ACHILLES AND ANDROMACHE:

GENDER AMBIGUITY IN MOTIF, NARRATIVE, AND FORMULA

BY

SEAN NICHOLAS SIGNORE

UNDER THE DIRECTION OF NANCY FELSON

ABSTRACT

This thesis is an analysis of Achilles and Andromache in Homer's *Iliad* employing the formulaic theories of Milman Parry, Bakhtin, modern narratology, and deixis. These methodologies illuminate correlations between these seemingly different characters by commonalities within epic diction: the motif of Eetion, the shared narrative sequence of lamentation, and shared paradigmatic formula. In chapter one, Eetion marks a triadic relationship with Achilles, Andromache and Hector, in which if Achilles survived the war, he would have led Andromache off as wife, fulfilling his earlier loss of Briseis. In chapter two, Achilles and Andromache are shown to share the same narrative lament sequence; Achilles' narrative is borrowed from a traditionally feminine one. In chapter three, Achilles shares the formula *daimoni isos* with Andromache in the modified *mainadi ise*, indicating not only parallel poetic descriptions in battle and lamentation, respectively, but also transcendence to a divine status.

INDEX WORDS: Greek Poetry, Homer, Achilles, Andromache, Milman Parry, Bakhtin, Narratology, Oral Poetry, Eetion, Lamentation.

Achilles And Andromache:

Gender Ambiguity In Motif, Narrative, And Formula

by

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For Nayantara

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CHAPTER ONE:

INTRODUCTION

> One of the ways in which the Iliad foreshadows events is through a process of substitution.
>
> Dué 2002, 40.

The *Iliad* and *Odyssey* as we have them are the culmination of Greek bardic traditions that developed over the course of centuries and these poems, orally composed at the moment of performance using formulaic diction, begin their codification into textual forms in the time of Peisistratus.[1]

The *Iliad* challenges the contemporary reader to discern congruency and difference between characters and poetic effects achieved in traditional epic by substitutions at the formulaic, thematic, and narrative level. Such substitutions, often with meaningful differences, exist between the characters Andromache and Achilles. At first glance these two appear to be inappropriately linked, an unnatural pairing. Yet, using techniques provided by three methodologies, we can illuminate not only motifs, formulaic diction, and narrative sequences that these two characters share, but also a sustained parallelism as these characters encounter comparable situations.

[1] In this I follow Nagy 1996, 109-110 and his analysis of a gradual ossification of the Homeric texts from a fluid period extending from the early second millennium to its most rigid phase around 150 BCE. Henceforth the expression 'the *Iliad*' will designate the crystallized eventual form of these 'texts.' See Nagy 1979, 1996.

We begin with Parry's original definition of the formula as "a word or group of words under the same metrical conditions that expresses an essential idea."[2] His definition has been refined by a number of critics, most notably Russo, Hainsworth, and Martin.[3] Martin adds the term paradigmatic to designate a formula that substitutes an isometric morpheme or "meaningful unit" for an element within the regular syntagmatic formula that is not semantically appropriate.[4] This term can be most usefully applied to tailored modified forms of well-attested formulae, wherein the poet substitutes an atypical yet *traditional* word or phrase for a well-attested isometric and syntactically equivalent counterpart.[5]

Using Bakhtin's notions of "live-entering" and empathy from *Towards a Philosophy of the Act* as well as deictic analysis I attempt to describe the emotional and spatial intimacy between two pairs of characters, Andromache and Hector on the one hand and Achilles and Andromache on the other. This helps me develop a parallelism between Hector and Achilles in relation to Andromache both as a wife and a bride prize.

In chapter one, I show how the motif of Eetion, the father of Andromache, creates two pairings: Andromache and Achilles as well as Andromache and Hector. This, I argue, results in a triadic relationship in which Achilles and Hector share Andromache as

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[2]Parry 1971 [=1930] 272.

[3] Russo 1997, 245 emphasizes "the localization of word-types with clear grammatical identities, whose combination into phrases often created familiar metrical cola of the type documented by Fränkel and Porter." Hainsworth 1968 replaces Parry's phrase "the same metrical conditions" with the simpler "bonds of mutual expectancy."

[4] Martin 1989, 164-165.

[5] Slatkin 1991, 5 (original emphases): "The epic can highlight or suppress attributes associated with a particular character, allowing their meaning to be colored by the specific narrative context, thus revising or manipulating its audience's expectations. And, in a complementary movement, it can appropriate the resonance of mythological variants that the narrative context may not explicitly accommodate. In adapting specific features in this way, the poem acts traditionally; it does not violate *tradition* (although it may be violating one particular tradition) but remains within it, exploiting its possibilities and using *traditionality* as an instrument of meaning."

an actual or prospective bride or war-prize. Furthermore, Hector functions as the bridegroom leading her away in marriage while Achilles is the despoiler who, if he were to survive and sack Troy, would lead Andromache out as a captive woman – symbolic recompense for his loss of Briseis to Agamemnon.

In chapter two, I argue that Andromache of book twenty-two and Achilles of book eighteen share the same narrative sequence typical of lamentation, a traditionally feminine speech genre of epic diction. With slight variations, Andromache's reaction to Hector's death parallels Achilles' to the death of Patroclus. Achilles' masculine warrior diction gives way to feminine lamentation as represented by Andromache.

While Achilles adopts a feminine speech genre in chapter two, Andromache is assimilated into a predominantly masculine tradition as set forth in chapter three. Andromache is described at the height of her grief as μαινάδι ἴσῃ, a gender specific variation of δαίμονι ἶσος, the masculine formula used in the poem to indicate a warrior's *aristeia* and elevation to divine status. Andromache and Achilles both receive their appropriate variants. The poem elevates Andromache's status in the midst of her grief not only to the level of a warrior at his finest moment in battle, but also to that of a female divinity, a maenad. Andromache and warriors are futher conjoined by epic uses of the μαίνομαι. Μαινάς, which by comparison to parallels from the *Homeric Hymn to Demeter*, is also an appropriate substitute within situations of familial distress, as when Andromache realizes that she has lost Hector and Demeter that she has lost Persephone.

Achilles and Andromache, then, share particular formulae, motifs, and a speech genre (lamentation). Thus there are tangible connections between these two seemingly disparate characters within the poem. This sort of relationship has precedent: Foley's

analysis of "reverse similes" illustrates Odysseus and Penelope's shared gender traits in the Odyssey.[6] Just so do Achilles and Andromache function in an inverse relationship of gendered diction. Furthermore, these correspondences point to the symmetry that Vernant detects between warriors and women. "Marriage is to the girl what war is for the boy: for each of them these mark the fulfillment of their respective natures as they emerge from a state in which each still shared in the nature of the other."[7]

The awareness of this symmetry at the level of epic diction, narrative structure, and speech genre may aid the interpretation of other Homeric instances of cross-gender diction.

[6] Foley, 1978, 8.

[7] Vernant, 1980, 23-24.

CHAPTER TWO:

ANDROMACHE AS CAPTIVE WOMAN

In Book twenty-two of the *Iliad*, Andromache learns of the death of her husband, Hector, and beholds his body being dragged away from the city of Troy. She stands on the battlements and, suffering greatly, flings from her head the veil.

> ἥματι τῷ ὅτε μιν κυρυθαίολος Ἕκτωρ
> ἐκ δόμου Ἠετίωνος, ἐπεὶ πόρε μυρία ἕδνα.
>
> On that day when Hector of the shining helm
> [Led her] from the house of Eetion, when he bestowed countless dowry.[8]
> 22.471-472

Here the poet collocates the collapse with the forging of Andromache's marriage in a passage striking as much for its rich formulaic content as for its emotional power in conveying the horrors of war and the rupture of familial structures. Indeed, as Segal notes, Andromache "is the bearer of the suffering of all women in the war, perhaps of all women in all war."[9]

Prominent in this nostalgic flashback to the moment of marriage is the role of Andromache's father Eetion. What is the effect of his presence in this emotive passage? Why accentuate the horrors of war with a reminder of a time of tranquil peace? What is the poetic resonance of the name Eetion throughout the epic?

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[8] All translations are mine – I alone am responsible for the prodigality of the language.
[9] Segal 1971, 55.

Eetion appears thirteen times in the *Iliad*. Zarker compares the sacking of his city Thebe to the sacking of Troy, especially within the context of the noble and savage fluctuations in Achilles' warrior virtue, saying that "Homer's auditors, upon hearing of King Eetion and Thebe, would think of Achilles' attack, taking, and subsequent treatment of Thebe and its inhabitants as related in oral epics."[10] Schein, too, notes the humane manner in which a pre-*mēnis* Achilles respected Eetion's corpse, as opposed to the warrior's later vicious treatment of the corpse of Hector and other Trojans.[11] As Muellner observes, "…the sack of Eetion's city represents the true narrative point of departure for the *Iliad* as well as the origin of the scarce sources of prestige – Chryseis and Briseis – which are the engine of dispute within it."[12] Thebe resonates with Troy as the archetypical sacked city, as Zarker writes, but also as the city from which Hector led Andromache in marriage.

I would like to illuminate the function of Eetion and his city Thebe by utilizing three complementary methodologies as developed by Parry and Lord, Bakhtin, especially in *Toward a Philosophy of the Act*, and modern deictic theory. From the first approach, we understand that the singer crafts the Homeric *Kuntsprache* utilizing traditional formulaic language woven under the exigencies of performance. In other words, each composition of the poetry, while filled with variation, is an original yet entirely traditional song.[13] These definitions encourage a statistical study of all forms of the unit

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[10] Zarker 1965, 110.
[11] Schein 1984, 103.
[12] Muellner 1996, 138-139 fn. 11.
[13] Lord 1960, 94 describes the form of traditional song as "…ever changing in the singer's mind, because the theme is in reality protean; in the singer's mind it has many shapes, all the forms in which he has ever sung it, although his latest rending will naturally be freshest in his mind. It is not a static entity but a living, changing, adaptable artistic creation."

in question with regard to line placement, metrics, and context, in order to achieve a full understanding of its poetic resonance.

Three concepts developed by Bakhtin, 'live-entering,' 'value-center,' and orientation, provide further means of interpreting the formulae associated with the name Eetion. For Bakhtin, the "value-center" of a person is the point from which all temporal and spatial organization takes place.

> In correlation with my unique place of active issuing -from-within-myself in that world, all thinkable spatial and temporal relations gain a value-center around which they arrange themselves into a certain stable concrete architectonic whole, and this *possible* unity becomes actual uniqueness.
>
> 57, my emphases

The unique placement of a character defines the position from which he visualizes everything in his/her "value-center." The character's perceptions and evaluation of experience arise from within and are then directed outwards toward what s/he sees. The character functions, to borrow terminology from Physics, as a non-inertial observer;[14] there is a fundamental place from which experiences are directed in, directed out, and processed.

Bakhtin's concept of "value-center" is a later and perhaps more idiosyncratic formulation of deictic analysis, as it evolves in linguistics and then with Bühler in literary and cultural analysis. Bakhtin analyzes the relations between value-centers in spatio-temporal terms.

> All spatial-temporal values and all sense-content values are drawn toward and concentrated around these central emotional-volitional moments: I, the other, and I-for-the-other.
>
> (54)

[14] Pfeffer and Nir 2001, 23.

Here Bakhtin marks the directionality of a temporal-spatial movement in terms of "I," "the other," and "I-for-the-other." The latter anticipates deictic descriptions of dialogue between first and second person, the "I" and the "you" – both instances of proximal deixis.

Modern deictic theory is concerned with the interrelationship between two points in the same manner as Bakhtin. Felson 2004 describes the approach as follows.

> The project of investigating the poetics of deixis begins with an exploration of linguistic forms that point in a variety of ways to diverse kinds of objects: extra-textually to realia in the surrounding or implied context (deixis ad *oculos*); backward (ana-) and forward (cata-) to objects within the text (anaphoric or textual deixis); and imaginatively to objects within the text (anaphoric or textual deixis); and imaginatively to objects brought into existence by the very act of pretending to designate them (deixis *am Phantasma*: fictional deixis). In the act of pointing to or creating such objects, deixis establishes orientation points between which the characters of the textual universe move. The act of tracking the movement of such characters gives even distant readers a vivid sense of involvement and, indeed, of presence at the distant performance event.
>
> 254, my emphases

The deictic *origo* or orientation point is similar to the Bakhtinian "value-center," from which movement within a text is calibrated. The "linguistic forms" create deictic distinctions, especially by the use of the first and second person, that correspond to Bakhtin's terminology of "I," "the other," and "I-for-the-other." Klein 2000 discusses the effect of first, second and third person speakers on the *origo*.[15]

> Thus, in any discourse the first person or speaker (ego) occupies the center of his/her own world and, so long as s/he has the floor, represents the focus of attention and is therefore not on a par with the other potential referents not in the cognitive focus of the audience. At the same time, I cannot be located at a distance

[15] For the purposes of this thesis, third person distal deixis will not be discussed.

> from myself, nor, under normal circumstances, do I need to pick myself out of a group and distinguish myself from others. Similarly, you (tu), the addressee, are in normal discourse within earshot of me, and so long as a speech act is ongoing between us, my verbalization is directed to you and does not change. Third person, on the other hand, encompasses a more complex set of possibilities. As a non-speech-act-participant, a third person may indeed need to be picked out of the universe of potential referents outside the speaker and the addressee. Moreover, a third person may be present or absent, near me, near you, in the distance, or irrelevantly positioned.
>
> 93, my emphases

Klein's "center of his/her own world," like the Bakhtinian "value-center" and Bühler's *origo*, is the fundamental starting point for deictic movement. His spatial localization of first and second person interactions is proximal deixis. These parallels are diagrammed below.

Bakhtin	Deixis	Person
"I"	Proximal / *Origo*	1st Person / speaker
"The other"	Proximal	2nd Person / addressee
"I-for-the-other"	Relationship between two proximal individuals	Relationship between two proximal individuals

The Eetion formula functions as a marker of deixis for Homer's audience, transporting them to Thebe – either Andromache's past happiness as a daughter of the king at the time of her marriage to Hector or at the time of its sacking by Achilles. Because the city of Eetion and the name of its king are utilized to conjoin Achilles and Andromache, interrelating their past history, each use forges a link between Achilles, Andromache and Hector, triangulating their relations.

The two events of marrying from that city and sacking that city coalesce around the figure of Andromache, on whom Hector's and Achilles' life stories converge. The

sacking of Thebe functions as a paradigm for the sacking of Troy. The death of Hector ends his marriage to Andromache; her suffering parallels the sack of Troy. She loses her adopted city and husband in a single blow. In book six Hector foresees Andromache's fate as a captive woman, and predicts that she will be led out of Troy as a slave. The Eetion motif links Andromache's anticipated debasement to Achilles' earlier gain of plunder; she will become a captured γέρας "prize," were Achilles to survive, in compensation for Achilles' loss of τίμη "temporary honor" at the seizure of Briseis in book one.

I. Formulaic Analysis

The formulations of the name Eetion evoke the destructive power of war as well as the joy of marriage. The thirteen instances of Eetion, grouped by frequency of form, are:

1, 2. Ἀνδρομάχη θυγάτηρ μεγαλήτορος Ἠετίωνος
Andromache, daughter of great-hearted Eetion
6.394, 8.187

3. ἐσθλὸν ἐνὶ προμάχοισι Ποδῆν υἱὸν Ἠετίωνος
In the forefronts noble Podes, the son of Eetion
17.590

4. ᾠχόμεθ' ἐς Θήβην ἱερὴν πόλιν Ἠετίωνος
We went to Thebe, the holy city of Eetion
1.366

5. ὃν πρὶν μὲν ῥίπτασκε μέγα σθένος Ἠετίωνος
which formerly the great strength of Eetion frequently would throw
23.827

6. ἔσκε δ' ἐνὶ Τρώεσσι Ποδῆς υἱὸς Ἠετίωνος
and he stood among the Trojans, Podes, the son of Eetion
17.575

7. τὴν ἄρετ᾽ ἐξ ἐνάρων πόλιν Ἠετίωνος ὀλέσσας
Which he seized for himself from the spoils after destroying the city of Eetion
9.188

8. ἐν δόμῳ Ἠετίωνος, ὅ μ᾽ ἔτρεφε τυτθὸν ἐοῦσαν
In the house of Eetion, who raised me, being little
22.480

9. ἐκ δόμου Ἠετίωνος, ἐπεὶ πόρε μυρία ἕδνα
From the house of Eetion, when he granted countless dowry
22.472

10. τόν ῥά ποτ᾽ Ἠετίωνος ἑλὼν πόλιν ἤγαγ᾽ Ἀχιλλεύς
Whom Achilles once led after he sacked the city of Eetion
16.153

11. Ἠετίων ὃς ἔναιεν ὑπὸ Πλάκῳ ὑληέσσῃ
Eetion, who lived beneath woody Plakos
6.395

12. Ἴμβριος Ἠετίων, πέμψεν δ᾽ ἐς δῖαν Ἀρίσβην
Imbrian Eetion, but he sent him to shining Arisbe
21.43

13. Θήβην ὑψίπυλον: κατὰ δ᾽ ἔκτανεν Ἠετίωνα
High-walled Thebe; and he slew Eetion
6.416

The most common form of the proper noun is the genitive Ἠετίωνος, which occurs in ten out of the thirteen instances, most commonly in verse final position (five times), thrice at the end of a mid-line trochaic caesura, and once when the diaeresis falls in an extremely rare position after the 3rd foot (9.188).[16] The nominative Ἠετίων appears only twice, once in line initial position (6.395) and once from the beginning of the second

[16] Stanford 1996, lxxxiv. "The rarest diaeresis is after the third foot. There are apparently two restrictions in its use: an undivided dactyl or spondee is not found before it, and the end of a sentence never coincides with it, (though the end of a clause may)."

foot extending to the trochaic caesura (4.43). The accusative Ἠετίωνα appears only once in verse final position (6.416).

The majority of the formulations of Eetion describe Andromache or Achilles indirectly or directly. All instances but one refer to Andromache's homeland, Thebe, and her father; one within the context of an unfortunate Trojan whom Achilles slew (21.43) and two others appear in connection to Podes, a brother of Andromache slain by Menelaus (17.575 and 590). The combination of Andromache and Achilles is implicit in two of the twelve mentions, while Achilles alone is associated with four.

Book six contains the single best example of Andromache and Achilles in close proximity to Eetion.

> ἤτοι γὰρ πατέρ' ἀμὸν ἀπέκτανε δῖος Ἀχιλλεύς,
> ἐκ δὲ πόλιν πέρσεν Κιλίκων εὖ ναιετάουσαν
> Θήβην ὑψίπυλον: κατὰ δ' ἔκτανεν Ἠετίωνα,
>
> For shining Achilles slew my father,
> And he utterly sacked the well-peopled city of the Cilicians,
> High-gated Thebe: he slew Eetion,
>
> 6.414-416

Here Andromache, the speaker, connects Eetion and Achilles. Her two mentions of her father, the first generic (πατέρ'), the second specific (Ἠετίωνα) frame her reference to the sacking of Thebe. The generic reference establishes the father motif before the poet ornaments the city with specific details, such as "the well-peopled city of Cilicians" and the name of its king. The placement of this designation of Achilles as the agent of destruction in Andromache's very discourse emphasizes their inextricable connection.

From the value-center of Achilles, sacker of cities, the city is a target to be sacked and looted.[17] For Andromache from her own value-center, Thebe is the beloved homeland in which she was raised and from which she was led in marriage. The names of Eetion and of his city bind Achilles and Andromache in a sustained opposition. For Homer's audience, steeped in traditional material, both the characters' value-centers resonate. Thus, Eetion as a twofold resonance refers to the sacking of the city of Thebe at the hands of Achilles and to Andromache's wedding to Hector. It is not only textually localized around the figures of Achilles and Andromache, but it also marks the depth of the relationships between the two pairs.

