

**KADRI NOVIKOV**

*Leucippe and Clitophon* by Achilles Tatius:  
rhetorical figures, narrative tempo and  
genres in the Greek novel



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UNIVERSITY OF TARTU  
PRESS

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The Council of the Institute of Germanic, Romance and Slavonic Languages and Literatures has, on 10 September 2014, accepted this dissertation to be defended for the degree of Doctor of Philosophy in Classical Philology

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The dissertation will be defended in Room 140, Ülikooli 18, on 31 October 2014

ISSN 1406-8192

ISBN 978-9949-32-684-6 (print)

ISBN 978-9949-32-685-3 (pdf)

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University of Tartu Press

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## PREFACE

My first acquaintance with ancient Greek novels was at the high school, when I read the translation of Longus' *Daphnis and Chloe*. The novel was simply beautiful, the most beautiful love story I had read since then. As no other translations from ancient Greek novels are available in Estonian until now, the next encounter with this genre took place much later, at the beginning of my fourth year of bachelor studies at the University of Tartu, when I read Achilles Tatius' novel *Leucippe and Clitophon* at the suggestion of my supervisor Janika Päll. The novel captured me immediately, as it was so different, so bold, even shocking when compared to the novel of Longus. Then I began with the studies of Tatius' style and found it more and more astonishing, how thoroughly did an ancient writer devise and compose his work. This thesis is my attempt to enlighten some aspects of his magnificent style.

I would like to express my sincerest gratitude to my supervisor PhD Janika Päll for her guidance and thoroughness, which have helped me through the many years I have spent studying the novel of Achilles Tatius and the rhetorical figures. I am very grateful to PhD Maarit Kaimio and PhD Koen De Temmerman for their remarks and recommendations made during the preliminary review of this dissertation. Likewise, I am very thankful to Raili Marling for correcting my English.

I would also like to thank all my friends and colleagues for all the help and moral support. My special thanks, besides Janika Päll, to Annika Kuuse, Urmas Nõmmik and Kaarina Rein for helping me with acquiring the secondary literature necessary for writing the thesis. The exchange program between the University of Tartu and University of Göttingen has allowed me to use the University library in Göttingen in years 1999 and 2004 and the CIMO scholarship enabled me to work in the University library in Helsinki in 2003. The preparation of this thesis was partially supported from the Estonian Research Council's project PUT132 (project leader Janika Päll).

My warmest thanks, however, belong to my family: my parents, who have surrounded me with books and filled me with desire to get acquainted with the ancient world since I was a child; my brothers and sister, who have urged me to work on my thesis and helped with babysitting; and my husband and children, who have supported me and tolerated the long days and nights, during which I devoted my attention to the computer and books instead of them.

Tartu, September 2014  
Kadri Novikov



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## ABBREVIATIONS

0-L	0-level (type of narrative tempo-management)
ACC	accusation (sub-genre of judicial speeches)
AD	address (rhetorical figure)
ALL	alliteration (rhetorical figure)
AN	anaphora (rhetorical figure)
ANT	antithesis (rhetorical figure)
AS	asyndeton (rhetorical figure)
BS	brief summary (type of narrative tempo-management)
CHM	chiasm (rhetorical figure)
CPM	change of presentation mode (shows the alternation of narrative levels and voices, analyzed together with rhetorical figures)
CT	compression of time (type of narrative tempo-management)
D/DIAL	dialogue (genre in the novel)
DD	description of a dream (sub-genre of descriptions)
DE	description of emotions (sub-genre of descriptions)
DESC	description (genre in the novel)
DS	detailed summary (type of narrative tempo-management)
E	ellipsis (type of narrative tempo-management)
EC	embellished contemplation (sub-genre of contemplations)
ED	explanation in direct speech of a character (sub-genre of explanations)
EE	ekphrasis of an event (sub-genre of descriptions)
EM	explanation by the main narrator (sub-genre of explanations)
EN	enumeration (rhetorical figure)
EO	ekphrasis of an object (sub-genre of descriptions)
ET	expansion of time (type of narrative tempo-management)
EX	exclamation (rhetorical figure)
EXPL	explanation (genre in the novel)
HOM	homoioteleuton (rhetorical figure)
INT	introduction of a character (sub-genre of narration of events)
ISO	isocolon (rhetorical figure)
JUD. SP.	judicial speech (genre in the novel)
LAM	lamentation (genre in the novel)
LET	letter (genre in the novel)
NE	narration of events (genre in the novel)
NP	narration of the plot (sub-genre of narration of events)
NS	narrative speech (sub-genre of narration of events)
NTM	narrative tempo-management
P	pause (type of narrative tempo-management)
PERS	persuasion (genre in the novel)
POL	polyptoton (rhetorical figure)
PRAY	prayer (genre in the novel)
PRL	parallelism (rhetorical figure)

PRN	paronomasia (rhetorical figure)
PRS	parison (rhetorical figure)
Q/QUOT	quotation (rhetorical figure)
REF	refutation (sub-genre of judicial speeches)
RQ	rhetorical question (rhetorical figure)
RWR	rare word-repetition (rhetorical figure)
SC	short contemplation (sub-genre of contemplations)
SUM	summary (sub-genre of narration of events)
w	word/words
WR	word-repetition (rhetorical figure)

## INTRODUCTION

Ancient Greek novels, once popular, but forgotten for many centuries, have caught attention again in the recent decades and their literary value is appreciated more and more. Scholarly interest in their composition, literary origin, character portrayal, social and literary context, connections to rhetorical theories, etc., has also been growing over the years, starting from the middle of the 20th century.<sup>1</sup> In recent years, the novels have been increasingly studied from the narratological perspective.<sup>2</sup>

This doctoral thesis studies the narrative style of one of the authors of ancient Greek novels, Achilles Tatius, in his novel *Leucippe and Clitophon* and concentrates on the relations between different genres, narrative tempo and rhetorical figures occurring in this narrative text. The dissertation continues the theme of my MA-thesis, where the occurrence of rhetorical figures in four different text-types (ego-narration, dialogues, speeches and letters) in *Leucippe and Clitophon* were studied. The idea to divide the whole novel into different genres and sub-genres was inspired by this analysis, where these four text-types included sections with various contents and purposes. Therefore, the intention was to study the use of rhetorical figures in each (sub-)genre in this novel.

One of the initial hypotheses issuing from my MA thesis is that the choice of rhetorical figures could be influenced by the genre. The occurrence of rhetorical figures has not been studied on a larger scale in ancient Greek novels and the studies on genres are limited to discussions over the form or function of only one or another rhetorical genre (e.g., judicial speeches,<sup>3</sup> letters<sup>4</sup>), or the novels have been studied regarding the ancient rhetorical theory in general.<sup>5</sup> As said, the purpose of this thesis is not to study the style of Tatius from the wider perspective of rhetorical theory, but to observe the interrelations of narrative tempo, genres and rhetorical figures, the interaction between the presentation of the plot and content, the narrative tempo and the style. The lack of a thorough study of rhetorical figures in ancient Greek novels is the main ground for this dissertation.<sup>6</sup>

The idea to study the narrative tempo in the novel of Achilles Tatius emerged from the study of narrative technique by T. Hägg in his *Narrative Technique in Ancient Greek Romances* (1971). The most thorough analysis of

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<sup>1</sup> The general surveys of ancient Greek novels include for instance the works of Hägg (1983), Holzberg (1986), an article by Reardon (1969). Examples of the collections of articles on different aspects of novels are, e.g., Schmeling 1996, Whitmarsh 2008, Swain 1999, Morgan & Stoneman 1994. The study of Perry (1967) has greatly influenced later research on the origins of the novels. The rhetoric in novels and the influences of the Second Sophistic have been studied e.g., by Anderson (1982) and by Webb (2010).

<sup>2</sup> See for instance De Jong et al. 2004, De Jong & Nünlist 2007, De Jong 2012.

