'Making Sense of Metatheater in Menander'   **Erin K. Moodie**
CAMWS Annual Meeting—March 26, 2015   emoodie@purdue.edu

1. Categories of Metatheatrical Behavior in Greek and Roman Comedy:
OVERT: 1) direct address of the audience (2nd-person plural verbs/pronouns);
        2) awareness of the audience or of being an actor in a play;
        3) reference to the theater in general (e.g. τραγῳδία, playwrights, etc.);
LATENT: 4) semi-theatrical language (e.g. *fābula* 'story/play,' *pars* 'part/role');
        5) reference to costumes and costuming (e.g. *vestis*, *ornāre*);
        6) a play-within-a-play deception & rehearsals for it (e.g. *docēre, dignē*);
        7) paratragedy or reference to theatrical convention (1-day rule, e.g.);
        8) language of deception (*dolus, fallācia*, e.g.);
        9) disruption of the pretense of a Roman comedy's Greek setting
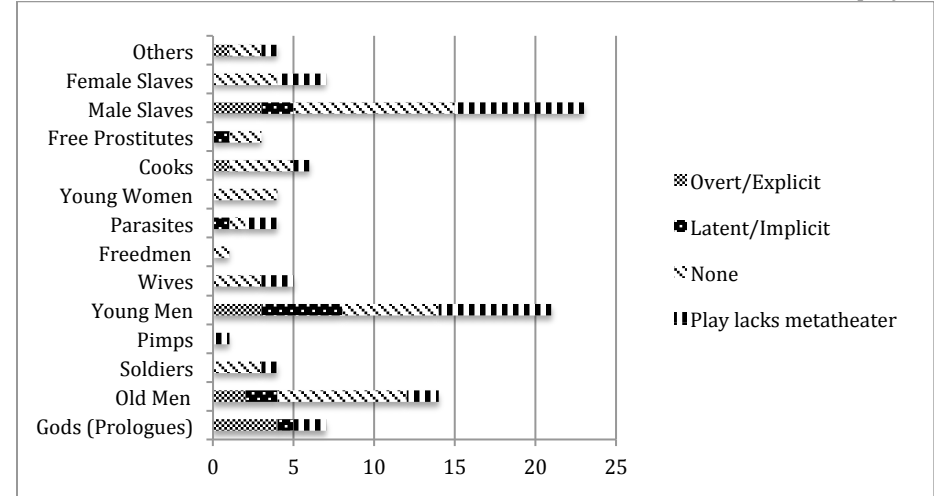   (Roman locations and cultural practices—crucifixion, e.g.).

