

## Choosing Sides: Expression and Suppression of the Senses in the *Thesmophoriazusae*

<b>1. Aristophanes, <i>Thesmophoriazusae</i>, 391-393 <sup>1</sup></b>	
<p><b>MICA</b>          τὰς μοιχοτρόπους, τὰς ἀνδρεραστίας καλῶν,          τὰς οἰνοπότιδας, τὰς προδότιδας, τὰς λάλους,          τὰς οὐδὲν ὑγιές, τὰς μέγ' ἀνδράσιν κακόν:</p>	<p><b>MICA</b>          ... calling us adulterous whores, easy sluts, wine-os,          traitresses, gossips, good for nothings, and a great          curse to man.</p>
<b>2. "Who's on First?" Joke</b>	
<p>The "Who's on first" joke was made famous by the comedians Abbott and Costello and the basic premise is that Abbott is telling Costello the names of the players on a baseball team, but those names correspond to ambiguous pronouns and the like. For example, the first baseman is named "Who," which creates ambiguity to the phrase "Who's on first." It is either a question of "which person is on first?" OR an answer "the name of the person on that base is Who."</p>	
<b>3. Aristophanes, <i>Thesmophoriazusae</i>, 1-2</b>	
<p><b>RELATIVE</b>          ὦ Ζεῦ χελιδῶν ἄρα ποτε φανήσεται;          ἀπολεῖ μ' ἄλοῶν ἀνθρώπος ἐξ ἑωθινοῦ.</p>	<p><b>RELATIVE</b>          O Zeus! Really, you mean the swallow will          appear!? The man will be the death of me! Making          me traipse around since morning like an ox.</p>
<b>4. Aristophanes, <i>Thesmophoriazusae</i>, 3-6</b>	
<p><b>RELATIVE</b>          οἷόν τε, πρὶν τὸν σπλῆνα κομιδῆ μ' ἐκβαλεῖν,          παρὰ σοῦ πυφέσθαι ποῖ μ' ἄγεις ὠριπίδη;</p> <p><b>EURIPIDES</b>          ἀλλ' οὐκ ἀκούειν δεῖ σε πάνθ' ὅσ' αὐτίκα          ὄψει παρεστῶς.</p>	<p><b>RELATIVE</b>          Before I throw up my spleen completely, O          Euripides, is it possible to hear from you where          you lead me!</p> <p><b>EURIPIDES</b>          But it's not necessary for you to hear everything          which immediately you will see by being here.</p>
<b>5. Aristophanes, <i>Thesmophoriazusae</i>, 6-10</b>	
<p><b>RELATIVE</b>          πῶς λέγεις; αὐθις φράσον.          οὐ δεῖ μ' ἀκούειν;</p> <p><b>EURIPIDES</b>          οὐχ ἄ γ' ἂν μέλλης ὀρᾶν.</p> <p><b>RELATIVE</b>          οὐδ' ἄρ' ὀρᾶν δεῖ μ';</p> <p><b>EURIPIDES</b>          οὐχ ἄ γ' ἂν ἀκούειν δέη.</p>	<p><b>RELATIVE</b>          What are you saying? Repeat it. It is not necessary          for me to hear....</p> <p><b>EURIPIDES</b>          No, truly- what you are going to see.</p> <p><b>RELATIVE</b>          And it's not necessary for me to see....</p> <p><b>EURIPIDES</b>          No, truly! What you need to hear.</p>

<sup>1</sup> All translations are my own, with assistance from the commentaries of Austin and Olson (2009) and Sommerstein (2015).