<sup>3</sup> E.g., Fernandez-Garrido 2009.

<sup>4</sup> E.g., Repath 2013.

<sup>5</sup> E.g., Grammenidis 2003.

<sup>6</sup> Again, the studies concern single passages in the novels, e.g., Ferrini 1987.

the narrative tempo in Achilles Tatius' novel is presented in Hägg's work (relying on the methodology of E. Lämmert), but the discussion of relations of tempo and genres or tempo and the occurrence of rhetorical figures is not the purpose of his study. The methodology for analyzing narrative tempo in this dissertation originates from Gerald Genette's *Narrative Discourse* (1983) and has been developed further here in order to suit my purposes.

This dissertation examines the following problems:

- 1) the genres/sub-genres and the types of narrative tempo-management occurring in *Leucippe and Clitophon*; the interaction between (sub-)genres and types of narrative tempo-management;
- 2) the use of rhetorical figures, focusing on the aspects, which influence the choice and distribution of rhetorical figures according to the genre and type of narrative tempo-management. The main questions are:
  - a) which of the 19 analyzed rhetorical figures tend to occur more frequently in the novel of Tatius, where do they occur more frequently and how they function?
  - b) is it possible to bring out any figures characteristic to certain (sub-)genres and/or certain types of narrative tempo-management?
  - c) whether the occurrence of rhetorical figures is influenced more by the genre/sub-genre or by the type of narrative tempo-management (the hypothesis is that the genres have greater impact on the use of figures than narrative tempo-management types).

For solving these problems I have developed a method of analyzing rhetorical figures and the narrative text. In addition, the analysis of the novel *Hysmine and Hysminias* by Eustathius Macrembolites has been presented in first three chapters in order to demonstrate the possibilities to compare other narrative texts with the novel of Achilles Tatius using the methods developed in this dissertation and to bring out the characteristic features of Tatius' style by this comparison and contrast. The analysis of rhetorical figures of Eustathius' novel has been left out from this dissertation for future research.

The dissertation is divided into four chapters. Chapter 1 gives an overview of the temporal and spatial field, and narrative levels in *Leucippe and Clitophon*. As Achilles Tatius has written his novel almost like a diary, it is possible to divide the whole novel into separate days and nights and to calculate the approximate length of the story-time. Chapter 1.2 describes the spatial movements in the novel. The occurrence of both short-distance or long-distance movements in the whole novel is presented. Some conclusions concerning the relationship between the narrative (main and side-stories), temporal and spatial frames are drawn here. Ch. 1.3 discusses the narrative levels, which occur in the novel of Achilles Tatius. Ch. 1.4 presents the analysis of temporal and spatial field and narrative levels in Eustathius' *Hysmine and Hysminias*.

Chapter 2 introduces the methodology for analyzing the narrative tempo in the novel of Achilles Tatius regarding the relation of the story-time and narrative time. Gerald Genette's methodology of analyzing narrative tempo, deve-

loped further by Mieke Bal and Gerald Prince, has in this dissertation been developed even further and three narrative tempo-management types are added in analysis. Chapters 2.1 and 2.2 present my method for qualitative-comparative analysis of the narrative tempo-management together with the description of seven tempo-management types in the whole novel. The same method is applied to the novel of Eustathius for describing the occurrence of different narrative tempo-management types in his novel. The end of Chapter 2 presents the results of the analysis of all these narrative tempo-management types in the whole novel of Tatius and a short comparison with Eustathius Macrembolites' novel. Chapter 2 serves as a basis for the further analysis of different genres and rhetorical figures presented in Chapters 3 and 4.

Chapter 3 presents the division of the whole novel of Tatius into 10 genres/21 sub-genres. At first, regarding the function, form and content of different text sections, ten genres are distinguished, which occur in the novel. These are in turn divided into sub-genres, when possible. The division is based on one hand on the types of rhetorical genres known already from the ancient times (as distinguished by the authors of *progymnasmata* and Menander Rhetor, as well as Aristotle and Ps.-Aristotle).<sup>7</sup> On the other hand, the genres of discourse described in the modern studies of literature and language have been taken as a model. The end of Chapter 3 studies the relations of narrative tempo-management types and genres in the whole novel. The analysis of *Hysmine and Hysminias* by Eustathius Macrembolites is presented for comparison. A qualitative-comparative method is used for the analysis in Chapters 2 and 3.

Chapter 4 presents the stylistic analysis of 19 different rhetorical figures, which characterize the style of Achilles Tatius. Only the first two books and some excerpts from the fifth and eighth Book of *Leucippe and Clitophon* are analyzed, as the presentation of the analysis of the whole novel would be too extensive for this dissertation. Short definitions of these 19 figures are presented first, followed by detailed analysis of the occurrence of those figures according to genres and according to the types of narrative tempo-management. As the whole novel starting from Ch. 1.3 is presented as the ego-narrative of the main protagonist Clitophon, the study of the ego-narration of the supposed author in Ch. 1.1–1.2 is presented separately in order to compare the occurrence of figures in two different ego-narrators.

The analysis in Chapter 4 examines in addition, whether the occurrence of one or another figure in a certain section in one genre or type of narrative tempo-management can be influenced also by additional features: the position in text (i.e., by the surrounding genres or types) or by the function of the section. The results of the analyses of different units are summarized in Chapter 4.3 in a general overview of the interaction between different genres, types of narrative tempo-management and rhetorical figures, trying to prove or disprove

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<sup>7</sup> Many of these manuals were widely used in the time of the Second Sophistic, the time of writing of *Leucippe and Clitophon*.

the initial hypothesis about the greater influence of the genre on the use of rhetorical figures.

The dissertation has four appendices. Appendix 1 provides the division of the whole novel into days and nights. Appendix 2 presents the division of the whole novel into different genres together with the numbers of occurrence of rhetorical figures in each section of a (sub-)genre in the narration of the supposed author, in Part I of Clitophon's ego-narration and in the sections analyzed from sub-genres of persuasions, accusations and refutations. Appendix 3 presents the division of the whole novel into different types of narrative tempo-management and the occurrence of rhetorical figures in all analyzed sections. Graphs in Appendix 4 depict the changes in narrative tempo and genres in the novels of Achilles Tatius and Eustathius Macrembolites.

The analysis is based on the edition of *Leucippe and Clitophon* by Ebbe Vilborg (1955). Vilborg's edition in *Thesaurus Linguae Graecae* database has been used for word-count in order to calculate the ratios of frequency in the analysis of rhetorical figures, and for calculating the amount of text occurring in different (sub-)genres and types of narrative tempo-management. The whole novel is analysed in Chapters 1, 2 and 3 in order to give the general frame and basis to the analysis in Ch. 4. In the last chapter of this dissertation only the first two books and excerpts from Books V and VIII are analyzed. The analysis excludes the last sentence in Book I, as it is dubious and interrupts the logical time-flow in the novel, and 59 words from the end of the novel, as no definite time-frame could be established in it.

The analysis of Eustathius Macrembolites' *Hysmine and Hysminias* is based on the edition of Miroslav Marcovich (2001), the statistics have been made using the same edition in *Thesaurus Linguae Graecae*. The references to the text are made as follows: the first number refers to the book (1 to 8 in the novel of Tatius, 1 to 11 in the novel of Eustathius), the second number refers to the chapter, and the third number to the line in Vilborg's or Marcovich's edition. When only two numbers are used (e.g., 1.1–1.2), the first number refers to the book and the second number to the chapter. The references to ancient authors are given according to the abbreviations used in *LSJ Greek-English Lexicon*.

Most of the translations of the examples in Greek in the present thesis are with minor adaptations taken from the translation of *Leucippe and Clitophon* by John J. Winkler (in Reardon 1989: 175–284). Sometimes a translation of Whitmarsh (in Whitmarsh, Morales 2009) is used, when the sense or use of rhetorical figures are better expressed there.

