vous déclarée,
J'ai voulu par des mers en être séparée.

(II, v; 11. 601-602)

Phèdre yearns to leave Tréséne and her passion for Hippolyte behind but the machinations of Venus are too strong. The queen's desire to be physically separated from the object of her passion only accentuates the extent of her enslavement to her guilty love.

The second declaration is Hippolyte's:
Hippolyte

Théramène, fuyons. Ma surprise est extrême.
Je ne puis sans horreur me regarder moi-même.
Phèdre...Mais non, grands dieux! qu'en un profond oubli
Cet horrible secret demeure enseveli!

(Théramène)

Si vous voulez partir, la voile est préparée.

(Hippolyte)

Hippolyte has two motives for leaving: his love for the enemy, Aricie, and his stepmother's declared infatuation with him. Hippolyte wants to flee his homeland in order to avoid temptation, on the one hand, and confrontation, on the other. Distance is not the answer. His affection for Aricie outweighs even his aversion to Phèdre. The expressed wish to depart merely points out the unexpressed intent to remain.

Third and last is Thésée's final plea to be rid of Phèdre and his own feelings of guilt.

(Thésée)

Laissez-moi, loin de vous, et loin de ce rivage,
De mon fils déchiré fuir la sanglante image.

Thésée, stunned and revolted by Phèdre's confession, deplores his invocation to Neptune to punish his son. His spontaneous outburst exposes his natural reaction to his predicament; he wants to flee Trézène and divorce himself from the entire situation. Distance from the scene of the crime may assuage his sensation of culpability. This is a vain hope however. It was his fervor for ascendancy that blinded him to the innocence of Hippolyte; he could not perceive of his son replacing him in either his political or social orbit. This passion has enslaved him.
and his craving for freedom accentuates the true delimited world in which he exists.

Thierry Maulnier has pointed out that Racine's dramatic studies need no ornamental scenic effects to relieve temporarily the tension built up by passion.

Il ne faut pas que les héros de Racine puissent retrouver le contact de la vie et du bonheur. Il faut que ces héros, rivés l'un à l'autre par la haine ou le désir, reviennent sans arrêt se heurter, se meurtrir, tournoyer dans le même cercle immuable. Il ne faut pas qu'il y ait pour leur frénésie ces simulacres de liberté que sont un ciel, ou des arbres, ou des chemins ou des êtres indifférents. Ils sont attachés au plancher même de la scène. La seule porte, que cette scène possède encore est du côté de la mort. 8

The sea is not one of these "simulacres de liberté" that Maulnier mentions. It is an intensifier of the concept of limited space and therefore has an integral part to play in the dramatic presentation of passion. By directly suggesting captivity and by alluding to freedom and thus strengthening, by contrast, the closed world that suffocates the hero, the sea becomes, for Racine, an important and very effective instrument in his painting of the passion that imprisons man and, at the same time, enables him to satisfy the requirements of "l'unité de lieu".

CHAPTER III

THE PSYCHOLOGICAL WEIGHT OF MARITIME ALLUSIONS

The two unities discussed in the previous chapters, those of time and place, were designed to satisfy the demands of yet another rule - "l'unité d'action". The subject of this final chapter is the pertinence of the marine references in Racine to this third unity.

"L'unité d'action" is intended to ensure not simply a single action but also verisimilitude - it is imperative that the action being performed be believable.

Et il ne faut point croire que cette règle ne soit fondée que sur la fantaisie de ceux qui l'ont faite: il n'y a que le vraisemblable qui touche dans la tragédie. ¹

In order to rendre it believable the dramatist must fashion each dramatic device to fit the central theme of the tragedy.

La vraisemblance doit se trouver, non seulement dans l'action, mais dans "le temps, le lieu, la personne la dignité, les desseins, les moyens et la raison d'agir" ², bref, partout.

In this way the spectator may concentrate on the main issue without being confused by secondary superfluous activities.

Racine's primary theme is the delineation of passion and man's weakness in the face of this inexorable force. Everything

¹ J. Racine, "Préface de Bérénice", Théâtre Complet, p. 300.
² L'abbé d'Aubignac, Pratique de Théâtre, Livre II, Ch. II, p. 76.
³ J. Sché rer, La Dramaturgie Classique en France, (Paris: Librairie Nizet, p. 368.)
that is irrelevant to the depiction of the relationship between man and his obsession is excluded from his intrigues.

The sea becomes significant to the revelation of man's weakness for it reinforces the impression of emotional turmoil by mirroring the heroes' situation. The sea resembles man in that it is an elemental, temperamental force of nature. Its tides reflect man's changing fortunes, its becalmed waters and stormy seas echo man's shifting moods.

