

Aesthetic of Metaphysical Interpretation in Greek Tragedy: The Agamemnon of Aeschylus as a Model

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Abstract:

Eliciting both pleasure and desire, aesthetics has been a topic of interest, with Greek and modern philosophers, inspiring exploration by both Greek and modern philosophers. This article examines aesthetics within Greek culture, focusing on enduring tragic texts that transcend mundane reality to enter the metaphysical sphere. The central questions are : Where does the aesthetic of metaphysical interpretation reside within Greek tragedy, specifically 'Aeschylus' *Agamemnon*'? How does imagination surpass reality's limitations, generating distinction and awe? Through a focus on the Greeks, we look at metaphysical interpretation, and the pleasure of thinking that it involves, in the area of the limitations. Beauty can be seen as an open topic to be seen.

Keywords: Aesthetics, Tragedy, Metaphysics, Myth, Reality.

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1. INTRODUCTION

Most studies attribute the origins of human thought to Greek civilization, considered the earliest civilization with relatively complete and accessible historical records. Unlike other undeniable yet fragmented historical accounts, Greek civilization has transmitted its knowledge through written codifications. Although this era is credited with pioneering the advancements of the modern world, early Greek thought was initially characterized by simplistic stages, primarily mythological thinking. The belief in a system governed by numerous deities was a common starting point across civilizations, spanning from the northernmost to the southernmost regions, and from east to west. This phenomenon arguably stems from the spiritual emptiness experienced by early humanity.

However, even within mythological belief, there was a discernible structure, suggesting an underlying organized intellect. Moreover, this form of thought contained a significant aesthetic dimension, manifested in the pleasure of storytelling, the captivating nature of events, and a departure from strict adherence to belief. It envisioned worlds entirely separate from mundane reality. Although Greek thought evolved beyond this stage, embracing rational and logical approaches through the influence of early philosophers like Aristotle, the most timeless and influential texts remain those originating from this initial period, with their imaginative interpretations of reality.

Precisely because aesthetics is so well-defined within this framework, mythological thought has maintained its enduring significance. This explains why, in the early modern era, authors and writers returned to these ancient texts for inspiration, and the quest to uncover their aesthetic depths has continued through the present day, utilizing diverse modern methodologies, each striving to identify unique qualities from its own vantage point. The goal is to discover rich avenues for research, both in intellectual thought and in artistic expression. Rather than remaining purely metaphysical representations, mythological texts have interwoven with reality, establishing a speculative connection between the tangible world and the imagined, transcendent realm. It is this quality that sustains their

relevance across time, as they resonate with real-life experiences and human nature.

This article analyzes a classical text to explore the origins of creativity in Greek civilization, focusing on Aeschylus, the father of Greek tragedy, and his play, *Agamemnon*. Aeschylus transitioned tragedy from a purely metaphysical framework – its initial association with religious rituals and the god Dionysus – to a form that depicts real events while retaining its metaphysical roots. Therefore, this research addresses the following questions :

RQ1 : How is "aesthetics" defined across various interpretations and eras?

RQ2 : Where can aesthetics be observed within Greek Drama ?

RQ3 : What are the defining aesthetic features of *Agamemnon* ?

This study aims to explore the concept of aesthetics through a text that interacts with the metaphysical dimension of human thought in ancient philosophy. Alongside identifying the primeval characteristics of human thought, it offers an approach to aesthetics within this specific framework. With the rise of Aristotelian logical thinking, this approach to thinking began to dominate intellectual discourse, starting from the Renaissance and its subsequent developments, because it naturally became the gateway to this era, its entrance, and the keys to success in liberating man and the mind from the constraints of the ecclesiastical age. Consequently, research sought to revive an earlier stage of thought, one that, despite its apparent simplicity, provided ancient humans with tranquility and a space to find answers to questions about their surroundings and existence. It filled the spiritual void felt by humans compelled to coexist with a reality governed by a specific order.

