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Kin(g)ship and Power

Edited by Eric Nicholson

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# Contents

## Kin(g)ship and Power

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|  |     |
|--|-----|
| ERIC NICHOLSON – <i>Introduction</i>   | 5   |
| ANTON BIERL – <i>The mise en scène of Kingship and Power in Aeschylus’ Seven Against Thebes: Ritual Performativity or Goos, Cleonomancy, and Catharsis</i> | 19  |
| ALESSANDRO GRILLI – <i>The Semiotic Basis of Politics in Seven Against Thebes</i>  | 55  |
| ROBERT S. MIOLA – <i>Curses in Aeschylus’ Seven Against Thebes and in Shakespeare’s Richard Plays</i>  | 87  |
| ELENA PELLONE and DAVID SCHALKWYK – <i>“Breath of Kings”: Political and Theatrical Power in Richard II</i>   | 105 |

## Miscellany

|  |     |
|--|-----|
| ANNA NOVOKHATKO – <i>Epic-Oracular Markedness in Fifth-Century BCE Greek Comic Fragments</i> | 119 |
| APRIL WEINTRITT – <i>The Deliverymen of Florentine Comedy: 1543-1555</i>                     | 137 |
| KONRAD WOJNOWSKI – <i>Performative Uncertainty and Antifragile Theatre</i>                   | 159 |

## Special Section

|  |     |
|--|-----|
| MICHAEL COVENEY – <i>Dominique Goy-Blanquet, Shakespeare in the Theatre: Patrice Chéreau, London: Bloomsbury (The Arden Shakespeare)</i> | 183 |
| GHERARDO UGOLINI – <i>When Heroism is Female. Heracles at Syracuse</i>   | 189 |
| ANGELO RIGHETTI – <i>Measure for Measure: Shakespeare Festival, Roman Theatre, Verona, 19-21 July 2018</i>                               | 197 |
| MARK BROWN – <i>Waiting for Godot in the Marketplace: Setting the 2018 Edinburgh Festival in Context</i>                                 | 201 |

|                |     |
|----------------|-----|
| Books Received | 211 |
|----------------|-----|



ANNA NOVOKHATKO\*

## Epic-Oracular Markedness in Fifth-Century BCE Greek Comic Fragments<sup>1</sup>

Abstract

The function of register features and linguistic indicators for epic (phonemes, morphemes, lexemes, syntactic structures, formulas, metre, narrative outset) in fragments of Sicilian and Old Attic comedy constitute the subject of this paper. Decoding epic-oracular register in comedy contributes to the reading of the fragmentary text. This is particularly significant in the lack of an explanatory context. The conscious juxtaposition of epic and comic registers and patterns by comedians can be thought of as a parodic game creating comic dissonance; but comic texts also reflect discourses on genre indicators of the time and should thus be considered in the larger framework of the development of Greek philological thought.

KEYWORDS: Old Greek comedy; fragments; intertext; epic marker

Faced with a literary text we can expect to find a whole range of linguistic variables operating at various levels and performing different functions. In texts that have come down to us complete, markedness is more recognizable, and the context contributes to interpreting the function of a certain marked element (parody, an elevated style, imitation etc.). In a fragmentary text, however, it is the markedness that takes on the role of the context permitting an attempt at interpretation. In order to understand and interpret fragmentary texts (where the context is missing, sometimes containing only one word or even only parts of a word) linguistic markers are of central significance.

In this paper generic markedness will be discussed, in other words the ways in which a certain register is decoded in comedy, and which linguistics

<sup>1</sup> This article was inspired and developed through discussions on comic fragments in the meetings of the project KomFrag (Kommentierung der Fragmente der griechischen Komödie) at the University of Freiburg. I am grateful to all participants in the project for both major and minor remarks and ideas. I am also grateful to the anonymous readers of the journal *Skenè* for their significant comments.

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tic and extralinguistic elements contribute to this decoding. In particular, the function of epic-oracular linguistic indicators<sup>2</sup> such as phonemes, morphemes, lexemes, formulas, metre and narrative structures in fragmentary texts of Sicilian and Old Attic comedy will be analysed. Decoding markedness is more complicated in a comic text than in any other genre. Old comedy does not have any standard 'comic' register as the nature of comedy presupposes linguistic variation. Some parts of comedy have their 'typical' register, the genre as a whole however presents a variety of registers, styles and dialects.<sup>3</sup>

The role of generic markers is therefore increased in Old comedy, as markers are employed to indicate register-switching, to point to intertextuality, to decode parody, and finally to serve as evidence of linguistic knowledge of the time, as changing register presumes an awareness of linguistic standards Andreas Willi (2010: 303-304). It is thus the combination of fragmentary text and the comic genre that makes this study necessary. Both require a linguistic analysis of generic markedness.

## 1. Introduction

The essential constituent of markedness is that it conveys information Battistella (1996: 9-13). This makes it central to the study of fragments as any piece of information helps towards a reconstruction of the content. It is clear that contextual knowledge is crucial for markedness, as epic-oracular form or metre in itself cannot serve as a marker. In the case of linguistic markers in comic text, the genre of comedy serves as this 'contextual knowledge' shared by the audience, certain linguistic patterns being associated with the comic genre. Any deviations from these linguistic 'standards' have to be decoded.

Whilst searching for epic-oracular indicators in comic text, some points should be noted. Due to a lack of substantial knowledge of standard Syracusan Doric (in the case of Sicilian comedy) or standard Attic (in the case of Attic comedy), the process of identification of deviant forms is limited.<sup>4</sup> Further, due to a lack of knowledge of the whole range of epic texts up until the end of the 5th c. BCE, it is difficult and sometimes impossible to label epic forms by relating them to certain specific sources such as Homeric

<sup>2</sup> On the notion of markedness and the distinction between markers, stereotypes, and indicators in Old comedy, see Colvin 1999: 21-6. On linguistic features used for register analysis, see Biber 1995: 27-31.

<sup>3</sup> See Willi 2003: 2-5 and López Eire 2004.

<sup>4</sup> On Epicharmus' Syracusan dialect, see Cassio 2002; on Aristophanes' Attic, see Willi 2003: 232-69.

epic, Hesiod, cyclic poems or contemporary epics. Those Aristophanic comedies that do survive serves as a significant aid to analysing epic-oracular markers.<sup>5</sup> Fragmentary texts usually do not reveal who the speaker of the epically marked word(s) may have been, switches in register-code within a monologue by the same speaker, or, finally, those occasions when the entrance of a new character is indicated by epic markedness.