La mer est le symbole des forces irrationnelles et obscures que l'homme doit affronter en dehors de lui-même, et en lui-même, l'image d'une fatalité implacable et cruelle qui lui lance un perpétuel défi, ce défi, l'homme ne peut pas ne pas le relever, mais il va souvent au combat avec l'impression qu'il est vaincu d'avance à moins qu'il ne garde, envers et contre tout, l'espoir d'apercevoir la lumière dans la nuit et d'atteindre au port, guidé par une main invisible.4

In Chauveau's description of man's relation to the sea the statements "il est vaincu d'avance" and "qu'il ne garde, envers et contre tout, l'espoir d'apercevoir la lumière dans la nuit" suggest the Jansenist view that man is a miserable creature ignorant of his ultimate fate. Perhaps this notion of fatality evoked by the immensity and power of the sea in comparison to man's frailty appealed to Racine as a framework for his portrayal of man's destiny - destruction through passion.

In Andromaque the sea depicts the mood that endures throughout the drama.

(Pylade)
Depuis le jour fatal que la fureur des eaux,
Presque aux yeux de l'Épire, écarta nos vaisseaux.
(I, i; 11. 11-12)

(Pylade)
Je sais de ce palais tous les détours obscurs;
Vous voyez que la mer en vient battre les murs;
(III, i; 11. 791-792)

The world outside Pyrrhus' palace is pictured as a turbulent sea and the waves that smash against the walls simulate the emotional shocks that reverberate throughout Pyrrhus' domain. Oreste battles against Hermione's complete rejection of his suit while Pyrrhus, in turn, spurns the affections that his fiancée Hermione showers upon him. The tides of emotion swell as her love changes to violent, full-blown hatred of Pyrrhus and of Andromaque, the queen he cherishes. Even after the assassination of the king and Hermione's ensuing suicide the throes of passion linger on. Oreste, made mad by Hermione's deceitful promises, surrenders totally to his passion. He is overcome by horrifying visions of his rival and his beloved. Still adoring Pyrrhus she cast fiery glances threatening revenge in his direction.

In Mithridate the king sees himself as a castaway.

(Mithridate)
Tout vaincu que je suis, et voisin du naufrage,
Je médite un dessein digne de mon courage.
(II, ii; 11. 431-432)

(Mithridate)
Vaincu, persécuté, sans secours, sans états,
Errant de mers en mers, et moins roi que pirate,
Conservant pour tous biens le nom de Mithridate,
Apprenez que, suivi d'un nom si glorieux,
Partout de l'univers j'attacherais les yeux;
Et qu'il n'est point de rois, s'ils sont dignes de l'être,
Qui, sur le trône assis, n'enviassent peut-être
Au-dessus de leur gloire un naufrage élevé,
Que Rome et quarante ans ont à peine achevé.
(II, iv; 11. 562-570)
This image of a shipwrecked soul gives force to Racine's disclosure of the king's true condition. His ship of state has foundered and he isolates himself from the other characters by waves of self-pity and suspicion. Mithridate regrets his declining years and his recent loss of authority and, to compensate for his political and social misfortune, he vows to set off in search of new, greater conquests. His feelings of despair before the Romans, and his old age, are similar to the total desolation felt by the castaway who is subject to the onslaught of the surf, his fervor to win back his failing strength is like the shipwrecked man's determination to return to his native shores.

The two faces of the sea in Iphigénie help translate two distinct moods: one, the stifling hostile atmosphere that permeates the drama up to the moment of the sacrifice; the other, the feeling of relief that succeeds the alleviation of the pressure to surrender the victim to the gods.

The first environment is created by the references to the immobile sea.

(Arcas)
(I, i; 1. 9)

(Agamemnon)
Le vent qui nous flattait nous laissa dans le port.
Il fallut s'arrêter, et la rame inutile.
Fatiga vainement une mer immobile.
(I, ii; 11. 48-50)

(Ulysse)
Tandis qu'à nos vaisseaux la mer toujours fermée
Trouble toute la Grèce et consume l'armée;
(I, ii; 11. 185-186)
These quotations have already been discussed in Chapter II for the allusions to a closed world are significant to the notion of space in the drama. The "mer immobile" restrains Agamemnon's army and reinforces the sensation of captivity already imposed by passion. This sensation is extremely strong since the sea has become an active participant in the drama because of its personification in Neptune, god of the sea.

Agamemnon and his followers are restricted, not solely by the absence of wind, but by the king's indecision, a product of the conflict between his moral obligations to his private interests, his family, and his duty to his public position. The impasse that results is further complicated by Agamemnon's own greed and ambition and by the resistance of Achille and Clytemnestre to the sacrifice of Iphigénie.

The motionless sea stresses the dilemma, again particularly because of the presence of Neptune. The sea god has become an opponent who deprives Agamemnon of all hope of departing from the actual situation, of all hope of carrying on the expedition to Troy. His presence in the drama fixes the attention of the spectator on Agamemnon's quandary and stresses the king's physical and emotional constraint. The dead calm of the sea is not peaceful and reassuring; quite the opposite, it seems foreboding and maddeningly frustrating. It emphasizes the king's precarious situation for continued stillness could mean punishment for leading his people into folly and subsequent disaster.

The first mood, one that accentuates the mental and spiritual
pressures that plague Agamemnon and the Greeks, contrasts with
the second mood that ends the drama.