<p><b>RELATIVE</b>                  πῶς μοι παραινεῖς; δεξιῶς μέντοι λέγεις.                  οὐ φῆς σὺ χρῆναί μ' οὔτ' ἀκούειν οὔθ' ὁρᾶν;</p>	<p><b>RELATIVE</b>                  What are you telling me? You certainly speak cleverly.                  You're not saying that it is necessary for me neither to hear nor to see?</p>
<p><b>6. Aristophanes, <i>Thesmophoriazusae</i>, 51-7</b></p>	
<p><b>SLAVE</b>                  τίς ὁ φωνήσας;</p> <p><b>RELATIVE</b>                  νήνεμος αἰθήρ.</p> <p><b>SLAVE</b>                  δρυόχους τιθένα δράματος ἀρχάς.                  κάμπτει δὲ νέας ἀψίδας ἐπῶν,                  τὰ δὲ τορνεύει, τὰ δὲ κολλομελεῖ,                  καὶ γνωμοτυπεῖ κἀντονομάζει                  καὶ κηροχυτεῖ καὶ γογγύλλει                  καὶ χοανεύει.</p> <p><b>RELATIVE</b>                  καὶ λαικάζει.</p>	<p><b>SLAVE</b>                  Who makes that sounds?</p> <p><b>RELATIVE</b>                  It's the windless Aether.</p> <p><b>SLAVE (continuing his previous point)</b>                  [Agathon is about to] to lay the keel, the beginning of a drama.                  He is bending a new arch of words,                  He's rounding them off with a chisel, he is patching them together,                  forging maxims, crafting metaphors,                  And molding it in wax, shaving off the excess,                  And pouring it in a funnel...</p> <p><b>RELATIVE</b>                  And fucking little boys.</p>
<p><b>7. Aristophanes, <i>Thesmophoriazusae</i>, 130-2</b></p>	
<p><b>RELATIVE</b>                  ὡς ἡδὺ τὸ μέλος ᾧ πότνια Γενετυλλίδες                  καὶ θηλυδριῶδες καὶ κατεγλωττισμένον ...</p>	<p><b>RELATIVE</b>                  O Holy Ladies of the Genetyllides, how sweet is the song,                  Smelling like a woman and French-kissy...</p>
<p><b>8. Aristophanes, <i>Thesmophoriazusae</i>, 11-21</b></p>	
<p><b>EURIPIDES</b>                  χωρὶς γὰρ αὐτοῖν ἑκατέρου 'στὶν ἡ φύσις.</p> <p><b>RELATIVE</b>                  τοῦ μήτ' ἀκούειν μήθ' ὁρᾶν;</p> <p><b>EURIPIDES</b>                  εἴ ἴσθ' ὅτι.</p> <p><b>RELATIVE</b>                  πῶς χωρὶς;</p> <p><b>EURIPIDES</b>                  οὕτω ταῦτα διεκρίθη τότε.                  αἰθήρ γὰρ ὅτε τὰ πρῶτα διεχωρίζετο                  καὶ ζῶ' ἐν αὐτῷ ξυνετέκνου κινούμενα,                  ᾧ μὲν βλέπειν χρῆ, πρῶτ' ἐμηχανήσατο                  ὀφθαλμὸν ἀντίμιμον ἡλίου τροχῶ,                  ἀκοῆς δὲ χοάνην ᾧτα διετετρήνατο.</p>	<p><b>EURIPIDES</b>                  Indeed! Different is the nature of each of them, one from the other.</p> <p><b>RELATIVE</b>                  [the nature] of not hearing and not seeing?</p> <p><b>EURIPIDES</b>                  Yes, indeed.</p> <p><b>RELATIVE</b>                  How are they different?</p> <p><b>EURIPIDES</b>                  They were once separated, as follows:                  Since Aether, when first he separated himself- and he then gave birth in his bosom to living creatures endowed with motion- for those who needed to see, first he built the eye, imitating the disc of the sun;</p>