Epic-oracular markers constitute a broad spectrum of signals in comic texts. The first six paragraphs below deal with linguistic indicators (metre, epic formulas, syntactic constructions, lexemes, morphemes, phonemes). Further below non-linguistic indicators in a strict sense (epic authors mentioned in the title or in the text, para-epic titles, epic quotations, and epic narrative structure) are discussed. The analysis will then for the most part turn to linguistic epic markers, which might be 'hidden' in comedy, first locating and then if possible situating the epic register in comic text.

## 2. Hexameter as a Marker

The dactylic hexameter is generally marked in comedy.<sup>6</sup> Delving more deeply, hexameters are not necessarily epic markers, they can mark the genre of oracle (often in hexameter and in elevated register) as well, or a mixture of both. They can also mark lyric register and parody lyric parties of tragedy.<sup>7</sup> Thus for hexameter to serve as a generic marker it needs other markers to exist in the text, pointing in the same direction.<sup>8</sup>

<sup>5</sup> See Platter 2007: 108-42. On numerous examples of Homeric intertextuality in the surviving Aristophanic comedies and in the fragments of Attic comedy, see Scherrans 1893, Magnelli 2004, and Quaglia 2007 with further bibliography.

<sup>6</sup> On the markedness of hexameter in Old Attic comedy, see Unger 1911: 14-47, in the surviving Aristophanic comedies, see Kloss 2001: 70-89; on the functions of hexameter in Attic drama, see Pretagostini 1995.

<sup>7</sup> Pretagostini 1995: 167, 181-6; Parker 1997: 53.

<sup>8</sup> With respect to the use of hexameter in Sicilian and Old Attic comedy: Epicharmus' comic corpus contains 3 hexameter verses: *Pyrrha kai Promatheus* frs 113, 415; *Seirenes* fr. 121, incert. fr. 224; Crates has 1 hexameter verse: *Samioi* fr. 33; Cratinus has 36 (37?) hexameters: *Archilochoi* frs 6-8; *Kleoboulinae* fr. 94; *Nomoi* frs 135-136; *Odysses* frs 149-150; *Panoptai* frs 161-162; *Pylaia* fr. 183; *Seriphioi* frs 222-224; *Cheirones* frs 253-255, fr. 264 might be a part of a hexameter verse; *Horai* fr. 280; incert. frs 349-354; Teleclides has 1 hexameter verse: incert. fr. 49; Pherectrates has 13 verses: *Cheiron* fr. 162; Hermippus has 35 verses: *Phormophoroi* fr. 63 and incert. fr. 77; Phrynichus has 1 verse: incert. fr. 75; Eupolis has 3 verses: *Poleis* fr. 249; *Chrysoun genos* fr. 315; dub. fr. 491; Aristophanes' fragments contain 7 hexameters (some cases being problematic): *Amphiaraos* fr. 29; *Danaides* fr. 267 (perhaps anapaestic tetrameter); *Dramata ē Kentaurus* fr. 284 (questionable); *Eirene II* fr. 308; *Lemniai* fr. 383 (perhaps anapaestic tetrameter); incert. fr. 714; Plato has 18 verses: *Phaon* fr. 189, 6 and 9-22 and *Adonis* fr. 3; Metagenes has 5 verses:

Secondly, it is worth noting that Cratinus and Hermippus contain a higher proportion of hexameter verses than other comic playwrights (Cratinus has 36 verses out of ca. 372 surviving (9,68%); Hermippus has 35 out of ca. 146 (23,97%)).<sup>9</sup> This high percentage use of hexameter, which does not correspond to standard Old Attic comedy (e.g. Aristophanes has 173 hexameter verses out of 15290 from his eleven comedies (1,13%), Eupolis has 3 verses out of ca. 1228 surviving (0,24%)), can be explained either through personal choice or through the metric development of the genre. As argued by Zielinski, hexameter might have been used in earlier Old comedy for the parties which in Aristophanes are written in anapaestic tetrameter.<sup>10</sup> It is not easy therefore to distinguish between hexameter as generic marker and hexameter as a standard meter for certain parts of Cratinus' comedy.

Hermippus, the second 'problematic' playwright, was credited with having written *parodiai*.<sup>11</sup> It remains open whether *parodia* refers to epic parody in comedy or to non-dramatic epic parodies such as Hegemon of Thasos. And if Hermippus wrote non-dramatic epic parodies, it remains open whether his two long hexameter fragments (frs 63 and 77) belong to comedy or to this genre of parody.

### 3. Formulas and Other Metric Units as Markers

Understanding formula in Milman Parry's way as "a group of words which is regularly employed under the same metrical conditions to express a given essential idea" (1930: 80), it makes sense to distinguish formulas from metric units taken from epic texts, employed at the beginning or end of the hexameter verse. Epic formulas and other metric units were in fact used by comic poets, sometimes intact, sometimes transferred to Attic, but with the construction remaining epically marked.

Some clear epic formulas are found at the beginning of hexameter vers-

*Aurai ē Mammakynthos* fr. 4 and incert. fr. 19; Theopompus has 4 verses: *Mēdos* fr. 31. All comic fragments are quoted according to the PCG-edition by R. Kassel and C. Austin.

<sup>9</sup> The distribution of hexameters is different in Cratinus and Hermippus. Whilst in Cratinus his short hexameter fragments (1 to 5 verses) belong to nine different comedies, in Hermippus two long hexameter fragments are found (23 and 12 verses), one of them belonging to an undetermined play. On Cratinus see Bianchi 2017: 245-51; on Hermippus see Comentale 2017: 20-3.

<sup>10</sup> Zielinski 1887: 11. The metrical likeness of these two meters means that it is difficult to determine whether a number of the fragmentary lines were composed in hexameter or in anapaestic tetrameter (see examples in n8 above).