(Ulysse)

Les vents agitent l'air d'heureux frémissements,
Et la mer leur répond par ses mugissements;
La rive au loin gémit, blanchissante d'écume;
(V, vi; 11. 1779-1781)

The ocean is no longer a constraining antagonistic force.

There is interaction between the Greeks and the sea as "la mer
leur répond" suggests. Movement, not immobility, freedom, not
incarceration, is the key to the immediate future. Hope and
reassurance replace the despair that had reigned in the camp at
Aulide. This change in the situation is not due to a diminishment
in Agamemnon's passion, as the decision to put his daughter to death proves. This
period of assuagement is merely a reprieve granted by fate.

Fortune has provided a second Iphigénie for the altar, thus it
temporarily lifts the burden of responsibility from the king's
shoulders and, for the moment, directs our attention away from
the prison that passion has constructed.

In Phèdre the sea is particularly suggestive because of the
presence of Neptune, god of the sea, and the close ties between
this deity and the human characters of the drama.

In the first act of the tragedy Oenone gives us some
indication as to the kind of association this will prove to be.

(Oenone)

Voyage infortuné! rivage malheureux,
Fallait-il approcher de tes bords dangereux!
(I, iii; 11. 267-268)

By carrying Phèdre to Trézène and by transporting Thésée
away from his homeland, Neptune has created an optimal situation for Venus' onslaught and thus he seems almost an accomplice to her grand design. There is no longer anything to stand in the way of Phèdre's passion for Hippolyte except the queen's conscience and this is overcome by superior forces.

When Thésée exposes Neptune's character, the god's role in the drama seems even more menacing than before.

(Thésée)
Neptune, par le fleuve aux dieux mêmes terrible,
M'a donné sa parole, et va l'exécuter.
Un dieu vengeur te suit, tu ne peux l'éviter.
(IV, iii, 11. 1158-1160)

This portrayal of a brutal force that would exact his due from those who consort with him is borne out by the description of the monster he sends to destroy Hippolyte.

(Théramène)
Parmi des flots d'écume, un monstre furieux.
Son front large est armé de cornes menaçantes;
Tout son corps est couvert d'écaillles jaunissantes;
Indomptable taureau, dragon impétueux,
Sa croupe se recourbe en replis tortueux;
Ses longs mugissements font trembler le rivage.
Le ciel avec horreur voit ce monstre sauvage;
(V, vi; 11. 1516-1522)

The deformity and savagery of the beast give testimony to Neptune's own disposition.

This god possesses qualities similar to those exhibited by passion. He is domineering, tenacious and, once under his spell, the victim cannot escape, as Thésée finds out. Likewise passion takes possession of the tragic hero, clogging his path until he gives in to his obsession. It would seem that the presence of the all-powerful god emphasizes then the prevalence of that other abstract, unseen force. Neptune could be viewed as one
incarnation of passion.

This is verified by Neptune's sway over the characters.

Hippolyte no longer follows the precepts of the god, he is preoccupied by his love for Aricie.

(Hippolyte)
Maintenant je me cherche, et ne me trouve plus:
Mon arc, mes javelots, mon char, tout m'importune;
Je ne me souviens plus des leçons de Neptune;
(II, ii; 11. 550-552)

Tenderness replaces violent occupations. Similarly the destruction of Hippolyte ensues not so much from his love for Aricie as from his innocence and naivety in the face of others' passions. He is an indirect victim of passion.

Thésée, on the other hand, is closely affiliated with Neptune.

(Hippolyte)
Neptune le protège, et ce dieu tutélaire
Ne sera pas en vain imploéré par mon père.
(II, v; 11. 621-622)

(Thésée)
Et toi, Neptune, et toi, si jadis mon courage
D'infâmes assassins nettoya ton rivage,
Souviens-toi que, pour prix de mes efforts heureux,
Tu promis d'exaucer le premier de mes voeux.
(IV, ii; 11. 1065-1068)

(Thésée)
Neptune me la doit: et vous serez vengée.

(Thésée)
Espérons de Neptune une prompte justice:
Je vais moi-même encore au pied de ses autels
Le presser d'accomplir ses serments immortels.
(IV, iv; 11. 1190-1192)

Thésée is, at the same time, very much afflicted by passion. He has passed his prime and is now at the mercy of one obsession -
the resolution to maintain and augment whatever political and
social prestige that remains. This purpose so completely takes
hold of his thoughts that his vision is clouded. Reason is
replaced by personal prejudice and his own son's unselfish
concealment of the truth becomes a contrived attempt at duping
a declining monarch. Thésée not only bears the brunt of Neptune's
schemes; he suffers the blows that passion deals out as well.

Once again Racine has succeeded in his bid for simplicity
and unity of action. All the nautical references cited are
directed at the one main theme that threads its way through
Racine's drama - passion. This adherence to one basic motif
fulfills the mandates of convention but more important it
enables the spectator to grasp fully Racine's message that passion
is a destructive force. The moody sea's immensity and might
parallel those of passion and thus provide a frame of reference
against which this power can be appraised.
CONCLUSION

Thierry Maulnier calls Racine "Le Magicien des unités". ¹

Pour Racine, les unités ne sont pas les caprices d'un législateur vénérable et incompréhensible, elles sont les conséquences naturelles de la simplicité tragique, elles sont cette simplicité même, il se trouve conduit vers elle par le principe de son génie.²

Our study of the plays demonstrates how adroit Racine was in his compliance with the rules. He is not so much a magician however, a term that implies miraculous conjuration, as an adept technician who knows how to employ commonplace devices to accomplish tasks fraught with difficulty.

