

## ABSTRACTS

EWEN BOWIE

### The Good, the Bad and the Ugly: Constructing Masculinity and Femininity in Songs from Archaic Lesbos

The paper will explore in tandem the construction of good and bad masculinity and femininity in Sappho and Alcaeus of Lesbos, where unlike Ionian *iambos* there was no metrical/musical form especially associated with invective.

For Sappho good femininity involves good singing, dancing, and beauty; and a readiness to reciprocate ἔρωϝ, even if that entailed abandonment of husband and child (fr. 16). Bad femininity is marked by musical/poetic inadequacy (fr. 55) and rusticity in dress and bearing (fr. 58); doubtless other marks of bad femininity were to be found in poems now lost attacking Charaxus' beloved Doricha.

For Sappho good masculinity seems from the 'Brothers Poem' to entail protection of one's *oikos*, something Charaxus' absence and Larichus' tender age prevent; hence bad masculinity is exemplified by Charaxus' wayward behaviour, though his response to ἔρωϝ is one approved of in Helen's case (fr. 16). Only in a bridegroom (fr. 112) does beauty seem to be a desideratum in men, unless it is included in Menelaus' description as πανάριστος (fr. 16).

Alcaeus has little interest in femininity good or bad, though as in men, so too in women good Mytilenean birth is essential (hence vituperation of Pittacus' Thracian grandmother in fr.72). Along with his Mytilenean blood Alcaeus' good man fights bravely (Alcaeus' flight and loss of weapons in the Troad is a problem he addressed in a jocular sympotic poem). He is loyal to his ἑταῖροι, whereas Alcaeus' bad man is not, and he breaks his oaths sworn with them, thus insulting the gods, and can be claimed to be physically deformed (fr. 429). Physical beauty may thus be implied in, but is not explicitly ascribed to, Alcaeus' ἑταῖροι and drinking companions (e.g. Melanippus fr. 38); but we know from Horace that he praised the black hair and black eyes of his presumed ἐρώμενος Lycus.

PAUL MARTIN

### Food Fights: Martial Ardour and Masculinity in the Symposium

This paper examines the use of martial language in the context of the comic symposium. As a common feature in both 4th century comedy and *parôidia*, the symposium provides a unique opportunity to examine the comic mode across genres. At the same time, the identity of the symposiasts was frequently explored in highly gendered terms. On the one hand, for example,

gastronomic skirmishing could be presented as the performance of virile, civic masculinity; on the other, these same contests could be a key site of humour, unveiling the pretensions of the hyperbolic macho man. By examining this metaphor, fighting for one's food, we can see how the comic mode contributes to the perpetuation of a strength/luxury dichotomy. I suggest in particular that military metaphors in the symposium exemplify the polysemic functions of gendered humour in the comic mode. The comic mode, from this perspective, has the capacity both for re-enforcing hegemonic discourses of masculinity and for challenging and disrupting it.

DON LAVIGNE

Gendered Meta-Fiction: Archilochus and his *Iambos*

Even in the face of the excellent recent scholarship on *iambos* in general (e.g., Rotstein's pioneering study) and Archilochus in particular (e.g., Swift's magisterial work), several basic problems remain. Arguably, the most important of these unanswered questions surrounds the meaning of the very word that comes to signify Archilochus' contribution to the literary history, *iambos*. In this paper, I will attempt to contribute to our understanding of the significance of the term as a designation for the kind of poetry attributed to Archilochus. In order to do so, I will focus on the critical element inherent to such poetry, drawing out the meta-fictional aspects that permeate Archilochus' oeuvre. First, I will argue that one of the defining features of Archilochean (and subsequent) *iambos* lies precisely in its propensity to direct criticism at its own authority. Next, I will show that authority (poetic and otherwise) is firmly gendered masculine and that the critique of authority is accomplished through a gendered and gendering process. Finally, I will offer an analysis of moments of laughter (one of the most salient critical acts) in Archilochus' poetry in an effort to illustrate the gendered meta-fiction of *iambos*.