<sup>11</sup> Polem. fr. 45 Pr. ap. Ath. 15, 699a (= Herm. test. 7 PCG). See Comentale (2017 *ad loc.*).

es, such as ἔστι δέ τις (“there is a”) used by Hermippus and Eupolis,<sup>12</sup> and ναυσὶν ἐπὶ γλαφυραῖς (“with hollow ships”) in Hermippus for νηυσὶν ἐπι γλαφυρῆσι(ν).<sup>13</sup>

Formulas found at the end of hexameter verse are more frequent. Hermippus in his catalogue of goods mentioned above used various epic *clausulae* (Homeric, Hesiodic and others), such as Ὀλύμπια δώματ' ἔχουσαι (“having home on Olympus”, fr. 63.1),<sup>14</sup> ἐπ' οἴνοπα πόντον (“to the wine-coloured sea”, fr. 63.2),<sup>15</sup> νηὶ μελαίνῃ (“on black ship”, fr. 63.3),<sup>16</sup> δίχρα θυμὸν ἔχουσι (“they have divided hearts”, fr. 63.11),<sup>17</sup> ἴφια μῆλα (“plump apples”, fr. 63.17),<sup>18</sup> σιγαλόεντα (“glittering”, fr. 63.20),<sup>19</sup> τὰ γὰρ τ' ἀναθήματα δαιτός (“for these are the ornaments of a feast”, fr. 63.21).<sup>20</sup> Cratinus used ἐρίηρας ἐταίρους (“faithful companions”, fr. 150.1)<sup>21</sup> and ῥοδοδάκτυλος οὔσα (“her being rosy-fingered”, fr. 351) recalling Homeric ῥοδοδάκτυλος Ἥως.<sup>22</sup> Pherecrates wrote ἐπὶ δαῖτα θάλειαν (“to a rich feast”, fr. 162.1),<sup>23</sup> Hermippus used ἐν δαιτὶ θαλείῃ (“at a rich feast”, fr. 77.11).<sup>24</sup> Hermippus used also θεοὶ αὐτοὶ (“the gods themselves”, fr. 77.1)<sup>25</sup> and ὑπερφῆς δῶ (“high-roofed house”, fr. 77.9),<sup>26</sup> Plato wrote πολλὸν γὰρ ἄμεινον (“for it is much better”, fr. 189.16),<sup>27</sup> Metagenes used αἶ τε τάχιστα (“who very quick-

<sup>12</sup> Herm. fr. 77.6 and Eup. fr. 249, cf. *Il.* 2.811, 11.711, 722, *Od.* 3.293, 4.844; *h. Bacch.* 8; cf. also Pind. *Nem.* 9.6. Cf. *Od.* 13.96 Φόρκυνοσ δέ τίς ἐστι λιμήν.

<sup>13</sup> Herm. fr. 63.11. 12 times in Homer at the beginning of the verse, once in the middle (*Il.* 8.180). See also Cratin. fr. 355 mentioned above and 99 above.

<sup>14</sup> Hes. *Th.* 75; *h. Ap.* 112. See also the same formula within the same quotation in *Il.* 2.484, 11.218, 14.508, 16.112.

<sup>15</sup> ἐπὶ οἴνοπα πόντον at the end of hexameter verse *Il.* 2.613, 5.771, 7.88, 23.143, *Od.* 2.421, 3.286, 4.474, 5.349, 6.170, *h. Ba.* 7; Hes. *Op.* 817, fr. 43(a), 56 M.-W. Cf. also in *Od.* 1.183 in the middle of the verse.

<sup>16</sup> 20 times in Homer, *h. Ap.* 397, 459, 497, 511; Hes. *Op.* 636.

<sup>17</sup> *Il.* 20.32 δίχρα θυμὸν ἔχοντες and Hes. fr. 204.95 M.-W. δίχρα θυμὸν ἔθεντο.

<sup>18</sup> 12 times in Homer and once in Hesiod, always at the end of hexameter verse. Cf. *h. Ven.* 169 in the middle of the verse.

<sup>19</sup> 23 times in Homer and 2 times in Homeric hymns.

<sup>20</sup> *Od.* 1.152 and 21.430.

<sup>21</sup> The clausula is found 9 times in Homer: *Il.* 16.363, *Od.* 9.100, 193, 10.387, 405, 408, 14.259, 17.428, 19.273. And in the nominative at the end of the verse 9 times more: *Il.* 3.378, 4.266, 8.332, 13.421, 23.6, *Od.* 9.172, 555, 10.471, 14.249.

<sup>22</sup> 27 times in Homer, always at the end of the verse. Cf. also Hes. *Op.* 610, *Mimn.* fr. 12.3 W.

<sup>23</sup> *Il.* 7.475, *Od.* 3.420, *h. Merc.* 480.

<sup>24</sup> *Od.* 8.76 and Hes. *Op.* 742.

<sup>25</sup> As clausula: *Il.* 9.497, 21.215, *Od.* 1.384, 11.139, 14.348, 357. Cf. also Hes. *Th.* 640 and fr. 185.14 M.-W. in the 4th and 5th foot – the same rhythmic structure.

<sup>26</sup> *Od.* 10.111, 15.424, 432.

<sup>27</sup> Cf. πολλὸν ἄμεινων *Il.* 6.479, 7.114, 11.787, 21.107; *Theogn.* 1, 394 at the end of the

ly”, fr. 4.3)<sup>28</sup> and ὑπὸ γούνατα μισθοῦ ἔλυσαν (“loosened the knees for a fee”, fr. 4.4),<sup>29</sup> Theopompus has υἱὰς Ἀχαιῶν (“the sons of the Achaeans”, fr. 31.1).<sup>30</sup>

The following cases are not exact formulas, but metric units found at the beginning or at the end of hexameter verse thus signaling epic register: ἀλλὰ μάλλ’ (‘but very’, Pher. fr. 162.3),<sup>31</sup> ἀκούετε Σειρηνάων (“listen to the Sirens”, Epich. fr. 121),<sup>32</sup> Σιδονίους καὶ Ἐρεμβοῦς (“to the Sidonians and the Eremboi”, Cratin. fr. 223 and *Od.* 4.84); καὶ πλευρὰ βόεια (“and sides of beef”, Herm. fr. 63.6 and καὶ νεῦρα βόεια, *Il.* 4.122); ἀγορεύω (“I inform”, Metag. fr. 4.2).<sup>33</sup>

The following hexameter line is marked because of metrical and rhythmic resemblance, without an exact correspondence in vocabulary: ὄζει ἴων, ὄζει δὲ ῥόδων, ὄζει δ’ ὑακίνθου (“it smells of violets, it smells of roses, it smells of hyacinth”, Herm. fr. 77.8). It resembles the structure of the verse πρόσθε λέων, ὀπιθεν δὲ δράκων, μέσση δὲ χίμαιρα (*Il.* 6.181).

#### 4. Syntactic Structure as a Marker

The use of specific epic syntactic constructions within a sentence can also serve as an epic marker. Thus, ἦσθε . . . πῦν δαινύμενοι (“you (pl.) sat there . . . dining the first after-birth milk”, fr. 149) in Cratinus signifies the use of the Homeric participle δαινύμενοι.<sup>34</sup> Further, δαινύμενοι is used six times in Homer together with the verbal form ἤμεθα (ἤμεθα δαινύμενοι).<sup>35</sup>

Another marked use of participle is found in Hermippus’ comedy

hexameter verse and *Od.* 2.180 in the middle of the verse; cf. also πολλὸν ἀμείνω (Hes. *Op.* 19 and 320).