Marine references become, for Racine, a means of fulfilling his objectives while at the same time appeasing the requisites of convention.

The unity of time requires that the duration of the dramatic activity may not exceed twenty-four hours. In Racinian tragedy, this same activity however pertains to the presentation of passion, a force that endures beyond the short span of one day. It extends back into the "pre-dramatic" past and forward into the "post-dramatic" future of the tragic characters. Racine must create then two divergent impressions at once: one of brevity, the other of continuance; one time conception that accentuates the immediate crisis, the other that stresses passion's lasting effect. Nautical allusions are one means of

¹Thierry Maulnier, _Racine_, (Paris: Gallimard, 1947), p. 89
²Ibid. pp. 92-93
satisfying this double requirement. By referring to former and prospective voyages, Racine intimates the existence of past and future days. While the events of these days influence the denouement of the crisis, their passing is not directly felt by the spectator. By suggestion the dramatist succeeds in retaining the boundaries of twenty-four hours while impressing on the spectator the prospect of a vaster time period.

The marine allusions serve another purpose when seen in the light of the unity of place and the unity of action. There is no longer a conflict between the demands of the unities and the attributes of passion. The unity of place requires that the intrigue should unfold in one location. This geographical confinement serves passion's domination over the hero for this force constrains him within the bounds of his emotion and he is not free to move beyond it. The unity of action stipulates that the activity be unified around one central subject. Likewise passion demands that the hero centre his activities solely on the satisfaction of his obsession. Marine allusions tend to intensify the feelings of imprisonment that this obsession imposes and they accentuate passion's total domination over the victim. The sea acts as passion's goaler, confining the tragic hero while tantalizing him with illusions of freedom. It also reflects the emotional chaos that assails the hero's soul.

Sea references then play a significant part in Racinian tragedy. By their relevance to the unities and to the representation of passion they take on special substance. They are not merely an embellishment but a serviceable dramatic instrument.
APPENDIX

flots: (10 times)

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Reference</th>
<th>Play</th>
<th>Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arbate:</td>
<td>Les autres, qui partaient, s'élancent dans les flots,</td>
<td>Mithridate</td>
<td>1429</td>
</tr>
<tr>
<td>Agamemnon:</td>
<td>Les flots en ont poussé le débris et les morts.</td>
<td>Iphigénie</td>
<td>236</td>
</tr>
<tr>
<td>Doris:</td>
<td>Mais dans le temps fatal que repassant les flots,</td>
<td>Iphigénie</td>
<td>403</td>
</tr>
<tr>
<td>Achille:</td>
<td>Ces flots tumultueux s'ouvrirent devant vous.</td>
<td>Iphigénie</td>
<td>1520</td>
</tr>
<tr>
<td>Ismène:</td>
<td>Les flots ont englouti cet époux infidèle.</td>
<td>Phèdre</td>
<td>382</td>
</tr>
<tr>
<td>Phèdre:</td>
<td>Lorsque de notre Crête il traversa les flots,</td>
<td>Phèdre</td>
<td>643</td>
</tr>
<tr>
<td>Panope:</td>
<td>Et les flots pour jamais l'ont ravie à nos yeux.</td>
<td>Phèdre</td>
<td>1468</td>
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<tr>
<td>Théramène:</td>
<td>Un effroyable cri, sorti du fond des flots,</td>
<td>Phèdre</td>
<td>1507</td>
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<tr>
<td>Théramène:</td>
<td>Parmi des flots d'écume, un monstre furieux.</td>
<td>Phèdre</td>
<td>1516</td>
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<tr>
<td>Phèdre:</td>
<td>A cherché dans les flots un supplice trop doux.</td>
<td>Phèdre</td>
<td>1632</td>
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ile: (1 time)

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<tbody>
<tr>
<td>Andromaque:</td>
<td>Laissez-moi le cacher en quelque île déserte.</td>
<td>Andromaque</td>
<td>878</td>
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</table>

1 Data from Freeman and Batson, Concordance du Théâtre et des Poesies de Jean Racine, Tomes I et II, (Ithica, New York: Cornell University Press, 1968.). This appendix is a breakdown and count of the sea references in Racine, not a list of the references discussed in this paper.
mer: (11 times)