# I. The presentation of temporal frame, spatial frame and narrative levels in *Leucippe and Clitophon* and *Hysmine and Hysminias*

This chapter gives an overview of the temporal frame, spatial frame and narrative levels in the novel *Leucippe and Clitophon* by Achilles Tatius and then compares it with the novel *Hysmine and Hysminias* by Eustathius Macrembolites regarding all these aspects.

## I.1 The temporal frame of *Leucippe and Clitophon*

The historical time in which the plot of *Leucippe and Clitophon* occurs is unclear. Supposedly it takes place after the construction of the lighthouse on Pharos in the third century BC and before the second half of the second century AD, as the novel itself is dated somewhere in this time-period.<sup>8</sup> According to K. Plepelits, the setting of the novel could be 47 AD, because of the historical coincidence of two events mentioned in the novel: the arrival of the phoenix and the last war between Byzantium and Thrace (Plepelits 1996: 408–411, a longer treatment in Plepelits 1980: 18–27).

Some of the so-called pre-sophistic novels use historical figures as characters in the story,<sup>9</sup> but they do not attempt to specify the historical time of action. Achilles Tatius follows the same pattern and does not attempt to locate his story at a specific point in history. The time of narration as compared to the time when the events of the story took place, is similarly never specified. All we know is that the main character Clitophon is still young and describes the events himself, so it cannot be very many years after the events in the story.

In the genre of ancient novels, the passing of time is generally displayed quite cursorily – although the duration of a scene may be indicated, the temporal space between separate scenes is rarely specified. Achilles Tatius is the only author, who stands out in the meticulous presentation of temporal field, describing the events almost in a diary form,<sup>10</sup> presumably trying to imitate the

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<sup>8</sup> Whitmarsh, Morales 2001: xiv-xvi. Also two of the papyri containing excerpts from the novel are dated to the second century AD (see also Plepelits 1996: 391–392, Vilborg 1962: 9–10).

<sup>9</sup> For instance in the novel of Chariton the female protagonist Callirhoe is the daughter of Hermocrates, the leader of Syracuse, who was victorious against the Athenian expedition of 415 BC (Reardon 1996: 310). The earliest known novels *Ninus* and *Metiochus and Parthenope* also feature historical figures as protagonists (Kim 2008: 146).

<sup>10</sup> Hägg 1971: 76, Kim 2008: 151. This argument contradicts partly the ideas of Mikhail Bakhtin on the adventure-time chronotope in ancient Greek novels: I agree with him, that Tyche, the chance, is presented as steering the course of events in the novel of Tatius. However, the timeline in *Leucippe and Clitophon* is quite well specified, even between different adventures, and does not only depend on words like “suddenly“ or “just then“, as Bakhtin asserts (see Bakhtin 1986: 262–293). Similarly, I do not agree with his claim that the characters do not change during the course of events, and therefore the passing of time is

style of historiographical works and to add plausibility to his narration. In most cases Tatius specifies, how many days or months have passed between described events.<sup>11</sup> Still, Tatius mainly uses markers between days/nights (like in the epics of Homer) and months. References to smaller units (hours, minutes) are missing, only rarely does he mention that an event takes place for instance at midday (περὶ μεσημβροίαν in 2.7.1), at dawn (περὶ δὲ τὴν ἕω in 1.6.17–1.6.18) or during the second night-watch (περὶ μοίρας τῆς νυκτὸς δύο in 2.31.17).<sup>12</sup>

In order to analyze the time-frame of *Leucippe and Clitophon*, it is necessary to distinguish between two temporal fields and two ego-narrators in the novel.<sup>13</sup> The first two chapters of the novel are presented as the narration of the supposed author (who is the primary narrator) and the rest as the narration of the protagonist Clitophon (the main narrator, see also Ch. 1.3). The ego-narrator of the beginning of the novel arrives in Sidon<sup>14</sup> and observes the painting of Europe, which is meant to give the frame or introduction<sup>15</sup> to the novel – a novel about love and the abduction of a girl by her lover. Only one day in the supposed author’s narrative is depicted. In the third chapter Clitophon starts his story and from there onwards only the time-frame of the main storyline is described. Thus, we can distinguish between two temporal fields:

- 1) the narration of the primary ego-narrator presumably covers only one day – his arrival in Sidon and starts listening to Clitophon’s story, presented in 788 words;
- 2) the story of Clitophon, which he narrates to the primary ego-narrator, covering presumably less than one year of Clitophon’s life (including all the ellipses), presented in 41056 words.

The ego-narration of Clitophon is the main object of research in this dissertation. Clitophon’s narration, which covers events directly connected to himself and his beloved Leucippe forms the main story or main storyline. However, it includes a fully developed side story (about Clitophon’s half-sister Calligone and a Byzantian man Callisthenes) and describes several times the parallel

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irrelevant between the points of beginning and end of the plot. Cf. also Ch. 1.4 for *Hysmine and Hysminias*.

<sup>11</sup> The only problems occur in the first two and in the last book of the novel, where some gaps or ellipses in the timeline are not clearly marked (see below).

<sup>12</sup> See also Kim 2008: 149.

<sup>13</sup> See also Ch. 2 of this thesis.

<sup>14</sup> According to Laplace (2007: 84) the narration has to take place in summer, during the shipping season.

<sup>15</sup> There are two main opinions in the discussion about the frame of the novel - the supposed author’s narration and description of the painting of Europe and the bull can be taken as a frame to the story of Clitophon, which is not completed at the end for some reason, or it is just meant as an introduction to a story about love and abduction. I tend to agree with the latter opinion, as a similar tactic of introducing the story is used in the dialogues of Plato (e.g., in *Symposium*, *Theaitetos*), who seems to have influenced Tatius in many ways. A thorough treatment of this subject can be found in Repath 2005.

actions, which do not occur in the presence of Clitophon himself (he thus narrates them as an omniscient author and deviates from the principle of narrating events as he witnessed them<sup>16</sup>).

To describe the general time-frame (and spatial frame) of the novel of Achilles Tatius four parts are used as the basic unit. In the secondary literature, the novel is usually divided into parts by pairs of books (Books I-II, Books III-IV, Books V-VI and Books VII-VIII).<sup>17</sup> However, the borders of days and scenes mostly do not coincide with the borders of books (as in Book VI and Book VII, only two books start with an ellipsis), transgressing even the traditional border of Part III and IV. In addition, important changes in plot and action of the novel take place in chapters 5.8 and 7.7. For this reason and for a clearer demarcation of temporal field according to the action I divide Clitophon's narration into four larger parts as following:

- Part I: chapters 1.3–2.38 – the meeting, falling in love of main characters, courtship, escape from home;
- Part II: chapters 3.1–5.8 – adventures (shipwreck, falling into the hands of robbers, sacrifice of Leucippe and her “arising from the dead”, the madness of Leucippe, her second “death”);<sup>18</sup>
- Part III: chapters 5.8–7.6 – the love-quadrangle between Clitophon, Melite (the Ephesian woman Clitophon marries<sup>19</sup>), Thersander (Melite's husband, who at first was thought to be dead) and Leucippe, who is found again.
- Part IV: chapters 7.7–8.7 – the trial, turn towards the happy ending, Clitophon is exculpated and the virginity of Leucippe is proved, Leucippe and Clitophon marry.

The time-frame of *Leucippe and Clitophon* is thus as follows:

The **narration of the supposed author** in chapters 1.1–1.2 (see Table 1 in App. 1, App. 2, App. 3). As stated above, only one day of the supposed author's life is explicitly described in the novel. From Ch. 1.3 of the novel onwards the supposed author is never mentioned again, neither does Clitophon turn towards him during his narration. However, we cannot forget, that he is still the listener

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<sup>16</sup> For the point of view in Clitophon's narration and see Hägg 1971 Ch. 3, especially pp. 124–137.

<sup>17</sup> See e.g., Bowie 1999: 51, Anderson 1997: 2281.

