

SUMMARIES

A Study on Book Eight of the *Odyssey*

Noriko Yasumura

The Book Eight of the *Odyssey* is characterised by an emphasis on contrivance, the use of the motif of the inferior's victory, and the seeking after the identity of Odysseus. The narrative techniques used in this text have an important influence on the presentation of the characters and on the structure of the text. It is the aim of this essay to look at the ways in which the subject is represented, and also, at how these narrative devices work within the texts.

Demodokos' three songs take the structure of a story-within-a-story. By this device of embedding, Demodokos' songs make a focus on the basic themes of the whole epic, and especially, relate to the central thematic 'problem' of the *Odyssey*, namely, Odysseus' identification and his troubled journey home. The discussion will concentrate on this function of thematic dualism and convergence in Book 8, but has wider implications in that it relates to a *leitmotif* of the *Odyssey* as a whole.

In the first section of this essay, the discussion is centred on contrivance; how it works through all the three songs of Demodokos. A quarrel about the means of taking Troy in the first song (brave spirit against contrivance) would naturally call to mind the wooden horse. So, the first and third songs are manifestly interrelated - representing the commencement and fulfillment of Odysseus' use of contrivance. Hephaistos' contrivance in the second song is devised in a domestic setting. The magical bonds of Hephaistos significantly recall the special bed of Odysseus: both are devices around the support of the bed (ἐπυρίς, *Od.* 8.273; 23.198). I also suggest that the adultery of Ares and Aphrodite functions as a kind of paradeigma, and this use of an archetypal scenario is paralleled in the story of Klytaimestra and Aigisthos.

The next section of this essay discusses on the motif of the inferior's victory. Hephaistos eventually triumphs over the physically superior Ares in the second song

of Demodokos: this is a clear picture of the success story of the handicapped person who overcomes his adverse circumstances by craft. This story should be read as strongly allusive - prefiguring Odysseus' final victory, using the narrative device of the story-within-a-story. I suggest, therefore, that the song of Ares and Aphrodite's love has special significance not only for its relevance to the *Oresteia* theme, but also to the dominant theme of victory against adversity.

Odysseus' identity is studied in the third section. His identity is revealed by a gradual process through the three songs and the scene of the sport game. The detailed description of Odysseus' reaction after Demodokos' first song brings Alkinoos' puzzlement that, "he might be an Iliadic hero, but if so, Achaian or Trojan?" In terms of establishing Odysseus' identity, the quarrel between Odysseus and Euryalos forms an essential part of the book. Odysseus' victory in the discus throw (186-98) has a two-fold effect: (1) it proves his noble birth; (2) Odysseus' rejoice after the victory induces his boast that results in his explicit self-revelation that he is one of the Achaian heroes (ὅτε τοξάζοιμεθ' Ἀχαιοί, 220). Demodokos' choice for his second song centres on adultery and revenge, giving a sign that the stranger might be interested in the avenging of adultery through contrivance by a husband. In the third song, Demodokos shifts his theme slightly from that requested by Odysseus, in order to sing the accounts which are otherwise unknown to Odysseus. Through such hinting and implying by Demodokos' songs, Odysseus finally has to reveal his name in the beginning of Book 9 (9.19). Toward this climax of the revelation, all the events of Book 8 are orchestrated to produce the gradually intensified tension around the identity of the stranger.

Demodokos' three songs and the sport scene of Book 8 are thus connected and relevant to the wider themes of the epic. The praise awarded to the song of Demodokos (λίην κατὰ κόσμον, 489) is, by implication, itself applicable to the condensed and subtle example of the use of embedding: Demodokos' song is praised inside the whole epic, which itself deserves to be praised as λίην κατὰ κόσμον.

The Poetic Techniques in Sappho's Fr. 1 Voigt

Naoyuki Hirokawa

Sappho's fr. 1 is commonly thought to be constructed just like a traditional three-part Greek prayer-hymn, consisting of an invocation, an account of the goddess Aphrodite's previous favours and the request proper. This view is correct, of course, but it does not advance our appreciation of this carefully wrought masterpiece. When we take this poem to be of only a threefold structure, the middle part will seem inordinately long and efforts to explain why that should be so may easily lead to absurd interpretations: e.g. that the middle part is just a long flight of fancy, or that it is so long on purpose and that it serves to instruct Sappho's pupils in the ways of the goddess and put them directly in touch with her past epiphanies.

We should avoid such a line of thinking and take a different approach, taking a hint from line 14 and from what Sappho implicitly inserted into the poem: from a metrical point of view, Sapphic stanza is originally made of three lines, not of four as in our text. Then the line 14, a portrayal of smiling Aphrodite, will occupy the central position of the poem. We should, I suggest, divide the whole at this line and the threefold structure of the hymn will then become satisfactorily realized in a chiasmic four-part structure.

This view provides a key to the problem of the difference in tone between the first prayer (the first part) and the second one (the fourth part), i.e. why the latter is more intense than the former. The answer should be sought in the middle parts (the second and third). When we compare the second with the third, the second part is more objective. In the third, there is a change from *oratio obliqua* to *oratio recta* which gradually makes it almost as vivid as a present event. This change takes place very fluently by the careful distribution of three $\delta\eta\upsilon\tau\epsilon$'s. By this change we can feel that the recollection of a past event affects praying Sappho and makes the fourth part far more intense than the first.

Importantly, as I also point out, the theme of this poem is hidden, probably intentionally, and left to the imagination of the audience.

I also examine in detail a much-disputed word ποικιλόθρονος. My conclusion is that there is no criterion by which we can positively decide whether the second member of this compound is derived from θρόνος or θρόνα. To choose only one possibility and exclude the other would lead to diminishing the purposefully ambiguous sentiment of this poem.

An interpretation of *lusus Troiae* in the *Aeneid*

Taro Yamashita

In *lusus Troiae* (5.545-603) we find a poetic technique called ecphrasis. To interpret this episode fully, the parallel in Book 1 (453-493), Book 6 (679-892), and Book 8 (626-728), where the same technique is deliberately employed, gives a hint; Virgil tries to describe the past, the present, and the future of Rome.

The following construction gives another hint to understand the function of *lusus Troiae*: coupled with Juno's temple, it plays a role of epilogue in the former part of *Aeneid*.

Book 1 ○ from Troy to Carthage / Juno's temple 441-493

● Venus' fire (660 ignem)

(a) Interference of Juno 50-91

(b) Neptunus saved Aeneas 124-156

(c) Jupiter and Venus 223-296

(257 parce metu Cytherea)

Book 5 ○ from Sicily to Italy / lusus Troiae 545-603

● Juno's fire (641 ignem)

(a) Interference of Juno 604-663

(b) Jupiter saved Aeneas 680-699

(c) Neptunus and Venus 779-815

(812 pelle timorem)