II. Textual Analysis

At 22.462-472, as Andromache watches Hector being dragged far from the city without burial rites, these two traditional narratives associated with Eetion and his city intersect. The sacking of Eetion is reenacted before the epic audience at this climactic moment in the poem: with Hector dead, Troy is doomed, as are those inhabiting the city. The death of Hector activates the destruction-motif associated with Eetion and with the despoiler Achilles, which counters and overwhelms Andromache's 'matrimonial motif.' At this second sacking, Andromache will suffer the same fate as her mother at the first, and as any other captive woman. In other words, in an *agon* between the two Eetion motifs, the Achilles' sacking motif wins out; more broadly, the ravenous spear of war has broken the vows of marriage asunder. These motifs coexisted as complements until the

[17] 'Sacker-of-cities' is a fixed epithet of Achilles, inherent to his identity. 1. λισσομένη τιμῆσαι Ἀχιλλῆα πτολίπορθον (8.372, 15.77). 2. Ἕκτορος ἀμφι νέκυι, καὶ Ἀχιλλῆα πτολίπορθον. (24.108).

very moment when Andromache sees her slain husband and recognizes what is to be her fate.

A. Achilles

Each of the four instances of Eetion that are directly localized around Achilles designates Achilles as a sacker-of-cities and a looter-of-spoils. In all four, the motif of Eetion functions as a paradigm forecasting the fall of present-day Troy. Eetion is utilized as a way of ornamenting goods that Achilles won from sacking Thebe.

Book sixteen contains the arming scene of Patroclus, in which Achilles' horses are being saddled for Patroclus as he prepares to sally forth to support the Greek host.

> τῷ δὲ καὶ Αὐτομέδων ὕπαγε ζυγὸν ὠκέας ἵππους
> Ξάνθον καὶ Βαλίον, τὼ ἅμα πνοιῇσι πετέσθην,
> τοὺς ἔτεκε Ζεφύρῳ ἀνέμῳ Ἅρπυια Ποδάργη
> βοσκομένη λειμῶνι παρὰ ῥόον Ὠκεανοῖο.
> ἐν δὲ παρηορίῃσιν ἀμύμονα Πήδασον ἵει,
> τόν ῥά ποτ' Ἠετίωνος ἑλὼν πόλιν ἤγαγ' Ἀχιλλεύς,
> ὃς καὶ θνητὸς ἐὼν ἕπετ' ἵπποις ἀθανάτοισι.
>
> And for him Automedon led the swift horses under the yoke,
> Xanthus and Balius, the two who together flew with the winds,
> The horses which Arpuian Podarge bore to Zephyros the wind,
> She, grazing in a meadow beside the stream of the Ocean.
> On the side traces he sent blameless Pedasus,
> Whom Achilles once led after he sacked the city of Eetion,
> A horse indeed which, although being mortal, followed the
> deathless horses.
>
> 16.147-154

In this scene in which Automedon leads Achilles' horses under Patroclus' chariot, a short lineage description ornaments the introduction of the two horses, and a third tracer horse

is mentioned, "blameless Pedasus," as part of the plunder from the city of Eetion.[18] A single line, then, identifying the mortal horse Pedasos, transports the listener to Thebe at the time of its sacking.

Linking plunder with Achilles is by no means unusual; in book one, after Agamemon incurs his *mēnis*, Achilles himself mentions the sacking of Thebe to his mother Thetis (#4):

> ᾠχόμεθ' ἐς Θήβην ἱερὴν πόλιν Ἠετίωνος,
> τὴν δὲ διεπράθομέν τε καὶ ἤγομεν ἐνθάδε πάντα:
>
> We went to Thebe, to the lofty city of Eetion,
> And we sacked her and we led out all therein.
> 1.366-367

Note how "to the holy city of Eetion" concludes the line from the masculine/strong caesura to line end. The singer would have constructed this part of the line to ornament the mention of Thebe in the first half-line.

In book nine, the mention of Eetion again appears as Achilles, holding a beautiful lyre that he also acquired from the sack of Thebe, sings the glories of heroes (#7).

> τὸν δ' εὗρον φρένα τερπόμενον φόρμιγγι λιγείῃ
> καλῇ δαιδαλέῃ, ἐπὶ δ' ἀργύρεον ζυγὸν ἦεν,
> τὴν ἄρετ' ἐξ ἐνάρων πόλιν Ἠετίωνος ὀλέσσας:
> τῇ ὅ γε θυμὸν ἔτερπεν, ἄειδε δ' ἄρα κλέα ἀνδρῶν.
>
> And they found him delighting his mind with a clear lyre
> Beautiful, cunningly, and upon it was a silver bridge,
> Which he seized for himself from the spoils after destroying
> the city of Eetion;
> With which he delighted his spirit, and he sang the glories of men.

[18] As Felson 1999 has noted, Pindar utilizes the indefinite adverb ποτε to introduce such a distal deictic shift. She traces the uses of ποτε in Pindar's *Pythian 4*, noting that it "creates the space for the first deictic shift" (15), places one in "mythic time" (16), and can be used to indicate distal deixis from the *origo* (25). Here too, the indefinite adverb ποτε "once" triggers a temporal shift from the *hic et nunc* of the war to Eetion's city at an earlier time.

9.186-189

Here Achilles is singing the "glories of men," that is, epic poetry,[19] to delight his heart, the lyre is expanded with ornamental language about its construction and quality.[20]

In book twenty-three Achilles presides over the funeral games of Patroclus, and one of the games involves an item from the sack of Eetion's city (#5).

> αὐτὰρ Πηλεΐδης θῆκεν σόλον αὐτοχόωνον
> ὃν πρὶν μὲν ῥίπτασκε μέγα σθένος Ἠετίωνος:
> ἀλλ' ἤτοι τὸν ἔπεφνε ποδάρκης δῖος Ἀχιλλεύς,
> τὸν δ' ἄγετ' ἐν νήεσσι σὺν ἄλλοισι κτεάτεσσι.
>
> Then the son of Peleus placed a rudely cast quoit
> Which formerly the great strength of Eetion frequently would throw;
> Except that[21] swift-footed shining Achilles slew him,
> And led it out on ships together with his other possessions.
>
> 23.826-829

Here Eetion is in the most common line position and case (the genitive), and is again localized around Achilles, as in the three previous examples (16.147-154, 1.366-367, and 9.188). Here, however, the contest is not between Achilles and Thebe, but between Achilles and Eetion himself. The mention of Eetion and the use of the verb ἄγω indicate Achilles' superiority over Eetion in might and mark him as someone worthy of the epithet, 'sacker-of-cities.'[22] Mentioning the athletic contest with "the rudely cast

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[19] Muellner 1996, 139 fn. 11: "the lyre may be a metaphoric acronym of the epic song being sung on it by Achilles: his own."

[20] The formulae describing the lyre are rare in the epic diction, such as φόρμιγγι λιγείῃ, which occurs in one other location, *Il.*18.569, and καλῇ δαιδαλέῃ, which occurs in two other locations, *Il.*16.222 in the genitive case, *Il.*18.612 in the accusative: other more unusual expressions such as the silver bridge (ἀργύρεος) occurs only 28 times in the *Iliad* and *Odyssey* combined and only nine times in the accusative (ἀργύρεον). This is the only instance in which ἀργύρεον is coupled with ζυγὸν.

[21] Denniston 1934, 27, where a possible translation is "except that;" see also 554, with examples where ἤτοι in Homer loses its vividness and begins to function as a "mere ancillary" (other examples from the *Iliad*: 1.68, 1.211, 4.22, 7.451, 11.24).

[22] See Zarker 1965, 110.

quoit" (23.826) accentuates the might of Achilles, which captured the lofty citadel of Thebe, in direct contrast to the might of the slain Eetion. Thus the quoit becomes an emblem of Eetion's manhood and former strength, which Achilles appropriates. The natural result of the comparison between the warrior and the king continues in the following line as Achilles slays Eetion and leads his possessions onto ships. It is not only the destruction of the city for which Achilles is responsible, but of Eetion himself.

The comparison of athletic prowess to manly vigor is also made in the *Odyssey*, when Odysseus is challenged to compete in athletic contests by the Phaeacian Laodamas.

> "δεῦρ' ἄγε καὶ σύ, ξεῖνε πάτερ, πείρησαι ἀέθλων,
> εἴ τινά που δεδάηκας: ἔοικε δέ ς' ἴδμεν ἀέθλους:
> οὐ μὲν γὰρ μεῖζον κλέος ἀνέρος ὄφρα κ' ἔῃσιν,
> ἢ ὅ τι ποσσίν τε ῥέξῃ καὶ χερσὶν ἐῇσιν.
> ἀλλ' ἄγε πείρησαι, σκέδασον δ' ἀπὸ κήδεα θυμοῦ.
>
> Come hither, even you, guest father, to make trial of the games,
> If you ever somehow have learned some sport: it is seemly
> for you to know games;
> For there is no greater glory for a man as long as he lives
> Than whatever he does with his hands and his feet.
> But come compete; scatter the cares from your spirit,
>
> *Od*.8.146-149

As Odysseus declines the invitation to partake in the games, Laodamas scorns him, saying that οὐδ' ἀθλητῆρι ἔοικας "you did not seem to be an athlete" (*Od*.8.164). Here the achievements of warriors are subsumed into the glorious deeds of the athlete: cowardice in athletics equals cowardice in battle, while κλέος is the appropriate reward for both deeds.[23] The Phaeacian scene ends with Odysseus hurling a discus farther than any other Phaeacian youth, thereby proving his superiority as an athlete and as a warrior

[23] See Nagy 1979 chapter two on κλέος as the goal and consolation of heroes and on its fundamental relationship to epic poetry and hero cult, as well as 32, fn.6.3 "those who flee get no κλέος" (Il.15.564)

(8.186-194). That scene inversely parallels Achilles' multi-generational competition with Eetion at 23.826-829; both scenes are rife with the tension of a contest of strength and glory between older and younger generations. In the *Iliad* scene Achilles is the younger warrior who subdues the older Eetion, while for Odysseus, the age-grades are reversed as he outdoes his younger competitors.

The verb ἄγω has special significance for Achilles as 'sacker-of-cities.'[24]

> τόν ῥά ποτ' Ἠετίωνος ἐλὼν πόλιν ἦγαγ' Ἀχιλλεύς,
>
> Whom Achilles once led after he sacked the city of Eetion,
> 16.152

> τὴν δὲ διεπράθομέν τε καὶ ἤγομεν ἐνθάδε πάντα:
>
> And we sacked her and we led out all therein.
> 1.366-367

> τὴν ἄρετ' ἐξ ἐνάρων πόλιν Ἠετίωνος ὀλέσσας:
>
> Which he seized for himself from the spoils after destroying the city of Eetion;
> 9.188

> τὸν δ' ἄγετ' ἐν νήεσσι σὺν ἄλλοισι κτεάτεσσι.
>
> And led it out on ships together with his other possessions.
> 23.829

Achilles, in three out of four of its occurrences, leads out the possessions of the sacked city of Eetion using ἄγω; aorist forms at 16.153 (ἦγαγ') and 1.367 (ἤγομεν), and a medio-passive imperfect at 22.829 (ἄγετ').

[24] LSJ sv.[9] 1. 'To lead carry fetch bring (of living creatures). 2.3 "carry off as captives or booty."

At 9.188 (#7), Achilles' plunder includes the silver lyre, which, having destroyed the city of Eetion, he took from the spoils. The ornamentation of the lyre's origins denotes Achilles' past sack of the city of Thebe in a reference to Eetion.

> τὴν ἄρετ' ἐξ ἐνάρων πόλιν Ἠετίωνος ὀλέσσας
> 9.188

This line is comprised of perfect dactyls in a classic case of a penthemimeral caesura. Here the poem uses a form of αἱρέω isometric with ἄγετ' for Achilles' leading out of plunder, indicating its interchangeability in the poet's mind. This substitution's isometry indicates it as poetically equivalent in meaning with the three other instances of ἄγω used for the leading out of plunder.

Elsewhere in the *Iliad*, notably at 6.455, Hector utilizes ἄγω to describe Andromache being led away:

> ἔσσεται ἦμαρ ὅτ' ἄν ποτ' ὀλώλῃ Ἴλιος ἰρὴ
> καὶ Πρίαμος καὶ λαὸς ἐϋμμελίω Πριάμοιο.
> ἀλλ' οὔ μοι Τρώων τόσσον μέλει ἄλγος ὀπίσσω,
> οὔτ' αὐτῆς Ἑκάβης οὔτε Πριάμοιο ἄνακτος
> οὔτε κασιγνήτων, οἵ κεν πολέες τε καὶ ἐσθλοὶ
> ἐν κονίῃσι πέσοιεν ὑπ' ἀνδράσι δυσμενέεσσιν,
> ὅσσον σεῦ, ὅτε κέν τις Ἀχαιῶν χαλκοχιτώνων
> δακρυόεσσαν ἄγηται ἐλεύθερον ἦμαρ ἀπούρας:
>
> The day will come when lofty Ilion will be destroyed
> Both Priam and the people of Priam of the ashen spear
> But such a grief for the Trojans is not a care for me in the future,
> Nor for Hecuba nor the lord Priam
> Nor my brothers, those who both many and noble
> Would fall in the dust at the hands of men intending ill,
> As much as for you, when some one of the bronze-clad Achaeans
> Leads you weeping after robbing you of the day of your freedom.
> 6.448-455

This passage associates a woman enslaved and spoils taken in war as semantically interchangeable direct objects of the medio-passive ἄγεσθαι, which within epic diction is employed to take a wife.[25]

Slave women and spoils are not the only possessions led out of cities using the verb ἄγω. In the *Iliad*, the verb appears in the lament speech of Briseis for Patroclus.

> οὐδὲ μὲν οὐδέ μ' ἔασκες, ὅτ' ἄνδρ' ἐμὸν ὠκὺς Ἀχιλλεὺς
> ἔκτεινεν, πέρσεν δὲ πόλιν θείοιο Μύνητος,
> κλαίειν, ἀλλά μ' ἔφασκες Ἀχιλλῆος θείοιο
> κουριδίην ἄλοχον θήσειν, ἄξειν τ' ἐνὶ νηυσὶν
> ἐς Φθίην, δαίσειν δὲ γάμον μετὰ Μυρμιδόνεσσι.
>
> You did not permit me, when swift Achilles
> Slew my husband, and sacked the city of God-like Mynes,
> to weep, but you kept on telling me that you would make me
> the maidenly wife of Achilles the god-like, and you would
> lead me (ἄγω) on the ship,
> to Phthia, and would have a wedding feast with the Myrmidons.
>
> 19.295-299

Ἄξειν and δαίσειν are in a parallel structure in Patroclus' promise: to lead Briseis on the ship would directly result in the marriage feast with the Myrmidons. Odysseus, too, in the midst of spinning Cretan lies to Eumeus, uses the medio-passive form to take a wife.

> ἠγαγόμην δὲ γυναῖκα πολυκλήρων ἀνθρώπων
> εἵνεκ' ἐμῆς ἀρετῆς, ἐπεὶ οὐκ ἀποφώλιος ἦα
> οὐδὲ φυγοπτόλεμος:
>
> I led to myself a wife from men of many possessions,
> Because of my excellence, since I was not idle nor
> One to flee a fight.
>
> *Od*.14.211-213

[25] LSJ sv.[9] 1. To take to oneself a wife, marry. *Od*. 14.211

Another example outside of the Homeric corpus meaning 'lead in marriage' appears in Sappho 44LP, in which Hector leads Andromache back to Troy in matrimony using the exact same verb.

> Ἕκτωρ καὶ συνέταιρ[ο]ι ἄγοισ' ἐλικώπιδα
> Θήβας ἐξ ἱέρας Πλακίας τ' ἀ[π' ἀι]ν<ν>άω
> ἄβαν Ἀνδρομάχαν ἐνὶ ναῦσιν ἐπ' ἄλμυρον
> πόντον-
>
> Hector and his companions lead a quick-eyed girl
> From lofty Thebe and from chilly Placia,
> Gentle Andromache on a ship upon the briny sea…
>
> Sappho 44LP

This fragment then supports the definition of ἄγω: to lead out a bride in marriage. When Achilles leads out the spoils from the city of Eetion, the poet employs the same verb – in the forms ἦγαγ', ἤγομεν, ἄγετ' found in 1.366-367, 16.153, and 23.827 respectively. Although this verb is extremely common, it is no coincidence that the poetic tradition uses it for the leading out of possessions of a sacked city, a noblewoman turned chattel (6.455), and the selfsame woman in marriage.

The spoils of war and captive women have one thing in common: the spear wins both. ἄγω, with Achilles as subject, describes the leading out of possessions from a sacked city, but within epic diction it also is used to lead women out of a newly sacked city as chattel as well as to lead someone home as a wife (19.295-299 and *Od*.14.211). This definition is corroborated outside of epic; in Sappho 44LP the same verb describes Hector leading Andromache out of Eetion's city in marriage. As a consequence, there are two ways to win a bride or a bride-prize (γέρας): by the spear or by paying countless dowry.

This Sapphic fragment is an appropriate comparandum for a number of reasons. First, the subject matter draws on and incorporates epic material.[26] We know that Greek lyric and drama, as well as Hesiodic and Cyclic poetry, draw on vast amounts of traditional material not available to us.[27] It is not unreasonable to believe that this Sapphic fragment preserves a morsel of a longer, more detailed tradition of the wedding of Hector and Andromache. Moreover, the meter and narrative style of the fragment are reminiscent of epic.[28]

Thus the Eetion motif places in paradigmatic relation not only the fall of Eetion and the fall of Troy, but also Andromache led out from Eetion in marriage, the goods Achilles leads from Eetion, and Andromache envisioned as a captive woman to be led from a sacked city. This suggests that Hector's prediction at 6.445-455 will eventually come to pass, not as it turns out, through Achilles' agency but through his son's.

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[26] Even these three Sapphic lines contain formulaic phrases that occur in the *Iliad*. For example, compare Sappho's Θήβας ἐξ ἰέρας Πλακίας with 22.479 Θήβῃσιν ὑπὸ Πλάκῳ ὑληέσσῃ, a semantic variant. This is most likely due to the shift from epic hexameter to Aeolic pentameter, ὑπὸ Πλάκῳ ὑληέσσῃ# at (*Il.*6.396, *Il.*6.425), and #Θήβῃ Ὑποπλακίῃ (*Il.*6.397), which appears as enjambed line-initial formula that repeats the same ὑπὸ Πλάκῳ ὑληέσσῃ# of the previous line at 6.396.

[27] Slatkin 1991, 11: "Subsequent researches shown in detail that the Cycle poems inherit traditions contingent to our *Iliad* and *Odyssey* and preserve story patterns, motifs, and type-scenes that are as archaic as the material in the Homeric poems, to which they are related collaterally, rather than by descent. The Cycle poems and the *Iliad* offer invaluable mutal perspective on the recombination of elements deriving from a common source in myth, which makes possible the continuous evolution of themes and characters appropriate to individual epic treatments…Similarly we shall see, an important source of comparative evidence offering insight into the themes of the *Iliad* is choral lyric poetry, where treatment of closely related mythic material provides the possibility of recovering archaic poetic traditions not overtly employed by Homer."

[28] For reasons why Sappho is appropriate comparanda on the metrical and formulaic level, see Nagy 1974, 120.

B. Hector and Andromache

An additional Bakhtinian concept, empathy or live-entering, can help explicate the interrelationship of the narrative and dialogic motifs surrounding the figures of Andromache and Hector in the poem. In Bakhtin's view,

> Pure empathizing is impossible. If I actually lose myself into the other (instead of two participants there would be one – an impoverishment of Being), i.e., if I ceased to be unique, then this moment of my non-being cannot become a moment in the being of consciousness – it would simply not exist for me, i.e., being would not be accomplished through me at that moment.
>
> 15-16

Felson has already applied the Bakhtinian concept of 'live-entering' to the marital relationship of Odysseus and Penelope in the *Odyssey* and other Homeric couples, arguing that a dialogic relationship exists between them characterized by Homeric *homophrosune*.[29]

The eight instances of Eetion localized around Andromache and Hector function in a manner independent of yet complementary to those localized around Achilles. They remind the audience of the extreme intimacy of this marital couple, and of the intensity of their marital bond.