<table>
<thead>
<tr>
<th>Speaker</th>
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<th>Play</th>
<th>Line</th>
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<tbody>
<tr>
<td>Pylade:</td>
<td>Vous voyez que la mer en vient battre les murs;</td>
<td>Andromaque</td>
<td>792</td>
</tr>
<tr>
<td>Zatime:</td>
<td>Et quoique sur la mer la porte fût fermée,</td>
<td>Bajazet</td>
<td>1098</td>
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<tr>
<td>Acomat:</td>
<td>Et jusqu'au pied des murs que la mer vient laver,</td>
<td>Bajazet</td>
<td>1719</td>
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<tr>
<td>Phoedime:</td>
<td>Princes, toute la mer est de vaisseaux couverte;</td>
<td>Mithridate</td>
<td>328</td>
</tr>
<tr>
<td>Agamemnon:</td>
<td>Fatigua vainement une mer immobile.</td>
<td>Iphigénie</td>
<td>50</td>
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<tr>
<td>Ulysse:</td>
<td>Tandis qu'à nos vaisseaux la mer toujours fermée</td>
<td>Iphigénie</td>
<td>185</td>
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<tr>
<td>Agamemnon:</td>
<td>Epouvantent encore toute la mer Égee,</td>
<td>Iphigénie</td>
<td>234</td>
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<tr>
<td>Clytemnestre:</td>
<td>Mer, tu n'ouvriras pas des abîmes nouveaux?</td>
<td>Iphigénie</td>
<td>1684</td>
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<tr>
<td>Ulysse:</td>
<td>Et la mer leur répond par des mugissements;</td>
<td>Iphigénie</td>
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<tr>
<td>Théramène:</td>
<td>Passé jusqu'à la mer qui vit tomber Icare.</td>
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<td>14</td>
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<td>Panope:</td>
<td>Dans la profonde mer Oenone s'est lancée.</td>
<td>Phèdre</td>
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mers: (9 times)

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<tr>
<td>Cléofile:</td>
<td>Tant d'états, tant de mers qui vont nous désunir</td>
<td>Alexandre</td>
<td>915</td>
</tr>
<tr>
<td>Oreste:</td>
<td>Traîner de mers en mers ma chaîne et mes ennui.</td>
<td>Andromaque</td>
<td>44</td>
</tr>
<tr>
<td>Hermione:</td>
<td>Je n'ai donc traversé tant de mers, tant d'États,</td>
<td>Andromaque</td>
<td>1427</td>
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<tr>
<td>Bérénice:</td>
<td>Seigneur, que tant de mers me séparent de vous?</td>
<td>Bérénice</td>
<td>1114</td>
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<tr>
<td>Pharmace:</td>
<td>Souveraine des mers qui vous doivent porter.</td>
<td>Mithridate</td>
<td>242</td>
</tr>
<tr>
<td>Mithridate:</td>
<td>Errant de mers en mers, et moins roi que pirate,</td>
<td>Mithridate</td>
<td>563</td>
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<tr>
<td>Théramène:</td>
<td>J'ai couru les deux mers que sépare Corinthe;</td>
<td>Phèdre</td>
<td>10</td>
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<tr>
<td>Phèdre:</td>
<td>J'ai voulu par des mers en être séparée;</td>
<td>Phèdre</td>
<td>602</td>
</tr>
<tr>
<td>Hippolyte:</td>
<td>Vous aviez des deux mers assuré les rivages.</td>
<td>Phèdre</td>
<td>941</td>
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Neptune: (11 times)

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<tr>
<td>Arcas:</td>
<td>Mais tout dort, et l'armée, et les vents, et Neptune.</td>
<td>Iphigénie</td>
<td>9</td>
</tr>
<tr>
<td>Achille:</td>
<td>Que Neptune et les vents, prêts à nous exaucer,</td>
<td>Iphigénie</td>
<td>839</td>
</tr>
<tr>
<td>Théramène:</td>
<td>Tantôt, savant dans l'art par Neptune inventé,</td>
<td>Phèdre</td>
<td>131</td>
</tr>
<tr>
<td>Hippolyte:</td>
<td>Je ne me souviens plus des leçons de Neptune;</td>
<td>Phèdre</td>
<td>550</td>
</tr>
<tr>
<td>Hippolyte:</td>
<td>Neptune le protège, et ce dieu tutélaire</td>
<td>Phèdre</td>
<td>621</td>
</tr>
<tr>
<td>Thésée:</td>
<td>Et toi, Neptune, et toi, si jadis mon courage</td>
<td>Phèdre</td>
<td>1065</td>
</tr>
<tr>
<td>Thésée:</td>
<td>Neptune, par le fleuve aux Dieux mêmes terribles,</td>
<td>Phèdre</td>
<td>1158</td>
</tr>
<tr>
<td>Thésée:</td>
<td>Neptune me la doit, et vous serez vengée.</td>
<td>Phèdre</td>
<td>1178</td>
</tr>
<tr>
<td>Phèdre:</td>
<td>Neptune vous la doit. Quoi? vos voeux irrités...</td>
<td>Phèdre</td>
<td>1179</td>
</tr>
<tr>
<td>Thésée:</td>
<td>Espérons de Neptune une prompte justice.</td>
<td>Phèdre</td>
<td>1190</td>
</tr>
<tr>
<td>Thésée:</td>
<td>Neptune; j'aime mieux n'être exaucé jamais.</td>
<td>Phèdre</td>
<td>1484</td>
</tr>
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</table>

port: (8 times)