MARGARITA ALEXANDROU

A Bestiary of Women: Semonides' *Iambos* on Women

The *iambos* on women (fr. 7 West) constitutes the single most representative piece by the archaic iambic poet Semonides of Amorgos, and the longest extant piece of archaic *iambos*. It is also perhaps the earliest systematic attempt to conceptualise the female as a construct; this is done quite directly, with a list of ten women types that derive from animals and natural elements.

Despite the poem's significance in literary history, and although it has received enough attention to shed light on many of its aspects, the way it inscribes itself in the archaic iambic tradition, as expressed by Archilochus and Hipponax, still remains unclear; Semonides' generalising and philosophising text takes a distance from personally directed comedy, which is usually explained as sign of the genre's remarkable flexibility.

The aim of this paper is to show that the unifying element between Semonidean *iambos* and other iambic poetry is the subversive use of its early literary models, epic in particular, in constructing the women types. This multi-layered subversion (language, syntax, content) proves to be an ingenious and effective method for venturing new constructs of gender while making use – often with a critical eye – of established literary intertexts.

SABIRA HAJDAREVIC

#### Gender Constructing in Aristaenetus' Intertextual "Dialogues" with Comedy

Aristaenetus' *Erotic Letters* abound with comic echoes (quotations, paraphrases, allusions, comic motifs etc.). I intend to conduct an extensive intertextual analysis; "clues" found in recent editions will be subjected to meticulous review and supplemented by additional links to comic texts. Special attention will be paid to letters featuring:

- comedy's stock characters (smart courtesans, jealous husbands, devious wives),
- protagonists bearing names typical of comedy (e. g. Doris, Strepsiades, Sosias)
- motifs ubiquitous in comedy; adultery (e.g. cheating wives, raging husbands), passing another man's baby as husband's/ fiancé's, a *happy ending* of a courtesan's life and her marriage to a rich citizen, etc.

Gender constructing both in comedy-inspired Aristaenetus' letters and in the source-texts themselves will be investigated; I am interested in the (potential) changes of the roles and behavioural patterns of Aristaenetus' male/female protagonists.

Letters 1.5 and 1.22 (featuring Alciphron) particularly abound with comic echoes (displaying Aristaenetus' awareness of Alciphron's debt to comedy?). It is my intention to scrutinise these, but also other letters "sent by" epistolographers (1.1, 1.11, 2.1), in search of similar indirect intertextual connections. In these cases, Aristaenetus' gender constructing will be compared twice: with Alciphron's (and other epistolographers') and with the gender constructing in the comic passages Aristaenetus alludes to.

THOMAS HUBBARD

Aristophanic Nostalgia and the Loss of Athenian Manhood

This paper examines perceptions of “manly” and “unmanly” character especially in the early plays of Aristophanes, which repeatedly look to the elders of the Marathon generation as models of proper masculine courage and inflexible resolve (*Ach.* 179-81, 692-700, *Eq.* 80-85, 565-610, *Vesp.* 1075-90, 1200-1), compared to the effeminacy of contemporary young and elite political leaders, who are presented in contrast as verbally manipulative, meretricious, and homosexually passive (*Ach.* 79, *Eq.* 1373-80, *Vesp.* 686-88, 1067-70). This polarity may be grounded in a perception of the Persian War generation as capable of quick and decisive military victory, compared to the slow, grinding misery of the prolonged and inconclusive Archidamian War, much as North American culture now expresses nostalgia for the “Greatest Generation” of the WW II era.

In contrast, the later plays of Aristophanes, including the three plays of female dominance (*Thesmophoriazusae*, *Lysistrata*, and *Ecclesiazusae*) show most males (with the significant exception of Peisthetaerus in *Birds*) as weak and ineffective, but do not neatly polarize the male characters into old vs. young, manly vs. unmanly. I would argue that Aristophanes adopted that structural meme in his earliest plays precisely because he was himself a young poet at the time, but wished to distance himself from the “soy boys” of his own generation and thereby solicit favor from the mostly older members of his audience. Examining his parabolic self-presentation in the first five plays confirms a strategy of self-fashioning as highly masculine, heroic, and non-homosexual.