Thus, according to Bakhtin, the empathizer ceases to be within a state of Being, for a temporary moment, before returning to his or her value-center. The unattainability of pure empathy ossifies the distinction between the "I" and "the other." In deictic language, the coincidence of two value-centers is impossible to sustain the subsumption of an "I" into "an other" and cannot last. In a moment of utter empathy such a

[29] Felson 1993, 160-161.

confluence can indeed occur, and this is precisely what happens to Andromache when she sees Hector dragged away from the city and flings off her veil.

Is pure empathy possible? According to Bakhtin, it is not. However, aesthetic works can create multiple value-centers, including those of the narrator and each character. The third functions from three different *origos*; that of, as Bakhtin says, "the author-artist, who is situated outside the poem's architectonic of seeing the world (not the author-*hero* who is a participant in this architectonic), and outside that of the contemplator."[30] The luxury of a poet / narrator creates an allowance for pure character empathy; when the value-center of a character ceases to be, the value-center of the author-artist or the contemplator remains. The ability of the poem to function as its own *origo* graces characters with the ability to lose their own value-centers, if only temporarily.

At 22.462.472 Andromache experiences a moment of pure empathy as she live-enters the *origo* of her husband. In that moment Andromache ceases to exist as a separate individual. Her value-center collapses into Hector's. She is no longer a wife conjoined to Hector: she in fact is the warrior himself at the moment of his fall.

Hector had experienced a similar coalescence of selves with Andromache in book eight, as he exhorted his horses to serve him in battle by invoking kindnesses bestowed upon them by his wife:

> ὣς εἰπὼν ἵπποισιν ἐκέκλετο φώνησέν τε:
> Ξάνθέ τε καὶ σὺ Πόδαργε καὶ Αἴθων Λάμπέ τε δῖε
> νῦν μοι τὴν κομιδὴν ἀποτίνετον, ἣν μάλα πολλὴν
> Ἀνδρομάχη θυγάτηρ μεγαλήτορος Ἠετίωνος
> ὑμῖν πὰρ προτέροισι μελίφρονα πυρὸν ἔθηκεν
> οἰνόν τ' ἐγκεράσασα πιεῖν, ὅτε θυμὸς ἀνώγοι,

[30] Bakhtin 1993, 66.

ἦ ἐμοί, ὅς πέρ οἱ θαλερὸς πόσις εὔχομαι εἶναι.

So speaking he called out to the horses and spoke to them:
Xanthus and you Podargos and Aithos and shining Lampos,
Now return for me the tending, which in great abundance
Andromache the daughter of great-hearted Eetion
In former times placed beside you honey-hearted wheat
having mixed it in wine to drink, when her spirit would urge,
even before me, who indeed boasts to be her blossoming husband.
8.184-190

In the midst of battle, Hector invokes earlier acts of kindness performed by his wife, which he then parleys into a debt owed to him in a *quid pro quo* relationship typical of the tripartite Greek prayer.[31] Hector expands on the kindnesses that Andromache repeatedly performed for the horses and then names himself as her blossoming husband.

The appearance of θαλερὸς πόσις in Hector's speech performs a practical and a personal function. In a practical sense, Hector prays to his horses by invoking a scene in which Andromache was present and by offering her kindnesses as his own.[32] He situates himself as an "Andromache" substitute and requests a return favor from the horses. This is a collapse of the Bakhtinian value-center for Hector and Andromache, as Andromache appears to deserve the horses' beneficence until Hector asserts that it is he who is present in this scene and in need, not Andromache. The mention of ἦ ἐμοί "even

[31] Muellner 1976, 28-29: "A Homeric prayer has the following structural elements: (1) Invocation of god or goddess with ornamental epithets, etc. (2) Claim that person praying is entitled to a favor on the basis of favors being granted, granted in the past, or to be granted, or on the basis of a previous response which implies the existence of a contract between god and man based on past exchange or favors. (3) Specific request for a favor in return, including an implied or explicit statement of the relevance of the favor to the particular god's sphere… For our purposes it is important to conceptualize the prayer theme and these variants of it as a kind of deep structure with surface structure manifestations."

[32] Muellner 1976, 29-30: the use of εὔχομαι "pray, boast, vaunt," indicates precative speech towards the divine horses, not gods, atypical of this prayer form.

before me," clearly returns Homer's audience and the poet to the proximal *hic et nunc* after Hector's supplication in the name of his wife.[33]

This is the first of a number of instances in which the identities of Andromache and Hector coalesce. Shortly, Hector spots Andromache on the wall:

> ἔνθ' ἄλοχος πολύδωρος ἐναντίη ἦλθε θέουσα
> Ἀνδρομάχη θυγάτηρ μεγαλήτορος Ἠετίωνος
> Ἠετίων ὃς ἔναιεν ὑπὸ Πλάκῳ ὑληέσσῃ
> Θήβῃ Ὑποπλακίῃ Κιλίκεσσ' ἄνδρεσσιν ἀνάσσων:
> τοῦ περ δὴ θυγάτηρ ἔχεθ' Ἕκτορι χαλκοκορυστῇ.
>
> There his much-dowried wife came opposite, running,
> Andromache, the daughter of great-hearted Eetion,
> Eetion who lived beneath woody Placos
> In Thebe-under-Placos, ruling over the Cilician men:
> Whose daughter in truth was held in marriage to bronze-clad Hector.
> 6.394-398

The relative adverbial locative ἔνθ' "there" locates Andromache in reference to Hector's *origo* as does the adverb ἐναντίη and the direction of the verb ἦλθε. The poet identifies Andromache as Hector's "wife" and then adds the formulaic Ἀνδρομάχη θυγάτηρ μεγαλήτορος Ἠετίωνος (8.187). This triggers a further expansion, a two-line digression on the history of Eetion's kingship, which underscores Andromache's worth and importance.

No passage truly illustrates the empathetic relationship between Hector and Andromache as much as the one in book six, where Andromache recollects the slaying of Eetion:

> ἤτοι γὰρ πατέρ' ἀμὸν ἀπέκτανε δῖος Ἀχιλλεύς,
> ἐκ δὲ πόλιν πέρσεν Κιλίκων εὖ ναιετάουσαν
> Θήβην ὑψίπυλον: κατὰ δ' ἔκτανεν Ἠετίωνα,
> οὐδέ μιν ἐξενάριξε, σεβάσσατο γὰρ τό γε θυμῷ,

[33] Kirk 1985, 313.

ἀλλ’ ἄρα μιν κατέκηε σὺν ἔντεσι δαιδαλέοισιν
ἠδ’ ἐπὶ σῆμ’ ἔχεεν: περὶ δὲ πτελέας ἐφύτευσαν
νύμφαι ὀρεστιάδες κοῦραι Διὸς αἰγιόχοιο.
οἱ δέ μοι ἑπτὰ κασίγνητοι ἔσαν ἐν μεγάροισιν
οἱ μὲν πάντες ἰῷ κίον ἤματι Ἄϊδος εἴσω:
πάντας γὰρ κατέπεφνε ποδάρκης δῖος Ἀχιλλεὺς
βουσὶν ἐπ’ εἰλιπόδεσσι καὶ ἀργεννῇς ὀΐεσσι.
μητέρα δ’, ἣ βασίλευεν ὑπὸ Πλάκῳ ὑληέσσῃ,
τὴν ἐπεὶ ἂρ δεῦρ’ ἤγαγ’ ἅμ’ ἄλλοισι κτεάτεσσιν,
ἂψ ὅ γε τὴν ἀπέλυσε λαβὼν ἀπερείσι’ ἄποινα,
πατρὸς δ’ ἐν μεγάροισι βάλ’ Ἄρτεμις ἰοχέαιρα.
Ἕκτορ ἀτὰρ σύ μοί ἐσσι πατὴρ καὶ πότνια μήτηρ
ἠδὲ κασίγνητος, σὺ δέ μοι θαλερὸς παρακοίτης:

For shining Achilles slew my father,
And he sacked the well-inhabited city of the Cilicians,
High-gated Thebe: and he slew Eetion,
And he did not despoil him, for he shrank from this deed in his spirit
But he performed funeral rites for him together with his
cunningly-wrought armor.
He piled a mound upon him; mountain-nymphs,
The daughters of aegis-bearing Zeus, planted elms around it.
For there were seven brothers in the house
but all went on a single day to the halls of Hades.
For swift-footed shining Achilles slew all of them
in addition to the shambling-hoofed cattle and the white sheep.
But my mother, who was queen under woody Placos,
When he led her hither together with the rest of the possessions,
He, to be sure, ransomed her, taking a countless ransom,
But in the halls of my father arrow-pouring Artemis struck her.
But Hector you are my father and my queenly mother,
You are my brother and you are my flowering husband.

6.414-430

This blurs the distinction for Andromache between her family members and Hector. The passage culminates in the delineation of Andromache and Hector’s respective value-centers from her focalization. Here, Andromache, by recounting to Hector Achilles’ murder of her family, not only plays the narrator of the story about the fate of her family, but also articulates the interrelationship between the three of them. Her family fell at the hands of Achilles, and now she has invested Hector with the value of

each member of her lost family. When Achilles slays Hector, he will be eliminating Andromache's family yet a second time.

In this emotional final address to Hector, Andromache not only equates him sequentially to her father, mother and her brother, but also names him her θαλερὸς παρακοίτης. This designation is the semantic equivalent of θαλερὸς πόσις to be used of Hector at 8.190. On both occasions, the Eetion motif forges a context of intimacy between Andromache and Hector.

The verb that Andromache employs to describe Achilles leading her mother out of the city of Eetion is ἦγαγ'. The use of the aorist form of ἄγω here matches those uses outlined above (pp. 15-18) with Hector or Achilles as subjects. Here too, Andromache utilizes ἦγαγ' to describe leading out plunder, chattel, and a bride in marriage.

In lines 429-430, Andromache shifts from diegesis to direct address:

> Ἕκτορ ἀτὰρ σύ μοί ἐσσι πατὴρ καὶ πότνια μήτηρ
> ἠδὲ κασίγνητος, σὺ δέ μοι θαλερὸς παρακοίτης.

Ἕκτορ ἀτὰρ σύ μοί fills the first half of line 429, and the juxtaposition of σύ μοί together enacts their intimacy. In the second half of line 430, σὺ δέ μοι θαλερὸς παρακοίτης, echoes the earlier juxtapostion and further fortifies their ties. The juxtaposition creates a specifically two-sided dialogue between Hector and Andromache out of a triadic one that included Achilles, Andromache, and Andromache's family.[34] The combination of the σύ and μοί and the conjunctive particles ἀτὰρ, ἠδὲ, and δέ accentuates the tension between them.[35]

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[34] See Bakhtin's analysis of the Pushkin poem *Parting* (1830) in which "the event moments of Being are distributed and arranged around the two value-centers (of the characters)."

[35] Denniston 1934, 51 classifies these as adversative in the context of an impassioned plea, citing 6.429.

If Andromache's speech in book six verbally expresses her intimacy with Hector, the passage from book twenty-two expresses that same intimacy in deeds. Their empathy culminates at the moment when Andromache, reaching the tower of Troy, perceives the horrid fate that has befallen her husband. In an instant, the two resonances of Eetion intersect in a manner unique in the poem; at the sight of Hector's corpse, Andromache's value-center is absorbed into her husbands by the vehicle of pure empathy. Here, the complementary Eetion narratives associated with Achilles' destruction of his city and the marriage of Hector and Andromache conjoin.

> αὐτὰρ ἐπεὶ πύργόν τε καὶ ἀνδρῶν ἶξεν ὅμιλον
> ἔστη παπτήνας' ἐπὶ τείχεϊ, τὸν δὲ νόησεν
> ἑλκόμενον πρόσθεν πόλιος: ταχέες δέ μιν ἵπποι
> ἕλκον ἀκηδέστως κοίλας ἐπὶ νῆας Ἀχαιῶν.
> τὴν δὲ κατ' ὀφθαλμῶν ἐρεβεννὴ νὺξ ἐκάλυψεν,
> ἤριπε δ' ἐξοπίσω, ἀπὸ δὲ ψυχὴν ἐκάπυσσε.
> τῆλε δ' ἀπὸ κρατὸς βάλε δέσματα σιγαλόεντα,
> ἄμπυκα κεκρύφαλόν τε ἰδὲ πλεκτὴν ἀναδέσμην
> κρήδεμνόν θ', ὅι δῶκε χρυσῆ Ἀφροδίτη
> ἤματι τῷ ὅτε μιν κυρυθαίολος ἠγάγεθ' Ἕκτωρ
> ἐκ δόμου Ἠετίωνος, ἐπεὶ πόρε μυρία ἕδνα.
>
> But then when she came to the tower and the throng of men
> She stood at the wall, glancing about, and she perceived him
> Being dragged before the city: and swift horses dragged him
> Unburied to the hollow ships of the Achaeans.
> And gloomy night covered her eyes
> And she fell backwards, and breathed out her life-spirit.
> And she flung far from her head the shining headband,
> The headdress with lappets and the plaited headband
> And the veil, which golden Aphrodite gave to her
> On the day when Hector of the shining helm
> Led her from the house of Eetion, when he bestowed
> countless dowry.
>
> 22.462-472

The mention of the house of Eetion in this passage takes Homer's audience back to Thebe on the day of the wedding of Hector and Andromache. In a single moment, the

poem juxtaposes the death of Hector, the swooning of Andromache, and the city of Eetion on Andromache's wedding day. The narrative progresses as follows:

Andromache sees Hector dead/shamed	Andromache 'dies'	Andromache flings the headband/veil	The headband/veil transports the epic audience to Eetion's city at the time of the marriage.

Andromache's vision of Hector slain and despoiled causes a profound reaction: at that moment, in pure empathy, her identity is subsumed into Hector's and she dies in the manner of a warrior:

> τὴν δὲ κατ' ὀφθαλμῶν ἐρεβεννὴ νὺξ ἐκάλυψεν,
> ἥριπε δ' ἐξοπίσω, ἀπὸ δὲ ψυχὴν ἐκάπυσσε
>
> Gloomy night covered her eyes
> and she fell backwards and she breathed out her spirit.
> 22.466-467

The first line is formulaic for a warrior dying: variations of ἐρεβεννὴ νὺξ ἐκάλυψεν appear nine times in such descriptions in the *Iliad*.[36] Andromache alone among women partakes of this formula. When she sees the corpse of Hector, she, too, if only temporarily, at the height of empathic distress, collapses her value-center into his and "dies" the death of a warrior.

This moment violates Bakhtin's notion that pure empathizing is impossible, inasmuch as the empathizer (Andromache) ceases to exist as a self and, in a state of impoverishment of Being, cannot be conscious of the world. By experiencing a warrior's death, she *does* in fact lose herself into Hector. The poetic device of Andromache

[36] *Il*.5.310, 5.659, 8.488, 9.470, 10.201, 11.356, 13.580, 14.439, 22.466.

sharing in the warrior-dying formulae expresses this fleeting union with her slain husband.

In books seventeen and eighteen, the dying warrior formula occurs for Hector and for Achilles. At 17.585-590, it occurs at the end of Apollo's rebuke, after Hector has fled from Menelaus and allowed him to remove the corpse of a dear companion, Podes, a son of Eetion and brother to Andromache. The combination of empathy with Andromache and the shame at such a loss causes Hector to swoon in battle momentarily.

> ὣς φάτο, τὸν δ' ἄχεος νεφέλη ἐκάλυψε μέλαινα,
>
> So he spoke, and a black cloud of grief covered Hector.
> 17.590

The slaying of Podes is described as follows:

> ἔσκε δ' ἐνὶ Τρώεσσι Ποδῆς υἱὸς Ἠετίωνος
> ἀφνειός τ' ἀγαθός τε: μάλιστα δέ μιν τίεν Ἕκτωρ
> δήμου, ἐπεί οἱ ἑταῖρος ἔην φίλος εἰλαπιναστής:
> τόν ῥα κατὰ ζωστῆρα βάλε ξανθὸς Μενέλαος
> ἀΐξαντα φόβον δέ, διὰ πρὸ δὲ χαλκὸν ἔλασσε:
>
> there used to be among the Trojans, Podes the son of Eetion,
> both wealthy and noble. And Hector honored him especially
> within the land, since he was his dear companion
> who ate at the same table.
> Blond Menelaus struck him in the war belt
> While darting in fright, and he drove the bronze through him.
> 17.574-579

The mention of Eetion highlights the explicit intimacy that Hector shared with Podes as his brother-in-law. Hector responds to Apollo's invective with its news of Podes' death by swooning as expressed by a formulaic line. The same line occurs at the beginning of book eighteen when Antilochus bears the message to Achilles that Patroclus is slain.

ὣς φάτο, τὸν δ' ἄχεος νεφέλη ἐκάλυψε μέλαινα.

In like situations of loss, then, as they suffer grief, Achilles, Hector, and Andromache swoon just as if they had themselves died. All three characters, Andromache alone among women, share the characteristics of heroes who lament the death of someone dear.

The name Eetion at 22.472, within a reference to Andromache's wedding that in turn is embedded in the scene of Andromache's intense grief, forges a concrete link between the legitimate marriage and the illegitimate ravages of war. The expression ἤματι τῷ ὅτε brings about a temporal shift for the audience; it both deflects attention from the abject horror of the scene and intensifies that horror by juxtaposing Hector's corpse with a most precious moment at a time of tranquility, when Hector led Andromache off in marriage.

This reference to Hector and Andromache's wedding invokes an alternate epic tradition extant within the *Iliad* and later in the poetry of Sappho 44LP. As Achilles drags Hector's corpse away from Troy and towards the ships of the Achaeans, Andromache flings her veil, the very symbol of her union, far from her head (τῆλε δ' ἀπὸ κρατὸς βάλε δέσματα σιγαλόεντα). Achilles' defilement of Hector's corpse corresponds to the undoing of Andromache's marriage, as well as to the earlier non-defilement of Eetion's corpse. The loss of the veil pre-figures the fall of the city of Troy and forecasts the doom of the city. As Nagler astutely observes, the veil is a metaphor for the walls of Troy.[37] Just as Eetion invokes both the destructive power of Achilles and the intimacy between Andromache and Hector, so the flinging of the veil suggests the collapse both of the city of Troy and Andromache's marriage. The future

[37] Nagler 1974, 53-54.

that Hector predicted for Andromache in 6.448-455 is about to come to fruition. The fall of Troy, anticipated up till now, is imminent.