2. Literature Review

This section presents a critical review of the concept of aesthetics, tracing its evolution from its earliest formulations in ancient philosophy to its contemporary interpretations. Understanding the multifaceted nature of aesthetics is crucial for analyzing its presence and function within Greek tragedy. Therefore, this review will be divided into two subsections: first, an examination of the concept as articulated by ancient philosophers, who laid

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the groundwork for aesthetic theory; and second, an exploration of how modern philosophers have reinterpreted and expanded upon these foundational ideas, reflecting evolving cultural and intellectual contexts.

2.1 On the Concept of Aesthetics

Although the word 'aesthetics' is widely used in various domains, delineating its precise meaning is a challenge commensurate with the numerous attempts to define it. This difficulty stems from its status as a relative philosophical concept, resistant to definitive categorization. Individual perceptions of beauty are inherently subjective and shaped by personal intellectual frameworks. Furthermore, beauty is inextricably linked to taste, the essence of subjectivity, and it constitutes a fundamental human need. We seek beauty in all aspects of our existence to satisfy an intrinsic longing. Consequently, discussions of aesthetics are virtually unavoidable in any exploration of human experience, as the very act of inquiry simultaneously constitutes a form of realization. Whether beauty is conceived as an intellectual construct or a sensory phenomenon, its diverse manifestations are invariably pleasurable. As the adage states, 'Beauty is a subject for the senses more than a pleasure for the intellect.' The senses, therefore, must always be integral to the appreciation of beauty. Indeed, when the philosophy of art emerged in the early eighteenth century, it adopted the term 'aesthetics' (aesthetics), derived from the ancient Greek word *aisthesis*, signifying sensation. In Kant's words, '*Inclination is what achieves direct pleasure without concepts*' (Scruton, 2014, p. 42)

Conversely, Plato posited a connection between sexual desire and beauty, asserting that beauty is that which satisfies a sexual longing. "He argued that Eros is the wellspring of both sexual desire and the love of beauty. It is a form of love that seeks union with its object and the creation of replicas, mirroring how men and women create copies of themselves through sexual procreation" (Scruton, 2014, p. 63). For Plato, love, in the Greek sense of Eros, serves as the bridge between desire and beauty. Beauty, therefore, encompasses both desire and pleasure; it is an intrinsically intertwined sensory and intellectual concept.

2.1.1 The Concept of Aesthetics: Ancient Philosophers' Perspective

Although our understanding of beauty's history begins with the Greeks, its genesis lies in the distant past, linked to ancient and largely unknown civilizations. The concept is eternal and limitless. Beauty was an important element in Egyptian, Babylonian, Indian, and Chinese cultures. These are among the fundamental boundaries defined for beauty by the most ancient thinkers. Protagoras situated beauty within his broader relativism regarding human values, according to his famous claim that 'man is the measure of all things.' Gorgias, however, framed beauty by distancing it from truth, emphasizing rhetoric's power to move beyond rational persuasion by arousing emotions, passions, and even overpowering free will. Socrates viewed beauty as achieving the good and the beneficial, a goal-oriented concept. Plato built his aesthetic philosophy on an ontological foundation. While Aristotle locates beauty in a cathartic release from certain negative emotions and passions attained through artistic engagement" (Hoiusman, 2015, pp. 12-13).

Aristotle adopts a contrasting stance, grounding beauty in the tangible world rather than in the conceptual realm favored by other philosophers. Drawing upon his theory of mimesis, he posits that beauty originates in the imagination but finds its expression in the perceived reality. This distinguishes him from his mentor, Plato. While Plato sought to understand beauty within the realm of Forms, Aristotle sought this concept in earthly reality. Plato criticized tragedy and its events for corrupting morals, weakening people, instilling fear, and diverting them from ethical principles. Aristotle, conversely, believed that tragedy's artistic culmination lies in its capacity for catharsis—specifically, the emotions of pity and fear. Weeping, in his view, does not undermine morality nor diminish us ; rather, it purges us of excessive and negative sentiments, fostering greater prudence. Consequently, aesthetics is often more closely linked with Aristotle than with Plato.