<sup>18</sup> Cf. Sedelmeier-Stöckl 1958: 54. It would be possible to draw the border between Parts II and III also between books IV and V, because they are separated by an ellipsis of two days (similarly to Part I and II). However, I prefer to move the border forth, because Leucippe and Clitophon are together at the beginning of Book V, and a major thematic change occurs in Ch. 5.8.3 (here starts the episode, where the character of Melite is brought into the plot). Cf. also Hägg 1971: 77 fn. 2.

<sup>19</sup> The marriage, however, was of no effect, because Melite's husband, thought to be dead, turned up alive after all and there is no hint in the novel that the marriage with Melite impeded Clitophon to marry Leucippe at the end. An overview of the different combinatorics of couples in the fifth book of *Leucippe and Clitophon* see also Lowe 2004: 228, fn.8.

of Clitophon's story and we should include the rest of the novel into his narration.<sup>20</sup>

The **first part** of Clitophon's story, the courting of protagonists in chapters 1.3–2.38 (see Table 2 in App. 1) describes the time-span of about 36 or more days in 11256 words.<sup>21</sup> 11 days and/or nights are described at length, about 26 are left undescribed in nine ellipses. Only three pairs of consecutive days occur, the rest are separated from each other by ellipses of mostly one to three days. There are no great movements in the spatial field until the end of Part I.

The first part of *Leucippe and Clitophon* is, however, not without problems concerning the representation of time:

- 1) There is one suspicious gap between events, where it is not entirely clear, how many days (if any) have passed. It occurs at the beginning of chapter 1.15, starting with words *μετὰ δὲ τὴν ταφὴν* (*after the burial*), where the funeral ceremony of a side-character Charicles has been left undescribed. As the classical tradition mentions the funeral on the third day (Rehm 1994: 26; Alexiou 1974: 6–7), it is likely, that at least a day without reference to omission has been skipped in the story-time.
- 2) Three ellipses start with words *a few days later*.<sup>22</sup> Although the reference to time omitted is ambiguous, each of these ellipses is counted as three unmentioned days in the present analysis.
- 3) In Ch. 2.19–2.22 the actual passing of time is not specified and it is impossible to tell, whether Clitophon's servant Satyrus has provided the keys to Leucippe's chamber on the same day or not. In addition, the lines 2.20.6–2.20.7 *προσέπαιζε πολλάκις καὶ κώνωπα ἐκάλει καὶ ἔσκωπτε τοῦνομα σὺν γέλῳτι* (*he often mocked him and called "a gnat" and good-humouredly punned upon his name*) could refer to the behaviour of Satyrus during the preceding day or earlier, thus no days have been added to the time-frame in this case.
- 4) A problematic sentence occurs at the end of Ch. 1.19 (1.19.13–1.19.14):

καὶ μετὰ μικρὸν τοῦ δείπνου καιρὸς ἦν, καὶ πάλιν ὁμοίως  
συνεπίνομεν.  
(*And after a short while it was time for dinner, and again we drank  
together as before.*)

According to Vilborg the sentence is completely inconsistent with the beginning of Book II and has been excluded from the text in editions since Jacobs (1821).<sup>23</sup>

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<sup>20</sup> The whole narration of the supposed author, including Clitophon's narration (i.e., the whole novel), enfolds 41844 words. See also the analysis of narrative levels in *Leucippe and Clitophon* in Ch. 1.3.

<sup>21</sup> There are some unspecified time-gaps and the counting of days is difficult, but in this analysis 36 days are counted (see App. 3) starting from the beginning of Clitophon's story (in 1.3.1).

<sup>22</sup> *ὀλίγων δὲ ἡμερῶν διελθουσῶν* in 2.11.1, *ὀλίγας δὲ ἡμέρας διαλιπῶν* in 2.19.1 and *καὶ ὀλίγας διαλιπῶν ἡμέρας* in 2.23.1. For the definition of ellipsis in this thesis, see Ch. 2.2.7.

<sup>23</sup> Vilborg 1955: xl; Vilborg 1962: 37.

It is probably caused by some confusion with the order of chapters. In the present dissertation, this sentence is also left out of the analysis, because it would not fit to the time-frame of the novel.

The **second part** (chapters 3.1–5.8, see Table 3 in App. 1) describes the adventures of the protagonists after leaving home. It is shorter in story-time than the first part (presenting the time-span of 27 days – days 37–63 in story-time), but longer in narrative time<sup>24</sup> (11454 words, see App. 2 and 3). Events or scenes on 12 days (and 3 nights before or after these days) are described at length, including a group of five, of three and two pairs of consecutive days. The spatial movements occur here more frequently than in other parts (see Ch. 1.2), three times are long-distant movements omitted in ellipses (one on the border of Books 4 and 5). Altogether eight ellipses occur in the second part, most of them just marking the beginning of the next day. The longest ellipsis omits eight days of story-time.

The **third part** of the novel (chapters 5.8–7.6, see Table 4 in App. 1) describes the love-quadrangle of Clitophon, Melite, Thersander and Leucippe. It is by far the longest part in story-time, comprising altogether about 191 days of Clitophon's story in 9991 words in narrative time. However, there is an ellipsis of six months (altogether 180 days, days 64–243 in story-time) at the beginning of the third part, mentioned in only 13 words in narrative time, which divides the novel into two halves. During these six months Clitophon stays in Alexandria and mourns for Leucippe.

The ellipsis of six months (5.8.3–5.8.4: καὶ ἤδη μοι γηγόνεσαν μῆνες ἕξ) poses some problems:

- 1) we do not know which calendar is meant by the author. If we consider the Greek calendar in Hellenistic times, where months with 29 and 30 days alternated, we get 177 days in six months;<sup>25</sup> when we consider the fact, that Achilles Tatius was probably a native of Alexandria, he could have calculated the time after the Ptolemaic calendar of 30 days in each month;<sup>26</sup>
- 2) the phrase probably marks the approximate amount of time passed, not exactly six months.

In this analysis I have counted the passing of full six months (with 30 days in each, thus 180 days altogether).

Without the ellipsis of six months the third part comprises 9978 words in narrative time (see App. 3) and covers the time-span of 11 days and nights (days 244 to 254) in story-time, six days and a night are described at length. The five ellipses mostly mark the beginning of the next day, one omits five days of story-time. The narrative tempo slows down in this part and focuses more on

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<sup>24</sup> Story-time is measured in the hours, days, months (in the story), narrative time in words and/or pages.

<sup>25</sup> [www.ortelius.de/kalender/greek\\_en.phps](http://www.ortelius.de/kalender/greek_en.phps).

<sup>26</sup> [www.ortelius.de/kalender/egypt\\_en.php#ptolemaic](http://www.ortelius.de/kalender/egypt_en.php#ptolemaic).

narrating longer scenes (as in Part IV) or several consecutive scenes without omitting large quantities of story-time. The last three days of this part, together with six days from the last part of the novel form the longest group of consecutive days (nine altogether, nights are mostly omitted) in the novel.<sup>27</sup>

The **fourth part** (chapters 7.7.1–8.19.7, see Table 5 in App. 1) describes the trial and the turn towards the happy ending. The fourth part covers 8296 words in narrative time (see App. 3), nine days and nights (days 255–263) are definitely mentioned, six consecutive ones depicted at length. This is the shortest part both in narrative and narrative time. Six of seven ellipses mark the beginning of the next day, the last one omits three days in the story.