<p><b>RELATIVE</b>          διὰ τὴν χοάνην οὖν μήτ' ἀκούω μήθ' ὀρῶ;          νῆ τὸν Δί' ἤδομαί γε τουτὶ προσμαθῶν.          οἶόν γε πού' στίν αἰ σοφαὶ ξυνουσία.</p>	<p>and finally, he bore through the ear, making a funnel for hearing.</p> <p><b>RELATIVE</b>          And because of this funnel I don't need to hear or see;          By Zeus! It is my pleasure to learn it.          How great it is to have, so to speak, wise company!</p>
<p><b>9. Aristophanes, <i>Thesmophoriazusae</i>, 30-5</b></p>	
<p><b>RELATIVE</b>          ποῖος οὗτος Ἀγάθων;</p> <p><b>EURIPIDES</b>          ἔστιν τις Ἀγάθων-</p> <p><b>RELATIVE</b>          μῶν ὁ μέλας, ὁ καρτερός;</p> <p><b>EURIPIDES</b>          οὐκ, ἀλλ' ἕτερός τις.</p> <p><b>RELATIVE</b>          οὐχ ἐόρακα πώποτε.          μῶν ὁ δασυπῶγων;</p> <p><b>EURIPIDES</b>          οὐχ ἐόρακας πώποτε;</p> <p><b>RELATIVE</b>          μὰ τὸν Δί' οὔτοι γ' ὥστε κάμ' εἰδέναί.</p> <p><b>EURIPIDES</b>          καὶ μὴν βεβίηκας σύ γ', ἀλλ' οὐκ οἴσθ' ἴσως</p>	<p><b>RELATIVE</b>          Who is this Agathon?</p> <p><b>EURIPIDES</b>          There is this one Agathon...</p> <p><b>RELATIVE</b>          You mean the tan, strong one?</p> <p><b>EURIPIDES</b>          No but another one.</p> <p><b>RELATIVE</b>          I have never seen him.          You mean the one with the shaggy beard?</p> <p><b>EURIPIDES</b>          You have <i>never</i> seen him?</p> <p><b>RELATIVE</b>          By Zeus, not at all in such a way that I would know.</p> <p><b>EURIPIDES</b>          And still you've fucked him. But perhaps you do not know him.</p>
<p><b>10. Aristophanes, <i>Thesmophoriazusae</i>, 36-8</b></p>	
<p><b>EURIPIDES</b>          ἀλλ' ἐκποδῶν πτήξωμεν, ὡς ἐξέρχεται          θεράπων τις αὐτοῦ πῦρ ἔχων καὶ μυρρίνας          προθυσόμενος, ἔοικε, τῆς ποιήσεως.</p>	<p><b>EURIPIDES</b>          But let us hide, stepping out of the way, so that one of his slaves can go out on stage carrying a brazier and garland of myrtle in order to offer sacrifices,          it looks to me, for his master's compositions.</p>
<p><b>11. Aristophanes, <i>Thesmophoriazusae</i>, 46-51</b></p>	
<p><b>EURIPIDES</b>          σίγα, τι λέγει;</p> <p><b>SLAVE</b>          πτηνῶν τε γένη κατακοιμάσθω          θηρῶν τ' ἀγρίων πόδες ὑλοδρόμων          μὴ λυέσθων.</p>	<p><b>EURIPIDES</b>          Silence! What is he saying?</p> <p><b>SLAVE</b>          And the race of the winged, let them sleep,          The feet of the wild, forest roaming beasts,          Let them not be released.</p>

<p><b>RELATIVE</b> βομβαλοβομβάξ.</p> <p><b>SLAVE</b> μέλλει γὰρ ὁ καλλιεπὴς Ἀγάθων, πρόμος ἡμέτερος—</p> <p><b>RELATIVE</b> μῶν βινεῖσθαι;</p>	<p><b>RELATIVE</b> Bombalobombax.</p> <p><b>SLAVE</b> For he is about to, He who is elegant in diction, Agathon, Foremost among us...</p> <p><b>RELATIVE</b> You don't mean: "to be fucked?"</p>
<b>12. Aristophanes, <i>Thesmophoriazusae</i>, 58-63</b>	
<p><b>SLAVE</b> τίς ἀγροιώτας πελάθει θριγκοῖς;</p> <p><b>RELATIVE</b> ὄς ἔτοιμος σοῦ τοῦ τε ποιητοῦ τοῦ καλλιεποῦς κατὰ τοῦ θριγκοῦ συγγογγύλας καὶ συστρέψας τουτὶ τὸ πέος χοανεῦσαι.</p> <p><b>SLAVE</b> ἦ που νέος γ' ὦν ἦσθ' ὑβριστὴς ὦ γέρον.</p>	<p><b>SLAVE</b> Who is the rustic that approaches these strong walls?</p> <p><b>RELATIVE</b> One who is ready, in your presences and the poets, Your poet who is most elegant in diction and close to the strong walls, He, the one rounding out and twisting around, To cast a mold of this one's dick.</p> <p><b>SLAVE</b> When you were young, how insolent you must have been, old man!</p>
<b>13. Aristophanes, <i>Thesmophoriazusae</i>, 91-4</b>	
<p><b>RELATIVE</b> πότερα φανερόν ἢ λάθρα;</p> <p><b>EURIPIDES</b> λάθρα, στολὴν γυναικὸς ἡμφιεσμένον.</p> <p><b>RELATIVE</b> τὸ πρᾶγμα κομψὸν καὶ σφόδρ' ἐκ τοῦ σοῦ τρόπου: τοῦ γὰρ τεχνάζειν ἡμέτερος ὁ πυραμοῦς.</p>	<p><b>RELATIVE</b> Would he be seen or unseen?</p> <p><b>EURIPIDES</b> Unseen, putting on the clothes of a woman.</p> <p><b>RELATIVE</b> That is a clever deed, very much in your way, And as such we will take the cake.</p>