Therefore, "art, according to Aristotle, is not a mere imitation but a creative production of new images, previously unknown in the mind of the

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artist. This reveals a humanistic tendency in Aristotle that would later emerge during the Renaissance, particularly with Bacon" (Abbas Rawia, 1998, p. 63). For Aristotle, beauty is thus associated with the realm of possibility and probability. Human imagination attains this image by rectifying the imperfections of nature through the power of potential and likelihood, striving toward a complete, beautiful, and pleasurable ideal grounded in sensory reality. Imagination is the means by which this occurs: the ideal form is achieved through the act of imagining, the unique pathway to amending nature's flaws. Beauty, then, is an image distinct from reality, yet one that strives to perfect it.

2.1.2 The Concept of Aesthetics: Modern Philosophers' Perspective

Modern philosophers, however, offer different perspectives. Hegel ties beauty to truth, arguing that it can only be approximated in reality. Thus, for Hegel, beauty is an image of truth in the world. Kant, on the other hand, sees beauty as a universal and infinite concept, and because of this inherent nature, it's impossible to fully represent it in reality. Only the partial, finite, and transient can be manifested in reality. For Kant, beauty "...cannot be presented in concepts, because it is a value in itself that cannot be realized, as it is the finite and accidental things that can be realized, whereas beauty is infinite and non-accidental. This approach is strongly represented by Kant, while Hegel believes that beauty is a specific pattern of representing the truth and showing it in a sensory character" (Bastaweesi, 1991, p. 99). Consequently, both beauty and truth are viewed as universal concepts that cannot fully manifest themselves in the realm of reality, a realm characterized by particularity, imperfection, and distortion.

Moreover, Baumgarten elevated aesthetics to the status of an autonomous science. "In his *Philosophical Reflections*, Baumgarten discussed aesthetics, defining it as a self-standing science and coining the term 'aesthetics' (*aesthetics*) for it, positioning it among the philosophical sciences. Similarly, Dollman defined it as the structure or form that contributes to coverage, embellishment, and evocation of the psychological state and the atmosphere of a place" (Maarouf, Boulchaour, & Saleh

Mohamed El-Amine, 2022, p. 438). Consequently, aesthetics is studied within the philosophical disciplines as a science founded upon suggestion and allusion.

Brecht engage with the concept of aesthetics by linking it to *Verfremdungseffekt*, often translated as alienation or estrangement, a technique that disrupts the audience's familiarity with the subject matter. "Brecht argue that this effect allows the audience to see familiar things and situations in a new light, arousing wonder and astonishment, and allowing them to better understand humanity" (Qattal & Idris, 2021, p. 645). This notion of wonder and estrangement is central to many understandings of aesthetics. It resonates with Plato and Aristotle's ancient idea of catharsis, which results from emotional impact and astonishment, evoking pity and fear in the audience. Furthermore, this analysis cannot overlook the role of the imagination, which has been considered a means of generating beauty since Aristotle. "The aesthetic process begins with the imagination and is justified by thought in accordance with reality. With considerable insight, Aristotle was able to link art and reason, so that the essence of art is the action that completes what nature cannot. Art, in this sense, has the capacity to act, emphasizing what comes into existence by the design of the mind" (Saadi, 2024, p. 327).

Drawing upon the communication model developed by the Russian Formalists, Mikhail Bakhtin attempts to define aesthetics, shifting the focus from linguistic function to the realm of creativity and literature. Indeed, the term 'aesthetics' is perhaps most closely associated with this group, who stressed poetic language and transformed the communicative function into an act of creativity and aesthetic experience. "This is what grounds the aesthetic act: the receiver departs from his physical boundaries to occupy the position of the other, and then returns to his own place, contemplating what unfolds before him from his unique and solitary perspective, and this is the essence of the aesthetic act" (Bakhtin, 2017, p. 21). For the Russian Formalists, the communication model transcends a mere physical representation of speech and comprehension, becoming a productive process that invites the listener to engage actively upon receiving the

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message. Understanding, therefore, is not an automatic process, but is founded upon a conscious and perceptive individual, for whom interpretation involves unlocking the poetic dimensions of language, a language that transcends its ordinary, predictable structure.