The time-frame is well discernible until the ellipsis of three days and a short description of another day in 8.19.5–8.19.6 and the voyage to Byzantium, which probably could take about 7–9 days. Afterwards the specific time-units are almost never mentioned and it is impossible to count the exact passing of time.<sup>28</sup> If we would try to draw parallels with the travelling in real time, we could describe the passing of story time as following: Leucippe and Clitophon get married in Byzantium (possibly stay there for at least 3 days), and then sail to Tyre (probably the journey takes about 8–9 days<sup>29</sup>). They arrive two days after Callisthenes (who is going to marry Clitophon's sister), and attend the wedding-rites of Calligone and Callisthenes. The protagonists decide to spend the winter in Tyre (it would be reasonable to suppose, that the winter is just starting) before returning to Byzantium.<sup>30</sup> Due to the indiscernible temporal relations at the end of the novel, I have in this analysis counted the length of the last part of the novel until the arrival to Byzantium (until Ch. 8.19.7, seventeen days (days 255–271) in story-time, 8296 words in narrative time). With the last sentences of the novel the fourth part would be 8355 words in narrative time, but the last 59 words are left out of the analysis in order to get the most accurate relation between the story-time and narrative time.

Looking at the division of text into books and parts, it can be noticed, that all the parts are separated by an ellipsis (although only a night is omitted between Part III and Part IV). Within a part, the days usually transgress the borders of books (between Books I and II, Books III and IV, Books V and VI, Books VII and VIII),<sup>31</sup> only Books IV and V are separated by an ellipsis. In addition to

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<sup>27</sup> Although the longest group of consecutive days in the novel is thus divided between two parts (three of them in the third part and six in the fourth part), there is still a clear shift of the main theme after the third day. Until then the main focus is on the sub-plot with Melite and her husband, starting from the fourth day, the main theme and culmination is the trial, and denouement of the novel is presented.

<sup>28</sup> See also Hägg 1971: 70–71.

<sup>29</sup> Again, relying on the *Vita Porphyrii* 27, the voyage from Byzantium to Gaza takes 10 days, as Tyre is nearer, it probably took 8–9 days (Casson 1951: 142).

<sup>30</sup> The duration of the novel in story-time, when adding the time presented at the very end of the novel, is thus about 10 months (similarly Hägg 1971: 76).

<sup>31</sup> Cf. Sedelmeier-Stöckl 1958: 53, who discusses the continuance of episodes from one book to another.

marking the borders of days, ellipses are used to separate also the larger parts and often occur before important thematic changes. The beginning of the novel (Parts I and II) consists mostly of days/nights separated by ellipses of one to ten days, the narration concentrates on a larger amount of separate scenes. The end of the novel, after the ellipsis of six months (Parts III and IV) focuses on narrating events during consecutive days,<sup>32</sup> there are fewer scenes and these are longer in narrating time than in the first half. Although the first two parts of the novel are longer in story-time and narrative time, and the last two parts much shorter in story-time (when leaving aside the 13 words marking an ellipsis of 6 months) and also shorter in narrative time, the tempo of presenting events still slows down in the second half.

## 1.2 The spatial frame

The purpose of this sub-chapter is to give an overview, where and which kind of movements take place during the narrative of Achilles Tatius. Typically to the genre of ancient Greek novels, the plot of *Leucippe and Clitophon* takes place in the area around the Mediterranean Sea, as the protagonists travel from Phoenicia to Egypt and Asia Minor. The spatial movements in the novel can be divided into two categories: the large-scale (between different countries, cities, villages) and small-scale spatial movements (around the household, the cities and villages).

There is very little large-scale spatial movement during the first part of the novel, but here we must again separate the narratives of the supposed author (the primary ego-narrator) and Clitophon (the secondary ego-narrator). The novel starts with the author's arrival in Sidon<sup>33</sup> and describes him moving around the city, until he sees a picture of Europe and the bull. There he meets Clitophon and asks him to tell his story (in order to do that, they find a *locus amoenus*<sup>34</sup> and sit down). Clitophon's narration starts in Tyre, where he lives with his family. Most of the action in the first part of the novel takes place in Clitophon's father's house and garden,<sup>35</sup> only some occasional movements outside the household (e.g., sacrifice on the seashore) are mentioned. Yet, there is a large-scale movement at the very end of Part I – an escape from home with Leucippe, Clitophon's friend Clinias, and some servants. They drive via Sidon to Beirut, where they board a ship to Egyptian Alexandria (this is the most detailed description of a large-scale spatial movement in the novel).

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<sup>32</sup> See also Hägg 1971: 76–78, Sedelmeier-Stöckl 1958: 55, 60–62.

<sup>33</sup> There is no indication where the author comes from (Laplace 2007: 84). According to De Temmerman (2012: 517) this is the only extant ancient Greek novel, where the location/space of the narrator of the main narrative (in my thesis the primary narrator) at the beginning of narration is defined.

<sup>34</sup> Following the example of Plato's *Phaidros*, see also Morales 2001: xx-xxii, Plepelits 1980: 27. For a fuller treatment of the *locus amoenus* in previous literature, see Laplace 2007: 77–84.

<sup>35</sup> See also Whitmarsh 2010.

Most of the sea-voyage at the beginning of the second part is omitted in an ellipsis. After being shipwrecked, Clitophon and Leucippe reach the shore of Pelusium (in the eastern part of the Nile Delta). The protagonists rest for two days, then hire a ship to Alexandria, but are captured by herdsmen on the way. The following section (depicting the period of about two weeks) includes moving between smaller distances – around the camps of the herdsmen and the camp of Egyptian army. Thereafter the protagonists continue their way and reach Alexandria (the sailing is omitted in ellipsis), where Leucippe apparently dies.

During the ellipsis of six months at the beginning of the third part Clitophon stays in Alexandria. Then another large-scale movement occurs and Clitophon sails to Ephesus after marrying Melite (most of the sailing is just mentioned in ellipsis). The rest of the novel, until the last chapter, takes place in Ephesus. Again, no major spatial movements occur, just around Ephesus and the estate of Melite near the city. The last chapter of the novel brings Leucippe and Clitophon to Byzantium and then back to the starting point in Tyre (an intention to return to Byzantium is mentioned at the very end). Such cyclic movement is characteristic also to other ancient Greek novels (e.g., Chariton's *Chaireas and Callirhoe*, Xenophon's *Ephesiaka*).<sup>36</sup> Fig. 1 shows the large-scale movements in the main storyline of the novel. Small-scale movements occur evenly throughout the novel, mostly between separate scenes and during the secondary narrator's narration of the plot.

Most of the movements are presented in the sub-genre narration of the plot.<sup>37</sup> Only occasionally does the movement occur during a dialogue. Sometimes the movement may occur during speeches (e.g., Clitophon's embellished contemplation about the manifestations of love in nature in 1.17.3–1.18.23 is probably held during his walk around the garden), but it is not indicated in the text.

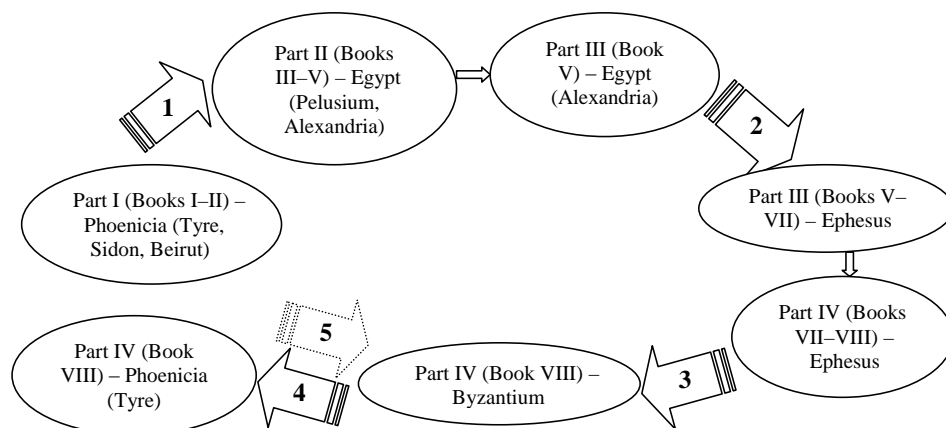
The movements are usually presented during short narrative time (i.e., with few words), even large-scale movements. The only exceptions here are the description of travelling from Tyre to Beirut (at the end of Part I/Book II), sailing along the river Nile (at the end of Book IV (in Part II)), and moving around in Alexandria, while describing it (at the beginning of Book V in Part II). Most of the marked ellipses in the novel do not indicate any spatial movement. There are only three exceptions, when a sailing (a large-scale movement) is omitted during an ellipsis (twice in Part II, and once in Part III).