<sup>28</sup> Cf. οἱ τε τάχιστα *Od.* 18.263 and οἱ κε τάχιστα *Il.* 9.165 and *Od.* 16.349, always at the end of the verse.

<sup>29</sup> Cf. ὑπὸ γούνατ’ ἔλυσεν *Il.* 11.579, 15.291, 17.349, 24.498; ὑπὸ γούνατ’ ἔλυσε *Il.* 13.412, *Od.* 14.69, 236; γούνατ’ ἔλυσεν *Il.* 5.176, 13.360, 16.425. Cf. γούνατ’ ἔλυσα *Il.* 22.335 in the middle of the verse. See also Orth 2014: 404-5.

<sup>30</sup> 24 times in Homer, then Theopompus, always at the end of the hexameter verse

<sup>31</sup> The dactylic foot ἀλλὰ μάλλ’ occurs 28 times in Homer before it appears in Pherecrates, 17 times as the first foot and 11 times as the fifth. Pherecrates quotes here the beginning of the verse *Il.* 1.554 ἀλλὰ μάλλ’ εὐκηλος.

<sup>32</sup> Cf. ἀκούσης Σειρήνοῦν (*Od.* 12.52) and see Cassio 2002: 71-2 and Bellocchi 2008: 268-9.

<sup>33</sup> ἀγορεύω(v) at the end of hexameter verse are found 22 times in epic texts (18 in Homer, 2 in Homeric hymns, 2 in Hesiod).

<sup>34</sup> The participle is found 14 times in Homer, then in Hipp. fr. 26.3 W.; Pind. *Isth.* 6.36; Eur. *Cycl.* 326, 373; Her. 2.100, 9.16, then Cratinus, then in Hellenistic times.

<sup>35</sup> The verse ἤμεθα δαινύμενοι κρέα τ’ ἄσπετα καὶ μέθυ ἠδὺ is repeated 6 times in the *Odyssey* (*Od.* 9.162, 557, 10.184, 468, 477, 12.30).

*Moirai*. The participle of the verb κυλίνδεσθαι is used mainly in epic texts: ἐν τοῖς ἀχύροισι κυλινδομένην (“rolling in the husks”, fr. 48.6).<sup>36</sup>

And Hermippus used a marked relative clause: οὗ καὶ ἀπὸ στόματος (“and from whose mouth”, fr. 77.7), for which three epic parallels are found: τοῦ καὶ ἀπὸ γλώσσης (*Il.* 1.249), τοῦ καὶ ἀπὸ ρίζης (*h. Cer.* 12), and τῆς καὶ ἀπὸ κρηθην βλεφάρων τ’ ἄπο κυανεάων ([Hes.] *Scut.* 7).

Another Homeric syntactic feature is the progressive enjambement (cf. *Il.* 1.1-2) used by Metagenes in his hexameter fragment (fr. 4.1-2):<sup>37</sup>

<---> ὑμῖν ὄρχηστρίδας εἶπον ἑταίρας  
ὥραίας πρότερον, νῦν αὖθ’ ὑμῖν ἀγορεύω

[. . . I told you before about dancing girls, hetaeras  
beautiful; now, however, I am telling you of . . .]

Sometimes syntactic structure is marked contextually. The use of the same form within the same syntactic structure makes the context recognizable: πίννησι καὶ ὀστρείοισιν ὁμοίη (“she like mussels and oysters”, Cratin. fr. 8, cf. ἀθανάτησι φυῆν καὶ εἶδος ὁμοίη, *Od.* 6.16 and παρθένω ἀδμήτη μέγεθος καὶ εἶδος ὁμοίη, “being like a pure maiden in height and mien”, *h. Ven.* 82, trans. H.G. Evelyn-White in *Homeric Hymns* 1914: 411); στρώμασιν ἐν μαλακοῖς (“on soft bed-clothes”, Herm. fr. 77.2 and κώεσιν ἐν μαλακοῖσιν *Od.* 3.38); εὐδαίμων’ ἔτικτέ σε μήτηρ (“happy bore you your mother”, Cratin. fr. 360.3).<sup>38</sup>

## 5. Lexemes as Markers

Epic vocabulary can provide important generic markers. Apart from quotations and formulas, elevated heroic or cosmological words can appear within standard Syracusan or standard Attic usage and thus create dissonance.

Epic epithets are used whilst mocking contemporary politicians such as πρεσβυγενῆς (“first-born, primeval” Cratin. fr. 258.1) and αἰθῶν (“fiery”, Herm. fr. 47.7). Further examples could be the Homeric Ὀδυσσεύς θεῖοιο changed by Cratinus into Ὀδυσσεῖ θεῖω (“with divine Odysseus”, fr. 151.4), κλέος θεῖον (“divine glory”, Epich. fr. 97.13),<sup>39</sup> δίοις τ’ Ἀχαιοῖς (“divine

<sup>36</sup> Before Hermippus the participle is found 11 times in epic texts and 3 times in Pindar. Cf. Ar. *Nu.* 375. See especially the use κυλινδόμενος with κατὰ κόπρον “in dirt” *Il.* 22.414 and 24.640. Silk 2000: 307-8.

<sup>37</sup> See Orth 2014: 403 with further bibliography.

<sup>38</sup> Cf. *Il.* 6.24, 345, 10.404, 13.777, 17.78, 21.84, 22.428, *Od.* 3.95, 4.325, 6.25, 21.172; cf. also Eur. *Alc.* 638 and 865.

<sup>39</sup> Cf. *Il.* 10.212 and *Od.* 9.264 ὑπουράνιον κλέος. See Cassio 2002: 78.