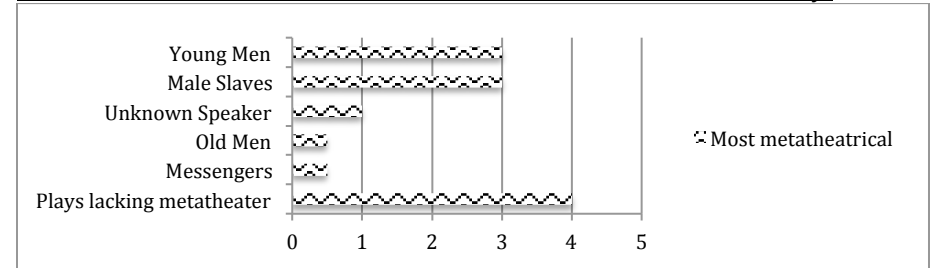2a. Aristophanic characters with at least one metatheatrical remark in the play:
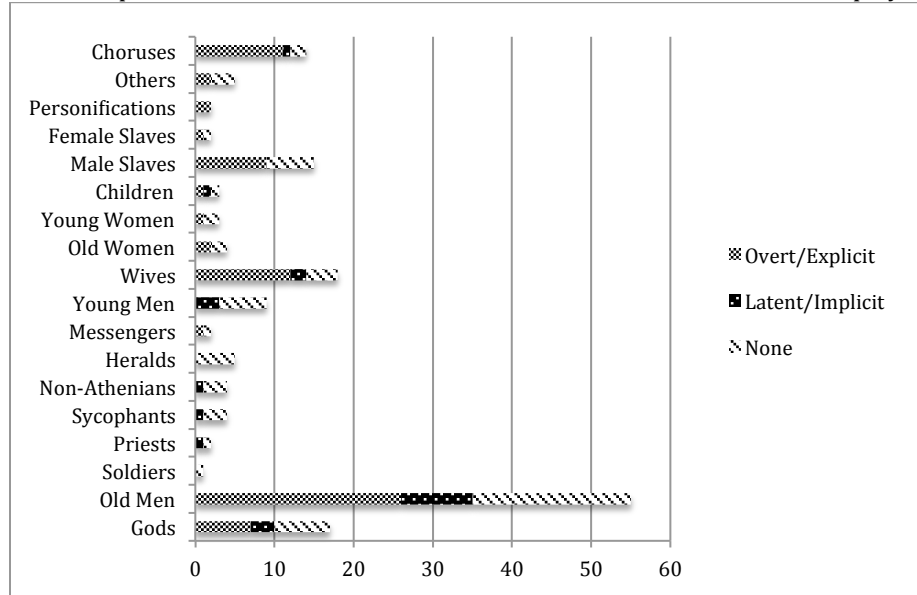
2b. Roles of the most metatheatrical characters in Aristophanic comedy:
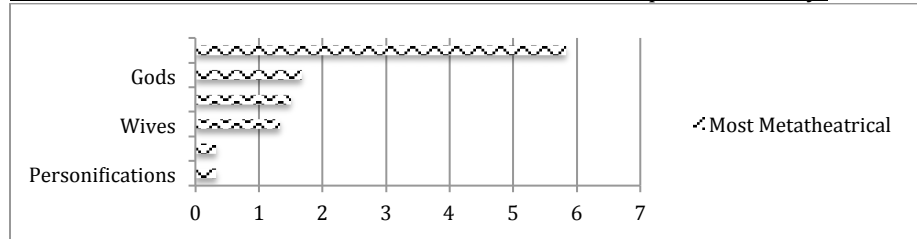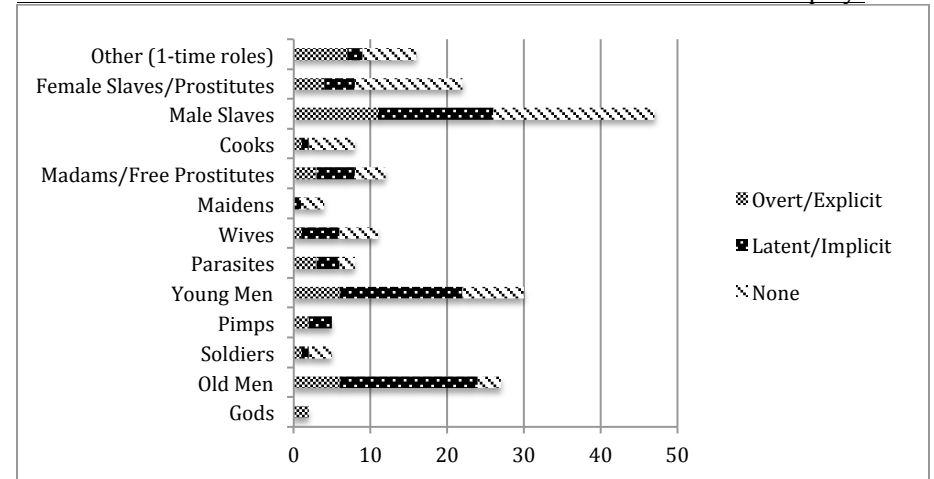

