

## Anaphora in Greek Epic: New Types, New Tools

Anaphora, or the repetition of a word at the beginning of a line or syntactic unit, has long been of interest to early Greek poetics, and scholars often comment on its occurrences and potential literary effects (e.g. West 1966, Kirk 1985, Vergados 2013). But what is less clear is the discovery and significance of repetitions in positions other than the extremes of a metrical unit. What does it mean when Homer repeats a word in successive lines but not at their beginning? How can we detect less obvious instances of anaphora, such as within compound words, and determine their significance? This paper surveys instances of non-initial repetition and explores their possible meanings. It begins by defining traditional anaphora, such as in the *Iliad*'s Catalogue of Ships, before treating two instances of non-line-initial repetition. For each, the paper uses the new software, SEDES (Sansom 2021, Sansom and Fifield 2023), to identify and visualize the metrical position of words in Greek hexameter and to explore the effects of such anaphora on the interpretation of the passage, including its aesthetics and textual criticism. Through a combination of close reading with new computational tools, this paper shows not only how we are now better equipped to recognize non-initial anaphora but also how the repetition of words in a variety of metrical positions enriches the meaning of the text.

The paper begins with a canonical example of anaphora, namely, Nireus in *Iliad* 2.671–75, whose name is repeated three times at the beginning of successive lines. Through repetition, his name is marked. Yet, as the “most beautiful man” (*kallistos anêr*) of the Greeks after Achilles but also weak with a meager contingent, the effect of the repetition is notable. In his *On Style*, Demetrius claims it makes him more impressive (*megan*) than he would be otherwise and seems to interact with the figure of *asyndeton*, or absence of connectives, to amplify the effect.

Examples such as Nireus show that anaphora can be easy to identify when at the beginning of the line and can produce an effect on the interpretation of the passage.

In Hesiod's *Theogony* 45–52, we find a less established but more significant example of anaphora in the repetition of “gods” (*theoi/theôn/theai*) not at line beginning but after the primary caesura. Examples such as these are more difficult to discover and, because they are in a different part of the line, demand a more expansive definition of anaphora. The program SEDES helps identify such passages in two ways: 1) it can align words to their metrical position in a grid-like visualization, allowing for “vertical reading” (Thomas 2021) of a passage; 2) it produces data in a spreadsheet that allows users to organize words and their statistics according to their metrical position. By admitting non-initial instances of repetition such as this, we likewise find additional significance to the sound qualities of the passage, its genre as a theogonic catalogue, and potential effects on the transmission of the text.

The final example comes from the end of the *Iliad*, in which the word-stem *patr-* (“father”) is repeated at significant parts in the conversation between Achilles and Priam in the same metrical position. Data provided by the SEDES tool shows that these instances are at times statistically unexpected and shed light on the dominant themes of fatherhood at the conclusion of the epic. Using tools such as SEDES, we are better able to apprehend the prevalent poetic figure of anaphora and reconstruct its significance.

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