Here Andromache, who was Hector's bride, comes to resemble Achilles' war-prizes from Eetion's city. The equation is strengthened by the uses of ἄγω / ἄγομαι in three contexts: ἦγαγ' (1.366-367), ἤγομεν (16.153), ἄγετ' (23.827). Here ἠγάγεθ' depicts Andromache being led from the house of Eetion in matrimony, just as in previous examples the verb described Achilles leading out spoils, Andromache's mother being led away as a slave (6.426), and even Andromache as a slave in Hector's bitter prediction (6.455). Direct objects of the verb become equivalents: spoils, slaves (Andromache's mother and Andromache herself), and brides. Achilles and Hector, as subjects of the verbs, also become equated. Because Andromache was once led out in marriage by Hector, and now seems to be about to be led out as a slave by Achilles, Achilles and Hector alike possess Andromache as a prize and bride. With Hector dead, there is nothing to prevent it anymore. Hector predicted at 6.448-455 the city will fall; his wife will be led out (ἄγω) of the city as chattel. The two narrative threads of Eetion, now joined, unite the past sacking of Thebe with the current and imminent fall of Troy. Hector has fallen, Troy is to be sacked, and Andromache, like the possessions of the city of Eetion, like her mother, will be led out and enslaved as a bride to some one of the Achaeans, fulfilling Hector's bitter prophecy. Andromache is given as a bride to his own son Neoptolemos in order that she fulfill her indenture to him beyond death through the substitute of his son.[38]

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[38] Cf. Euripides' *Andromache* 12-15.
αὐτὴ δὲ δούλη τῶν ἐλευθερωτάτων
οἴκων νομισθεῖσ' Ἑλλάδ' εἰσαφικόμην

At the moment of this conflation of identities and intersection of narratives, Andromache's life-spirit returns to her body, and she begins to function again from her own value-center, her own *origo.* In her next speech she redefines her social world, poignantly taking care to differentiate the present from the recent past, and at the same time she tries to distance herself from Hector's corpse in order to reclaim her own personal identity, as a live woman distinct from her dead husband:

> Ἕκτορ ἐγὼ δύστηνος: ἰῇ ἄρα γεινόμεθ' αἴσῃ
> ἀμφότεροι, σὺ μὲν ἐν Τροίῃ Πριάμου κατὰ δῶμα,
> αὐτὰρ ἐγὼ Θήβῃσιν ὑπὸ Πλάκῳ ὑληέσσῃ
> ἐν δόμῳ Ἠετίωνος, ὅ μ' ἔτρεφε τυτθὸν ἐοῦσαν
> δύσμορος αἰνόμορον: ὡς μὴ ὄφελλε τεκέσθαι.
> νῦν δὲ σὺ μὲν Ἀΐδαο δόμους ὑπὸ κεύθεσι γαίης
> ἔρχεαι, αὐτὰρ ἐμὲ στυγερῷ ἐνὶ πένθεϊ λείπεις
> χήρην ἐν μεγάροισι: πάϊς δ' ἔτι νήπιος αὖτως,
> ὃν τέκομεν σύ τ' ἐγώ τε δυσάμμοροι: οὔτε σὺ τούτῳ
> ἔσσεαι Ἕκτορ ὄνειαρ ἐπεὶ θάνες, οὔτε σοὶ οὗτος.
>
> Hector I am wretched: we both came to the same destiny;
> You on the one hand in Troy in the house of Priam,
> But I in Thebes under woody Plakos
> In the house of Eetion: who raised me since I was small,
> To an ill-fated destiny: would that I were never born.
> Now you are going to the houses of Hades under the
> depths of the earth, and you leave me in baneful suffering,
> a widow in the palace; and there is a youthful child in addition,
> who we raised, you and I, the unfortunates: you will not be
> a benefit for this one, Hector, since you are dead, nor will
> this one be a benefit for you
>
> 22.477-486

τῷ νησιώτῃ Νεοπτολέμῳ δορὸς γέρας
δοθεῖσα λείας Τρωικῆς ἐξαίρετον.

And from most free house, being held
As a slave-woman, I came to Greece,
I, the choicest spoil of Troy, being given to
The islander Neoptolemos as a prize of war.

The ache of loss activates deictic distinctions, as Andromache attempts by way of first and second person addresses to disengage her identity from Hector's. Her use of the second person for him absorbs the absent Hector into an imagined husband close at hand. As Peponi suggests in her analysis of the function of the second person in Alcman's *Partheneion*, in a performance context poetry uses the second person not only to address a personage, but also to create an internal model for the external audience.[39] Here Andromache, by her constant references to Hector in the second person, not only distinguishes her current spatial localization from his, but draws Homer's audience into Hector's identity.

It is not a difficult step to equate terminology from "I" and "you" and "we" to Bakhtin's "I" and "the other" and "I-for-the-other," to recast Bakhtin's categories in deictic terms with an eye to this passage. Below is a diagram of correspondances.

Greek	Bakhtin	Modern Terms
ἐγὼ, μ'	"I"	Proximal
Σὺ, λείπεις, ἔσσεαι, θάνες	"the other"	Proximal
Γεινόμεθ', ἀμφότεροι, τέκομεν, δυσάμμοροι	"I-for-the-other"	Proximal

Andromache redefines the space in which she and Hector separately exist, in direct contrast to her previous absorption into Hector's identity through the vehicle of pure empathy.

[39] Peponi 2004, 300: "Even if we imagine…that the second-person addressee is the chorus itself, then the chorus is enacting the role of an internal audience as a model upon which the external audience, that is, the actual one, has to be molded."

There are two *origos* in this passage, one of Andromache and the other of Hector; all else within the passage stems from their interrelationship. The frequent uses of "I" and "you" make evident that they are not a single person and they do not exist on the same temporal-spatial plane. Andromache only allows herself to refer to Hector and herself together when she laments their common ill-starred destinies in the present ἰῇ ἄρα γεινόμεθ' αἴσῃ / ἀμφότεροι, (22.477-478), and that of their child in the future, "whom we raised, you and I, the unfortunates" (22.485) and whose life she knows will be ill-starred because of Hector's absence. Here, in parallel constructions, Andromache accentuates the new spatial distance between Hector and herself; he is going into the houses of Hades, whereas she, a widow, is going bereft, to an enemy's palace: αὐτὰρ ἐμὲ στυγερῷ ἐνὶ πένθεϊ λείπεις / χήρην ἐν μεγάροισι. Here Andromache shoulders the heavy burden of accepting her life without Hector. The mention of Eetion again at 22.472 invokes a happier time at the place where Andromache was raised and from which Hector led her in marriage. The parallel constructions and deictic language help to distinguish her own identity from that of the newly-slain Hector, a trope in lament speeches that serves the ritualistic function of allowing the social group to redefine the living apart from the dead.

CHAPTER THREE:

ANDROMACHE AS LAMENTER

After Andromache discovers that Hector is dead (22.462-472), she engages in the speech genre classified as a lament. Her reaction shares a sequential structure and thematic elements with the reaction of the warrior Achilles to the death of his beloved Patroclus. Margaret Alexiou sets the groundwork for the analysis of the lament speech from archaic Greece to medieval times as a speech genre; particularly useful is her distinction between the θρῆνος, the professional lament, and the γόος, the keening of close relatives.[40] Casey Dué, examining Briseis' lament in book nineteen, delves deeply into Briseis' significant role within the lament tradition.[41] Finally, Pietro Pucci compares Briseis' and Achilles' laments in book nineteen with an eye to formulaic and thematic similarities.[42]

Achilles and Andromache are two characters who experience particularly intense grief.[43] Their reactions share a number of thematic and formulaic commonalities, as a comparison of *Iliad* 18.1-51, in which Achilles receives the news of the death of Patroclus, to 22.437-476, in which Andromache discovers the death of Hector, reveals. In terms of diction and speech genre, Achilles the warrior takes on the qualities of a lamenting woman, Andromache those of a warrior.

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[40] A summary of lament in lyric can be found in Lardinois 2001, 75. Alexiou 1974, 2002, esp. 132-133.
[41] Dué 2002.
[42] Pucci 1998
[43] Nagy 1979, 77: "The figure of Achilles is pervasively associated with the theme of grief."

In performing my analysis of these two speeches, I use three narratological terms: formula, theme and motifeme. Formula has already been defined; theme, in addition, functions in a similar manner. As Russo notes, just as formulae are chosen and artistically adapted at the whim of meter, the 'sequential narrative' or 'thematic composition' is crafted via 'the manipulation and combination of known patterns,' and this technique allows for 'invention within a framework of tradition.'[44] Russo's 'known patterns' thus follow a sequential order to characterize certain types of scenes, or type-scenes.

Propp's *Morphology of the Folk Tale* classifies 'known patterns' of theme by analyzing the arrangement of individual functions in one hundred Russian folk tales.[45] According to Propp,

> If functions are singled out, then it will be possible to trace those tales which present identical functions. Tales with identical functions can be considered as belonging to one type. On this foundation, an index of types can then be created, based not upon theme features, which are somewhat vague and diffuse, but upon exact structural features.
>
> 22

[44] Russo 1976, 8. "As on the level of diction the poet dealt with an available stock of set and ready-made patterns within which there could be variation, so too on the level of story or plot the poet has as his conscious purpose the retelling of established tales, the manipulation and combination of known patterns. Thematic composition is, then, like formular composition in the way it allows for invention within the framework of tradition, thus harmonizing these two apparently contradictory impulses…But the great insight brought by Parry's work is that we have become aware that the poet's storytelling habits depend very much upon his verbal habits, and we must ponder the question whether storytelling itself is just one verbal habit writ large." See also Parry 1936, 357 - "There are certain actions which tend to recur in the *Iliad* and the *Odyssey*, and which, each time they do recur, are told again with many of the same details and many of the same words," and Lord 1960, 68 "[themes are] the groups of ideas regularly used in telling a tale in the formulaic style of traditional song."

[45] Propp is in agreement with Veselóvskij's general principle that binds theme as secondary to motif – "A theme is a series of motifs. A motif develops into a theme. Themes vary: certain motifs make their way into themes, or else themes combine with one another. By theme I mean a subject in which various situations, that is, motifs, move in and out." Propp 1968,12. He also sees the importance of distinguishing tyoe of hero from specific hero—one of Propp's major contributions to the study of the morphology of folktales.

Thus Propp offers an empirical system for classifying tales with like motifemes/functions by comparing their sequential patterns, his rough equivalent of Homerists' type scenes.[46] Prince defines theme as semantic macrostructural category or frame extractable from distinct textual elements that illustrate it and express the more general and abstract entities that a text or part thereof is about. He further specifies that it is an "abstract idea" framework as opposed to an action frame, which is described by the term plot. Topos is defined as a specific complex of the smaller unit motif, which is in turn defined as a minimal thematic unit.

The motifeme, according to Prince, is the smallest significant thematic unit, "an act defined in terms of its significance for the course of the action in which it appears or an act considered in terms of the role it plays at the action level."[47] The above definitions, when conjoined, offer a sequential progression of narrative elements from the general to the more specific.

The combination of Parry's definition of formula and modern narratology will provide enough specific terminology to analyze the collocation of Achilles' and Andromache's lamentations, which exhibit identical motifs. Both characters function paradigmatically as thematic substitutes within the type-scene, creating a unique bond that they share through their mutual intense grief. Achilles laments Patroclus as Andromache laments Hector.

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[46] Lord 1960, 121. Lord distinguishes the importance of the theme: "The fact that the same song occurs attached to different heroes would seem to indicate that the story is more important than the historical hero to which it is attached. There is a close relationship between hero and tale, but with some tales at least the *type* of hero is more significant than the specific hero."

[47] Prince 1987.

Achilles' status as a lamenter marks a diminution of his heroic character in a type-scene dominated by women. Since no other heroes overtly mourn in the manner of women, it is fitting that the poem makes his grief congruent to that of Andromache, who has also suffered supreme loss. In the previous chapter Achilles was a dominant figure as Andromache's captor, but in this context of lament, gendered social hierarchy is temporarily dissolved, and Achilles now is assigned feminine qualities.

I. Achilles and Andromache: Thematic Equivalency

From the presentation of Achilles' reaction to the death of Patroclus and of Andromache's to the death of Hector, nine motifemes can be abstracted. These are: news vs. no news, parenthesis, foreboding, news/sight of the beloved's corpse, death, self-disfigurement and death, lamenters take notice, contemplation of suicide, and formal lament.

Achilles, *Il.*18.1-51		Andromache, *Il.*22.437-476	
1.	Messenger brings news (1-3)	1.	No messenger brings news (437-439)
2.	Achilles' unawareness (4-7)	2.	Andromache's unawareness (440-444)
3.	Achilles expresses foreboding (8-15)	3.	Andromache expresses foreboding (445-461)
4.	Achilles learns of Patroclus' death (16-21)	4.	Andromache sees Hector's corpse (462-465)
5.	Achilles 'dies' (22)	5.	Andromache 'dies' (466-467)
6.	Achilles disfigures self (23-27)	6.	Andromache disfigures self, undoes her marriage (468-472)
7.	Slave girls lament (28-31)	7.	Family members lament (473)
8.	Achilles contemplates suicide (32-34)	8.	Andromache contemplates suicide (474)
9a.	Mother hears him (35-36)	9a.	
9b.	Catalogue of goddesses (37-49)	9b.	
9c.	Thetis leads the lament (50-51)	9c.	Andromache, resuscitated, leads the lament (475-476)

Thus Achilles' reaction matches Andromache's in nine different categories, with the ninth expanded for Achilles.

1. News vs. no News

A messenger comes forth (πόδας ταχὺς ἄγγελος ἦλθε) to Achilles, but no messenger comes forth (οὐ…τις ἐτήτυμος ἄγγελος ἐλθὼν) to tell Andromache of the fate of her husband.

> ὣς οἳ μὲν μάρναντο δέμας πυρὸς αἰθομένοιο,
> Ἀντίλοχος δ' Ἀχιλῆϊ πόδας ταχὺς ἄγγελος ἦλθε.
>
> So the Trojans fought as a blazing fire,
> But Antilochus the swift-footed messenger went to Achilles,
> 18.1-2

> ὣς ἔφατο κλαίουσ', ἄλοχος δ' οὔ πώ τι πέπυστο
> Ἕκτορος: οὐ γάρ οἵ τις ἐτήτυμος ἄγγελος ἐλθὼν
> ἤγγειλ' ὅττί ῥά οἱ πόσις ἔκτοθι μίμνε πυλάων,
>
> So she spoke lamenting, but the wife had not yet learned
> anything by hearsay,
> (The wife) of Hector; for not one true messenger coming
> Brought word that her husband remained outside of the walls,
> 22.437-439

The combination of ἄγγελος + ἔρχομαι, as in these two examples ἄγγελος ἦλθε and ἄγγελος ἐλθὼν, appears seven times in the poem, five at line end.[48] Achilles' messenger is described in the aorist, Andromache's absent messenger with the aorist participle. The parallel is strengthened by the isometric and isosyntactic modifiers

[48] 2.786, 3.121, 18.2, 22.438, 23.199, 24.194, 24.561

πόδας ταχὺς "swift-footed" and ἐτήτυμος "true," respectively.[49] Combined with ἄγγελος + ἔρχομαι, those modifiers fill the line from weak caesura to line end.

At 1.558, as Hera addresses Zeus, the poem directly links Achilles and ἐτήτυμον.

> τῇ σ' ὀΐω κατανεῦσαι ἐτήτυμον ὡς Ἀχιλῆα
> τιμήσῃς

> I believe that for her you truly nodded so that you
> would honor Achilles

Second, as Poseidon rallies the Achaeans, he asserts that the misfortunes of the Achaeans stem from the quarrel between Agamemnon and Achilles.

> ἀλλ' εἰ δὴ καὶ πάμπαν ἐτὴτυμον αἴτιος ἐστιν
> ἥρως Ἀτρεΐδης, εὐρὺ κρείων Ἀγαμέμνων,
> οὕνεκ' ἀπητίμησε ποδώκεα Πηλεΐωνα

> but if indeed it is certainly truth that the hero, son of Atreus,
> is to blame, wide-ruling Agamemnon,
> because he dishonored the swift-footed son of Peleus
> 13.111

Third, Thetis directly addresses her son and his deeds using the word ἐτήτυμον.

> ναὶ δὴ ταῦτά γε, τέκνον, ἐτήτυμον οὐ κακόν ἐστι
> τειρομένοις ἑτάροισιν ἀμυνέμεν αἰπὺν ὄλεθρον.

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[49] Parry, 1928, 111-112: πόδας ταχὺς is a variant of the more common πόδας ὠκύς, which occurs thirty-one times as an epithet for Achilles. The adjective ἐτήτυμος, however, appearing only four times, is a poetic reduplicated variant of the more attested ἔτυμος, and carries an identical resonance in two different contexts. (LSJ sv.[9] ἐτὴτυμος "true, real, genuine"). Within the poem, ἐτήτυμος is directly or indirectly associated with Achilles in three of its four cases; in its one other instance it is used in the context of Andromache, specifically characterizing the quality of the absent messenger who brings no news to a person in a state of emotional panic over the loss or absence of a loved one.

> "Verily these things are not a true evil, child,
> to ward off steep destruction from the companions being worn down.
> 18.127-129

It is a difficult to argue that such a word, utilized in a number of different grammatical contexts and located so far away from Achilles, is specifically related to him; however, there are a number of formulaic and contextual reasons why they should be considered interrelated. First, as noted above, πόδας ταχὺς ἄγγελος ἦλθε is isometric to ἐτήτυμος ἄγγελος ἐλθὼν from caesura to line end, making it easy for the poet to substitute one expression at the moment of performance for the other. In the poet's mind they are equivalent expressions. Secondly, ἐτήτυμον is localized alongside Achilles in three out of four cases in the *Iliad*. In its other instance, it is used to describe Andromache's absent messenger. Moreover, although there are numerous instances in which an ἄγγελος is described with ornamental epithets, Achilles' and Andromache's laments are the only two instances in the poem in which an ἄγγελος receives an epithet from a weak caesura to the bucolic diaresis. In other instances combinations of ἄγγελος + ἔρχομαι occur either not in line final position or without ornamental epithets.[50] Considering its isometry, its associations with Achilles, and the rarity of its line placement and surrounding formula, in the poem the word ἐτήτυμον is a word associated with Achilles, and its attraction to Andromache is noteworthy.

In the *Homeric Hymn to Demeter*, a similar situation arises reminiscent of Andromache's lack of a true messenger. Demeter's grief at the search for a beloved daughter closely resembles that of Andromache's for her absent husband. Here the cry of

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[50] ἄγγελος + ἔρχομαι: Line final and no epithet: 3.121, 24.194, 24.561. Not line final and no epithet: 2.786, 11.714, 18.167, 23.199.

Persephone alerts Demeter to her daughter's absence, but as she searches, no messenger is to be found.

> σεύατο δ' ὥς τ' οἰωνὸς ἐπὶ τραφερήν τε καὶ ὑγρήν
> μαινομένη. τῆι δ' οὔ τις ἐτήτυμα μυθήσασθαι
> ἤθελεν οὔτε θεῶν οὔτε θνητῶν ἀνθρώπων,
> οὔτ' οἰωνῶν τις τῆι ἐτήτυμος ἄγγελος ἦλθεν.
>
> She darted just as a bird upon the land and the water,
> In the state of being a maenad. No one of the gods
> Or mortal humans wished to speak true *muthoi* to her,
> Nor did some true messenger among the birds come to her.
> *Hom.Hymn.Dem.*41-46.

The overall scarcity of ἐτήτυμος and its paradigmatic relation to πόδας ταχὺς link Demeter and Andromache especially in view of their presence in the same ἄγγελος + ἔρχομαι formula. The occurrence of ἐτήτυμος ἄγγελος ἦλθεν (*Hom.Hymn.Dem.*46) makes Demeter in the *Hymn* parallel to Andromache in the *Iliad*: both experience the absent messenger motif. For Andromache, the messenger who fails to come is the subject of the aorist participle ἐλθὼν, for Demeter the second aorist ἦλθεν. The modifier of ἐτήτυμος, then, formulaically accompanies the absent messenger for a mother or wife overcome with grief.

2. Unawareness

Just before the delivery of the message, Achilles reflects upon the state of the Achaeans while Andromache tends to household affairs and orders the maidservants. Bringing these two passages into alignment are Achilles' thoughts on deeds accomplished regarding Patroclus and Andromache's unintentionally fruitless efforts for Hector.