2c. Menandrean characters with at least one metatheatrical remark in the play:
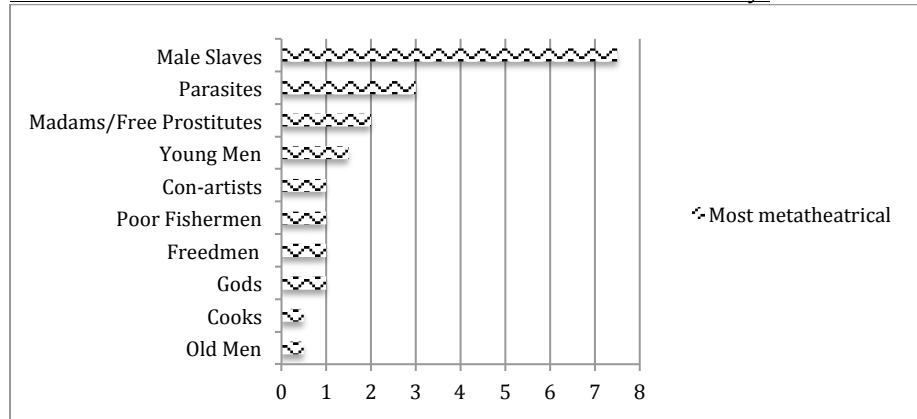

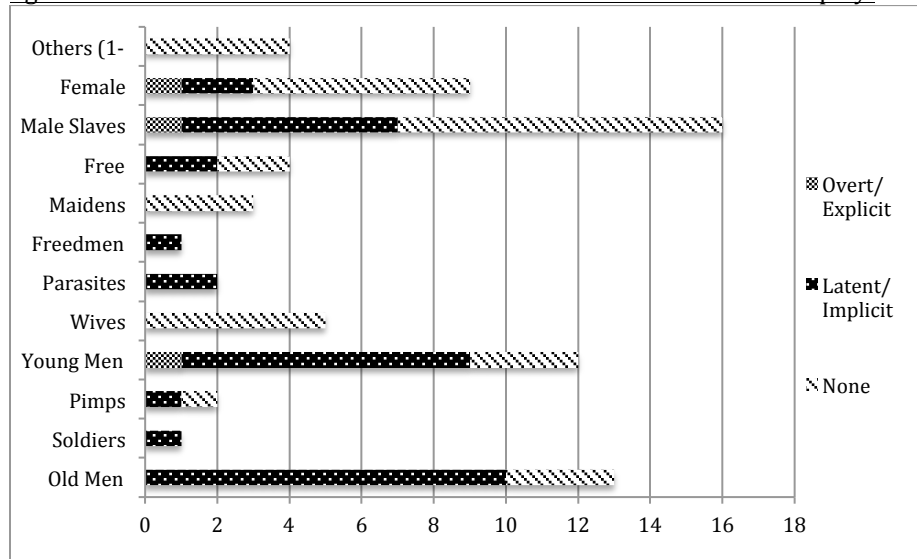2d. Roles of the most metatheatrical characters in Menandrean comedy:

2e. Plautine characters with at least one metatheatrical remark in the play:
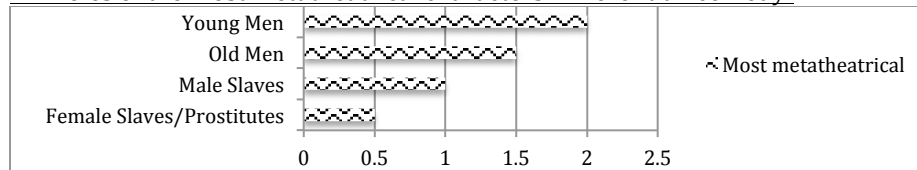
2f. Roles of the most metatheatrical characters in Plautine comedy:

(Bar chart — Categories top to bottom: Male Slaves, Parasites, Madams/Free Prostitutes, Young Men, Con-artists, Poor Fishermen, Freedmen, Gods, Cooks, Old Men. X-axis: 0 to 8. Legend: Most metatheatrical.)