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Reference</th>
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</thead>
<tbody>
<tr>
<td>Oreste:</td>
<td>Et regagner le port, où bientôt nos amis</td>
<td>Andromaque</td>
<td>1523</td>
</tr>
<tr>
<td>Oreste:</td>
<td>Prêts à quitter le port de moments, en moments,</td>
<td>Bérénice</td>
<td>73</td>
</tr>
<tr>
<td>Acomat:</td>
<td>Déjà sur un vaisseau dans le port préparé</td>
<td>Bajazet</td>
<td>872</td>
</tr>
<tr>
<td>Phoedime:</td>
<td>Mithridate lui-même arrive dans le port</td>
<td>Mithridate</td>
<td>330</td>
</tr>
<tr>
<td>Arbate:</td>
<td>L'a déjà fait descendre et courir vers le port;</td>
<td>Mithridate</td>
<td>1438</td>
</tr>
<tr>
<td>Agamemnon:</td>
<td>Le vent qui nous flattait nous laissa dans le port.</td>
<td>Iphigénie</td>
<td>48</td>
</tr>
<tr>
<td>Clytemnestre:</td>
<td>Quoi? lorsque les chassant du port qui les recèle,</td>
<td>Iphigénie</td>
<td>1685</td>
</tr>
<tr>
<td>Panope:</td>
<td>Et que par des vaisseaux arrivés dans le port</td>
<td>Phèdre</td>
<td>323</td>
</tr>
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</table>
### ports: (4 times)

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Reference</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Oreste:</td>
<td>Peut-être dans nos ports nous le verrons descendre,</td>
<td>Andromaque</td>
<td>162</td>
</tr>
<tr>
<td>Pyrrhus:</td>
<td>Tous nos ports sont ouverts et pour elle et pour lui.</td>
<td>Andromaque</td>
<td>255</td>
</tr>
<tr>
<td>Mithridate:</td>
<td>Recueilli dans leurs ports, accru de leurs soldats,</td>
<td>Mithridate</td>
<td>801</td>
</tr>
<tr>
<td>Agamemnon:</td>
<td>Troie en a vu la flamme; et jusque dans ses ports,</td>
<td>Iphigénie</td>
<td>235</td>
</tr>
</tbody>
</table>

### rivage: (15 times)

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Reference</th>
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</thead>
<tbody>
<tr>
<td>Oreste:</td>
<td>Qui l'eût dit, qu'un rivage à mes voeux si funeste</td>
<td>Andromaque</td>
<td>5</td>
</tr>
<tr>
<td>Phœdime:</td>
<td>Lui-même ordonne tout, présent sur le rivage.</td>
<td>Mithridate</td>
<td>1156</td>
</tr>
<tr>
<td>Arbate:</td>
<td>Les uns avec transport embrassent le rivage;</td>
<td>Mithridate</td>
<td>1428</td>
</tr>
<tr>
<td>Mithridate:</td>
<td>Les Romains. De Romains le rivage est chargé.</td>
<td>Mithridate</td>
<td>1449</td>
</tr>
<tr>
<td>Achille:</td>
<td>Au rivage troyen descendait le premier.</td>
<td>Iphigénie</td>
<td>208</td>
</tr>
<tr>
<td>Eriphile:</td>
<td>Que sa gloire à mes yeux montrât sur ce rivage,</td>
<td>Iphigénie</td>
<td>514</td>
</tr>
<tr>
<td>Eriphile:</td>
<td>Vous qui depuis un mois, brûlant sur ce rivage,</td>
<td>Iphigénie</td>
<td>737</td>
</tr>
<tr>
<td>Achille:</td>
<td>De ce même rivage absent depuis un mois,</td>
<td>Iphigénie</td>
<td>739</td>
</tr>
<tr>
<td>Iphigénie:</td>
<td>Et quittez pour jamais un malheureux rivage,</td>
<td>Iphigénie</td>
<td>1650</td>
</tr>
<tr>
<td>Théramène:</td>
<td>Tantôt faire voler un char sur le rivage,</td>
<td>Phèdre</td>
<td>130</td>
</tr>
<tr>
<td>Oenone:</td>
<td>Voyage infortuné. Rivage malheureux,</td>
<td>Phèdre</td>
<td>267</td>
</tr>
<tr>
<td>Phèdre:</td>
<td>On ne voit point deux fois le rivage des morts,</td>
<td>Phèdre</td>
<td>623</td>
</tr>
<tr>
<td>Thésée:</td>
<td>D'infâmes assassins nettoya ton rivage,</td>
<td>Phèdre</td>
<td>1066</td>
</tr>
<tr>
<td>Théramène:</td>
<td>Ses longs mugissements font trembler le rivage,</td>
<td>Phèdre</td>
<td>1521</td>
</tr>
<tr>
<td>Thésée:</td>
<td>Laissez-moi, loin de vous et loin de ce rivage,</td>
<td>Phèdre</td>
<td>1605</td>
</tr>
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</table>
**rivages:** (3 times)