τὸν δ' εὗρε προπάροιθε νεῶν ὀρθοκραιράων
τὰ φρονέοντ' ἀνὰ θυμὸν ἃ δὴ τετελεσμένα ἦεν:

And Antilochus found him in front of the straight-horned ships,
Thinking in his spirit as to those things which had already been finalized;
18.3-4

ἀλλ' ἥ γ' ἰστὸν ὕφαινε μυχῷ δόμου ὑψηλοῖο
δίπλακα πορφυρέην, ἐν δὲ θρόνα ποικίλ' ἔπασσε.
κέκλετο δ' ἀμφιπόλοισιν ἐϋπλοκάμοις κατὰ δῶμα
ἀμφὶ πυρὶ στῆσαι τρίποδα μέγαν, ὄφρα πέλοιτο
Ἕκτορι θερμὰ λοετρὰ μάχης ἐκ νοστήσαντι
νηπίη, οὐδ' ἐνόησεν ὅ μιν μάλα τῆλε λοετρῶν
χερσὶν Ἀχιλλῆος δάμασε γλαυκῶπις Ἀθήνη.
κωκυτοῦ δ' ἤκουσε καὶ οἰμωγῆς ἀπὸ πύργου:
τῆς δ' ἐλελίχθη γυῖα, χαμαὶ δέ οἱ ἔκπεσε κερκίς:

But she wove a cloth in the deepest recess of the stately home,
A double-woven purple cloth, in which she sprinkled
embroidered patterns,
And she bid her well-plaited handmaidens throughout the house
To stand a great tripod upon a fire, in order that there would be a
Warm bath for Hector when he returned from battle,
Naïve woman, she did not realize that extremely far from baths
Bright-eyed Athena subdued him at the hands of Achilles.
She heard a wail and a cry from the tower:
Her limbs were loosed, and the shuttle fell to the floor:
22.440-449

Note the epic compression in Achilles' passage in contrast to the minute details in Andromache's. In both these passages, the respective subjects are isolated from their social groups; Achilles in front of the "straight-horned ships" νεῶν ὀρθοκραιράων (18.3), and Andromache "in the deepest recesses of the house" μυχῷ δόμου ὑψηλοῖο (22.440). These isometric expressions indicate the location of each character to the epic audience in relation to the messenger/absent messenger.

The expression προπάροιθε νεῶν ὀρθοκραιράων appears only twice in the poem, and both times within the context of Achilles' grief. It occurs here and also at 19.344 when Zeus describes the hero's pitiable state.

> Κεῖνος ὅγε, προπάροιθε νεῶν ὀρθοκραιράων
> ἧσται ὀδυρόμενος ἕταρον φίλον· οἱ δὲ δὴ ἄλλοι
> οἴχονται μετὰ δεῖπνον, ὁ δ' ἄκμηνος καὶ ἄπαστος.
>
> This man in front of the straight-horned ships
> Sat lamenting his beloved companion, the others
> Departed for dinner, but he is without vigor and has not supped.
> 19.343-346

This passage follows a number of lamentations: Briseis' for Patroclus (19.282-19.303) and Achilles' own formal lament (19.315-339). The thematic similarity of Achilles' solitude as expressed in both 19.344 and 18.343 by this formula is arresting.

While Achilles' expression overtly marks his distance from his social group, Andromache's isometric expression μυχῷ δόμου ὑψηλοῖο illustrates conjugal intimacy in a shared space. Occurring once in the *Iliad* and three times in the *Odyssey*, this formula, which fills the line from weak caesura to line-end, subtly expresses her husband Hector's marital absence by its very presence. The poem depicts Andromache's solitude with a formula usually associated with the conjugal bedroom, as in these three examples.

> Αὐτος δ' αὖτε καθεῦδε μυχῷ δόμου ὑψηλοῖο,
> Τῷ δ' ἄλοχος δέσποινα λέχος πόρσυνε καὶ εὐνην.
>
> But he once again slept in the deepest recess of the stately home
> And his queenly wife prepared the couch and bed for him.
> *Od*.3.402-403

> Ἀτρεΐδης δὲ καθεῦδε μυχῷ δόμου ὑψηλοῖο,
> πὰρ δ' Ἑλένη τανύπεπλος ἐλέξατο, δῖα γυναικῶν.
>
> But the son of Atreus slept in the deepest recess of the stately home

> And flowing-robed Helen lay beside him, shining among women.
> *Od*.4.304-305

> Ἀλκίνοος δ' ἄρα λέκτο μυχῷ δόμου ὑψηλοῖο
> πὰρ δὲ γυνὴ δέσποινα λέχος πόρσυνε καὶ εὐνήν.
>
> But Alcinoos slept in the deepest recess of the stately home
> And beside him his queenly wife prepared the couch and bed.
> *Od*.346-347

Because of these instances, μυχῷ δόμου ὑψηλοῖο underscores the sense of marital inversion in Andromache's scene. First in section one, there is no messenger to bear her word, and that expression resonates two-fold in scenes of lament and familial distress as in Achilles' passage and the *Homeric Hymn to Demeter*. This is then followed by the mention of the innermost recesses of the house. Since Andromache is not in her bedchamber and is not with Hector, and the epic audience is already aware of Hector's grisly fate, the poet cleverly applies formulaic diction that implies happy marital relations in this context of separation that is the exact lack thereof, generating a perversity that builds dramatic tension by implying and overtly stating the exact opposite of what the epic audience expects. The poem constructs a dramatic tension that textually forecasts the separation of Andromache and Hector well before she perceives it herself.

3. Foreboding

The poet uses ring composition to describe their reception of news of their respective beloved's death.

> ὀχθήσας δ' ἄρα εἶπε πρὸς ὃν μεγαλήτορα θυμόν:
> ὤ μοι ἐγώ, τί τ' ἄρ' αὖτε κάρη κομόωντες Ἀχαιοὶ
> νηυσὶν ἔπι κλονέονται ἀτυζόμενοι πεδίοιο;
> μὴ δή μοι τελέσωσι θεοὶ κακὰ κήδεα θυμῷ,
> ὥς ποτέ μοι μήτηρ διεπέφραδε καί μοι ἔειπε
> Μυρμιδόνων τὸν ἄριστον ἔτι ζώοντος ἐμεῖο

χερσὶν ὕπο Τρώων λείψειν φάος ἠελίοιο.
ἦ μάλα δὴ τέθνηκε Μενοιτίου ἄλκιμος υἱὸς
σχέτλιος: ἦ τ᾽ ἐκέλευον ἀπωσάμενον δήϊον πῦρ
ἂψ ἐπὶ νῆας ἴμεν, μηδ᾽ Ἕκτορι ἶφι μάχεσθαι.
εἶος ὃ ταῦθ᾽ ὥρμαινε κατὰ φρένα καὶ κατὰ θυμόν,

And deeply vexed he spoke to his own great-hearted spirit:
Alas, why again are the long-haired Achaeans
Scrambling to the ships, being routed from the plain?
May the gods not bring to fulfillment for me the evil pains in my spirit,
Thus once my mother told me plainly and she said to me
That the best man among the Myrmidons while I am still living
would leave the light of the sun at the hands of the Trojans.
Surely the stout son of Menoitios has fallen.
Headstrong! I commanded him, after having pushed back the blazing fire
To go back to the ships, not to do battle with Hector with force.
While he pondered these things in his mind and spirit,

18.5-15

ἦ δ᾽ αὖτις δμῳῇσιν ἐϋπλοκάμοισι μετηύδα:
δεῦτε δύω μοι ἕπεσθον, ἴδωμ᾽ ὅτιν᾽ ἔργα τέτυκται.
αἰδοίης ἐκυρῆς ὀπὸς ἔκλυον, ἐν δ᾽ ἐμοὶ αὐτῇ
στήθεσι πάλλεται ἦτορ ἀνὰ στόμα, νέρθε δὲ γοῦνα
πήγνυται: ἐγγὺς δή τι κακὸν Πριάμοιο τέκεσσιν.
αἰ γὰρ ἀπ᾽ οὔατος εἴη ἐμεῦ ἔπος: ἀλλὰ μάλ᾽ αἰνῶς
δείδω μὴ δή μοι θρασὺν Ἕκτορα δῖος Ἀχιλλεὺς
μοῦνον ἀποτμήξας πόλιος πεδίον δὲ δίηται,
καὶ δή μιν καταπαύσῃ ἀγηνορίης ἀλεγεινῆς
ἥ μιν ἔχεσκ᾽, ἐπεὶ οὔ ποτ᾽ ἐνὶ πληθυῖ μένεν ἀνδρῶν,
ἀλλὰ πολὺ προθέεσκε, τὸ ὃν μένος οὐδενὶ εἴκων.
ὣς φαμένη μεγάροιο διέσσυτο μαινάδι ἴσῃ
παλλομένη κραδίην: ἅμα δ᾽ ἀμφίπολοι κίον αὐτῇ

And again she addressed her well-plaited handmaidens.
"You two follow me here, so that I may see whatever
deeds have been fashioned.
I heard the voice of my reverenced mother-in-law,
and in me myself
my heart in my chest is thumping up to my mouth, and my knees are
being chilled from below: surely some evil is near to the children of
Priam.
Would this word be far from my ear; but really dreadfully
I fear lest godlike Achilles having cut courageous Hector off from
the city drive him from the city to the plain.
And lest truly he put an end to him of the grievous courage

> Which he frequently possessed, since not ever did he remain
> in the press of men
> But he would rush far forward, yielding his life force to no one."
> So speaking she rushed from the house equal to a maenad,
> Her heart pounding: and her handmaidens ran along with her.
> 22.450-461

The ring composition present in Achilles' passage is replicated in Andromache's, though not in the strictest sense. Achilles' passage starts with μεγαλήτορα θυμόν (18.5) and ends with εἶος ὃ ταῦθ' ὥρμαινε κατὰ φρένα καὶ κατὰ θυμόν (18.15), whereas Andromache's starts and ends with the mention of her handmaidens, δμῳῇσιν ἐϋπλοκάμοισι and ἀμφίπολοι, respectively.

	Beginning Ring Composition	Digression	End Ring composition
Achilles	ὀχθήσας δ' ἄρα εἶπε πρὸς ὃν μεγαλήτορα θυμόν (18.5)	Soldiers, Patroclus (18.6-14)	εἶος ὃ ταῦθ' ὥρμαινε κατὰ φρένα καὶ κατὰ θυμόν (18.15)
Andromache	ἣ δ' αὖτις δμῳῇσιν ἐϋπλοκάμοισι μετηύδα: (22.450)	Hecuba, Children of Priam, Hector (22.451-460)	παλλομένη κραδίην: ἅμα δ' ἀμφίπολοι κίον αὐτῇ (22.461)

Achilles speaks to his own θυμός (18.5) about the welfare of the Achaean host and Andromache to her silent handmaidens ἀμφιπόλοισιν ἐϋπλοκάμοις (22.442). The poem uses θυμός and handmaidens, respectively, to bracket their enclosed speech. Though their addressees diverge, their functions remain the same. The formulaic expression of speaking to a warrior's θυμός is not only a common expression for a warrior's internal monologue in battle but also as a poetic technique to orally perform the inner turmoil of a character. The entire line ὀχθήσας δ' ἄρα εἶπε πρὸς ὃν

μεγαλήτορα θυμόν appears seven times in the *Iliad* and four times in the *Odyssey*.[51] As Scully notes, the poem employs ὀχθήσας starting from book eleven seven times (thrice of Achilles) to express a hero's internal deliberation, and in every instance, "the hero reaches a decision unaided: a god never intervenes."[52] In all extant examples except for two, the hero's dialogue with his θυμός is followed by ὤ μοι "Ah me!" as an indication of his imminent doom.[53]

For Andromache, her female equivalent to θυμός-as-audience is her handmaidens. They travel with her wherever she may go, silently present in her life (22.461). The poet employs their presence as a foil for Andromache in order to create an addressee for her discourse, shifting it from soliloquy to external performance.

An analysis of διέσσυτο μαινάδι ἴση "she rushed, equal to a maenad," as a marker of Andromache's equivalent status of a warrior will be addressed in chapter three.

4. News/Sight of the Beloved's Corpse

Achilles and Andromache perceive the deaths of their respective beloveds in two different manners. The former receives the word from Antilochus, while the latter learns of it through her own proactive investigation.

> τόφρά οἱ ἐγγύθεν ἦλθεν ἀγαυοῦ Νέστορος υἱὸς
> δάκρυα θερμὰ χέων, φάτο δ' ἀγγελίην ἀλεγεινήν:
> ὤ μοι Πηλέος υἱὲ δαΐφρονος ἦ μάλα λυγρῆς
> πεύσεαι ἀγγελίης, ἣ μὴ ὄφελλε γενέσθαι.
> κεῖται Πάτροκλος, νέκυος δὲ δὴ ἀμφιμάχονται
> γυμνοῦ: ἀτὰρ τά γε τεύχε' ἔχει κορυθαίολος Ἕκτωρ.

[51] *Il.*11.403, 17.90, 18.5, 20.343, 21.53, 21.552, 22.98. *Od*.5.298, 5.355, 5.407, 5.464.
[52] Scully, 1984, 13.
[53] The two examples that are not followed by ὤ μοι employ parallel formulaic constructions that occur from verse initial to line end that express surprise but not necessarily mortal fear. #ὤ πόποι ἦ μέγα θαῦμα τόδ' ὀφθαλμοῖσιν ὁρῶμαι·# *Il.*20.343 and *Il.*21.53

Until the son of famed Nestor came near him,
Shedding warm tears, and he spoke grim news.
"Alas, son of fiery-hearted Peleus, you will learn a truly baneful
Message, which I wished never happened.
Patroclus lies dead, and they are fighting all around his naked
Corpse; glancing-helmed Hector has his arms."

18.16-21

αὐτὰρ ἐπεὶ πύργόν τε καὶ ἀνδρῶν ἶξεν ὅμιλον
ἔστη παπτήνας' ἐπὶ τείχεϊ, τὸν δὲ νόησεν
ἑλκόμενον πρόσθεν πόλιος: ταχέες δέ μιν ἵπποι
ἕλκον ἀκηδέστως κοίλας ἐπὶ νῆας Ἀχαιῶν.

But then when she came to the tower and the throng of men
She stood, peering with piercing glance upon the wall,
and she perceived him
Being dragged in front of the city: and swift horses were dragging him
Unburied to the hollow ships of the Achaeans.

22.462-465

From a deictic perspective, the passive manner in which Achilles, ruminating in solitude, learns of Patroclus' fate contrasts sharply with the active role Andromache plays in the discovery of Hector's death. Achilles' passivity is emphasized with directional verbs and pre-verbs. In section two, I argued that the formula προπάροιθε νεῶν ὀρθοκραιράων establishes Achilles location far apart from the messenger. In this passage, ἦλθεν and its adverbial modifier ἐγγύθεν "nearby" mark the messenger Antilochus as moving towards Achilles, who by contrast is passively stationary.

In contrast, Andromache is a flurry of activity to discover her husband's fate; indeed, she approaches the place occupied by the corpse of her husband only to watch him being dragged to another location. She came to the throng (ἶξεν ὅμιλον) assembled at the tower to actively pursue information and she took her stand in one place (ἔστη…ἐπὶ τείχεϊ), only to perceive (νόησεν) how Hector appears to come closer to the city where she is (πρόσθεν πόλιος) before he is immediately withdrawn from her

origo by swift horses ταχέες δέ μιν ἵπποι, ἕλκον, and a combination of a preposition and a final spatial destination elsewhere (κοίλας ἐπὶ νῆας Ἀχαιῶν).

5. 'Death'

The shock of baneful tidings catalyzes Achilles and Andromache, respectively, into a frenzied state in which each perishes with a formula that frequently describes dying warriors. Their gender distinction is effaced: Andromache, a woman, becomes equivalent to Achilles, best of warriors, via a formula reserved for the swooning hero.

> ὣς φάτο, τὸν δ' ἄχεος νεφέλη ἐκάλυψε μέλαινα:
>
> So he (Antilochus) spoke, and a black cloud of grief covered (Achilles).
> 18.22

> τὴν δὲ κατ' ὀφθαλμῶν ἐρεβεννὴ νὺξ ἐκάλυψεν,
> ἥριπε δ' ἐξοπίσω, ἀπὸ δὲ ψυχὴν ἐκάπυσσε.
>
> And gloomy night covered her down from the eyes
> And she fell backwards, and breathed out her life-spirit.
> 22.466-467

His reaction to the news is to suffer a death that mimics that of a fallen warrior such as Patroclus. As Scully writes, "in the vicarious experience of his death through that of Patroclus (and in the report of Thetis), Achilles gains a preview of his death long before it happens."[54] The formula of darkness veiling the eyes of warriors appears in a number of variations; in these two examples, the formulae fill the last five metrical feet of the line.[55] The first variation occurs in only one other place: at 17.575 to describe

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[54] Scully 1984, 23.

[55] A characteristic of warrior-dying formulae is the verb κάλυπτω. Some (not all) examples follow, all at line end: 1.τὸν δὲ σκότος ὄσσε κάλυψε, from weak caesura to line end, appears seven times (4.503, 4.526, 13.575, 14.519, 16.316, 20.393, 20.471). 2.τὸν δὲ σκότος ὄσσε κάλυψεν, with nu movable, appears four times (4.461, 6.11, 16.325, 21.181). 3.τέλος θανάτοιο κάλυψε appears two times (16.855,

Hector's loss of Podes, the brother of Andromache. Both Hector in book seventeen and Achilles in book eighteen suffer the loss of a loved one.[56] In a contextually analogous situation, when Odysseus visits his father Laertes (in *Od.* 24.315), Laertes, deceived by Odysseus' lies, laments. ὣς φάτο, τὸν δ' ἄχεος νεφέλη ἐκάλυψε μέλαινα: "So he spoke, and a black cloud of grief covered him." Like Achilles and Hector, Laertes attracts the fallen warrior formula as he mourns the alleged loss of his beloved son. Within epic diction this hero-dying expression is employed to describe men in all age grades in the throes of lamentation.

Andromache's τὴν δὲ κατ' ὀφθαλμῶν ἐρεβεννὴ νὺξ ἐκάλυψεν contains the kernel of the formula indicated by the verb ἐκάλυψεν. This line is expanded with ornamentation that is built from the constituent parts of other warrior formulae. The verb ἥριπε is found nineteen other times in the *Iliad*, exclusively within battle formula and always in verse initial position.[57] It is followed by the adverb ἐξοπίσω six times, five of which occur in the midst of a battle scene and one at the wrestling competition during the funeral games for Patroclus.[58] Its pugilistic context within the poem enhances by its martial associations the heroic manner in which Andromache falls backwards. The remaining portion of the line from the strong caesura to line end, ἀπὸ δὲ ψυχὴν ἐκάπυσσε is a more rare formation. The verb ἐκάπυσσε is a hapax legomenon within the poem. Numerous slain warriors breathe out their *psukhē*, but as Nagy notes (his

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22.361). With the 'ν' movable, τέλος θανάτοιο κάλυψεν appears two times (5.553, 16.502).

[56] Two variations of the line exist with the simple change of the pronoun to describe fallen warriors: when Sarpedeon slays Tleptolemos (5.659) and when Helenos slays Deipyros (13.580).

[57] 4.462, 4.493, 5.47, 5.58, 5.75, 5.294, 8.122, 8.260, 8.314, 11.724, 13.389, 15.452, 16.319, 16.344, 16.482, 17.619, 20.456, 20.487, 22.330.

[58] As Redfield 1994, 206 succinctly states, "Funeral games are an imitation of combat." Battle: 11.461, 13.436, 14.438, 17.108, 17.357. Wrestling: 23.727.

emphases), "the *psukhé* is regularly envisaged as leaving the body, *but it is never mentioned as returning when the hero revives*."[59] The employment of one warrior-dying expression seems to have attracted another at the moment of composition.

The poet uses even more formulaic warrior language for Andromache than for Achilles. The poem imbues Andromache with the characteristics of a warrior in the context of the depths of her grief as she participates in a speech-genre that is traditionally expressed by women.