2g. Terentian characters with at least one metatheatrical remark in the play:

(Bar chart — Categories top to bottom: Others (1-), Female, Male Slaves, Free, Maidens, Freedmen, Parasites, Wives, Young Men, Pimps, Soldiers, Old Men. X-axis: 0 to 18. Legend: Overt/Explicit, Latent/Implicit, None.)

2h. Roles of the most metatheatrical characters in Terentian comedy:

(Bar chart — Categories top to bottom: Young Men, Old Men, Male Slaves, Female Slaves/Prostitutes. X-axis: 0 to 2.5. Legend: Most metatheatrical.)

3. Metatheatrical language in *Epitrepontes* (more than ½ survives):

• Slave Syr(isk)os, 325-33: theatrical language.

> τεθέασαι τραγῳδούς, οἶδ᾽ ὅτι, / καὶ ταῦτα κατέχεις πάντα. Νηλέα τινὰ / Πελίαν τ᾽ ἐκείνους εὗρε πρεσβύτης ἀνὴρ / αἰπόλος, ἔχων οἵαν ἐγὼ νῦν διφθέραν, / ὡς δ᾽ ᾔςθετ᾽ αὐτοὺς ὄντας αὐτοῦ κρείττονας, / λέγει τὸ πρᾶγμ᾽, ὡς εὗρεν, ὡς ἀνείλετο. / ἔδωκε δ᾽ αὐτοῖς πηρίδιον γνωρισμάτων, / ἐξ οὗ μαθόντες πάντα τὰ καθ᾽ αὑτοὺς σαφῶς / ἐγένοντο βασιλεῖς οἱ τότ᾽ ὄντες αἰπόλοι. ('You've seen tragedies, I know you have, and you understand all this. An old goatherd, with a leather garment like mine, has found some Neleus and Pelias, and when he realizes that they are better born than he is, he tells them the story, how he found them and reared them. He gives them a little pouch filled with tokens; from that they find out all about themselves and become kings when before they had been goatherds.')

• Slave Onesimos, 886-7: audience address.

> ὁ δ᾽ οἷα μὲν / ἤλλαττε χρώματ᾽, ἄνδρες, οὐδ᾽ εἰπεῖν καλόν. ('What sort of colors he [Charisius] changed, gentlemen, I cannot describe well.')

• Slave Onesimos, 1123-6: theatrical language.

> "ἡ φύσις ἐβούλεθ᾽ ᾗ νόμων οὐδὲν μέλει· γυνὴ δ᾽ ἐπ᾽ αὐτῷ τῷδ᾽ ἔφυ." τί μῶρος εἶ; / τραγικὴν ἐρῶ σοι ῥῆσιν ἐξ Αὔγης ὅλην / ἂν μή ποτ᾽ αἴσθῃ, Σμικρίνη. ('"Nature, who cares nothing for laws, wanted it; for this woman was born." What kind of moron are you? Shall I recite the whole tragic speech from the *Auge* for you before you understand, Smicrines?')

4. Metatheatrical language in *Aspis* (approximately ½ survives):

• Slave Daos, 245-9: audience address.

> ἐκποδὼν / ἀπαλλάγηθ᾽ ἀπὸ τᾶς θύρας· καὶ γάρ τινα / ὄχλον ἄλλον ἀνθρώπων προσιόντα τουτονὶ / ὁρῶ μεθύοντων. νοῦν ἔχετε· τὸ τῆς τύχης / ἄδηλον· εὐφραίνεσθ᾽ ὃν ἔξεστιν χρόνον. ('Get out of here, away from the doors. For I see some crowd of drunken men approaching here. Pay attention! [Or "You have sense."] The outcome of fate is unclear. Enjoy yourself for the time that remains.')

• Slave Daos, 329-30: theatrical language.

> δεῖ τραγῳδῆσαι πάθος / ἀλλοῖον ὑμᾶς. ('It is necessary for you to act out a different sort of tragic misfortune.')

• Slave Daos, 410-4: theatrical language.