This also pointed to a shift away from the era of passive consumption that defined the reader, asserting that the meaning is inherent in the text itself, precluding the need for someone to adapt or interpret it. As such, the terms 'literariness' and 'poeticity' became synonymous with 'aesthetics,' referring to a language that surpasses and deviates from the predictable structure described by Ferdinand de Saussure. However, this language requires interpretation. Moreover, the notion of aesthetics also encompasses distinction and uniqueness, as modern philosophers have sought to define the term. "Hirth, one of the foremost figures in contemporary art, concludes that art provides the basis for evaluation and judgment in matters of aesthetic value, as expressed across various art forms. According to Hirth, taste becomes the defining feature, and beauty is the perfection that a subject can perceive or realize, be it visual, auditory, or imagined" (Hegel, n.d., p. 92).

Contemporary critical studies approach beauty as a descriptor of all that is different and unconventional. Contemporary theories of reading, as articulated by Jauss and Peirce, embrace this understanding. In this view, 'breaking the horizon of expectation' became the agreed-upon concept corresponding to beauty. Thus, contemporary philosophical theories proclaim a shift 'from the aesthetics of the complete to the aesthetics of the different,' after the values proved their inability to achieve completeness. The inability of values to achieve completion is because of the nature of completion: monotony and end. But in fact, there is no ability to hold values without postponing them. These contemporary studies proved the relativity of truth and that its manifestation is only partial....., and despite the different concepts that were associated with beauty among the ancients, as well as the contemporaries, beauty remains a natural and necessary requirement for continuity, without beauty, monotony prevails in the action and mind of man,..

3. The Aesthetic Dimension in the Text

Initially, among the Greeks, 'drama' almost exclusively referred to tragedy, encompassing sorrow and suffering. This distinction only emerged with the advent of comedy as a distinct dramatic form, necessitating a clear separation between tragedy and comedy. Drama is recognized as one of the most renowned and ancient literary genres to emerge from Greek civilization, depicting life in relation to humanity. It often portrays a sense of antagonism between nature and humankind, mediated by a conflict between human beings and the pantheon of gods. Hence the prominence of the 'hero,' who confronts the curses of the gods, striving in turn to attain immortal glory, a pursuit driven by the desire to overcome the vulnerability inherent in a harsh and unpredictable environment.

Within this framework, tragedy emerged as a means of reframing and expressing reality, particularly as exemplified by its progenitor, Aeschylus, the father of Greek tragedy. The subject of tragedy transitioned from portraying the lives of gods and mythical narratives to reflecting the realities of Greek life, inseparable from the metaphysical anxieties that permeated Greek society. Through this lens, individuals sought to alleviate the pervasive fear and address the endless questions they posed about their reality and environment.

Therefore, where does the aesthetic dimension manifest itself within the text of *Agamemnon* ? Given the preceding discussion of aesthetics, it encompasses all that transcends nature and logic, all that is unusual and astonishing, and all in which the imagination strives to compensate for natural deficiencies or distortions, in other words, all that shatters the audience's expectations. While acknowledging that the text has undergone translation, the focus will shift from the language itself (although its original form is undoubtedly aesthetic and evocative) to the events within the text, seeking elements that transcend nature and logic. What follows is a provisional exploration of the aesthetic qualities within the text.

