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SUMMARIES

From Tragedy to Comedy The Dramaturgy of Euripides' *Ion*

Akiko Kiso

Euripides the tragedian is often called the inventor of European comedy. Indeed the plays he wrote in the last years of his career, *Iphigenia among the Taurians*, *Helen* and *Ion*, include most of the elements which were to become the stock features of comedies of Menander, Plautus, Shakespeare, Molière, Oscar Wilde and even Joe Orton of the present day. How can a tragedy be presented as a tragedy but be appreciated as a comedy? I will try to examine the dramatic art of Euripides as shown in *Ion*, a play which, though an entry in the tragic competition at the festival of Dionysus, shows a treatment of situation and character differing subtly from the tragic norm and introducing a new attitude to human nature and action. The following points will be discussed from the perspective of what is comic (1-14, 16-18) and what is tragic (15) in the play:

1. Hermes' appearance as Prologist in the style of Roman comedy.
2. The introduction of "household matters, things we use and live with," as phrased by Aristophanes.
3. Parody in the mode of Aristophanic stage.
4. The attitude of watching which causes detachment rather than involvement on the part of the audience. Peace and harmony in mythical prospect.
5. The so-called "Sophoclean irony" in stichomythia utilized to create tragicomic effects.
6. The fall of divine authority — Apollo caricatured.
7. Comic effect through hyponoia.
8. Qui pro quo in the scene of father-and-son recognition.

9. Comic effect through simple gestures on trochaic tetrameter.
10. Xuthus as the prototype of pater iratus and his deception.
11. Topicality treated with satire.
12. Diversion from the main plot in the style of comic parabasis.
13. The significance of paronomasia on Ion as the symbol of the rebirth of Athens.
14. Things contrary to expectation — the archetype of servus dolosus in his role manipulating his mistress.
15. Tragic monody by the heroine, as the centripetal force supporting the dramatic structure.
16. Disjointed structure — contrary to the Aristotelian prescription for successful tragedy.
17. Anagnorisis(discovery) and peripeteia(change of fortune) brought about by accident, not by the necessity and probability of action.
18. The play as a ritual in celebration of the rebirth of Athens, with Athena ex machina to honour the occasion.

Supplication, Death and the Maidens:
The *Suppliant Women* in the *Danaid Trilogy*

Sumio Yoshitake

The *Suppliant Women* of Aischylos is unique in its elaborate descriptions of the supplication which the Danaids make twice and in the repeated expressions of their readiness to kill themselves. Supplication and self-killing are the main features of this first play of the *Danaid Trilogy*. This paper explores the function that these two features perform in the whole trilogy while minimizing the conjectural reconstruction of the trilogy.

Their act of supplication in the first play reveals their egotistical, godless and aggressive character, while their aspiration for death evidences their

indiscretion in speech, unstable faith and mental weakness. The self-indulgent behaviours of these man-hating maidens shortly bring their host city Argos into war with the Egyptians and cause the massacre of their cousins. But the trilogy as a whole is a story that deals with Hypermestra, one of the Danaids, who deadly hates her cousins at the outset but marries one of them by the end. It is very probable that the matrimonial union is justified and the marriage of Hypermestra is given divine sanction in the third play.

The Ancient Greeks believed that marriage was the means of bringing a woman from savagery to civilized order. Then, what the Danaids' supplication and desire for self-killing in the *Suppliant Women* presented to the Greek audience was precisely the wild maidens who would have to be domesticated at a high expense.

An Interpretation on Hercules-Cacus Episode

Taro Yamashita

In *Aen.* 8.190-267 Evander narrates Hercules' victory over Cacus, in which we find a poetic technique called ephrasis. The parallel in Book 1 (453-493), Book 6 (679-892), and Book 8 (626-728), where the same technique is employed, is confirmed by the verbal correspondences found at 8.306-312, which precedes another mythical episode about the Saturnian golden age.