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Reference</th>
<th>Play</th>
<th>Line</th>
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</thead>
<tbody>
<tr>
<td>Agamemnon</td>
<td>Nous menacions de loin les rivages de Troie.</td>
<td>Iphigénie</td>
<td>46</td>
</tr>
<tr>
<td>Ismène:</td>
<td>Il a vu le Cocyte et les rivages sombres.</td>
<td>Phèdre</td>
<td>385</td>
</tr>
<tr>
<td>Hippolyte:</td>
<td>Vous aviez des deux mers assuré les rivages.</td>
<td>Phèdre</td>
<td>941</td>
</tr>
</tbody>
</table>

**vaisseau:** (5 times)

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Reference</th>
<th>Play</th>
<th>Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pylade:</td>
<td>Jusqu'en votre vaisseau conduira votre proie.</td>
<td>Andromaque</td>
<td>794</td>
</tr>
<tr>
<td>Acomat:</td>
<td>Déjà, sur un vaisseau dans le port préparé.</td>
<td>Bajazar</td>
<td>872</td>
</tr>
<tr>
<td>Doris:</td>
<td>Lorsque dans son vaisseau, prisonnière timide,</td>
<td>Iphigénie</td>
<td>405</td>
</tr>
<tr>
<td>Eriphile:</td>
<td>J'entrai dans son vaisseau, détestant sa fureur,</td>
<td>Iphigénie</td>
<td>495</td>
</tr>
<tr>
<td>Phèdre:</td>
<td>Entrer dans le vaisseau qui le mit sur nos bords?</td>
<td>Phèdre</td>
<td>648</td>
</tr>
</tbody>
</table>

**vaisseaux:** (33 times)

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Reference</th>
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<th>Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pylade:</td>
<td>Presque aux yeux de l'Epire écarta nos vaisseaux.</td>
<td>Andromaque</td>
<td>12</td>
</tr>
<tr>
<td>Oreste:</td>
<td>Tel qu'on a vu son père embraser nos vaisseaux,</td>
<td>Andromaque</td>
<td>163</td>
</tr>
<tr>
<td>Pyrrhus:</td>
<td>Demander Votre fils avec mille vaisseaux;</td>
<td>Andromaque</td>
<td>284</td>
</tr>
<tr>
<td>Hermione:</td>
<td>Nos vaisseaux tout chargés des dépouilles de Troie,</td>
<td>Andromaque</td>
<td>466</td>
</tr>
<tr>
<td>Pylade:</td>
<td>Nos vaisseaux sont tout prêts, et le vent nous appelle.</td>
<td>Andromaque</td>
<td>790</td>
</tr>
<tr>
<td>Hermione:</td>
<td>Dans leurs vaisseaux brûlants ont cherché leur asile,</td>
<td>Andromaque</td>
<td>842</td>
</tr>
</tbody>
</table>
vaisseaux (cont'd)

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Reference</th>
<th>Play</th>
<th>Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hermione:</td>
<td>Et que tous vos vaisseaux soient prêts pour notre fuite.</td>
<td>Andromaque</td>
<td>1254</td>
</tr>
<tr>
<td>Arsace:</td>
<td>Des vaisseaux dans Ostie armés en diligence,.</td>
<td>Bérénice</td>
<td>72</td>
</tr>
<tr>
<td>Acomat:</td>
<td>Sur mes vaisseaux tout prêts je viens vous retrouver.</td>
<td>Bajazet</td>
<td>1720</td>
</tr>
<tr>
<td>Xipharès:</td>
<td>Tout reconnu mon père, et ses heureux vaisseaux</td>
<td>Mithridate</td>
<td>77</td>
</tr>
<tr>
<td>Pharace:</td>
<td>Prêts à vous recevoir, mes vaisseaux vous attendent,</td>
<td>Mithridate</td>
<td>240</td>
</tr>
<tr>
<td>Phoedime:</td>
<td>Princes, toute la mer est de vaisseaux couverte;</td>
<td>Mithridate</td>
<td>328</td>
</tr>
<tr>
<td>Phoedime:</td>
<td>Quelques vaisseaux légers sont venus nous l'apprendre:</td>
<td>Mithridate</td>
<td>332</td>
</tr>
<tr>
<td>Mithridate:</td>
<td>Bientôt dans des vaisseaux sur l'Euxin préparés,</td>
<td>Mithridate</td>
<td>453</td>
</tr>
<tr>
<td>Mithridate:</td>
<td>Mes vaisseaux qu'à partir il faut tenir tout prêts,</td>
<td>Mithridate</td>
<td>622</td>
</tr>
<tr>
<td>Mithridate:</td>
<td>Découvre mes vaisseaux déjà loin du Bosphore.</td>
<td>Mithridate</td>
<td>856</td>
</tr>
<tr>
<td>Mithridate:</td>
<td>Sortant de mes vaisseaux, il faut que j'y remonte.</td>
<td>Mithridate</td>
<td>1047</td>
</tr>
<tr>
<td>Phoedime:</td>
<td>Ses vaisseaux en tous lieux se chargent de soldats,</td>
<td>Mithridate</td>
<td>1157</td>
</tr>
<tr>
<td>Mithridate:</td>
<td>Rentrent dans mes vaisseaux pour partir avec moi,</td>
<td>Mithridate</td>
<td>1274</td>
</tr>
<tr>
<td>Arbate:</td>
<td>Jusque dans les vaisseaux qui les ont apportés.</td>
<td>Mithridate</td>
<td>1588</td>
</tr>
<tr>
<td>Arbate:</td>
<td>Fuyant vers leurs vaisseaux, abandonner la place;</td>
<td>Mithridate</td>
<td>1616</td>
</tr>
<tr>
<td>Arcas:</td>
<td>Tous ces mille vaisseaux, qui chargés de vingt rois,</td>
<td>Iphigénie</td>
<td>27</td>
</tr>
<tr>
<td>Agamemnon:</td>
<td>Nos vaisseaux par les vents semblaient être appelés.</td>
<td>Iphigénie</td>
<td>44</td>
</tr>
<tr>
<td>Ulysse:</td>
<td>Tandis qu'à nos vaisseaux la mer toujours fermée</td>
<td>Iphigénie</td>
<td>185</td>
</tr>
<tr>
<td>Ulysse:</td>
<td>Voyez de vos vaisseaux les poupes couronnées</td>
<td>Iphigénie</td>
<td>385</td>
</tr>
<tr>
<td>Achille:</td>
<td>Déjà dans les vaisseaux la voile se déploie,</td>
<td>Iphigénie</td>
<td>841</td>
</tr>
<tr>
<td>Achille:</td>
<td>Jamais vaisseaux partis des rives du Scamandre</td>
<td>Iphigénie</td>
<td>1377</td>
</tr>
<tr>
<td>Achille:</td>
<td>Content de son hymen, vaisseaux, armes, soldats,</td>
<td>Iphigénie</td>
<td>1395</td>
</tr>
<tr>
<td>Clytemnestre:</td>
<td>Quoi? pour noyer les Grecs et leurs mille vaisseaux,</td>
<td>Iphigénie</td>
<td>1683</td>
</tr>
</tbody>
</table>
vaisseaux (cont'd)