3.1 Invoking the Gods:

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Enter In Greek society, the gods provided explanations for phenomena that defied rational understanding, thus fulfilling a critical role in explaining nature and the world. The presence of Zeus, the god of war and thunder, features heavily in several instances in *Agamemnon*, as the eternal controller of mankind's fate. His presence here also dictates how the Trojan war will unfold. The catalyst for this war was ignited by the treachery of Paris and Helen. As can be seen here when you think about the meaning that the chorus is trying to convey,

"... O Pan, O Zeus in his height,
The god felt pity for her in his heaven
So he sent thunder and retribution.
To avenge Troy and prick the adulteress
And thus Zeus passed on to us
The two priests, the sons of Atreus
To seek the sons of Atreus "

"To demand the blood of the usurping prince" (Aeschylus, n.d., p.39). Zeus is portrayed here as a symbol of divine retribution and triumph, a metaphysical affirmation of the just cause pursued by Agamemnon : the pursuit of Paris and Helen, who fled to Troy, the stronghold of the usurper. Ultimately, the fall of Troy was sanctioned by Zeus, the god of power, who commanded the winds to favor the ships' journey, ensuring their passage to Troy's shores and sustaining their course for ten years until the city's demise. Achilles, a quintessential Greek hero, succeeded in killing Paris.

Wonder does not arise from witnessing conflicts between mortal beings, where the stronger party invariably prevails. However, the intervention of metaphysical forces or the presence of the gods allows for the introduction of the miraculous or the unexpected, an artistic device that disrupts and transcends the mundane. The initial astonishment of the reader stems from the very image of these deities, setting in motion the imaginative faculty. Herein lies the aesthetic power of the gods' presence within the text: it unlocks a vast realm of imaginative possibilities. The fulfillment of Agamemnon's quest does not come without a price, however. In Greek tradition, the gods preserve curses across generations, demanding

retribution when the time is ripe. Zeus did not grant Agamemnon's desire without exacting a sacrifice to atone for the sins of his forebears.

As a consequence, 'Iphigenia', Agamemnon's own daughter, is selected as a human sacrifice. In seeking absolution for his grandfather's sin—the poisoning of his cousin and the usurpation of his throne—Agamemnon offers up his most cherished child to the gods. This act of invoking the deities shatters the logic of reality and the natural order of events. In this context, logic would dictate the challenges posed by adverse winds at sea, preventing the ships from setting sail for Troy, and the impenetrable fortress that protected the Trojans from trespassers behind seemingly insurmountable walls. After all, Paris sought refuge in Troy, a formidable and unconquerable state—this constitutes the logical progression of events.

Despite their devotion to metaphysical beliefs, the Greeks also uphold morality, framing the conflict between humans and gods as stemming from human failings: weakness and the yielding to base emotions such as love, hatred, jealousy, or envy.

"Zeus is angry at the living
And will not remove the curse of the fathers
No matter how much the tables of tears flowed
No matter how much we cried the scene of spring
No matter how much we spilled the wine and the offerings
On the graves, we hope for idols
Zeus is angry at the servants
Revenge is blind, master of the country
Agamemnon, the moment of trouble
Presented his daughter and the darling of his loins
And the light of his eye and the love of his heart
Iphigenia, the decoration of the virgins"

"And the flower of the valleys and the virgins A sacrifice to Mars, the Lord of War..." (Aeschylus, n.d., pp. 40-41). Like many civilizations, the Greeks believed that offering sacrifices to the gods would appease them and ensure the fulfillment of their desires. Thus, Iphigenia was to be the chosen

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sacrifice, offered to the gods in hopes of securing their favor and achieving the goal of restoring honor—represented by Helen.

In this instance, the presence of the gods constitutes a disruption of the laws of reality and its power dynamics, signaling the intervention of supernatural and unforeseen forces that transcend the limitations of the world. Yet, to achieve justice through the retrieval of Helen, a sacrifice is demanded to atone for the sins of the ancestors, the theft of power and its seizure through murder and criminal acts. Is justice truly served, however, by offering Iphigenia, a pure and innocent virgin, as a sacrifice to expiate past transgressions ? At this pivotal point, the events take an unexpected turn as other deities, known for their protection of children, innocence, and virgins, intervene.