Achaean”, Epich. fr. 97.15),<sup>40</sup> παιδί τ’ Ἀτρείος φί[λωι (“dear son of Atreus”, Epich. fr. 97.15),<sup>41</sup> δέρμα βόειον (“ox hide”, Herm. fr. 63.4),<sup>42</sup> δίχα θυμὸν ἔχουσι (“they have divided hearts”, Herm. fr. 63.11),<sup>43</sup> ἄλλυδις ἄλλος (“one hither, another thither”, Eur. fr. 172.11),<sup>44</sup> ἀσάμινθος (“bathing tub”, Cratin. 234),<sup>45</sup> ἀγάννιφα (“much snowed on”, Epich. fr. 128),<sup>46</sup> σιγαλόεις (“glittering”, Herm. fr. 63.20),<sup>47</sup> πανημέριοι (“all day long”, Cratin. fr. 149),<sup>48</sup> ἐριβόλακος (“with large clods”, Cratin. fr. 61.2),<sup>49</sup> πολύτρητος (“much-pierced”, Cratin. 226),<sup>50</sup> ἄναλτος (“insatiate”, Cratet. 47 and Cratin. 410),<sup>51</sup> δαιδάλεον (“cunningly wrought”, Theop. fr. 34.2),<sup>52</sup> the wordplay ἴφια μῆλα (“plump apples”, Herm. fr. 63.17),<sup>53</sup> ὑψερεφής (“high-roofed”, Herm. fr. 77.9),<sup>54</sup> the epic syntagma ἀμβροσία καὶ νέκταρ (“ambrosia with nectar”, Herm. fr. 77.10),<sup>55</sup> βοῶπις (“cow-eyed”, Eur. fr. 438),<sup>56</sup> κυνώπις (“dog-eyed”, Cratin. fr. 259),<sup>57</sup> Ἰθακησία (“Ithacan”, Cratin. fr. 264),<sup>58</sup> εἰλίπους

<sup>40</sup> δῖοι Ἀχαιοί is found 7 times in Homer.

<sup>41</sup> Cf. *Il.* 16.460 and 17.79.

<sup>42</sup> Cf. *Od.* 14.24.

<sup>43</sup> Cf. the Homeric expression δίχα θυμὸς found in *Il.* 20.32, 21.386, *Od.* 16.73, 19.524; Choeril. ep. fr. dub. 22.23 Bernabé; Hes. fr. 204.95 M.-W. δίχα θυμὸν. Cf. also δίχα βουλή in *Il.* 18.510, *Od.* 3.127, 150.

<sup>44</sup> 13 times in Homer, then in Eupolis.

<sup>45</sup> 11 times in Homer, then in Cratinus.

<sup>46</sup> 2 times in Homer, 2 times in Homeric hymns, 2 times in Hesiodic fragments, then in Epicharmus, then in Dionysius of Halicarnassus.

<sup>47</sup> 23 times in Homer and 2 times in Homeric hymns, then in Hermippus and then in Hellenistic poetry.

<sup>48</sup> 12 times in Homer, once in ‘Hesiodic’ *Scutum*, once in Theognis and 2 times in Euripides.

<sup>49</sup> 16 times in Homer, then in Cratinus.

<sup>50</sup> 3 times in the *Odyssey* before Cratinus: *Od.* 1.111, 22.439, 453 always with σπόγγος.

<sup>51</sup> 3 times in the *Odyssey* before Crates and Cratinus (*Od.* 17.228, 18.114, 364), then 19 times in the Hippocratic corpus apparently as a medical term, then once in Timocles (fr. 16.7).

<sup>52</sup> 17 times in Homer, 4 times in Hesiod, 3 times in Pindar, once in Simonides, once in Euripides, 2 times in Bacchylides, then in Theopompus.

<sup>53</sup> 12 times in Homer and once in Hesiod, once in *h. Ven.* 169 (always with the meaning “goodly sheep”). In Hermippus, however, the wordplay is built around the homonymic μῆλον for “apple”.

<sup>54</sup> 14 times in Homer and *h. Merc.* 23, then in Hermippus.

<sup>55</sup> Cf. *Od.* 5.93, 9.359, *h. Cer.* 49; Hes. *Th.* 796; Cypr. fr. 4.5 Bernabé. Cf. *Ar. Ach.* 196 and Olson (2002 *ad loc.*).

<sup>56</sup> 17 times in Homer, 4 times in *Homeric hymns*, 4 times in Hesiod, once in Pindar, 2 times in Bacchylides. See also Olson 2014 *ad loc.*

<sup>57</sup> Cf. *Il.* 3.180, 18.396, *Od.* 4.145, 8.319; then Eur. *El.* 1252, *Or.* 260.

<sup>58</sup> 11 times in Homer; Bacch. fr. incert. 6; Eur. *Cycl.* 277; Pl. *Ion* 533c.

(“having a rolling gait”, Eup. fr. 174.3),<sup>59</sup> the epic verbs ἀμφηγάπαζες (“you used to embrace with love”, Canth. fr. 7),<sup>60</sup> παραλέχομαι in τυρῶ καὶ μίνθη παραλεξάμενος καὶ ἐλαίῳ (“having slept with cheese, mint, and oil”, Cratin. fr. 136),<sup>61</sup> ἐρέεινεν (“he asked for”, Theop. fr. 31.2),<sup>62</sup> Empedoclean verb ἐξανατέλλω (“spring up from”, Telecl. fr. 47),<sup>63</sup> the (conjectural) epic adverb ἄψ (“backwards”, Epich. fr. 97.16),<sup>64</sup> the mainly epic particles αὐτάρ (“but, nevertheless”, Herm. fr. 63.17)<sup>65</sup> and ἡὔτε (“like as”, Ar. fr. 29.1),<sup>66</sup> the dative sing. form χήτει (“out of lack of”, Eup. fr. 491),<sup>67</sup> the interjection τῆ followed by imperative (“there!”, Cratin. fr. 145 and Eup. fr. 378).<sup>68</sup>

Another technique in working with epic vocabulary is to create ‘new’ epic words out of recognizable morphemes or to atticize Homeric words: to use Homeric vocabulary but Attic morphology for them. To such epicizing coinages belong γυναικάνδρεςσι (“for woman-men”, Epich. fr. 224),<sup>69</sup> τερπότηραμις (“perineum-delight”, Telecl. fr. 72),<sup>70</sup> κεφαληγερέτης (“head-gatherer”, Cratin. fr. 258.4),<sup>71</sup> πυροπίτης (“wheat-ogler”, Cratin. fr. 484),<sup>72</sup> ἀχρειόγελως (“untimely-laughing”, Cratin. fr. 360),<sup>73</sup> αἰμασιολογεῖν (“lay walls”, Theop. fr. 73),<sup>74</sup> χλανίδες δ’ οὔλαι (“wollen cloaks”, Herm.

<sup>59</sup> 10 times in Homer, 2 times in *Homeric hymns*, 7 times in Hesiod, once in Empedocles, then in Eupolis.

<sup>60</sup> Cf. *Il.* 16.192, *Od.* 14.381, *h. Cer.* 290, 436.

<sup>61</sup> 7 times in Homer, once in *Homeric hymns*, 5 times in Hesiod. Then used once in Ibycus and once in Pindar.