> καὶ τοῦτό που / "τύχη τὰ θνητῶν πράγματ᾽ οὐκ εὐβουλία." / ὑπέρευγε. "θεὸς μὲν αἰτίαν φύει βροτοῖς, / ὅταν κακῶσαι δῶμα παμπήδην θέλῃ." / Αἰσχύλος ὁ σεμνά... "ἄπιστον, ἄλογον, δεινόν." ('And this one I suppose: "Chance, not good counsel, rules the affairs of mortals." Excellent. "A god creates the cause for mortals, whenever he wishes a house to go entirely to hell. Aeschylus said the majestic "Without faith, without logic, terrible."')

• Old man Smikrines, 415: audience address?

> οὐδὲ παύσεται; ('Won't he stop?')

• Slave Daos, 417-8: theatrical language.

> ὁ Καρκίνος φής· "ἐν μιᾷ γὰρ ἡμέρᾳ / τὸν εὐτθχῆ τίθησι δθστθχῆ θεός." ('Karkinus [the tragic poet] said, "For in one day a god makes the fortunate man unfortunate.')

• Slave Daos, 424-8: theatrical language.

> "οὐκ ἔστιν οὐδὲν δεινὸν ὧδ᾽ εἰπεῖν ἔπος / οὐδὲ πάθος…" "τὰς γὰρ συμφορὰς / ἀπροσδοκήτους δαίμον[ες δι]ώρισαν." / Εὐριπίδου τοῦτ᾽ ἐστι, τὸ δὲ Χαιρήμονος, οὐ τῶν τυχόντων. ('"There is no story so terrible to tell, nor misfortune…" "For divine beings determined that misfortunes are unexpected." The latter is Euripides' line; the former is Chairemon [another tragedian]—neither of them just anybody.')

<u>5. Metatheatrical language in *Dyskolos* (complete):</u>
• Young man Sostratos, 194: audience address (ἄνδρε[ς).
• Young man Gorgias, 282-7: perhaps audience address or awareness (according to Iversen 1998 214).
• Old man Knemon, 484: audience address (νομίζεθ᾽).
• Young man Sostratos, 522-3: perhaps audience address (ὅστις…ἐλθέτω).
• Cook Sikon, 658-9: audience address (ἄνδρες).
• Young man Sostratos, 666-9: audience address (ἄνδρες).
• Old man Knemon, 758: perhaps audience awareness (εἰσκυ]κλεῖτ᾽ εἴσω με).
• Slave Getas, 879-81: perhaps audience awareness (τί μοι προσαυλεῖς).
• Cook Sikon, 910: audience awareness (τὸν ῥυθμὸν σὺ τήρει).

<u>6. Metatheatrical language in *Periceiromene* (approximately ½ survives):</u>
• Young man Moschion, 532-6: perhaps audience address (ἐν ἅπασι τοῖς Ἕλλησι).

<u>7. Metatheatrical language in *Sikyonios* (less than ½ survives):</u>
• Someone quotes the young man Moschion, 262-3: theatrical language (τραγῳδίᾳ).
• Moschion, 405: audience address (ἄνδρες).

<u>8. Metatheatrical language in *Samia* (approximately ¾ survives):</u>
(Excluding the young man Moschion's prologue from 1-56.)
• Old man Demeas, 214-7: audience address (σκέψασθε).
• Old man Demeas, 269-71: audience address from Demeas (ἄνδρες…ὑμᾶς).
• Old man Demeas, 327-8: audience address (ἄνδρες).
• Old man Demeas, 446-7: audience address (ἄνδρες).
• Old man Demeas, 461-2: perhaps audience address (ὁρᾶ[θ᾽).
• Old man Demeas, 487-8: audience awareness (ἐναντίον…τῶν παρόντων).
• Old man Demeas, 589-91: theatrical language (τῶν τραγῳδῶν).
• Old man Demeas, 601-4: perhaps audience awareness (χαιρεφῶν…οὗτος).
• Young man Moschion, 682-3: audience address (μὴ δέητ᾽, ἄνδρες).