6. Self-disfigurement and 'Death'

As Redfield notes,

> Between death and burning, the dead person is in a liminal condition; he is neither alive nor properly dead. He is decaying, yet he is clung to; his mourners thus enter the liminal realm with him. They share his death and bring on themselves an image of death's befoulment by pouring ashes on themselves, tearing their hair and cheeks, rolling in the dung, and throwing off their clothes.[60]

Andromache, like Achilles, reacts to the news of the death of her beloved: she perishes like a warrior and suffers physical defilement matching her spiritual state. The emotional and social boundaries between the mourner and the recently deceased blur. The mourner co-exists in the social world of the living and the realm of the dead simultaneously.

> ἀμφοτέρῃσι δὲ χερσὶν ἑλὼν κόνιν αἰθαλόεσσαν
> χεύατο κὰκ κεφαλῆς, χαρίεν δ' ᾔσχυνε πρόσωπον:
> νεκταρέῳ δὲ χιτῶνι μέλαιν' ἀμφίζανε τέφρη.
> αὐτὸς δ' ἐν κονίῃσι μέγας μεγαλωστὶ τανυσθεὶς
> κεῖτο, φίλῃσι δὲ χερσὶ κόμην ᾔσχυνε δαΐζων.

[59] *Thúmos – Il.*.22.475, *Od.*5.458, 22.349, *ménos Il.*15.60 and *Il.*22.262 (Nagy 1990, 90).
[60] Redfield 1994, 181.

Having seized sooty ashes with both of his hands
He poured them downwards from his head,
and he defiled his handsome countenance.
The black ash settled upon his fragrant tunic,
And he himself lay in the dust, being stretched greatly over a great space
And tearing his hair with his own hands he defiled his head.
18.23-25

τῆλε δ' ἀπὸ κρατὸς βάλε δέσματα σιγαλόεντα,
ἄμπυκα κεκρύφαλόν τε ἰδὲ πλεκτὴν ἀναδέσμην
κρήδεμνόν θ', ὅ ῥά οἱ δῶκε χρυσῆ Ἀφροδίτη
ἤματι τῷ ὅτε μιν κορυθαίολος ἠγάγεθ' Ἕκτωρ
ἐκ δόμου Ἠετίωνος, ἐπεὶ πόρε μυρία ἕδνα.

And she flung far from her head the shining headbands,
The headdress with lappets and the plaited headband
And the veil, which golden Aphrodite gave to her
On the day when Hector of the shining helm
Led her from the house of Eetion, when he bestowed countless dowry.
22.468-472

We have already discussed the warrior-dying formula that Achilles and Andromache share with Hector and Laertes (pp. 30-32). In the lines directly following that expression, Achilles and Laertes alone partake of similar language with slight modifications.

ἀμφοτέρῃσι δὲ χερσὶν ἑλὼν κόνιν αἰθαλόεσσαν
χεύατο κὰκ κεφαλῆς πολιῆς, ἀδινὰ στεναχίζων.

And seizing sooty dust with both hands
He poured it down from his grey head, groaning incessantly
Od.24.315-317

Within the theme of lamentation and loss, Achilles and Laertes are both portrayed in the same manner: pouring ash on their own heads. Achilles' line, from strong caesura to line end, is filled with χαρίεν δ' ἦσχυνε πρόσωπον, while Laertes' has an isometric replacement, πολιῆς, ἀδινὰ στεναχίζων, suitable to his old age. The formulaic language of disfigurement is modified appropriately for the character described while serving the same function. Achilles receives a description expressing the prime of his

youth, while the poet substitutes for Laertes attributes commensurate with his age. In both cases, the defilement is an anomaly for a warrior.

The poem's description of Andromache's defilement is filled with ornamentation characteristic of her gender. First Andromache is described as flinging the δέσματα σιγαλόεντα "shining bonds" from her head. The modifier σιγαλόεντα appears only six other times in the poem; five times modifying the reins of an animal, once clothing.[61] Sihler points out that δέσμος is of the noun type that has a different gender in the singular and the plural, while Liddell and Scott note that the neuter δέσμα, δέσματος is a poetic version of the masculine δέσμος 'bond.'[62] As a consequence δέσματα is historically connected to reins, though in this case it is used for humans and not animals, and it attracts σιγαλόεντα into its presence. Following this is a series of hapax legomena, all descriptors for Andromache's cast-off headdress ἄμπυκα, κεκρύφαλον, and ἀναδέσμην.

The motif of the κρήδεμνον depicts not only marriage, but also a wife preparing to visit her beloved. In this passage it appears only once in the accusative, but in another two instances in the accusative plural and the dative singular. It appears in the dative in the *apatē* of Zeus, where Hera arms herself with seductive dress to cozen Zeus and turn the tide of battle against the Trojans.

> κρηδέμνῳ δ' ἐφύπερθε καλύψατο δῖα θεάων
> καλῷ νηγατέῳ: λευκὸν δ' ἦν ἠέλιος ὥς:
>
> she covered herself on top with a veil, she, shining among goddesses,
> beautiful, new-made; it was as bright as the sun.
>
> 14.186-187

[61] Reins: 8.137, 11.128, 5.226, 5.328, 17.479. Clothes: 22.154. *Od.*6.26, though in different line position.
[62] Sihler 1995, 345. LSJ sv.[9] δέσμα, δέσματος.

This is just one of the many allurements with which Hera has bedecked herself in this feminine version of a warrior's arming scene. Here in Zeus and Hera's teen-age tryst it applies not only to a married woman, but a woman about to reunite with her beloved. Its presence in 22.470 then not only indicates Andromache's marital status, but also evokes the potentiality of a marital rendezvous. She is almost reunited with Hector as he is being dragged to the Achaean ships, and as a consequence, when the veil that would normally mark her marriage and potential marital reunion is defiled, this defilement signals the perversion of that reunion and of her now-broken marriage.

Andromache's flinging of the veil anticipates the distal deixis that is discussed above (see section 4 22.464-465). As Hector is being dragged away, verbs of motion like ἑλκόμενον and ἕλκον, the afferent prepositional phrase κοίλας ἐπὶ νῆας Ἀχαιῶν, and swifts horses (ταχέες ἵπποι) all emphasize Hector's speedy departure from Andromache, now located at the wall.

The extended motif of the veil's lineage is another arresting detail that displaces the audience temporally to the past by the evocation of Hector and Andromache's wedding. The expression ἥματι τῷ ὅτε "on the day when" creates a temporal deictic shift not only to the happy day of their wedding but also to the later sacking of Eetion's city Thebe.

7. Other Lamenters Take Notice

Alexiou already noted the antiphonal quality of lamentation from the archaic through Byzantine periods. As she writes, "the kinswomen stand round the bier, the chief mourner, either mother or wife, at the head, and the others behind. Other women,

possibly professional mourners, are sometimes grouped on the other side, but it is rare to find men, unless they are close relatives, as father, brother or son."[63] The defilement of the principal mourners in the two previous sections now attracts other lamenters, for Achilles, the handmaidens, and for Andromache, members of Hector's family.

> δμῳαὶ δ' ἂς Ἀχιλεὺς ληΐσσατο Πάτροκλός τε
> θυμὸν ἀκηχέμεναι μεγάλ' ἴαχον, ἐκ δὲ θύραζε
> ἔδραμον ἀμφ' Ἀχιλῆα δαΐφρονα, χερσὶ δὲ πᾶσαι
> στήθεα πεπλήγοντο, λύθεν δ' ὑπὸ γυῖα ἑκάστης
>
> Handmaidens, whom Achilles and Patroclos carried off as prizes,
> Being pained in their spirit, cried out greatly,
> and from the door
> They ran around fiery-hearted Achilles,
> and all with their hands
> struck their breasts, and the limbs of each went limp
> 18.28-31

> ἀμφὶ δέ μιν γαλόῳ τε καὶ εἰνατέρες ἅλις ἔσταν
>
> And around her in abundance stood both her husbands' sisters
> and her brother's wives
> 22.473

For Achilles, handmaidens captured in war take the place of relations. This is not the only time that a captive woman outside the family has been given the opportunity for lamentation; Briseis in 19.282-302 and Helen in 24.761-776 are both accorded lament speeches ordinarily reserved by tradition for family members. Achilles in book nine even states that Briseis, a girl won by the spear, is equal to a wife.

> ἄλλα δ' ἀριστήεσσι δίδου γέρα καὶ βασιλεῦσι:
> τοῖσι μὲν ἔμπεδα κεῖται, ἐμεῦ δ' ἀπὸ μούνου Ἀχαιῶν
> εἵλετ', ἔχει δ' ἄλοχον θυμαρέα: τῇ παριαύων
> τερπέσθω.
>
> But he gave other prizes to the best men and to kings;

[63] Alexiou 1974, 6.

> For them the prizes lay intact, but from me alone of the Achaeans
> He has taken, and he keeps the wife fastened to my heart; let him
> Delight, lying beside her.
>
> 9.334-337

Achilles' use of ἄλοχον for Briseis is unusual. Briseis does not regard herself as a simple slave.[64]

> οὐδὲ μὲν οὐδέ μ' ἔασκες, ὅτ' ἄνδρ' ἐμὸν ὠκὺς Ἀχιλλεὺς
> ἔκτεινεν, πέρσεν δὲ πόλιν θείοιο Μύνητος,
> κλαίειν, ἀλλά μ' ἔφασκες Ἀχιλλῆος θείοιο
> κουριδίην ἄλοχον θήσειν, ἄξειν τ' ἐνὶ νηυσὶν
> ἐς Φθίην, δαίσειν δὲ γάμον μετὰ Μυρμιδόνεσσι.
>
> You did not permit me, when swift Achilles
> Slew my husband, and sacked the city of god-like Mynes,
> to weep, but you kept on telling me that you would make me
> the maidenly wife of Achilles the god-like, and you would lead me
> in marriage (ἄγω)
> on the ships to Phthia, and would have a wedding feast among the
> Myrmidons.
>
> 19.295-299

From these marital associations, it is clear that slave women won by the spear *can* replace family members in a formal lament setting, though they cannot sing the γόος. Women specified by the poem as won as a prize can function as substitutes but only for secondary female family members.

While the public professional lament, or θρῆνος, exists, the γόος is essentially a private family affair in which only the most intimate of relations wail the family lament. Andromache is portrayed, in a single compressed line, as surrounded by her kindred, who serve as the "other women" encircling the chief mourner. For Andromache, the poem crafts in the most concise manner the appropriate assemblage of relations in order for her to begin the solemn lament in accordance with traditional custom.

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[64] For Briseis' tradition and her relationship to Achilles, see Dué 2002.

8. Suicide Attempt

As we have seen, a mourner disfiguring himself in grief is attempting to belong to two social groups at once: that of the living and of the dead. As Redfield notes, "The dead man is going on a journey, and the impulse of the mourners is to go with him; the most perfect mourning would be suicide, and this is treated as a real possibility."[65] Achilles and Andromache, propelled by the force of their grief and the social vacuum created by their losses, are restrained by their respective secondary mourning groups while they long for death.

> Ἀντίλοχος δ' ἑτέρωθεν ὀδύρετο δάκρυα λείβων
> χεῖρας ἔχων Ἀχιλῆος: ὃ δ' ἔστενε κυδάλιμον κῆρ:
> δείδιε γὰρ μὴ λαιμὸν ἀπαμήσειε σιδήρῳ.
>
> And Antilochus on the other side lamented, shedding tears,
> Holding Achilles' hands, but he was wailing with respect to his glorious heart,
> For Antilochus feared that he might slice his own throat with iron.
> 18.32-34

> ἀμφὶ δέ μιν γαλόῳ τε καὶ εἰνατέρες ἅλις ἔσταν,
> αἵ ἑ μετὰ σφίσιν εἶχον ἀτυζομένην ἀπολέσθαι.
>
> And around her in abundance stood both her husbands' sisters
> and her brothers' wives,
> Who held her, raving to perish,
> 22.473-474

This is a thematic variation on the heroic death and disfigurement formulae previously describing them. In the last three sequential motifs of death, disfigurement, and now suicide, their motivation sprang from intense grief. The heroic death formula is the unwilling response to the knowledge of the death of the beloved. The desire to die is the

[65] Redfield 1994, 181.

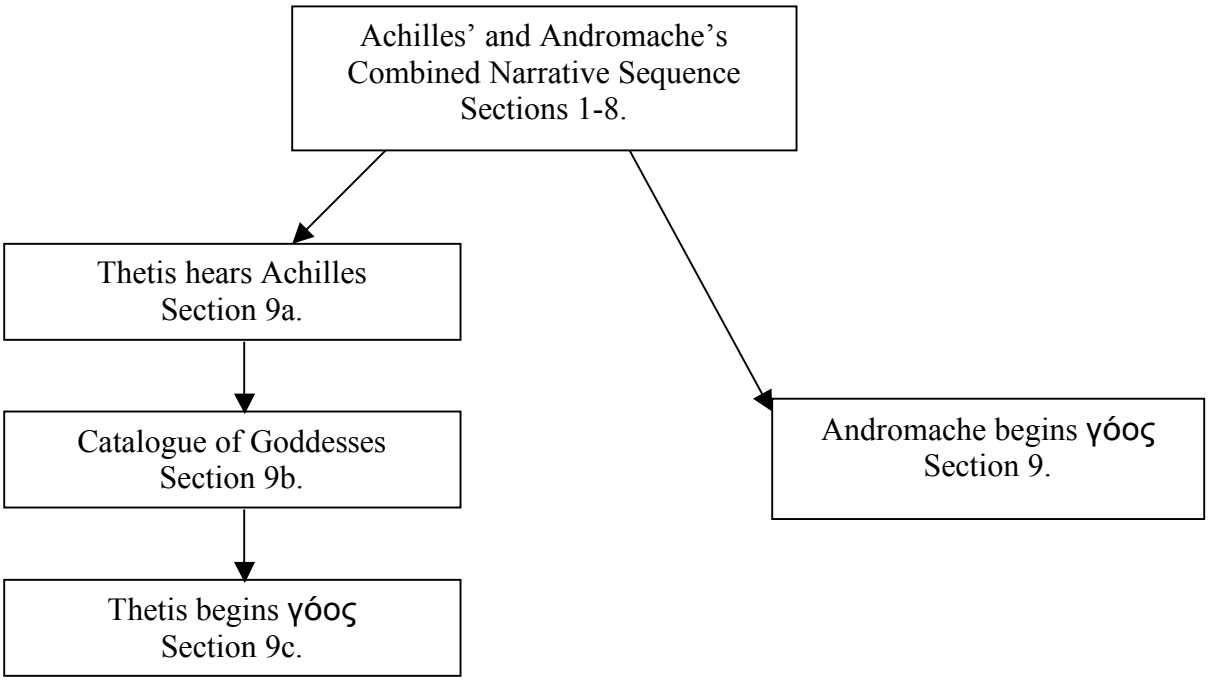
fullest expression of mourning, found in Achilles' λαιμὸν ἀπαμήσειε σιδήρῳ and Andromache's ἀτυζομένην ἀπολέσθαι. Indeed this sentiment is expressed in both of their formal laments. Achilles at 19.328-330 states his desire to have died in Patroclus' stead.

> πρὶν μὲν γάρ μοι θυμὸς ἐνὶ στήθεσσιν ἐώλπει
> οἷον ἐμὲ φθίσεσθαι ἀπ' Ἄργεος ἱπποβότοιο
> αὐτοῦ ἐνὶ Τροίῃ, σὲ δέ τε Φθίην δὲ νέεσθαι,
>
> For before my heart in my chest had hoped
> That I would waste away alone, away from Argos grazed-by-horses
> Here in Troy, but that you would return to Phthia.

In the throes of her grief Andromache too vocalizes her wish never to have been born ὡς μὴ ὄφελλε τεκέσθαι (22.481). The semantically parallel expressions of defilement and suicide or non-birth are active attempts to join the beloved by dying oneself and so to redress the imbalance to the social group created by the losses, a theme further addressed in formal laments.

9. Formal Lament: Andromache and Thetis

At this point the two aligned laments deviate. In a bout of epic expansion and ornamentation, Achilles' inserts motifs before resuming his formal lament speech. His lament expends twenty-three hexameter lines compared to Andromache's four. The correspondences are noted in the chart below.



This expansion occurs for a number of traditional and stylistic reasons. First, while slave girls often function as a group of secondary lamenters, it is traditional for a member of the immediate family to lead the lament. As noted above (p. 60), "the kinswomen stand round the bier, the chief mourner, either mother or wife, at the head, and the others behind." In Andromache's case, her husband's family is at hand, while Achilles' immediate family is not, until Thetis appears leading the lament.

This is not to say that Achilles is incapable of lamenting a γόος alone. Indeed, as Pucci has already noted, he is the only hero represented keening a γόος, which he does at 18.355.[66]

> παννύχιοι μὲν ἔπειτα πόδας ταχὺν ἀμφ' Ἀχιλῆα
> Μυρμιδόνες Πάτροκλον ἀνεστενάχοντο γοῶντες:
>
> Then all night around swift-footed Achilles
> The Myrmidons lamented Patroclus, keening the *goos*.

[66] Pucci 1998, 99.

18.354-355

As Martin says, Achilles is the hero "most practiced at the lament."[67] Murnaghan responds that while Martin is correct in classifying Achilles' lament speech within the larger context of commemorative speech genres,

> the classification of lament as simply a form of recollection overlooks the range of its themes, which include fantasy and speculation about the future as well as memories of the past, and obscures the degree to which a man who laments is using a mode of speech that is primarily feminine and antiheroic.[68]

I speculate that the sequences of the narrative describing the receipt of news of the death of a beloved explicitly call for a woman to begin the formal *goos*, and that Achilles, embedded in a subgenre of epic dominated by women, is traditionally out of place at this particular moment: the poem acquiesces to the tradition of the lament sequence and at this moment removes him as chief mourner and substitutes a more appropriate figure, namely Thetis. As a consequence, his lament scene, while modeled on traditional female lament narratives and equivalent in eight of the nine functions, is modified to incorporate his epic identity. In this lament sequence the poem juxtaposes Thetis and Andromache as appropriate formal lamenters, who both are mothers mourning the future loss of their children. Their losses of Achilles and Astyanax, respectively, reiterate the deaths of Patroclus and Hector.

In the first sub-section before the formal lament starts, Thetis takes note of Achilles' distress.

> σμερδαλέον δ' ὤμωξεν: ἄκουσε δὲ πότνια μήτηρ
> ἡμένη ἐν βένθεσσιν ἁλὸς παρὰ πατρὶ γέροντι,

[67] Martin 1989, 86-87 and 222-223.
[68] Murnaghan 1999, 210.

> Achilles groaned terribly. But his queenly mother heard him,
> Sitting in the depths of the sea besides her aged father
>
> 18.35-36

In this expression of the motif of "other lamenters take notice," the repetition of the motif with a new group of lamenters – his mother and a throng of sea-goddesses – emphasizes his importance by expanding his throng of lamenters before proceeding to the formal lament. His mother in the following lines antiphonally matches Achilles' cries.