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<sup>36</sup> See also Webb 2010: 526, cf. Nilsson 2001: 141 and Ch. 1.4 for the same in *Hysmine and Hysminias*.

<sup>37</sup> See Ch. 3 for definitions of different genres in the novel.

**Fig. 1.** The large-scale spatial movements in the main storyline of *Leucippe and Clitophon*.<sup>38</sup>



The small-scale and large-scale movements occur in every part of the novel. They alternate depending on the type of action and occurrence of longer scenes in the narrative. When the plot advances more quickly, the spatial movement tends to be rather large-scale, in longer scenes only small-scale movements occur.

### 1.3 The narrative levels in *Leucippe and Clitophon*

The analysis of different types of narrative tempo-management in Chapter 2, and different genres in the novel discussed in Chapter 3 is connected also with different levels of narration. I have distinguished between different narrative levels in order to observe, where the author changes the narrators/speakers more often, where the changes occur infrequently and whether the author represents the voices of different characters and ego-narrators in the novel differently (see the analysis in Ch. 4).<sup>39</sup> It enables us to compare the narrative techniques of

<sup>38</sup> The return to Tyre occurs actually during the last 59 words of the novel, which have been omitted from the analysis. Sailing back to Byzantium at the very end does not actually happen in the story, but is presented as an intention. Therefore the arrow no. 5 to Byzantium is marked with a dashed line. Clitophon's return to Sidon, where he is narrating his story to the supposed author is not indicated in the figure, as it is not mentioned in the main storyline.

<sup>39</sup> In a way it corresponds to Bakhtin's theory of *polyphony* or *heteroglossia* in a novel, where several independent voices of characters occur (see e.g., Bakhtin 1981: 259–422). Similar use of different voices can be found for instance in Heliodorus' *Aithiopika* (e.g., in the narrations of Knemon and priest Kalasiris, who both accompany the main protagonists on their journey), who has developed the most complex narrative among the ancient Greek novels.

Achilles Tatius and Eustathius Macrembolites (or other authors of narrative texts).

In *Leucippe and Clitophon* four levels of narration can be distinguished:

- 1) the novel starts with the ego-narration of the supposed author (or Achilles Tatius himself) forming the first level of narration; the supposed author is called the *primary narrator*.<sup>40</sup>
- 2) from Ch. 1.3 onwards the story is narrated in direct speech by the second ego-narrator Clitophon, who is the *secondary narrator* or *main narrator* in the novel; his narration forms the second level of narration; on two occasions (in dialogue presented in Ch. 1.2) Clitophon and the supposed author (as a character in his own story) have to be called *secondary speakers* (they are not narrating), as the dialogues occur within the ego-narration of the primary narrator;<sup>41</sup>
- 3) the direct speech of characters inside Clitophon's story forms the third level of narration and the characters (including Clitophon as a character in his own story) are *tertiary narrators* or *tertiary speakers*;
- 4) in some cases the characters in Clitophon's story become tertiary narrators and quote the words of other characters – their direct speech inside the third level of narration forms the fourth level of narration, and characters, whose words are quoted, are *speakers on fourth level of narration / quaternary speakers*.

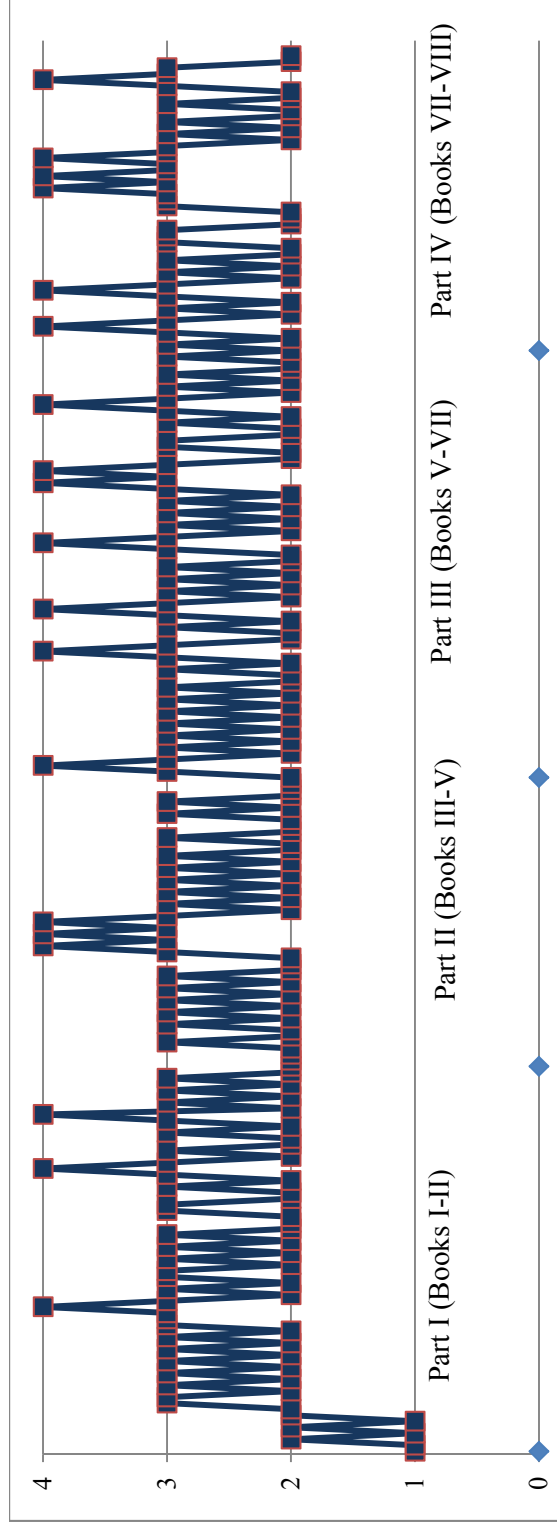
The simplified depiction of these four levels is presented on Graph 1, numbered in the same order as in the description above: the novel starts with the narration of the supposed author, who tells the whole novel, on two occasions jumping to the second level in the dialogue between himself and Clitophon. The second level is mostly formed by his presentation of the ego-narration of Clitophon, who tells his story in chapters 1.3–8.19. In many cases Clitophon presents the speeches and dialogues of characters in his story on the third level and in few occasions the characters quote the words of another character on the fourth level.

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<sup>40</sup> See also Morgan 2004: 491–506, De Jong 2004: 1–4.

<sup>41</sup> Similarly, the level should then be named probably the *second level of speaking* or *second level of direct speech*. However in this thesis the term *level of narration* is used for both for level of narration and level of speaking.

**Graph 1.** The movement of narration between four levels in Achilles Tatius' novel.



1 – first level of narration; 2 – second level of narration; 3 – third level of narration; 4 – fourth level of narration.