At this critical juncture, Artemis, the goddess of the hunt, intervenes, subverting the anticipated outcome. She snatches Iphigenia from the sacrificial altar, substituting a ram in her place. Bearing Iphigenia as a symbol of innocence and purity, Artemis transports her to a faraway sanctuary, installing her as a priestess within its sacred walls. Artemis's actions are motivated by her recognition of Iphigenia's blamelessness and virtue. Iphigenia had been deceived, lured to her apparent death under false pretenses. Agamemnon had informed Clytemnestra, his wife, that Iphigenia was to be married to Achilles, a celebrated Greek hero; upon her arrival, however, she was prepared not for a wedding but for sacrifice.

"... She cries to the Sky Father — Zeus !

O Father, Giver of all good things:

If it's written that the Greeks must, in the end, turn Troy to ash,

Then let judgment be swift!

But I plead now to thee, Giver of all good things,

My Father and the God above, to not let vengeance destroy everything.

Let me at least be the one to feel your anger and the vulture on my soul—O Apollo, light of my life !”

"O Healer of wounds and scars, Give ear unto my plea, and heed my prayers!" (Aeschylus, n.d., p.44-45). This supplication to the gods seeks to achieve justice, imploring them not to impose unjust judgments and to

ensure that those who are innocent and victimized do not bear the burden of retribution. What distinguishes Greek culture is its simultaneous elevation and humanization of the gods; while acknowledging their superior powers and abilities, the Greeks imbued them with human characteristics. This approach enabled them to craft an intricate mythology rooted in their imagination yet grounded in reality. During the Dionysian festivals, they depicted demigods in grotesque forms—part human (wearing masks) and part animal—to evoke wonder, fear, and terror, for the unfamiliar is often perceived as frightening and dangerous. Returning to the same context, Artemis implores Zeus to uphold justice : "Curb the rage of the angry goddess"

"Lest she again weave snares with cunning hand,
And spread them wide o'er sea and fated land,
To halt the strife and bid the battles cease,
And hold the winds and navies in caprice !
Then frantic Greeks to gods would turn and pray,
And slaughter offerings to appease their ire—
A virgin, yet untouched by youthful day,
Like Iphigenia, fair as dawn's first fire!"

"O wretched sacrifice to the savage grove..." (Aeschylus, n.d., p. 52).

Thus, the events in the drama *Agamemnon* transition from the realm of reality and tangible occurrences to metaphysical and transcendent realms—a hallmark of Greek thought, which envisioned a world parallel to their own, filling the void left by questions about nature, humanity, and fate. The choice of tragedy as a vehicle for recounting reality was not arbitrary; rather, it served to depict the anguish, weariness, and pain experienced by humans in their struggles against nature and with one another.

The aesthetic appeal lies in the invisible, metaphysical interpretations that surpass conventional perceptions of reality. Despite evolving modes of thought, metaphysical thinking has retained its significance, not because it approximates or touches upon truth, but because of the sense of wonder it evokes. The human soul craves, desires, and aspires to this sense of wonder, as if the void it fills can be occupied by nothing else. It is a refuge that

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humans continually seek or attempt to replicate. While Iphigenia is rescued by the gods due to her innocence, the equation of justice remains incomplete, awaiting resolution through divine judgment. Moreover, Agamemnon's victory, aided by the gods, necessitates the settling of another account, one foreshadowed within the text, leaving the reader captivated by the unfolding events in this dramatic narrative.

3.2. The Transcendental Interpretation

Greek culture rests upon the conviction that a close relationship exists between the tangible world and the metaphysical realm, considering the latter an inseparable component of the former. Without its transcendental interpretations, reality would be a frightening and desolate landscape; in their simplicity, these interpretations provide answers to the questions that enable individuals to reconcile with their environment. Furthermore, these interpretations are revered, with Greek society largely unwilling to challenge the validity of the myths surrounding the metaphysical realm. The era of the philosophers thus appeared as an anomaly amidst these prevailing beliefs. While prominent philosophers emerged during this period, their ideas remained guarded, reflecting a fear of public backlash. Yet, they firmly believed in the existence of the metaphysical world and its dominance over all existence, encompassing power and eternity.