> κώκυσέν τ' ἄρ' ἔπειτα: θεαὶ δέ μιν ἀμφαγέροντο
> πᾶσαι ὅσαι κατὰ βένθος ἁλὸς Νηρηΐδες ἦσαν.
> ἔνθ' ἄρ' ἔην Γλαύκη τε Θάλειά τε Κυμοδόκη τε
> Νησαίη Σπειώ τε Θόη θ' Ἁλίη τε βοῶπις
> Κυμοθόη τε καὶ Ἀκταίη καὶ Λιμνώρεια
> καὶ Μελίτη καὶ Ἰαίρα καὶ Ἀμφιθόη καὶ Ἀγαυὴ
> Δωτώ τε Πρωτώ τε Φέρουσά τε Δυναμένη τε
> Δεξαμένη τε καὶ Ἀμφινόμη καὶ Καλλιάνειρα
> Δωρὶς καὶ Πανόπη καὶ ἀγακλειτὴ Γαλάτεια
> Νημερτής τε καὶ Ἀψευδὴς καὶ Καλλιάνασσα:
> ἔνθα δ' ἔην Κλυμένη Ἰάνειρά τε καὶ Ἰάνασσα
> Μαῖρα καὶ Ὠρείθυια ἐϋπλόκαμός τ' Ἀμάθεια
> ἄλλαι θ' αἳ κατὰ βένθος ἁλὸς Νηρηΐδες ἦσαν.
>
> And then she cried out; and the goddesses gathered around her,
> All the goddesses, as many who were the daughters of Nereus
> under the depths of the sea.
> There was Glauke, and Thaleia, and Kumodoke,
> Nesaie and Speio and Thoe and cow-eyed Alie
> Both Kumothoe, Aktaie, and Limnoreia,
> And Melite and Iaira and Amphithoe and Agaue,
> Doto and Proto and Pherousa and Dunamene and
> Dexamene and both Amphinome and Kallianeira,
> Doris and Panope and famous Galatea,
> Both Nemertes and Apseudes and Kallianassa.
> There was Klumene and Ianeira and Ianassa,
> Maira and Oreithuia and beautifully-plaited Amatheia.
> And the other goddesses who were the daughters of Nereus
> under the depths of the sea,
>
> 18.37-49

Just as Achilles cried out and his mother heard him, so do the other sea-goddesses respond to Thetis' wails. While κώκυσέν is not particularly marked for gender, its subject in the poem is always a free woman, never slaves, as Pucci has noted, and it is regularly used to lament a dead husband or a son.[69] The catalyst of this chain of antiphonal mourning is Achilles' first cry, to which Thetis responds with a cry that the sea-goddesses answer. Ring composition encloses the catalogue of goddesses.

Ring Composition Begins	Digression	Ring Composition Ends
πᾶσαι ὅσαι κατὰ βένθος ἁλὸς Νηρηΐδες ἦσαν. 38	Catalogue of Goddesses 39-48	ἄλλαι θ' αἳ κατὰ βένθος ἁλὸς Νηρηΐδες ἦσαν. 49

The catalogue itself contains examples of Behagel's Law of Increasing Members: A + B + epithet C, with three excellent examples: Νησαίη Σπειώ τε Θόη θ' Ἁλίη τε βοῶπις (l.41), Δωρὶς καὶ Πανόπη καὶ ἀγακλειτὴ Γαλάτεια (l.46), and Μαῖρα καὶ Ὠρείθυια ἐϋπλόκαμός τ' Ἀμάθεια (l.49).[70] Conversely, Andromache's passage, in a mode of epic compression, crystallizes the bare narrative structure preceding a formal lament in a single taut line ἀμφὶ δέ μιν γαλόῳ τε καὶ εἰνατέρες ἅλις ἔσταν: family and kinsmen are present and restrain the chief mourner, who then begins the lament.

Finally, after the catalogue Thetis leads the γόος as Andromache does for Hector.

> τῶν δὲ καὶ ἀργύφεον πλῆτο σπέος: αἳ δ' ἅμα πᾶσαι
> στήθεα πεπλήγοντο, Θέτις δ' ἐξῆρχε γόοιο:
>
> And the hollowed grotto was filled with them; and the goddesses

[69] Pucci 1998, 98. Instances of κώκυειν in the lament of a dead husband include: *Od.*24.295, 4.259, 8.527. Of a son: *Il.*22.407-409, 22.447, 18.37, 18.71. Occurs twice outside of a lament context at *Il.*24.200, *Od.*2.361).

[70] Watkins 1996, 24: "Behagel's 'law of increasing members' rests on a plethora of examples from Germanic, Greek, and other Indo-European languages which show the stylistic figure of enumerations of entities whereby only the last receives an epithet: "X and Y and snaggle-toothed Z. The Catalog of Ships in *Iliad* 2 offers in its lists of names of persons, peoples, and places examples practically without exception."

> all together beat their breasts, and Thetis began the *goos*.
> 18.50-51

> ἣ δ' ἐπεὶ οὖν ἔμπνυτο καὶ ἐς φρένα θυμὸς ἀγέρθη
> ἀμβλήδην γοόωσα μετὰ Τρῳῇσιν ἔειπεν:
>
> But when she inhaled and her spirit was being gathered into her breast,
> Beginning singing the *goos* she spoke amidst the Trojan women.
> 18.475-476

Why is it appropriate that Thetis laments in Achilles' place and sings the γόος? As Murnaghan and others already noted, Thetis chants a proleptic lament for Achilles.[71] Achilles mourns for Patroclus, and while Patroclus is an intimate companion of Achilles, how is Thetis' presence justified? If one accepts van Brock's proposal (as summarized in Lowenstam 1983) that θεράπων was borrowed from Anatolian *tarpanalli* < **tarpan-* < **tarp-* and has the common meaning of 'ritual substitute,' and that definition has devolved to "vassal" or even "servant," as well as Lowenstam's assertions that Patroclus functions as Achilles' sacrifice/ritual substitute, it is fitting that Thetis lament the fate of her son in the poetic context of Patroclus' death, as Andromache laments the future death of Astyanax in the wake of Hector's fall.[72] From the perspective of gender, too, Thetis' substitution for Achilles further strengthens the parallels between Achilles' and Andromache's lament sequences since he replaces a feminine character. The death of Patroclus entails the death of Achilles, just as the death of Hector entails not only the fall of Troy and Andromache's harsh fate as a slave-woman and captive bride, but also the death of his son. Thetis at 18.52-64 laments the mortal life of her child whereas Andromache in her lament speech at 484-507 mourns for the future horrors that Astyanax

[71] Murnaghan 1999, 206, and Schein 1984, 92.
[72] Lowenstam 1983, 126-131.

will endure. For Andromache, the substitution of Thetis as chief mourner creates a state of equivalency between two mothers in a state of proleptic grief for the future loss of their sons.

In their lamentations, Achilles and Andromache share not only numerous parallel features in terms of theme, and motifeme, but also a lament tradition which both serve. Their own laments are constructed from the same narrative sequence. The poem builds Achilles' lament on the model of Andromache's, so that the traditional sequence motivates the replacement of Achilles by Thetis. Within the confines of the lament narrative, Achilles' epic identity thrusts him outside of the role in which the lament has placed him. As a consequence, Thetis' presence as chief lamenter at the end of Achilles' narrative sequence fulfills the traditional role of a mother or wife wailing the γόος. In acquiescence to tradition, the poem removes Achilles from a social position which he, a male, cannot fulfill κατὰ καίρον.

CHAPTER FOUR:

ANDROMACHE AS MAENADIC WARRIOR

In chapter one, I argued that the motif of Eetion signaled on the one hand the antagonistic relationship between Achilles the sacker of cities and Andromache, a war-prize and unwilling bride. On the other hand, chapter two aligns the two adversaries, Achilles and Andromache, by way of their participation in lament (γόος) for a loved one. In the first relation, Achilles is the despoiler, while in the second he partakes of a traditionally feminine speech genre as expressed in Andromache's lament at book twenty-two.

A third connection between Achilles and Andromache arises from the adaptation of the warrior formula δαίμονι ἴσος to an expression tailored for Andromache. This phrase only occurring once, μαινάδι ἴσῃ, is adapted from an inherently masculine formula and made appropriate for Andromache's gender and grief.

In Book 22 line 460, Andromache rushes towards the walls of Troy:

ὣς φαμένη μεγάροιο διέσσυτο μαινάδι ἴσῃ

So speaking, she rushed from the house, equal to a maenad

What does the phrase μαινάδι ἴσῃ mean in this context?[73] Segal writes that "if μαινάδι means maenad and not simply mad woman (likely but not absolutely certain), we would

[73] The Townley Manuscript Scholia, with the utmost brevity, indifferently refer the reader to Andromache book six via the lemma "μαινομένῃ ἐϊκυῖα." Erbse 1977, 349.

have another instance of Homer drawing upon a relatively unfamiliar realm of experience for an unusual degree of emotion."

When Lattimore translates μαινάδι ἴσῃ "like a raving woman," he misses some of its poetic significance. Through a formulaic comparison with δαίμονι ἶσος and an analysis of both the nominal form μαινάς and corresponding verb μαίνομαι within epic, we will interpret μαινάδι ἴσῃ as elevating Andromache to a divine status as great as a warrior who is δαίμονι ἶσος. She receives an *aristeia* within her cultural and gender-specific sphere of influence through the vehicle of her grief, just as warriors do through their supernatural battle prowess. Furthermore, the gender specific μαινάδι ἴσῃ functions as an appropriate substitution in the predominantly masculine δαίμονι ἶσος formula. Localized in the bucolic diaresis to the line-end, it marks a thematic pattern wherein a hero transcends his mortality and becomes a divinity at the moment of extraordinary achievement in battle. This is supported not only by their isometry and equal syntax but also by the use of μαίνομαι in connection with the god Ares, the warrior Diomedes, and Andromache herself. Finally, a thematic comparison of Andromache's grief to Demeter's at the loss of Persephone (*Hom. Hymn Dem.* 36-42 and 385-386), scenes replete with lamentation and warrior imagery, illuminates Andromache's μαινάδι ἴσῃ with two examples of μαίνομαι and μαινάς. These examples offer the reader a deeper understanding not only of the use of μαινάς within this particular phrase, but also of the singer's intent to deify Andromache during this climatic scene of the poem by juxtaposing the accomplishments of a warrior in the thick of battle with the throes of grief at the loss of family.

The formula δαίμονι ἶσος appears nine times in the *Iliad* describing Diomedes, Patroclus, and Achilles.

1. ἀλλ' ὅτε δὴ τὸ τέταρτον ἐπέσσυτο δαίμονι ἶσος,

   But when he charged the fourth time equal to a god
   5.438
   16.705
   16.786
   20.447

2. αὐτὰρ ἔπειτ' αὐτῷ μοι ἐπέσσυτο δαίμονι ἶσος

   But then he charged at me equal to a god
   5.459
   5.884

3. ὣς ὅ γε πάντῃ θῦνε σὺν ἔγχεϊ δαίμονι ἶσος

   Thus he on every side charged with his spear, equal to a god
   20.493

4. κεκλιμένον μυρίκῃσιν, ὃ δ' ἔσθορε δαίμονι ἶσος

   Leaning against the tamarisks, he then leapt in, equal to a god
   21.18

5. Ὣς εἰπὼν Τρώεσσιν ἐπέσσυτο δαίμονι ἶσος·

   So speaking he charged at the Trojans, equal to a god
   21.227

The formula is localized in the bucolic diaresis to line-end and marks a thematic pattern wherein a hero transcends his mortality and becomes a divinity for a time by achieving something extraordinary and superhuman in his finest hour of battle. The word δαίμων connotes the divine state of these warriors because it is also used to describe the gods. In book one, when Athena returns to Olympus after counseling Achilles to curb his rage, the poem calls the Olympians δαίμονας.

ἦ δ' Οὔλυμπον δὲ βεβήκει
δώματ' ἐς αἰγιόχοιο Διὸς μετὰ δαίμονας ἄλλους.

And she went to Olympus,
home to aegis-bearing Zeus, amidst the other daimons.
1.221-222

In this passage δαίμων serves to express a group of unspecific divinities. Within the epic diction, then, a δαίμων is a god. Its application to men at the time of their *aristeia* is a poetic elevation from mortal to divine, even Olympian status. In Andromache's formulaic variation, a non-specific divinity word, μαινάδι replaces δαίμονι.

ὣς φαμένη μεγάροιο διέσσυτο μαινάδι ἴσῃ

So speaking, she rushed from the house, equal to a maenad
22.460

As Arthur writes, Andromache "experiences a transport that delivers her out of the world with which she is normally associated."[74] As Segal notes, the expression μαινάδι ἴσῃ is a "modification of a formula which occurs in some of the most intense of the battle scenes, δαίμονι ἶσος."[75] Previously that transcendent state was applied solely to men during their *aristeia*. This paradigmatic formula with an appropriate gender specific substitution suggests Andromache's momentary divine status through the intensity of her grief.

Μαινάδι ἴσῃ, like δαίμονι ἶσος, is coupled with a verb of sudden motion, used to express heroes charging or Andromache running to the wall. The δαίμονι ἶσος formulae are coupled with σεύομαι (*kyew) in seven instances (5.438, 5.459, 5.884,16.705, 16.786, 20.447, 21.227), θῦνε at 20.493 and ἔσθορε at 21.18. The seven

[74] Arthur 1981, 30.
[75] Segal 1971, 47.

examples of the verb ἐπέσσυτο are especially significant since the μαινάδι ἴσῃ formula is combined with the verb διέσσυτο. The presence of the same verb in close proximity to μαινάδι points to the poet's adaptation in μαινάδι ἴσῃ of a traditional δαίμονι ἶσος formula. As an Achaean warrior leaps into the fray equal to a daimon, so does Andromache rush to the walls equal to a maenad. The singer economically ascribes to Andromache a feminine reformulation of δαίμονι ἶσος, changing it to acknowledge gender and using the same verb of motion.

While Segal remarks on the intensity of the δαίμονι ἶσος formula and the juxtaposition of "Andromache and the situation of warriors,"[76] he does not expand on its implications for Andromache. In light of the divine state indicated by the δαίμονι ἶσος formula, μαινάδι ἴσῃ, with its equivalent metrics and syntax, ought to bestow upon Andromache the same transcendent associations. In other words, as the Achaean warriors attain divine status through their actions on the battlefield and as the poet, by bestowing upon them the δαίμονι ἶσος formula, recognizes their supreme achievements in battle, just so does the poet recognize Andromache's divine status and her state of grief by bestowing upon her a warrior-god formula *par excellence*.

The μαινάδι ἴσῃ and δαίμονι ἶσος connection is not the only feature that links Andromache and warriors;[77] μαίνομαι also forges this link. In book six a female attendant describes Andromache thus.

> ἦ μὲν δὴ πρὸς τεῖχος ἐπειγομένη ἀφικάνει
> μαινομένῃ ἐϊκυῖα: φέρει δ' ἅμα παῖδα τιθήνη.
> ἦ ῥα γυνὴ ταμίη, ὃ δ' ἀπέσσυτο δώματος Ἕκτωρ
>
> "She, hastening, goes towards the wall

[76] Segal 1971, 47.
[77] Segal 1971, 43. Segal presents formulaic structures shared by Andromache and battling warriors.

> Like unto one in a rage: and together with her the nurse carries the child."
> So the housekeeper spoke, and Hector rushed from the house
> 6.388-390

As with μαινάδι ἴσῃ, Andromache is the only female character in the *Iliad* who is described as μαινομένῃ. Μαινομένῃ ἐϊκυῖα is not isometric or syntactically equivalent to δαίμονι ἶσος, but is considered by Arthur a metrical variant.[78] Note also the semantic similarity and how it foreshadows the μαινάδι ἴσῃ formula of 22.460. Here we also find the verb σευόμαι in the aorist ἀπέσσυτο, again in close proximity to the paronomastic verb of μαινάς.

Three examples of the application of μαίνομαι to the war god Ares and to warriors show that it signals superhuman battle prowess.[79] In book five, Athena describes Ares as μαινόμενον as she exhorts Diomedes to drive his chariot towards Ares to press the attack.

> ἀλλ' ἄγ' ἐπ' Ἄρηϊ πρώτῳ ἔχε μώνυχας ἵππους,
> τύψον δὲ σχεδίην μηδ' ἄζεο θοῦρον Ἄρηα
> τοῦτον μαινόμενον, τυκτὸν κακόν, ἀλλοπρόσαλλον
>
> But come; drive your single-hoofed horses at Ares first
> And strike him close; do not stand in awe of furious Ares,
> He who is raging, a wrought evil, fickle
> 5.829-831

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[78] Arthur 1981, 30.

[79] Not all examples of μαίνομαι have been analyzed. Excluded, for example, is the combination of μαινομένοιο with σεῦε at 6.130-134 in describing Dionysus.
οὐδὲ γὰρ οὐδὲ Δρύαντος υἱὸς κρατερὸς Λυκόοργος
δὴν ἦν, ὅς ῥα θεοῖσιν ἐπουρανίοισιν ἔριζεν:
ὅς ποτε μαινομένοιο Διωνύσοιο τιθήνας
σεῦε κατ' ἠγάθεον Νυσήιον

For the son of Dryas, strong Lycourgos
Did not live long, he who quarreled with the gods in heaven,
Who once drove the nurturers of raging Dionysus,
from the Nysian peaks

Similarly, in book fifteen, Athena seizes the bronze spear from Ares' stout hand and addresses him as μαινόμενε.

> μαινόμενε φρένας ἠλὲ διέφθορας: ἦ νύ τοι αὔτως
> οὔατ' ἀκουέμεν ἐστί, νόος δ' ἀπόλωλε καὶ αἰδώς.
>
> Raging one, crazed one, you have destroyed your mind; now truly in this very manner you have ears to hear, but your mind and shame have perished.
>
> 15.126-129

Finally, Helenus, the Trojans seer, describes Diomedes, who received the δαίμονι ἶσος formula in book five, with the verb μαίνεται.

> οὐδ' Ἀχιλῆά ποθ' ὧδέ γ' ἐδείδιμεν ὄρχαμον ἀνδρῶν,
> ὅν πέρ φασι θεᾶς ἐξέμμεναι: ἀλλ' ὅδε λίην
> μαίνεται, οὐδέ τίς οἱ δύναται μένος ἰσοφαρίζειν.
>
> Not even Achilles did we ever fear thus, leader of men,
> He whom they say is born from a goddess, but this one excessively rages, and no one is able to match his force in battle.
>
> 6.99-101

Μαίνομαι in all cases – Andromache, Ares and Diomedes – indicates intense emotion. The fact that it applies not only to great warriors but also to Andromache, bridges the gap between their gender-specific occupations, namely war and lamentation. Hence, the substitution of μαινάδι for δαίμονι in the ἶσος battle formula is appropriate.

Μαινάδι ἴσῃ, then, because of its martial associations with μαίνομαι, is an appropriate substitution for δαίμονι ἶσος, but the question remains, how is μαινάδι appropriate at the climactic moment in book twenty-two? Does μαινάδι ἴσῃ convey Andromache's heightened agitation and fear about Hector's life? In book twenty-two she rushes to the walls in order to learn the fate of her husband who, as she declared in book six, is her entire family (6.429-430). Hector's death will be the end of Andromache's

world. Segal writes "As ἄλοχος, she sees his death as the collapse of her own life, the destruction of her identity, her social position in a highly formalized society."[80] Is μαινάδι ἴσῃ then an appropriate formula to express her emotive state with all its warrior associations?

The words μαινάς and μαίνομαι are localized around Demeter twice in the *Homeric Hymn to Demeter* — first, when she hears Persephone's cry and second when she rushes to meet her daughter who has risen from the underworld. The *Hymn*, as part of the epic tradition, is an appropriate comparandum: it draws on epic material in the same meter and uses concordant formulaic language. These examples show correspondences of theme and formulaic diction. On the level of theme, the uses of μαινάς and μαίνομαι in the *Hymn* express the intense emotive state of one discovering the fate of her beloved in a situation that parallels that of Andromache. With regard to formulaic diction, the combination of μαινάς / μαίνομαι or δαίμονι ἶσος + a verb of sudden motion indicates a parallel relationship between a warriors' *aristeia* and Andromache and Demeter's anguish.

In the first passage, when Demeter hears Persephone cry out, her grief at Persephone's absence is expressed both by a form of μαίνομαι and a lament sequence that contains a number of the features characteristic of Achilles and Andromache. (1) antiphony (36-37), (2) disfigurement (38-39), (3) separation anxiety (40), (4) a verb of sudden motion (41), and (5) a participial form of μαίνομαι (42). The discussion of the first three elements will follow the discussion of the latter two.