The analysis of the types of narrative tempo-management in Ch. 2 is based on the second level of narration (the ego-narration of Clitophon; in the first two chapters on the narration of the supposed author). That means that the movement of story-time is considered from the view-point of the ego-narrator Clitophon. Therefore, most of the facts regarding spatial and temporal frame are presented on the second level of narration.<sup>42</sup> In the novel of Achilles Tatius the main focalizer of the story is the ego-narrator Clitophon, who mostly presents the events as seen through his eyes. However, sometimes he deviates from this principle and presents events as an omniscient author, in order there would not be a pause in the narrative tempo or he would have to make a flashback to events at the point in the narration when they are recounted to him (e.g., some of the parallel action in the third part of the novel concerning Leucippe; the side story about the kidnapping of Calligone in Book II).<sup>43</sup>

According to Genette's theory, Clitophon's narrative has internal focalization (Genette 1983: 185). Bal (2009: 145–165) adds the criterion of perceptibility to the categorization; thus, according to her theory Clitophon as the main narrator on second level is a character-bound focalizer, who perceives everything in his story, displaying also his thoughts and feelings. Although in the time of narrating the tale to the supposed author Clitophon knows all aspects of his story, he decides not to narrate it patently as an omniscient narrator. The tempo-management of the narration (correspondence of story-time and narrating time) is directed by the secondary narrator Clitophon, who displays the events mostly as he himself experienced them, presenting the listener/reader<sup>44</sup> the same information he knew at a certain point of the story.

In many times, however, a zero<sup>45</sup> or external focalization<sup>46</sup> occurs – the ego-narrator Clitophon adds comments to the story from the point of view of the omniscient narrator,<sup>47</sup> who already knows the outcome of the story, e.g., in 5.6.1–5.6.2:

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<sup>42</sup> Theoretically, similar analysis could be made in the narrations of the third and fourth level narrators (see for instance Hägg's analysis of the time-frame of Clinias' narrative speech about his adventures between the shipwreck and meeting Clitophon on Alexandria (Hägg 1971: 66–67)). In this thesis, however, the analysis is based on the narrations of the primary and secondary ego-narrators (the supposed author and Clitophon).

<sup>43</sup> For a thorough analysis of the points of view in the narration of Clitophon see Hägg 1971: 126–136; 178–185.

<sup>44</sup> Clitophon's story simultaneously has readers (of the written text) and a listener (the supposed author, who is mediating the story to the readers).

<sup>45</sup> Genette 1983: 189.

<sup>46</sup> Bal 2009: 152–153. For different terms and understanding of the focalization/point of view see Niederhoff 2009: 115–122.

<sup>47</sup> Cf. for instance the narration of Odysseus in *Od.* IX–XII, where he narrates the events, which have happened before the beginning of the action (i.e., outside the view of the reader and listener) and messenger speeches in drama, which recount the events, which have taken place off the stage (for latter, see De Jong 1991<sup>1</sup>: 117–177).

Τότε μὲν οὖν οὕτως ἐξεφύγομεν τὴν ἐπιβουλήν· ἐκερδήσαμεν δὲ οὐδὲν ἢ μίαν ἡμέραν.  
(*So for the time being we escaped the snares of his plot. But our margin of grace was only a single day ....*).

Some of the explanations and digressions can also be regarded as insertions of an external voice independent of the character Clitophon. The most extreme manifestations of an omniscient narrator (or even the author) are sections, where thoughts of characters other than Clitophon are presented, e.g., of Thersander in 6.18.3–6.18.4:

... εἰσέρχεται σχηματίσας ἑαυτὸν εἰς τὸ εὐαγωγότερον πρὸς θεάν, ὡς ᾤετο.  
(*... Thersandros made his entrance, putting on his most seductive look (as he thought).*).

In such cases it is doubtful, whether the ego-narrator Clitophon can be aware of them. In Genette's terms such insertion is called a *paralepsis* inside the internal focalization (Genette 1983: 197) – the thoughts of a character other than the focal character are presented, or a scene the focal character does not witness is described.<sup>48</sup>

The changes in the narrative level are in this thesis analyzed through the change of presentation mode (CPM) – although analyzed together with rhetorical figures, it is not a figure in the classical sense, but its purpose is to show the changes between different voices and different levels of narration in the novel (see Ch. 4). Sometimes the ego-narration (on the second level) is enlivened for instance only by an exclamation or a sentence in character-speech, sometimes longer sections of character-speech occur, sometimes frequent changes between the ego-narrator and character-speeches are presented (e.g., in dialogues).

These changes between narrative levels not not occur homogeneously throughout the novel of Achilles Tatius. The changes tend to be less frequent in the first and last part of the novel, where either longer scenes on the second level or longer speeches on the third level of narration occur, although in some sections the narrative levels may change rather quickly. The changes of different narrative levels occur most frequently in the second and third part of the novel (especially at the end of Books III and IV in Part II), at the end of Book V and the beginning of Book VII in Part III), this causes a more hectic narrative tempo. These changes of narrative levels are in most of the cases connected to the more frequent occurrence of dialogues and the frequent alternation of speeches by characters and the ego-narration of Clitophon in longer scenes.<sup>49</sup> The changes of narrative levels occur thus less frequently in

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<sup>48</sup> For the deviations from the rigid form of ego-narration see also Reardon 1994: 80–96, Morgan 1994: 497–500 (referring also to Clitophon's judgment on other characters).

<sup>49</sup> Here belong also the internal analepsis to events (either in the main storyline or side story), which Clitophon did not witness himself. As Clitophon is the main focalizer, he is

these parts, where the plot advances quickly and the emphasis is on narrating events, which Clitophon witnessed and experienced himself.

#### **1.4 Temporal frame, spatial frame and narrative levels in *Hysmine and Hysminias* by Eustathius Macrembolites**

The Byzantine novel *Hysmine and Hysminias* was written by Eustathius Macrembolites probably in the first half of the 12<sup>th</sup> century.<sup>50</sup> It has greatly been influenced by the ancient Greek novels, especially by *Leucippe and Clitophon*<sup>51</sup> – similarities can be noticed in composition, themes and sometimes even wording. This chapter compares *Hysmine and Hysminias* to *Leucippe and Clitophon* regarding the temporal and spatial frame, and the narrative levels of the novel.

**The spatial and temporal frame** of the novel of Macrembolites is not connected to any known geographical places or to a historical time. The author has created an entirely fictional world for his novel, which cannot be identified with a real time or real space.<sup>52</sup> The travels of the protagonists bring them to four cities: Eurykomis, which is the starting point, Aulikomis (the destination of the male protagonist Hysminias as the herald of the festivities in honour of Zeus, the hometown of the female protagonist Hysmine, the ending point of the novel), Artykomis (the action brings Hysminias to this city three times) and Daphnepolis (where Hysminias spends about a year as a slave). The large-scale movement with the named places is depicted on Fig. 2. However, some places (e.g., the seashore Hysminias is put after the sacrifice of Hysmine or the landing-points of pirates before Artykomis) are unnamed, therefore left out of Figure 2.

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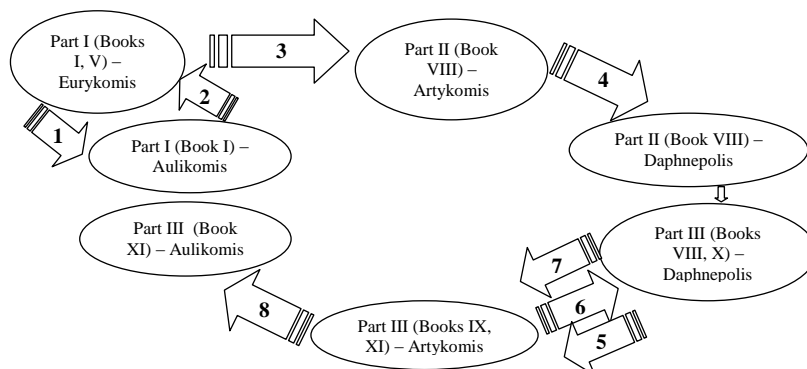
almost always present during dialogues and speeches. The few exceptions occur, when he is presenting events as an omniscient author.

<sup>50</sup> For a discussion over the date see Nilsson 2001: 16–19.

<sup>51</sup> See e.g., Nilsson 2009: 250.

<sup>52</sup> Cf. Nilsson 2001: 240–241. An attempt to place the action to the real world has been made by K. Plepelits (Plepelits 1989: 23–29), who identifies the four named cities in the novel as Alexandria, Constantinople, Ephesus and Antiochia.