It is interesting that comic rhetoric also associates a strong appetite for food with masculinity (*Ach.* 77-78, *Pax* 1306-10, Ehippus fr. 8, Eubulus fr. 12, and of course the glutton Heracles), but excessive concern with maintaining a youthful appearance with effeminacy (as with Cleisthenes and Agathon). Comedy provides a useful window into popular Athenian constructions of masculinity.

ATHINA PAPACHRYSTOSTOMOU

(De)constructing Gender in Middle and New Comedy: The Case of Hetairai

How does a hetaira *normally* look like and how does she *normally* behave? (and what is the *norm*?) How do we *expect* a hetaira to look like and how do we *expect* her to behave and why?

These are fundamental questions that pertain to the controversial and topical issue of – either intentional or incidental – literary construction and subsequent portrayal of gender stereotypes of hetairai in ancient Athens by the comic playwrights, especially those active during the 4<sup>th</sup> century BC and beyond.

Accordingly, the present paper tackles the intricate phenomenon of constructing and perpetuating (or else, occasionally, deconstructing and subverting) stereotypical gender roles of and concomitant gender expectations from hetairai, through the analysis of selected fragments from Middle and New Comedy. The paper aspires to delve into a number of germane issues, such as whether and how the comic poets visualize the hetaira altering the gender dynamics in the Athenian oikos, and whether the comic genre, inherently prone to preposterous burlesque, reflects and echoes the real-life contemporary conditions or rather deliberately and disproportionately exaggerates (and to what purpose).

A twofold key parameter, not to be overlooked, is the fragmentary nature of the evidence (with its unavoidable limitations often leading to inconclusive conclusions), in conjunction with the gastronomic/pleasure-oriented nature of the basic secondary source preserving the majority of the comic material, that is Athenaeus' *Deipnosophistae*.

CHRYSANTHI DEMETRIOU

Gender Construction and Misunderstanding in Terence's *Eunuchus*

Terence's *Eunuchus* is certainly a most appropriate text to discuss at a conference on gender and the comic: in this comedy, a young man manages to approach—and rape—the girl he is infatuated with, only after hiding his sex and disguising himself into a eunuch. As previous scholarship has pointed out, the play centres around several themes and questions of gender. In this presentation, I aim to show how the definition and, more importantly, the mis-construction of someone's gender are central in the fulfilment of the rapist's goal. More specifically, I argue that Pamphila's rape is largely connected to the failure to truly understand or successfully evaluate someone's character. Chaerea is eventually allowed to become Pamphila's rapist largely because other characters fail to understand the dynamics of some key-elements of his personality that are firmly related to his gender, as this is defined by himself. Thus, 'misunderstanding' in *Eunuchus* as regards gender conception is not only related to ignorance, i.e. not knowing who is actually hidden below a eunuch's clothes; it is, more importantly, the failure of a proper evaluation—or even an underestimation—of all evidence

that is related to both Chaerea's and the real eunuch's sexuality. Similarly, as a result of gender stereotyping, important features of female characters, especially Pamphila and Thais, are similarly overlooked in the course of the play.

SOPHIA PAPAIOANNOU

Gender and the Poetics of Deception in Plautus' *Truculentus*

According to Cicero, Cato 50, Plautus, of all his plays, was especially proud for the *Pseudolus* and the *Truculentus*. This statement is typically employed by Plautine critics to date the *Truculentus* among Plautus' later plays. I will argue that in addition to formal criteria (external, such as the aforementioned Ciceronian testimony, or internal, such as the acknowledgement of allusions to authors such as e.g. Ennius at *Truc.* 485, according to Hoffmann 2001) the deliberate absence of plot and the emphasis on characterization and social commentary strongly suggest that the *Truculentus* is a mature play concerned with the poetics of plautine dramaturgy and the significance combining ongoing generic experimentation with of substantial social commentary. More specifically, I will focus on the disappearance of the cunning slave and the prominence, instead, of the female characters who are led by the meretrix Phronesium. The pairing of the *Truculentus* to the *Pseudolus* in Plautus' preference suggests that we see the two as representative more broadly of different expressions of the essence of the *palliata*. Additionally, I will comment on the employment of cynicism, a dominant element of this play (noted already in Konstan 1983), as intentional, so as to infuse into this closural play an increasing awareness for the cruel social reality experienced by the protagonists of the plautine world beyond the comic stage, inasmuch as underscoring the de-structuring of the normal plots and casts of the *palliata*, that has been the norm in Plautus' later plays.