> ἦχησαν δ' ὀρέων κορυφαὶ καὶ βένθεα πόντου
> φωνῆι ὕπ' ἀθανάτηι· τῆς δ' ἔκλυε πότνια μήτηρ,

[80] Segal 1971, 28.

ὀξὺ δέ μιν κραδίην ἄχος ἔλλαβεν, ἀμφὶ δὲ χαιταις
ἀμβροσίαις κρήδεμνα δαΐζετο χερσὶ φίλησιν.
κυάνεον δὲ κάλυμμα κατ' ἀμφοτέρων βάλετ' ὤμων,
σεύατο δ' ὥς τ' οἰωνὸς ἐπὶ τραφερήν τε καὶ ὑγρήν
μαινομένη.

The peaks of the mountains and the depths of the sea rang
with her deathless voice; and her queenly mother heard her,
And sharp grief seized her heart, and the veil around her
immortal tresses was rent asunder by her beloved hands.
And throwing a dark covering over both shoulders,
She darted just as a bird upon the land and the water,
In the state of one raging.

*Hom. Hymn Dem.*36-42

The medio-passive participle μαινομένη appears in conjunction with σευόμαι in the form σεύατο to represent Demeter's frenzied state, just as the *Iliad* represents Andromache in 6.388-389: ἣ μὲν δὴ πρὸς τεῖχος ἐπειγομένη ἀφικάνει / μαινομένῃ ἐϊκυῖα. Compare like verbs of motion in ἀφικάνει + μαινομένῃ to Demeter's σεύατο + μαινομένη. Both these examples, like μαινάδι ἴσῃ and δαίμονι ἶσος, are accompanied by verbs of sudden motion and in all instances the character is under great emotional distress.

In the second passage from the *Hymn*, only two of these shared features are present: a verb of sudden motion and the noun μαινάς. At the moment when Demeter sees Persephone set foot upon the earth, free from Hades, she rushes to greet her as a maenad.

ἣ δὲ ἰδοῦσα
ἧιξ', ἠύτε μαινὰς ὄρος κάτα δάσκιον ὕλῃ.

And seeing her she darted just as a maenad down the
wooded mountain to the forest.

*Hom. Hymn Dem.*385-386

A verb of sudden motion, ἧιξ' appears with ἠύτε μαινὰς, which is an expression not only isometric and syntactically similar to μαινάδι ἴσῃ, but also the only other occurrence of μαινάς within the Homeric poems. Thematically, too, it is an appropriate comparandum as Demeter rushes to meet her lost daughter with the same degree of urgency as Andromache when she rushes to the wall to find Hector.

By replacing δαίμονι with μαινάδι in *Iliad* book twenty-two, the singer subtly manipulates the language of Andromache's formula to refer within the epic tradition - but outside of the *Iliad* - to Demeter's urgency of emotion when she darts down the mountain to see Persephone. The shared diction in each example points to a common traditional source, evident in the parallel groupings of verbs of sudden motion + δαίμονι / μαινάδι. Note the collocation of the verb ἧιξ' the aorist of ἀΐσσω conjoined to μαινάς just as in the case of μαινάδι ἴσῃ/ δαίμονι ἶσος.

Character	Pre-verb	Formulation	ἶσος / ἴσῃ
Warriors	διά, ἐπί	σευόμαι+ δαίμονι θῦνε + δαίμονι ἔσθορε+ δαίμονι	ἶσος
Andromache	ἀπὸ διά	σευόμαι+μαινομένῃ σευόμαι+μαινάδι	ἐϊκυῖα ἴσῃ
Demeter	---	σευόμαι + μαινομένη ἀΐσσω+μαινὰς	ἠύτε

The designation of Demeter as 'like a maenad' marks the intensity of her joy and the goddess' transition to another state of consciousness, while at the walls of Troy Andromache's transition is brought on by grief and despair at the lack of familial reunion. In turn warriors with δαίμονι ἶσος are allotted the same emotional intensity. By choosing the word μαινάς in book twenty-two, the singer deliberately twists the

"ἶσος/ ἴση" battle formula to convey Andromache's intensity of emotion, her preternatural state heightened by the rush to the tower, and her feminine equivalent of heroic warrior status. But the singer also refers to a traditional formulaic theme of a woman's reunion with separated family members and the pain of its dashed hopes.

To return to the *Iliad* with these passages from the *Hymn* in mind, three other features stand out to enrich our reading of the laments of Achilles at 18.1-51 and Andromache's at 22.437-476: antiphony, disfigurement, and mourning. These features are localized near μαινάς and μαίνομαι in the Hymn and suggest a type-scene patterned on the same lament narrative sequences from which Achilles' and Andromache's originate.

The feature of antiphony as found at Persephone's cry heard by Demeter at 36-37 evokes the antiphonal lamentations of Achilles and Andromache and Thetis. Achilles cries out lamenting the death of Patroclus and Thetis hears him.

> σμερδαλέον δ' ὤμωξεν: ἄκουσε δὲ <u>πότνια μήτηρ</u>
>
> Achilles lamented the dire news. And his <u>queenly mother</u> heard him
>
> *Il.*18.35

Next, Thetis cries out and the sea-goddesses hear her.

> <u>κώκυσέν</u> τ' ἄρ' ἔπειτα: θεαὶ δέ μιν ἀμφαγέροντο
>
> <u>And she cried out</u>; and the goddesses gathered around her,
>
> *Il.*18.37

Finally, Andromache hears the cries of lamentation from the tower that alert her to Hector's demise.

> <u>κωκυτοῦ δ' ἤκουσε</u> καὶ οἰμωγῆς ἀπὸ πύργου:
>
> She heard a wail and a cry from the tower
>
> *Il.*22.448

These semantically equivalent phrases point towards an epic lament vocabulary that correlates the diction between Achilles and Thetis, Demeter, and Andromache, as they respond to the loss of a beloved.

Achilles and Andromache possess two different motifs of disfigurement not unlike those within Demeter's passage. The tearing of the κρήδεμνα as found in Demeter's passage appears in *Il.*22.470 when Andromache flings her own using the exact same word at the confirmation of Hector's death.[81]

Achilles' disfigurement is found within the battle verb δαΐζω 'rend,' a verb also used for Demeter's torn veil. At the moment when Achilles receives news of Patroclus' death, the warrior rends his own hair.

> κεῖτο, φίλῃσι δὲ χερσὶ κόμην ᾑσχυνε δαΐζων.
>
> He lay, rending his hair with his own hands
>
> 18.22

Δαΐζω, a verb that primarily appears in the *Iliad* in the thick of battle, usually describes injury a warrior inflicts upon others.[82] Three of the four instances of the present participle occur in the context of battle: ἓξ δὲ διὰ πτύχας ἦλθε δαΐζων χαλκὸς ἀτειρής, "the unwearied bronze, cleaving asunder, came through six layers" (7.247), or as Ajax leaps among the Trojans, δαΐζων ἵππους τε καὶ ἀνέρας "cleaving asunder horses and men" (11.497), and in a lament for Hector Ἀργείους κτείνεσκε δαΐζων ὀξέι

[81] In the passage of the Hymn, the employment of the κρήδεμνα, as Foley notes, is likened to Hecuba and Andromache throwing their own veils at the walls of Troy. Hecuba's veil is thrown as a proleptic sign of grief, like Demeter. Foley 1994, 37.

[82] Active participle: δαΐζων four times (7.247, 11.497, 18.27, 24.293); Medio-passive participle: two times (δαϊζόμενος 14.20). Medio-passive perfect participle: eight times (17.535, 18.236, 19.203, 19.211, 19.283, 19.292, 19.319, 22.72). Infinitive: δαϊζέμεναι (21.33). Imperfect medio-passive: three times (9.8, 15.629, 21.147). All these instances except for two are in battle; one describes the decision-making of Nestor (14.20), and the other describes Achilles' lamentation at 18.27 as discussed above.

χαλκῷ: "he frequently slew the Argives, cleaving them asunder with sharp bronze" (24.393). Achilles' countenance, like Demeter's veil, expresses self-injury as a response to extreme grief. Achilles, like Demeter, inflicts violence on himself that one would usually inflict on an enemy. The poem expresses the heartfelt pain of loss and the anguish of being slain with the same verb.

The third element is a separation anxiety, which the *Iliad* expresses with ἄχος and its implications "suffering to the point of death." Two passages illuminate Achilles' fundamental grief, which, like Demeter's, is the loss of a loved one. Achilles' immediate response to the loss of Briseis in book one resembles that of Demeter when she hears Peresephone's cry.

> ὣς φάτο· Πηλείωνι δ' ἄχος γενετ', ἐν δέ οἱ ἦτορ
>
> So he spoke, and grief came to the son of Peleus, and the heart in him
> *Il.*1.188

> ὅφρα δέ μοι ζώει καὶ ὁρᾷ φάος ἠελίοιο
> ἄχνυται, οὐδέ τί οἱ δύναμαι χραισμῆσαι ἰοῦσα.
> κούρην ἣν ἄρα οἱ γέρας ἔξελον υἷες Ἀχαιῶν,
> τὴν ἂψ ἐκ χειρῶν ἕλετο κρείων Ἀγαμέμνων.
> ἤτοι ὃ τῆς ἀχέων φρένας ἔφθιεν:
>
> While for me he lives and looks upon the light of the sun,
> He grieves, and I am able to do nothing to help, though going to him.
> There was a maiden whom the sons of the Achaeans gave to him as a prize,
> The ruler Agamemnon seized her from his hands
> And grieving for her, he wore out his heart
> *Il.*18.442-446

In the second passage, when Thetis pleads with Hephaestus for god-crafted armor, her speech describing Achilles features ἄχνυται, the verbal base of ἄχος,

as well as a participial form. As a consequence, ἄχος and its verbal relatives in Achilles' passages are internally consistent with Demeter's own to express separation. Another type of separation, that between the living and the newly deceased, also includes ἄχος. In the heroic death formula, both Hector and Achilles experience it.

> ὣς φάτο, τὸν δ' ἄχεος νεφέλη ἐκάλυψε μέλαινα.
>
> So he spoke, and a black cloud of grief covered him.
>
> 15.575 (Hector)
> 18.22 (Achilles)

Andromache's own heroic death formula (already discussed in chapter one and two) functions as paradigmatic equivalent to this line.

> τὴν δὲ κατ' ὀφθαλμῶν ἐρεβεννὴ νὺξ ἐκάλυψεν
>
> Gloomy night covered over her eyes.
>
> *Il.*22.466

Achilles has ἄχος conveying separation from a loved one as well as a warrior-dying formula, which is a separation from the social group by death. Andromache shares in that with her own formulaic death expression.

Another feature in this formula that Achilles and Andromache share is the verb κάλυπτω 'to cover, conceal,' of which Thetis also partakes via a historically related word in book twenty-four. In the *Iliad*, Thetis, proleptically mourning Achilles in book twenty-four, is asked by Iris to join the gods in Olympus. As she prepares for the journey, she flings a κάλυμμα over her shoulder exactly in the same manner as Demeter.

> ὣς ἄρα φωνήσασα κάλυμμ' ἕλε δῖα θεάων
> κυάνεον, τοῦ δ' οὔ τι μελάντερον ἔπλετο ἕσθος.
>
> So speaking she, shining among goddesses grasped a
> dark covering, and no cloth was blacker than this.

Il.24.93-94

The noun κάλυμμα "covering" is a noun from the verb καλύπτω "to cover, conceal" and appears only once here and in a Demeter passage (*Hom.Hymn Dem*.40).[83] In both passages the collocation of κάλυμμα and its descriptor κυάνεον creates a mourning effect. Macleod notes that Thetis' cloth is black for mourning but does not note Demeter's parallel scene.[84] Thus Achilles, Andromache and Thetis, already bonded by sequences of lamentation, are again conjoined by epic diction for grief, which Demeter also shares. One further parallel with warriors is that the entire line κυάνεον δὲ κάλυμμα κατ' ἀμφοτέρων βάλετ' ὤμων serves in Thetis' and Demeter's passages as the feminine equivalent to a warrior's arming narrative sequence.

In conclusion, the poetic relationship between δαίμονι ἶσος and μαινάδι ἴση allots to a male and female a divine state. The connection between δαίμονι ἶσος and μαινάδι ἴση and the uses of the word μαινάς within epic and hexametric poetry has established a continuity of formulaic diction and thematic narrative between warriors and women. Μαινάς and μαίνομαι tread the borders of a gender-specified distinction between war and marriage, and through their formulaic usage within our *Iliad*, they cross its threshold, equating maidens with maenads, warriors with daimons, and the duties of warriors with the duties of women. Andromache becomes a maenad through the intensity of her familial devotion, which is conveyed by the singer with formulae that express both the masculine perils of battle and the feminine yoke of marriage. Whereas the Achaean heroes achieve divine status on the battlefield, when a mortal man is able to harm a god

[83] Chantraine 1968, 487.
[84] Macleod, 1982, 98.

as Diomedes does in book five, or when a man is capable of slaughtering twenty-seven men charging thrice as Patroclus does in book sixteen, just so Andromache transcends within her gender-specific sphere of influence, lamentation, to a divine status, surpassing all women in lamentation and capacity for grief. Hence, Andromache's transcendence – an *aristeia* of grief at the death of her husband – is the equivalent of that achieved by those Achaean warriors at their apex.

One final similarity between Achilles and Demeter may be found in the etymology of μῆνις. Its classical etymology proposed by Schwyzer in 1931 and revived by Watkins in 1977, takes it from *mnā-nis with nasal dissimilation to mānis whence Att.Ionic mēnis. This conflation would further link the emotions and identities between warriors and maidens. Demeter is described as possessing μῆνις. [85]

> Ζεύς με πατὴρ ἀγαυὴν Περσεφόνειαν
> ἐξαγαγεῖν Ἐρέβευσφι μετὰ σφέας, ὄφρα ἑ μήτηρ
> ὀφθαλμοῖσιν ἰδοῦσα χόλου καὶ μήνιος αἰνῆς
> ἀθανάτοις παύσειεν.
>
> Father Zeus commanded me to lead noble Persephone out
> Of Erebos to them, so that her mother, seeing her with her
> Eyes, might cease from her anger and terrible rage at the immortals.
> 348-351

As Muellner 1996 points out, "every aspect of Demeter's alienation is similar to the aggrieved alienation of Achilles caused by the loss of an unwilling girl, the indiscriminate devestation it causes his own social group."[86] Persephone's rape and her subsequent absence incur Demeter's own μῆνις; it is fitting that within the context of Achilles' *mēnis*, lamentation and warrior glory are conflated.

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[85] The summary of the following paragraph is based on and discussed more thoroughly in Muellner 1996, 177-194.
[86] Muellner 1996, 24.

Given the relationship between μαίνομαι and μῆνις, the rage of a warrior in battle and the rage of Achilles at the lack of reciprocity signified by the loss of Briseis are historically related and are in turn related to the diction, illustrating the intensity of Andromache's (or Demeter's, or Thetis') grief at the loss of a beloved. Therefore, the connection between the masculine warrior quality and feminine quality of μαίνομαι and by extension δαίμονι ἶσος and μαινάδι ἴσῃ is supported.

CHAPTER FIVE:

CONCLUSION

A formulaic analysis of epic diction uncovers hidden relationships between characters that on the surface level appear quite different. This has been the case for Achilles and Andromache in the *Iliad*. The diction shared between them crosses gender-specific boundaries, drawing out the correspondences between a lamenting women and a courageous warrior. They also share a formulaic pattern, which is transformed for Andromache from the usual (δαίμονι ἶσος) to the rare μαινάδι ἴσῃ.

My finding that the correspondences between Achilles and Andromache cross gender boundaries is in line with Foley's classic essay in which she defines "cross-gender similes." She shows that in the *Odyssey* "direct symbolic inversion of the sexes is delicately reserved for a few prominently placed similes."[87] Cross gender similes occur at pivotal moments and they expand the empathy, in particular, between Odysseus and Penelope, to whom they apply.[88] As Foley argues, "In the disrupted Ithaca of the early books of the *Odyssey* Penelope, far from being the passive figure of most Homeric criticism, has come remarkably close to enacting the role of a besieged warrior."

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[87] Foley 1978, 8.

[88] See Foley 1978, 9, 10. For an example of Odysseus as a captive woman in a simile, see *Od.*8.521-531 and Foley's analysis.

Odysseus even refers to her glory as equal to that of a king "ὥς τέ τευ ἢ βασιλῆος ἀμύμονος" in *Odyssey* 19.109.[89]

Similarly, Andromache emerges as a female figure in the *Iliad* who has her *aristeia* at the moment when she perceives Hector's death. Her masculine qualities are apparent already in book six, when she offers Hector battlefield stratagems as if she were a general. She advises him to station the host beside the fig tree, where the city is easily assaulted and the wall is easily scaled ἔνθα μάλιστα / ἀμβατός ἐστι πόλις καὶ ἐπίδρομον ἔπλετο τεῖχος (*Il.*6.433-434). Andromache's speech carries the mannerisms of a gruff general advising the next skirmish. Her adoption of masculine traits is not unlike Penelope's princely qualities as a ruler of Ithaca in Odysseus' absence.[90]

As we have also seen in chapter two, warriors such as Achilles can adopt feminine narrative sequences when contextually appropriate. He is not the only warrior to do so: in book twenty-two, as he awaits the onset of Achilles' attack, Hector realizes that Achilles will not pity him, but will kill him unarmed, just as a woman ὥς τε γυναῖκα (22.125), with simile-introducing ὡς.

Achilles, too, carries other feminine characteristics aside from his participation in the female speech genre of lament. In book sixteen, when he castigates Patroclus for his womanliness, he uses an extended cross-gender simile to describe his friend:

> τίπτε δεδάκρυσαι Πατρόκλεες, ἠΰτε κούρη
> νηπίη, ἥ θ' ἅμα μητρὶ θέουσ' ἀνελέσθαι ἀνώγει
> εἱανοῦ ἁπτομένη, καί τ' ἐσσυμένην κατερύκει,
> δακρυόεσσα δέ μιν ποτιδέρκεται, ὄφρ' ἀνέληται:

[89] Foley 1978, 11, and *Od.*19.107-114.
[90] Foley 1978, 10.

> Why are you crying Patroclus, just as a foolish
> Maiden, who upon seeing her mother begs to be lifted up
> Clutching her dress, and restrain her rushing,
> Crying she looks up at her, in order to be picked up?
>
> *Il.*16.7-10

Here their relationship, as Mills has pointed out, parallels that of Hector and Andromache.[91] Achilles implies by the comparison that, whereas Patroclus is a little maiden, he is the mother to whom he runs. Moreover, this passage recalls Achilles' earlier description of himself, at 9.323-325, as a mother bird taking care of her chicks.[92]

Andromache, Achilles, and Hector also share a triadic relationship through the motif of Eetion. Through parallel uses of the verb ἄγω in both city-sacking and marital contexts, Achilles metaphorically possesses Andromache as a war-prize and bride. If Achilles were to survive the Trojan War, he would have lead Andromache away; since he does not survive, she is the prize of Neoptolemus. To Homer's audience, Eetion and ἄγω in these contexts may have resonated the domination of Achilles as conqueror over Hector and Andromache's marital tradition.

These few examples illustrate the rare but present features of cross-gender relationships between characters within the Homeric poems. Andromache and Achilles share a relationship that on the surface level appears quite dissimilar; however, their shared formulaic and thematic diction indicates the similarities present under the surface.

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[91] Mills 2000, 12. Mills has already discussed how the Achilles-Patroclus relationship parallels Hector and Andromache's. "Andromache tells Hector that he is father and mother, brother and husband to her (6.429-430): in just the same way, Patroclus acts as mother, father, and elder brother to Achilles, and there are even analogies between his relationship with Achilles and that of Andromache with Hector, so that Patroclus is his 'wife' as well."

[92] Mills 2000, 7.

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