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Reference</th>
<th>Play</th>
<th>Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clytemnestre</td>
<td>Ne te couvriront pas de ses vaisseaux brisés?</td>
<td>Iphigénie</td>
<td>1688</td>
</tr>
<tr>
<td>Panope</td>
<td>Et que par des vaisseaux arrivés dans le port</td>
<td>Phèdre</td>
<td>323</td>
</tr>
<tr>
<td>Phèdre</td>
<td>Déjà de ses vaisseaux la pointe était tournée,</td>
<td>Phèdre</td>
<td>797</td>
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</table>

voile: (3 times)

<table>
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<tr>
<th>Speaker</th>
<th>Reference</th>
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<th>Line</th>
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<tbody>
<tr>
<td>Achille</td>
<td>Déjà dans les vaisseaux la voile se déploie,</td>
<td>Iphigénie</td>
<td>841</td>
</tr>
<tr>
<td>Théramène</td>
<td>Si vous voulez partir, la voile est préparée.</td>
<td>Phèdre</td>
<td>721</td>
</tr>
<tr>
<td>Phèdre</td>
<td>Et la voile flottait aux vents abandonnée.</td>
<td>Phèdre</td>
<td>798</td>
</tr>
</tbody>
</table>

voyage: (7 times)

<table>
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<tr>
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<th>Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oreste</td>
<td>On m'envoie à Pyrrhus: j'entreprends ce voyage.</td>
<td>Andromaque</td>
<td>90</td>
</tr>
<tr>
<td>Acomat</td>
<td>Un voyage si long pour moi seul entrepris.</td>
<td>Bajazet</td>
<td>12</td>
</tr>
<tr>
<td>Mithridate</td>
<td>D'un voyage important les soins et les apprêts,</td>
<td>Mithridate</td>
<td>621</td>
</tr>
<tr>
<td>Phoedime</td>
<td>Ce seul dessein l'occupe; et hâtant son voyage,</td>
<td>Mithridate</td>
<td>1155</td>
</tr>
<tr>
<td>Agamemnon</td>
<td>J'écrivis en Argos, pour hâter ce voyage,</td>
<td>Iphigénie</td>
<td>94</td>
</tr>
<tr>
<td>Eriphile</td>
<td>Avez conclu vous-même et hâte leur voyage?</td>
<td>Iphigénie</td>
<td>738</td>
</tr>
<tr>
<td>Oenone</td>
<td>Voyage infortuné. Rivage malheureux,</td>
<td>Phèdre</td>
<td>267</td>
</tr>
<tr>
<td>Speaker</td>
<td>Reference</td>
<td>Play</td>
<td>Line</td>
</tr>
<tr>
<td>------------</td>
<td>-----------------------------------------------</td>
<td>--------</td>
<td>------</td>
</tr>
<tr>
<td>Hippolyte:</td>
<td>Le libre voyageur ne craignait plus d'outrages;</td>
<td>Phèdre</td>
<td>942</td>
</tr>
</tbody>
</table>
BIBLIOGRAPHY

WORKS BY RACINE


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