<sup>62</sup> 18 times in Homer, 6 times in *Homeric hymns*, then in Theopompus.

<sup>63</sup> Only Emped. frs 61 and 62 31B DK. In Empedocles the word stands both times at the end of hexameter verse both times whilst in Teleclides it is at the end of anapaestic tetrameter.

<sup>64</sup> 112 times in Homer, 4 times in *Homeric hymns*, 4 times in Hesiod, and once in Sappho, then in Matro’s epic parody (4<sup>th</sup> c. BCE).

<sup>65</sup> 770 times in Homer, 67 times in *Homeric hymns*, 50 times in Hesiod, 5 times in the Cyclic poems, 12 times in elegy and lyric, 2 times in Choerilus, 6 times in Empedocles, 4 times in Parmenides. 2 times in Aristophanes (*Pax* 1092 and *Av.* 983), both generically marked.

<sup>66</sup> 43 times in various epic texts (from which 31 times in Homer), once in Bacchylides.

<sup>67</sup> Cf. *Il.* 6.463, 19.324, *Od.* 16.35, *h. Ap.* 78; *Hes. Th.* 605; *Her.* 9.11.8; *Pl. Phdr.* 239d1.

<sup>68</sup> 7 times in Homer (cf. especially *Od.* 9.347), twice immediately followed by νῦν, as it further appears in Cratinus and Eupolis.

<sup>69</sup> On a list of ‘epic-lyric’ compound coinages found in Epicharmus, see Rodríguez-Noriega Guillén 2012: 84.

<sup>70</sup> Cf. τερπικέραυτος *Il.* 1.419.

<sup>71</sup> Cf. νεφεληγερέτα as a constant epithet of Zeus 36 times in Homer, 3 times in *Homeric hymns*, 7 times in Hesiod, *Titanom.* fr. 5.2 Bernabé.

<sup>72</sup> Cf. παρθενοπίτης *Il.* 11.385.

<sup>73</sup> Cf. ἀχρειὸν δ’ ἐγέλασεν *Od.* 18.163.

<sup>74</sup> Cf. αἰμασιάς τε λέγων *Od.* 18.359 and αἰμασιάς λέξοντες *Od.* 24.224.

fr. 48),<sup>75</sup> ὀπτότατός (“the best baked”, Cratin. fr. 150.4) recalling epic ὀπλότατος,<sup>76</sup> συκοπέδιλε (“you fig-sандаled” Cratin. fr. 70).<sup>77</sup>

## 6. Morphemes as Markers

The register identification can follow on the level of morphemes. Epic endings are marked in comic language, the markedness functioning especially in the case of the juxtaposition of the ‘elevated’ morphology versus ‘low’/‘every-day’ vocabulary examples being genitive ending -οῖο in ἐκ βολβοῖο (Plat. Com. fr. 189.6), dative ending -φι in πασσαλόφιν (Herm. fr. 55.2), dative ending -εσσι and in -σσι in γυναικάνδρεσσι (Epich. fr. 224) and ποσσὶν (Cratin. fr. 107), dative ending -ησι in πίννησι (Cratin. fr. 8) and οἰνάνθησιν (Cratin. fr. 105.5), accusative plural υῖας (Theop. fr. 31.1).

Further indicators are the archaic Homeric lack of augment in past tense such as ἄγε (Epich. fr. 57), οὐ κήλησε and δῶκε (Theop. fr. 31.3-4), the poetic plural δώματα (Ar. fr. 279, Herm. fr. 63.1), δῶ for δῶμα (Herm. fr. 77.9), the 3<sup>rd</sup> sing. active subjunctive ending -σι in πίπτησι (Plat. fr. 168.5), the mid. voice ὀρῶμαι (Cratin. fr. 143.1), the part. pass. aor. dual. μῆγνεντε and the hist. pres. ind. act. 3rd dual. τίκτετον (Cratin. fr. 258), the pf. 3rd plur. ἐπιδέδρομεν from ἐπιτρέχω (Herm. fr. 77.3), tmesis in ὑπὸ γούνατα μισθοῦ ἔλυσαν (Metag. fr. 4.4).

## 7. Phonemes as Markers

No phonological sign by itself is enough to indicate epic register, as it can also be a signal for various other registers or dialects. But the co-occurrence of various markers, the combination of phonological markers with some other epic markers can be significant for decoding epic register in (fragmentary) texts.<sup>78</sup> Phonological markers can be the lack of contraction, such as in ἐτέοιν (Cratin. fr. 255), αἰδεῖ (Cratin. fr. 338), αἰδεῖν (Eup. fr. 148.2) and καλέουσιν (Cratin. fr. 258.5; Hermipp. fr. 77.6), the lengthening of vowels such as in πετετηνῶν (Epich. fr. 150) and γούνατα (Metag. fr. 4.4);

<sup>75</sup> χλαίνας οὔλας in *Il.* 24.646, *Od.* 4.50, 10.451, 17.89. See Silk (2000: 307).

<sup>76</sup> 5 times in Homer, once in *Homeric hymns*, 11 times in Hesiod, *Naupact.* fr. 1.1 Bernabé, 2 times in Pindar. See Silk (2000: 305).

<sup>77</sup> Cf. χρυσπέδιλος *Od.* 11.604 and Hesiod *Th.* 454, 952; fr. 229.9; Sappho fr. 103.13 and 123.1.

<sup>78</sup> E.g. see the cosmogony of birds (Ar. *Av.* 685-702) based on Hesiod, Empedocles and Orphic cosmogony and note the function of uncontracted endings in Ar. *Av.* 686. See Dunbar 1995 *ad loc.*

the double  $\sigma$  instead of the Attic double  $\tau\tau$  (usually used in comedy) as in  $\theta\alpha\lambda\acute{\alpha}\sigma\sigma\eta\varsigma$  (Plat. fr. 189.11).

## 8. Names of Epic Poets in Comic Titles or Texts

Let us consider non-linguistic epic markers. Epic poets appear in a number of comic titles such as Teleclides' *Hesiodoi* (and later Nicostratus' *Hesiodos*) and Metagenes' *Homeros*. However, it is unclear whether a title (especially in the case of alternative titles) belongs to an author or is given at some later stage by a scribe, an archivist or a book-seller (Sommerstein 2002). What is clear is that such a title somehow reflects the content of the play which might have had the epic poet as a character or in the chorus. The epic theme is implicitly, even if no further epic indicators are found in the surviving fragments.