These two myths, coupled as one, make a symmetrical construction as follows:

Myth (A): Hercules-Cacus Episode

1. present event: ceremonies at the Ara Maxima (184-189)
2. past event: Hercules-Cacus Episode (190-267)
3. present event: ceremonies at the Ara Maxima (268-305)

Introduction of Myth (B) (306-312)

Myth (B): Saturnian Golden Age

1. past event: Saturnian Golden Age (313-336)
2. future event: Augustan Rome (337-350)
3. past event: Saturnian Golden Age (351-358)

Myth (A): Evander mentions Hercules (359-369)

The central part (306-312) contains significant expressions (310 *miratur*, 311 *capiturque*, 310 *facilis oculos fert omnia circum*, 311 *singula*, 311 *laetus*) suggesting Virgil's sense of history, which I examined fully in my previous paper (cf. *Virgil's Description of History: The Interpretation of Aeneid 6*, *Classical Studies* 11, 1994, 118-135).

The analysis of Myths (A) and (B) clearly shows that Virgil implies this sense of history intentionally with the motif of future Rome. In Hercules-Cacus Episode, for instance, Virgil introduces aetiology to link mythical past with the Roman future. Evander explains the origin of the ruined cave on the Aventine (=mythical past) but he also predicts that the altar will be called Mightiest ever after (cf. 271-2 *quae maxima semper/ dicetur nobis et eris quae maxima semper*). Augustan readers feel quite sure that this prediction has turned out true, and will be applicable to the future generation. Virgil, linking the mythical events to the historical incidents, tries to describe the past, the present, and the future of Rome.

The Personal Appearance in Petronius' *Satyricon*

Masahiro Gonoji

This paper examines three aspects of the description of personal appearance in Petronius' *Satyricon*: first, the influence of physiognomy and the author's attitude toward it; second, the long portrayal of Circe in Ch.126; third, the realistic descriptions of minor characters.

Physiognomy is a pseudoscience that sees through internal personalities by analyzing external appearances. It is questionable whether it was as often applied in literary genres, such as rhetorical speeches or historiographies, as has been assumed, but it is certain that Apuleius used it in a passage in *The Golden Ass*. As for *Satyricon*, the words of Chrysis in Ch.126, 3 imply that she is good at physiognomy. The fact is, however, her analysis of Encolpius's appearance adopts no physiognomic method. She mentions not his physical features but his deliberate guises, and only offers an observation anyone could have made. Here Petronius is revealing this conceited maidservant's stupidity. At the same time, we can infer his critical attitude toward physiognomy itself.

The much detailed description of Circe in Ch.126, 13-8 is unique in the novel. By comparison to passages of other authors, I showed this as a typical literary image of the ideal beauty. The style describing physical parts one by one from top to bottom also follows a pattern prevalent at that time and helps to display the hero's excitement. However, the author's aim is not to praise Circe's beauty. He intends that this goddess-like image be ruined by the description of her vulgar behavior in Ch.128, 3-4. The picture in Ch.126 is in fact a foolish romantic fancy of Encolpius. After all, what Petronius really intends is to laugh at the hero's fancy. Though without conclusive proof, the author may also be mocking the romanticism of Greek novels and the exaggeration of rhetorical school-exercises. In addition to that, here is reflected his view that external beauty does not always reflect internal beauty, a view related to the critical attitude toward physiognomy cited above. This is not his original view but several authors wrote aphoristic passages indicating the same idea.

There are not a few realistic descriptions of personal appearance in the novel. I clarified the particular implications of every detail from as many testimonies as I could find. These details of appearance are not indispensable to revealing the internal characteristics of the persons, but Petronius likes this kind of pictorial means of characterization, which cannot be found in Apuleius. These depicted persons are always people who disgust the hero, as well as the author undoubtedly. Petronius presumed that a person with a vulgar character inside would naturally have an ugly appearance. To him vulgarity is not a

beginning of the exploration of the problems the age bears, but merely an object of derision and satire. This is, as Auerbach pointed out in his *Mimesis*, the limit of Petronius' realism, while the realism of antiquity marks its zenith in him.