Within *Agamemnon*, the text derives its aesthetic power and magnificence from its capacity to transcend the confines of reality, venturing into the realms of imagination and fantasy—a crucial concept articulated by Aristotle. The pinnacle of artistic achievement lies in creating a parallel image of reality that, while resembling it, surpasses its limitations in terms of possibility and probability. Herein lies the artist's ingenuity. The pleasure is rooted in the rupture that metaphysics introduces through its ongoing interpretation of events. Aeschylus, writing during an era dominated by metaphysical thought, had not yet encountered the influence of philosophical or rational ideas. The gods reigned supreme, embodying the unwavering beliefs and doctrines of the Greeks.

From beginning to end, the text adheres to this worldview, with the majority, if not all, of its ideas subject not to human will but to the decrees of the gods. This reflects Aeschylus's own belief in fate, evident in his works and in his personal understanding of the world. In this context, Cassandra emerges as a figure representing ideas related to the future, or about Agamemnon's future. Here is a Trojan princess brought as a war prize. This is in stark contrast with the queen, Clytemnestra, who welcomes him home, but she has been plotting against him, and there is also the fact that she had cheated on him and also was planning his eventual demise, which also helped fuel her anger.

"Upon entering the palace, Cassandra beheld past, present, and future intertwined within its walls. She cried: "...Why does terror hover, wing to wing,

Above my heart, like seer who darkly sings
Of wails and woes, and blood that staining clings?
He shakes the vision off, yet heart no comfort finds.
How many years have gone, how many more, Since sleeping lay
Within our mighty ports, those engines grim,
The tools of vengeance they,
The noble ships of Hellas, tall and grand, Our handmaidens of doom,
Before the flames of war engulfed the land, And foes of peace were
plunged into the gloom."

"The House of Troy, so base and vile!..."(Aeschylus, n.d., p. 110). Upon entering the palace, Cassandra was immediately overcome by the horrors associated with Argos—the blood that had been spilled and the blood that was yet to flow. Despite her prophetic vision and her attempts to warn those present, she was powerless to alter fate. She foresaw the treachery of Clytemnestra, her betrayal of her husband, and their plot to murder him, even as she greeted him with smiles and expressions of joy upon his arrival in Argos.

From the moment she set foot in Argos, (Aeschylus, n.d., p. 110)., the prophetess wept and cried out in horror at what she saw unfolding in the future. The notion of prophecy, despite its metaphysical and transcendent

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nature, is a common and deeply held belief across diverse cultures. Though it defies empirical verification, many cultures share the conviction that prophecy offers a glimpse into the future. In this text, Cassandra asserts that Apollo, the god of prophecy, bestowed upon her the gift of truth. Cassandra continues, "...This house is a house of impiety and shame! "

And killing, sedition, and blood In it, those with wombs and lineages
Their blood flowed without reckoning House of betrayal and killing men
With poison, dagger, and the strangling noose..."(Aeschylus, n.d., p. 117).
she saw Clytemnestra stabbing her husband three times until he fell dead, without giving him any hint of her deceitful and cunning intentions, and claiming that this revenge was for her daughter Iphigenia, unaware that the goddess Artemis had saved her because she was innocent and pure, and that her actions were unjustified. Despite this, hatred and resentment made her a criminal. This is what Cassandra said as she spoke about what she saw within the text upon her arrival. She says..." I say the eyes will witness
Sir Agamemnon declared

I say that, my friends,

He collapse under the noble stabprayed in vain to the king of healing"
(Aeschylus, n.d., p.37), and the text ends by mentioning the details that Clytemnestra spoke of from the future in the present. The discussion of the prophecy came after an excitement took over the text, as the audience is moved by Cassandra's words and wishes to move to the world of events in the text and warn of what will happen, and metaphysical events in turn control the truth.

Nor does Cassandra's prophecy extend solely to the future ; she also reveals the secret curse afflicting the city of Argos, rooted in a distant past where treachery led to murder and bloodshed. Through haunting verses, Cassandra recounts the tale of Agamemnon's ancestors, Atreus and Thyestes: "...Grandfather Atreus, Lord of Vengeance, His brother Thyestes, girded in deceit,

To his cursed bed seduced in shame, His beautiful, betraying dame.