Further, epic poets may be referred to or named in the text. In such cases we find a reflection on the literary canon or a contribution to the creation of a canon. In Aristophanes (as everywhere else in the 5th c. BCE) Homer, Hesiod and other epic poets are mentioned as a great authority.<sup>79</sup> In Aristophanes' early comedy *Daitales* fr. 233 we find a discussion of Homeric vocabulary; Cratinus was said to mock Homer for the frequent use of a certain formula (fr. 355);<sup>80</sup> in Theopompus fr. 34 a Homeric simile is quoted, whilst Homer is referred to. All three may have been influenced by Homeric studies that were increasingly popular during the 5th c. BCE.

## 9. Para-Epic Mythological Titles

Further, there are many para-epic Sicilian titles such as Epicharmus' *Medeia*, *Odysseus Automolos*, *Odysseus navagos*, *Pyrrha kai Promatheus*, *Seirenes*, Phormus/Phormis' *Alkinous*, *Iliou porthesis ē Hippios*, Dinolochus' *Althaiia*, *Kirka*, *Meleagros*. The plot was built in all probability on the epic material which was well-known to the audience. In the case of Attic comedy, however, the case is more complicated. When Epicharmus alludes to mythological themes, the direct source and target for his mythological par-

<sup>79</sup> Ar. *Nu.* 1056, *Pax* 1089-98, *Av.* 575, 910, 914, *Ra.* 1036-38. Other explicitly named epic poets occur in Aristophanes only in *Ra.* 1034-8. On Homer's authority in the 5th c. BCE, see Revermann 2013: 111 and 115 with further bibliography.

<sup>80</sup> Euseb. *Praep. Ev.* 10.3.21: Ὀμήρου κωμωδηθέντος ὑπὸ Κρατίνου διὰ τὸ πλεονάσαι ἐν τῷ τὸν δ' ἀπαμειβόμενος. τὸν/τὴν δ' ἀπαμειβόμενος ("and he answered him/her") appears in Homer 110 times always at the beginning of the verse. It remains open, however, whether Cratinus referred to Homer explicitly or implicitly. Cf. also Cratinus' *Archilochoi*, where Homer might have been a protagonist (frs. 2 and 6, cf. D. L. 1.12).

ody would seem to be epic.<sup>81</sup> When, however, Attic comic playwrights compose their comedies based on a mythological plot, the first direct target of parody would seem to be tragedy rather than epic. In many cases it is simply impossible to be sure whether the title alludes to an epic or to a tragedy which had already reworked the epic material. Still, epic remained an important source for comedy, with the evident popularity of mythological burlesque continuing down into the classical period, examples being Cratinus' *Odysseis*, Diocles' and Callias' *Cyclopes*, Theopompus' *Odysseus*, *Penelope* and *Seirenes*, Nicophontes' *Seirenes*.<sup>82</sup>

### 10. Epic Quotation as a Marker

Numerous epic quotations are found in the comic corpus, some of them being exact quotations, and some being altered in some way.<sup>83</sup> Epicharmus in his play *Pyrrha kai Promatheus* (fr. 113.415) quoted the Iliad with some Doric alterations.<sup>84</sup> Cratinus quoted Homer in his *Pylaia* with some alteration in hexameter verses. The verses are corrupt, and in what survives no parodic sign is shown (fr. 183).<sup>85</sup> Hermippus starts his long catalogue of goods written in hexameter with the first verse of the Homeric catalogue of ships, both initiating a long enumeration (fr. 63.1).<sup>86</sup> In the following examples epic quotations are found in comic texts, altered in various ways but still clearly recognizable. One crucial word is usually changed in order to make the heroic verse sound comically. Thus Epicharmus in his *Hēbas gamos* gave comic names to the parents of the 'muses' Πίερος (cf. *πιάρος* "fat") and Πιμπληίς ("fulfilled"), the muses' names corresponding to river names in Homer and Hesiod (fr. 39).<sup>87</sup>

Cratinus uses the technique of quotation. In his *incerta* two verses from Hesiod's *Works and days* are quoted almost verbatim (fr. 349).<sup>88</sup> The imperative construction of the sentence, the vocabulary and the same phrase ὄφρα σε λιμὸς ἐχθάρῃ ("that [h]unger may hate you", trans. H.G. Eve-

<sup>81</sup> On Epicharmus' engagement with epic tradition, see Cassio 2002: 70-80 and Willi 2008: 176-91.

<sup>82</sup> On the 'epic' titles of tragedies and on corresponding comic titles, see Revermann 2013: 114-15.

<sup>83</sup> The classical example of a precise quotation is the recitation by Lamachus' son of the *Epigoni* verses at the very end of Aristophanes' *Peace*.

<sup>84</sup> Cf. *Il.* 9.63. Cf. *Ar. Pax* 1097-8.

<sup>85</sup> Cf. *Il.* 9.494-5. Cf. also *Il.* 1.341, 398, 456, 9.495, 16.32.

<sup>86</sup> See *Il.* 2.484. The same verse occurs in the *Iliad* further 3 more times: *Il.* 11.218, 14.508, 16.112. In Hesiod the same verse occurs slightly altered: *Hes. Th.* 114.

<sup>87</sup> See *Il.* 12.20 and *Hes. Th.* 338-41. See also Willi 2015: 130.

<sup>88</sup> Cf. *Hes. Op.* 299-300.

lyn-White in *Hesiod* 1914: 25) is retained from Hesiod, though the names and some forms (φιλέη for φιλήσει, ἐυστέφανος Δημήτηρ for Κορνᾶς πολυστέφανός) are changed as well as the crucial ἐργάζεσθαι, in Hesiod, which is substituted for ἔσθιε by Cratinus. The quotation remains clearly recognizable.