9. Metatheatrical language in Plautus' *Mercator*:
• Slave Acanthio, 160: audience awareness (*dormientis spectatores metuis ne ex somno excites?*).
• Old man Demipho, 267: audience address (*vosmet videte ceterum quanti siem*).
• Young man Charinus, 851: audience address (*apparatus sum ut videtis*).
• Young man Charinus, 866: audience address (*cives, bene valete*).
• Old man Demipho, 1007-8: audience awareness (*eadem brevior fabula / erit*).

<u>10. Popularity of character-types in the fourth century BCE (Green 1994 74):</u>
OM = Old Men; YM = Young Men; Hks = Herakles; Sls = Slaves; Wvs = Wives; OW = Old Women; YW = Young Women.
(a) = 400-375 BCE; (b) = 375-350 BCE; (c) = 350-325 BCE
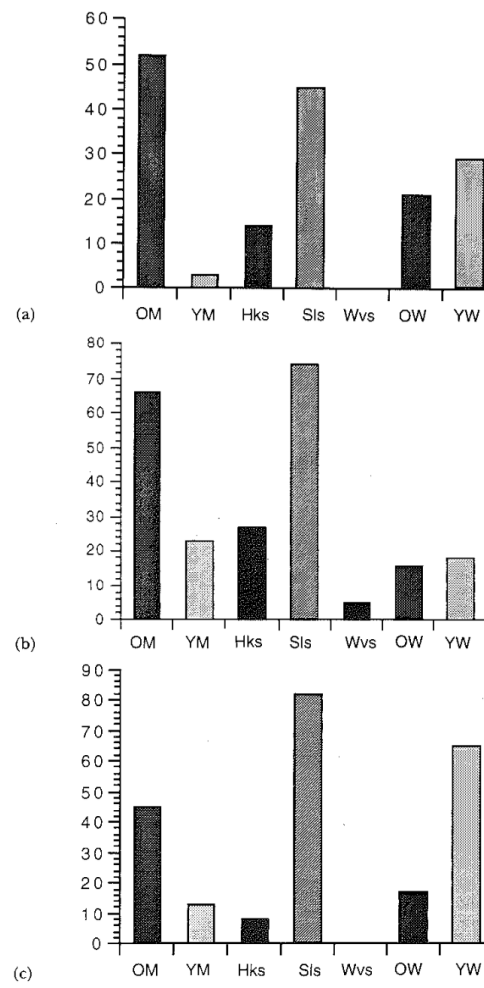
11. Aristotle on actors:

• *Rhetoric* 1403b33: τρία γάρ ἐστιν περὶ ἃ σκοποῦσιν· ταῦτα δ' ἐστὶ μέγεθος ἁρμονία ῥυθμός. τὰ μὲν οὖν ἆθλα σχεδὸν ἐκ τῶν ἀγώνων οὗτοι λαμβάνουσιν, καὶ καθάπερ ἐκεῖ μεῖζον δύνανται νῦν τῶν ποιητῶν οἱ ὑποκριταί... ('For there are three things they consider; these are volume, harmony, rhythm. Therefore using these things those men usually take the prizes in the contests and just as now the actors are more powerful there [on stage] than the poets...')

• *Politics* 1336b27-32: ἴσως γὰρ οὐ κακῶς ἔλεγε τὸ τοιοῦτον Θεόδωρος ὁ τῆς τραγῳδίας ὑποκριτής· οὐθενὶ γὰρ πώποτε παρῆκεν ἑαυτοῦ προεισάγειν, οὐδὲ τῶν εὐτελῶν ὑποκριτῶν, ὡς οἰκειουμένων τῶν θεατῶν ταῖς πρώταις ἀκοαῖς· ('For perhaps Theodorus the tragic actor didn't state this badly, for he never permitted anyone to precede him onstage, not [even] one of the cheap actors, since spectators are made friendly to the first sounds heard.')

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