## Bibliography

- Austin, Colin and S. Douglas Olson. *Aristophanes Thesmophoriazusae*. Oxford: Oxford University Press, 2009.
- Butler, Shane and Alex Purves. *Synaesthesia and the Ancient Senses*. Durham: Acumen, 2013.
- Clements, Ashley. *Aristophanes' Thesmophoriazusae: Philosophizing Theatre and the Politics of Perception in Late Fifth-Century Athens*. Cambridge: Cambridge University Press, 2014.
- Dover, K.J. *Aristophanic Comedy*. Berkeley: University of California Press, 1972.
- Foley, Helene P. "The 'Female Intruder' Reconsidered: Women in Aristophanes' *Lysistrata* and *Ecclesiazusae*." *Classical Philology* 77, no. 1 (January 1982): 1-21. Accessed August 17, 2018. <http://www.jstor.org/stable/269802>.
- Gamel, Mary-Kay. "Introduction." *The American Journal of Philology* 123, no. 3 (2002): 319-28. Accessed August 14, 2018. <http://www.jstor.org/stable/1561691>.
- . "From Thesmophoriazousai to the Julie Thesmo Show: Adaptation, Performance, Reception." *The American Journal of Philology* 123, no. 3 (2002): 465-99. Accessed August 14, 2018. <http://www.jstor.org/stable/1561696>.
- Goldhill, Simon. "Reading Performance Criticism." *Greece and Rome* 35-36, no. 2 (1989): 172-182.
- Hallett, Judith P. "Feminist Theory, Historical Periods, Literary Canons, and the Study of Greco-Roman Antiquity." In *Feminist Theory and the Classics*, edited by Nancy Sorkin Rabinowitz and Amy Richlin. New York: Routledge, 1993.
- Henderson, Jeffrey. *The Maculate Muse: Obscene Language in Attic Comedy*. Oxford: Oxford University Press, 1991.
- Lever, Katherine. *The Art of Greek Comedy*. London: Methuen, 1956.
- Norwood, Gilbert. *Greek Comedy*. Boston: J.W. Luce & Co. Inc., 1932.
- Revermann, Martin. *Comic Business: Theatricality, Dramatic Technique, and Performance Contexts of Aristophanic Comedy*. Oxford: Oxford University Press, 2006.
- Silk, M.S. *Aristophanes and the Definition of Comedy*. Oxford: Oxford University Press, 2000.
- Sommerstein, Alan H. "The Language of Athenian Women." In *Lo Spettacolo delle Voci*, edited by F. de Martino and A. Sommerstein. Bari: Levante Editore, 1995.
- . *Aristophanes Thesmophoriazusae*. Oxford: Oxbow Books, 2015.
- Sorkin Rabinowitz, Nancy. "Introduction." In *Feminist Theory and the Classics*, edited by Nancy Sorkin Rabinowitz and Amy Richlin. New York: Routledge, 1993.
- Taaffe, Lauren K. *Aristophanes and Women*. New York: Routledge, 1993.
- Ubersfeld, Anne. *Reading Theatre*. Translated by Frank Collins. Toronto: University of Toronto Press, 1999.
- Zeitlin, Froma I. "Travesties of Gender and Genre in Aristophanes' 'Thesmophoriazousae'." *Critical Inquiry* 8, no. 2 (1981): 301-327.
- , Froma I. *Playing the Other: Gender and Society in Classical Greek Literature*. Chicago: The University of Chicago Press, 1996.