

The Intrusive Trope: Apostrophe in Lucan  
Paolo Asso (University of Michigan)

Ancient literature is rich in apostrophic moments (Curcio 1903; Endt 1905; Hampel 1908). Narrator's apostrophes may be directed to a character, as for example to Agamemnon and Menelaus in the *Iliad* and to the swineherd Eumaeus in the *Odyssey*, or to Nisus and Euryalus in the *Aeneid* (Block 1982; cf. Greene 1994). As has been observed, however, Homer and Virgil deploy the trope very sparingly, whereas in later Latin epic apostrophe becomes increasingly frequent. Lucan's poem is extremely rich in apostrophic moments. We can count at least twelve dozens apostrophes, approximately one every fifty-six lines. Such frequency should not surprise, perhaps, in a poem like the *Bellum Civile*, in which Lucan's narrator continuously intervenes in the narrative to provide commentary and interpretative guidance. The effect of apostrophe in Lucan, however, is remarkably intense regardless of whether the apostrophe is spoken by the narrator's or another character's persona. In Lucan as in previous epic, the second person apostrophic address intensifies the pathos by inviting the audience to experience particular feelings (D'Alessandro Behr 2000 = D'Alessandro Behr 2007). Furthermore, the apostrophic address summons the addressee into the narrative (Culler 1977a = Culler 1977b = Culler 1981). From the perspective of the audience that receives the address, the addressee enters the narrative immediately but this new presence registers in the audience in a range of ways and elicits a range of responses, which the present essay will attempt to explain.

By shifting our focus on apostrophe from the addressing person to the person addressed, this paper reassesses the inherent goal of apostrophe as summoning into the narrative the apostrophized person, which without the intervention of the trope would remain absent from the narrative context altogether. By privileging the addressed person, our approach to apostrophe distances itself from Quintilian's restrictive definition of apostrophe as a speaker's pause to turn away and pointedly address someone present and explores the uncomfortable intrusiveness of the second person with respect to the audience as receiver of the apostrophe, whether identical to or distinct from the actual addressee of the apostrophe.

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