Then Atreus, a house of vengeance dread, Unleashed a horror,
sacrilegeous, dread,

The wretched brother to a feast he drew, And for a crime prepared the fateful stew.

He stealthily dispatched his children small, To feed the wretch upon his own offspring all.

Then roasted children, lambs for slaughter grim, He served them to their sire upon the dish's rim.

And when the cursed father ate his fill, The flesh of his sons wrought madness, dark and chill."

And thus, the curse descended upon Argos, Defiling the House of Atreus..." (Aeschylus, n.d., p. 118). Cassandra declared that, from the moment of her arrival, she beheld the pure, suffering souls, the bloodstains, and the specters haunting the land of Argos. Her dread of what lay ahead, unlike that of the other captives, stemmed not from the fear of enslavement or death, but from the horrors she witnessed in Argos—a city consumed by treachery, bloodshed, and the curses of the gods, a consequence of the atrocities committed by both ancestors and descendants. She recognized Clytemnestra's true nature and her plot to murder Agamemnon.

From the moment Cassandra's feet touched Argive soil, she experienced only torment and anguish, unceasing in her cries and lamentations. She beheld all events intertwined within Argos, as if the linear progression of time had ceased to exist. The past returned in the form of vengeance enacted by Aegisthus, Agamemnon's cousin. During Agamemnon's absence, his wife betrayed him with Aegisthus, whose driving motive was to avenge his grandfather. The murder of Agamemnon, therefore, becomes a debt that must be paid for the heinous crimes committed by their forebears in the distant past...

Here, the metaphysical perspective serves to disrupt the monotony of reality and its events, collapsing the concept of continuous, linear time into a cyclical existence in which the past is ever-present. Prophecy and prediction become the means through which Aeschylus transcends reality, moving from the sensory world to the realm of the possible and the probable. All of this is compelling, engaging, and transformative for the reader or audience, who encounters a disruption of the conventional

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patterns of events in the real world.

4. CONCLUSION

In conclusion, this research identifies several key findings regarding metaphysical interpretation among the Greeks and the intellectual stimulation found within Greek culture, following an examination of the boundaries of aesthetics as defined by both ancient and modern philosophers.

- Beauty is revealed as a relative concept, defying definitive categorization, a conclusion shared by all philosophers who, differing in their specific definitions, recognize its inherent connection to universal principles.
- Beauty is associated with pleasure, manifesting itself in diverse forms that range from sensory to intellectual experiences; however, its expression is invariably partial, making it difficult to define comprehensively.
- The definition of beauty or aesthetics varies among Protagoras, Socrates, Plato, and Aristotle. Protagoras links aesthetics to rhetoric; Socrates associates beauty with achieving the useful and the good; Plato views it as an ontological concept; and Aristotle finds aesthetics in the liberation from negative emotions within the framework of mimesis and catharsis.
- Modern philosophers connect aesthetics to the concept of truth, considering it challenging to create a model that fully represents beauty in reality. Mikhail Bakhtin views aesthetics from a rhetorical perspective, summarizing it through Ferdinand de Saussure's communication model and emphasizing the productive and active reception of language and the importance of subjective understanding. Hirth, however, locates aesthetics in distinction, uniqueness, and difference.
- In the text of Agamemnon, the quest for aesthetics unfolds through various approaches rooted in metaphysical thought, which serves to transcend reality. The gods and prophecy in their influence in the

ancient times have created a long path that goes beyond the natural forces. In addition, these gods will lead all to find what one would think and know.

- This, they say, should give light to many themes, and that will always stand. Even to find how it will create the soul as it's always wanted them to be. The goddess helps save one from that pain and then she brings her to peace to show the love that had been missing, in a way. That it all needs that one to do and it brings others to not look for all that has been or done, and because there will always be that hope. And as such the search will go on as it has been.

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