ALASTAIR DALY

The Muse's Keeper: Myrtale and Metapoetry in Herodas' *Mimiamb* 2

Herodas' *Mimiamb*s have a distinctly feminine bias. Criticism has focussed on Herodas' portrayal of women as naive viewers of art and his attacks on female poets, while his use of female characters as symbols has been largely ignored. In this paper, I argue that Herodas invites allegorical and etymological readings of his female characters. In particular, Herodas utilises the symbolic potential of female bodies to engage in metapoetic and philosophical discourse. In this, Herodas relies primarily on the precedent set by Old Comedy. Herodas'

*Mimiamb* 2 portrays a prosecution speech in a law-court in Cos. The plaintiff is a pimp called Battaros, prosecuting a merchant-sailor named Thales for the attempted abduction and assault of one his prostitutes, Myrtale, without payment. Battaros displays Myrtale nude to the jury and invites them to inspect the damage done by Thales. Herodas presents Myrtale as an Iambic Muse by identifying her with Iambe and Baubo via an obscene pun on the etymology of her name. While it fits the logic of the *iambos* to present its Muse as an old woman (as in Hipponax) or a prostitute, Herodas is also engaging with a number of other literary traditions: lyric poetry, philosophy, literary criticism, and especially Old Comedy, which imagine Muses and other minor female deities as prostitutes. The presentation of Muses and other female figures, often nude, in Old Comedy provides the primary model for Herodas' similar deployment of Myrtale. In Old Comedy innovation in music and poetry is configured as 'something done to/with' the female representative thereof. Thus Thales' assault on Myrtale can be read as poetic theft or plagiarism, unacceptable alteration of the genre represented by Myrtale, or as criticism of Herodas' or another's poetry. By investigating Herodas' appropriation of this technique I show how literary criticism and philosophy are intertwined with the comic conception of the female body.

HEINZ-GÜNTHER NESSELRATH

Of Garrulous Goddesses and Pragmatic Prostitutes: Gender in Lucian's Minor Dialogues

The paper will explore how Lucian both uses and undercuts gender stereotypes in his series of Minor Dialogues to generate drama and humour: in his *Dialogues of the Gods* and *Dialogues of the Sea Gods*, the goddesses (and nymphs) appearing in these delightful little dramatic scenes are portrayed as all-too-human females (with allegedly "typically" female defects: garrulity, vainness, vindictiveness), while in his *Dialogues of the Courtesans* the female speakers – Athenian hetaerae – are more than once shown to be able to overcome such weaknesses and approach life in a pragmatic way that may even contradict female stereotypes.

LUCIA FLORIDI

Gender Stereotypes in Greek Skoptic Epigram. Vice (and Virtues) of the Old Hag

Among the targets of Greek skoptic authors, whose epigrams are preserved mainly in the second part of book 11 of the Greek Anthology, there are several figures who had already been ridiculed in comedy (e.g. incompetent doctors, misers, cowards, the lazy). Among these,

women play a significant role. Their physical and/or moral defects are stigmatised in several poems.

This paper aims to provide a brief survey of the themes treated by skoptic authors, in an attempt to clarify what are the most popular, and how they compare with those exploited in other literary genres. Particular attention will be paid to a group of poems concerning the old hag – a stock theme in comedy; while several authors conform to a widespread gender stereotype in depicting her ugliness and (occasionally) her lust, the Imperial poet Nicarchus offers a novel, and somewhat surprising, variation, that humoristically reverses the old stereotype.