In another uncertain fragment of Cratinus, the Homeric verse is quoted in toto with the last emphatic bird-name κύμινδιν changed to κύβηλιν (“cheese-scraper, cheese-grater”, fr. 352).<sup>89</sup> In Cratinus’ verse an additional level of understanding is introduced. Cratinus parodies a verse from Homer where Sleep turns himself into a bird, “which the gods call chalkis, but men kymindis”. Cratinus keeps the dactylic hexameter, but takes χαλκίς to mean “brazen pot”.<sup>90</sup>

A similar technique is used by Metagenes in an uncertain comedy. The Homeric verse is quoted verbatim with the emphatic πάτρης at the end of the line being changed for δείπνου (fr. 19).<sup>91</sup>

Pherecrates in his Cheiron parodied Homeric lines (fr. 159).<sup>92</sup> In the *Iliad* Agamemnon promised Achilles seven Lesbian women greatly skilled in handiwork, a phrase that here too is changed for obscene comic purpose. In the same comedy Hesiod is quoted in hexameter verses (fr. 162.1).<sup>93</sup>

Aristophanes in the *Daitalēs* was said to mock a verse from the lost Χείρωνος ὑποθήκαι (*Precepts of Chiron*), a didactic poem written in hexameter and ascribed to Hesiod in the 5<sup>th</sup> c. BCE (fr. 239).<sup>94</sup> Epicharmus paraphrased Homer in his *Odysseus automolos* (fr. 97.14-16).<sup>95</sup> Theopompus’ *Odysseus* fr. 34 emphasizing Homeric simile, as mentioned above, provides a more complex mechanism of quotation.<sup>96</sup> The comparison of a tunic to an onionskin is taken from the *Odyssey* (the cloak that Penelope had given Odysseus). The intertextuality works here as an epic marker. The quotation has been incorporated into the text on the contextual level. More importantly, this is one of the rare cases when the comic playwright explicitly states that he is quoting Homer. The crucial word χιτών is kept and its comparison to an onionskin is also retained, the Homeric form changed in-

<sup>89</sup> Cf. *Il.* 14.291.

<sup>90</sup> Hesych. (4380) on κύβηλις.

<sup>91</sup> Cf. *Il.* 12.243.

<sup>92</sup> Cf. *Il.* 9.270-1. Cf. *Il.* 9.128-9.

<sup>93</sup> Cf. Hes. *Op.* 342. Cf. also *Il.* 7.475, *Od.* 3.420, 15.74, *h. Merc.* 480.

<sup>94</sup> Cf. Hes. fr. 284 M.-W. Cratinus’ comedy *Cheirones* might have alluded to the same poem (fr. 253): σκηψιν μὲν Χείρωνες ἐλήλυμεν ὡς ὑποθήκας (“the plea we Chirons have come for precepts”). On the *Precepts of Chiron* see Cingano 2009: 128-9.

<sup>95</sup> Cf. *Il.* 10: 211-12. See Cassio 2002: 78-80; on the differences in Homeric and Epicharmean plot, see also Willi 2012: 69-73.

<sup>96</sup> Cf. *Od.* 19.232-3.

to Attic (κρομμύου λευχάνω for κρομμύοιο λοπόν κατά ισχαλείο).

Quotations from epic poetry signal register-switching and thus serve as clear epic markers within comic texts. Reference to known epic texts, the introduction of everyday or obscene words in the place of elevated or heroic words, the use of epic contexts on stage and any number of combinations of these create situations characterised by a clash of the ‘expected’ and of the ‘unexpected’, the ‘in place’ and the ‘displaced’.

### 11. Narrative Outset as a Marker

The narrative framework is also significant for decoding generic register, a good example being the use of a catalogue, as mentioned above. On the comic stage an epic catalogue of war-ships is replaced by a catalogue of types of hetaeras,<sup>97</sup> of goods,<sup>98</sup> of seafood,<sup>99</sup> or of cook ingredients in a gastronomic cook book.<sup>100</sup> Other examples could be the use of war-epic<sup>101</sup> or cosmological narrative at the outset.<sup>102</sup> Epic narrative structures may also be used on a small scale and be formulated within one sentence, as in the ‘I shall start with X and conclude with Y’ in ἄρξομαι ἐκ βολβοῖο, τελευτήσω δ’ ἐπὶ θύννον (“I shall start with bulb and conclude with tuna-fish”, Plat. fr. 189).<sup>103</sup> The co-occurrence of different markers is significant here, the Homeric morphological forms, vocabulary, and dactylic hexameter, as they all contribute to the decoding of epic register.

### 12. Conclusion

Many difficulties and dilemmas in the interpretation of epic markers remain unsolved. The analysis of (the not that many) para-epic and para-oracular passages in extant Aristophanes’ comedies reveals that the usual pattern of epic-oracular discourse is a linguistically marked cultural authority who is appealed to by a comic character in order to control a situation (cf. *Lysistrata* (*Lys.* 770-7), *Paphlagon* (*Eq.* 1015-95), *Hierocles* (*Pax* 1063-126) or *Oracle-seller* (*Av.* 959-91)); in Aristophanes’ *Peace* too a famous para-epic scene takes place (*Pax* 1268-301) (Platter (2007: 108-42)).

<sup>97</sup> Metag. fr. 4.

<sup>98</sup> Herm. fr. 63.

<sup>99</sup> Epich. frs 40, 47, 53-58. On specific markers of a catalogue such as ἄγε “he/she brought”, ἦν “there were”, or ἴκοντο, see Willi 2015: 129-30.

<sup>100</sup> Plat. fr. 189.

<sup>101</sup> Herm. fr. 48. See Silk 2000: 307.

<sup>102</sup> Cratin. frs 258-259. Cf. Ar. *Av.* 685-702 on the cosmogony of birds.

<sup>103</sup> Cf. *Il.* 9.97.

The linguistic markedness should be recognisable to the audience. The interlocutor then undermines this authoritative position interrupting and/transforming this discourse via a change of register. Thus the gravity of epic diction is undermined and emphasized at the same time by opposing it to everyday diction.

As has been noted above, in the comic fragments, in contrast to the extent eleven comedies, it is the epic-oracular markedness that takes on the role of the missing context. In order to understand and interpret a fragment, linguistic markers should thus be considered of central significance.

A crucial difficulty is that it is almost always impossible to distinguish between real epic quotations and verses made-by-playwrights, except in those cases when the original model on which the verse is based survives. As we have seen above, it is hardly possible to distinguish between parody and simple quotation in comic text. The simple quotation may often be included in a broader parodic context. Further, it is almost impossible to distinguish between epic and oracular hexameter verses unless some specific formulaic expressions are employed. Nevertheless, some significant conclusions can be drawn.

Firstly, epic markers cause disturbances in the linguistic field of comic diction. Their effect lies in producing an artificial elevation of language creating an ironic gap with the general tone of the scene or with the speech-style of the particular character. Secondly, there is no unified epic register, but there are epic elements highlighted in various contexts. Within epic text itself there could be Homeric epic which is different from the Hesiodic or Cyclic poems. Thirdly, the markedness is characterized and decoded through co-occurrence patterns, sets of pointers, (almost) none of which can be referred to exclusively one register. Finally, register-switching proves the awareness of comic playwrights of linguistic norms and variations, thus the analysis of epic-oracular markers increases our knowledge of linguistic standards and reflection on registers in the 5th century BCE Sicily and Athens (Willi 2010: 303).

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