MARGOT NEGER

### Genre and Gender in Martial's Satirical Epigrams

The paper investigates the construction of gender in Martial's satirical epigrams by focusing on poems where female characters appear as the main protagonists. *Vetulae*, matrons, widows, prostitutes and women who have intercourse with other women are frequently the target of Martial's jokes and attacks. The paper examines the satirical techniques which the poet applies and also focuses on the question how Martial's construction of gender is influenced by the conventions of other genres and literary pretexts: In epigram 2.41, for example, the female student of Ovid's instructions on appropriate smiling in Book 3 of the *Ars amatoria* has turned into an ugly *vetula*, a non-*puella* whom Martial excludes from the readership of erotodidaxis. In epigram 11.104, a prudish *uxor/matrona* is compared to famous female examples from the epic and historical tradition whose virtues Martial reinterprets according to the conventions of epigrammatic poetry. Catullus' poems on Lesbia are evoked in another series of Martial's poems where Lesbia is the name of a prostitute whom the epigrammatist derides for her sexual behaviour. Martial also plays with epigraphic conventions, such as in 9.15, where a certain Chloe inscribes the tombs of her seven deceased husbands with the ambivalent formula *se fecisse*; epigram 10.63, an epitaph for an exemplary matron, comprises all the elements which characterize typical inscriptions for dutiful *matronae*, but unexpectedly concludes with the final word *mentula*. Apart from entertaining the predominantly male readership of Flavian and post-Flavian Rome with several stereotypes of female appearance, behaviour and virtues, Martial also challenges the literary knowledge of his readers who are stimulated to interpret these poems against the backdrop of various literary models.



SPYRIDON TZOUNAKAS

Gender, Politics and Identity in Persius' Fourth *Satire*

Satire is a genre that can significantly contribute to the construction of gender identity in social subjects, mainly through oppositions and the notion of 'otherness' (see e.g. Zekavat & Pourgiv 2015). In this genre, where humour and the comic mode play an essential role, masculinity is often defined not only against femininity but also against homosexual male behaviour. Thus, effeminacy and male homosexuality are frequently castigated as improper social conduct that threatens the old ideal of manhood expected in various aspects of public life. Persius, one of the main representatives of Roman verse satire, offers a typical example of the above, when he presents bad poets as homosexuals in his first satire. In this paper, I will focus on a similar case in Persius' fourth satire, which starts as a dialogue between Socrates and Alcibiades. The latter is described in sexual language that points to effeminacy and implies a homoerotic relation between the leader and the public. In this way, the satirist seems to demonstrate a link between bad politicians and homosexuality and underlines the need for a 'manly' behaviour in politics. As I shall argue, self-knowledge and sincerity appear of crucial importance here, since they contribute to a strong sense of identity and constitute qualities necessary for public life and political participation.

MICHAEL PASCHALIS

Perversion of Genre and Gender in Juvenal's *Satires*

The theme of decline haunted Roman thought from the period of the Late Republic to the end of the Early Empire. First and foremost came moral decline, understood as fall from an early idealized state: its symptoms were the emergence in Rome of 'unknown' vices, especially luxurious life (*luxuria*) and the lust for wealth (*avaritia*); its course could be reversed through internal renewal and later through 'rejuvenation'. A further notion of decline concerned literature: the debate on the decline of rhetoric pervades the literature of Early Empire; and Tacitus complains of the decline of historiography, which in his view started with the advent of the Principate and the loss of 'free speech'. The interaction between moral decline and the decline of mainstream poetic genres (epic, tragedy, comedy, elegy, mythological poetry of all kinds) stands at the heart of Juvenal's *Satires*, writing in the age of Trajan and Hadrian (98-138 AD). He argues that the reality of Satire, which is inspired by manifestations of contemporary decline, is the only 'remedy' against the unreality of literature; on the other hand elevated genres are not discarded altogether but are perverted, especially as mock epic and

mock tragedy, to serve the ends of satire. In Juvenal's Satires perversion of genre and gender frequently converge, within the overall context of interaction between moral decline and decline of literature. A good example is the last section of *Satire 6*, where Juvenal explicitly 'transgresses' the limits of satire and enters the realm of tragedy (627-661): he constructs images of women that poison their husbands and children (poisoning was considered a peculiarly female crime) as perverted figures of tragic heroines, who murder not out of passion but for money (*propter nummos*) and do not wield a heavy axe but employ a toxic substance derived from the tiny lung of a toad. Furthermore, by reusing a simile referring to a Virgilian epic hero, the satirist may evoke, in the spirit of his emphatic misogyny, the propensity of women to behave in an unfeminine manner.