**Fig. 2.** The large-scale spatial movement in *Hysmine and Hysminias*.



As seen from Fig. 2, the cyclic movement is not exactly complete in the novel of *Macrembolites*. The cycle is complete only when we look at the movement of the two protagonists together (starting with Aulikomis from Ch. 1.3 onwards). Similarly, the cyclic movement in *Leucippe and Clitophon* takes place only within the ego-narration of Clitophon with both protagonists together (starting in Tyre from Ch. 1.3 onwards).

The distances between the cities in the novel are never specified, therefore no exact passing of story-time in the entire novel can be calculated, and it does not seem also important to the author, as the narrator himself says e.g., in

1.3.1–2: Ἦκω τοίνυν ἐπ’ αὐτήν (=Αὐλίκωμιν): τί γὰρ δεῖ τὰν μέσω φιλοσοφεῖν;

(I arrived to this city. *Why discuss the interim?*)<sup>53</sup>

Or in 9.1.1–2: Οὕτω τοίνυν, οὕτω λαμπρῶς τὴν πρὸς τὴν Ἀρτύκωμιν ἐστελλόμεθα. Καὶ περὶ ταύτην ὁ κήρυξ ἐγένετο,...

(In this way, in such a magnificent way we set out for Artykomis. And the herald arrived at the city...)

The only definite temporal marks are the festivities of *Diasia* in honour of Zeus, which occur at the beginning of the novel and in Book VIII (almost a year is omitted before that in an unmarked ellipsis). Then an unmarked ellipsis of unknown length introduces the festivities of Apollon in Daphnepolis, and the rest of the novel could last from two weeks to a month in story-time. More than one year is therefore covered in the story-time in 29006 words in narrative time, thus it is longer in story-time, but shorter in narrative time than *Leucippe and Clitophon*.

According to plot the novel can be divided into three parts:

- 1) Part I: chapters 1.1–6.18 (the meeting of the protagonists, falling in love);
- 2) Part II: chapters 7.1–8.18 (the escaping from Eurykomis, sacrifice of Hysmine on the ship, slavery of Hysminias);

<sup>53</sup> The translations of examples from *Hysmine and Hysminias* are my own.

3) Part III: chapters 8.19–11.23 (the protagonists meet again, are freed from slavery, get married).<sup>54</sup>

In the first part 8 days are described in length in 14363 words in narrative time. The two travels between cities of Eurykomis and Aulikomis (on the first day and after four days of staying in Aulikomis) are not specified, but omitted in ellipses of unknown length.<sup>55</sup> After travel to Aulikomis four consecutive days are described there and after return to Eurykomis another three consecutive days are presented. Apart from these two travels, only small-scale spatial movements (around the household of Hysminias and of Hysmine) take place. The time-frame and temporal frame are in correlation in all of the Part I. Unlikely to Achilles Tatius, Makrembolites leaves fewer nights out of his narration in ellipses and describes often the dreams of the protagonist Hysminias,<sup>56</sup> sometimes also the action at night. The dreams occur several times in borders of books and may be taken as slow-downs in narrative tempo. However, they do not seem to function as clearly as the descriptions in the borders of books in the novel of Achilles Tatius.

There is no ellipsis between Part I and Part II. Part I ends with Hysminias' dream at night, next part continues with the escaping of the protagonists from Eurykomis on the next morning. About a year in story-time passes within the second part, of which only about 8 days are described in length in 4911 words in narrative time. Thus it is the longest part regarding story-time and shortest part regarding narrative time. The passing of time in Part II is the most difficult to determine – even the borders between consecutive days, which are usually quite well specified in the other parts, are dubious, especially in Ch. 7.8–8.9. During this time the spatial frame moves quickly along with time-frame: Hysminias is captured by pirates, travels along with them to Artykomis, is then captured by an army and brought to Daphnepolis. Most of the travelling is again omitted in unmarked ellipses, only one ellipsis of 2 days is mentioned (in 8.8.5–6). Unmarked, but noticeable ellipsis occurs at the beginning of Ch. 8.16, where the second festival of *Diasia* is mentioned, during which Hysminias stays as a slave in Daphnepolis. The part ends with a brief summary of an unknown time

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<sup>54</sup> Nilsson (2001: 80) prefers to distribute the novels by Books I-VI, VII-IX and X-XI. However, when looking at the plot, the turn towards happy ending starts to my opinion in Ch. 8.19, which introduces the festivities of Apollon in Daphnepolis and Hysminias' master is chosen to be a herald to the city of Artykomis (cf. the beginning of Part I), where Hysminias meets his beloved Hysmine again. Also the narrative tempo, which is faster in Part II, seems to slow down, although the beginning of Book IX also contains three sections of detailed summary and the tempo becomes really slow starting with Ch. 9.8. In addition, the scene at the end of Book IX continues without pause in the next book, therefore I prefer to move the border between Parts II and III forward.

<sup>55</sup> In the current thesis the travels are regarded as ellipses, therefore the days of leaving and of arriving are counted as separate days. This is probably the reason the counting is different from Nilssons (Nilsson 2001: 80), who counts 6 days in the first part. For travelling omitted in ellipses cf. Nilsson 2001: 83–84.

<sup>56</sup> See Nilsson 2001: 194–197.

in Ch. 8.17 (several iterative actions of the mistress of Hysminias are mentioned, which leaves the impression of a longer time passing).

The spatial and temporal frames seem to move on in correlation at the beginning of Part II. The ellipsis of almost a year marks a shift in temporal frame, but not in spatial frame (cf. the ellipsis of six months at the beginning of Part III of *Leucippe and Clitophon*). Similarly the brief summary at the end of Part II marks the moving of temporal frame, but not the moving of spatial frame (presumably only small-scale movements around the household take place).

In Part III at least 11 days in story-time are described in length in 8635 words in narrative time. It starts with an unmarked ellipsis introducing the festivities of Apollon and describes the day on which Hysminias' master becomes a herald. The following ellipsis omits the travelling from Daphnepolis to Artykomis, where the events on following four consecutive days are narrated. Then another ellipsis omits the travel back to Daphnepolis, where again four consecutive days are presented. Two ellipses at the end of the novel omit the travel from Daphnepolis to Artykomis (a day is described there) and from Artykomis to Aulikomis. The novel ends with the description of the wedding-day of the protagonists and a prayer to gods. Thus the spatial and temporal frame move on again in a similar pace, as in Part I. The very end of the novel, similarly to *Leucippe and Clitophon*, involves a more active large-scale movement.

The spatial and temporal frame are more correlated in the novel of Eustathius Macrembolites than in the novel of Achilles Tatius – the dissimilarities occur only at the end of Part II of *Hysmine and Hysminias*, this is also the part where the plot advances very quickly.<sup>57</sup> Larger movements in space and time occur together in Eustathius' novel, there are usually no omissions of time while being in a place (except the great ellipsis in Part II), while Achilles Tatius omits several times periods from one to eight days (especially in the first half of the novel) without any large scale spatial movements.

Only three **narrative levels** occur in *Hysmine and Hysminias*, thus one less than in *Leucippe and Clitophon* (the frame narrated by the supposed author is missing<sup>58</sup>). Imitating the novel of Tatius,<sup>59</sup> *Hysmine and Hysminias* starts with the ego-narration of the primary and main narrator Hysminias, which is similar to the ego-narration of Clitophon (the author or supposed author of the novel does not appear anywhere). The character speech inside the narration of Hysminias forms the second level, but it is used slightly less than in *Leucippe and Clitophon* (i.e., the speeches and dialogues occur less frequently, but may be longer than in the novel of Achilles Tatius). Only in few occasions does the third level of narration appear (at least once in every part) – this happens, when quotations occur inside the speeches of characters (i.e., secondary character speech occurs; cf. the fourth level of narration in *Leucippe and Clitophon*), the

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<sup>57</sup> Cf. Nilsson 2001: 80.

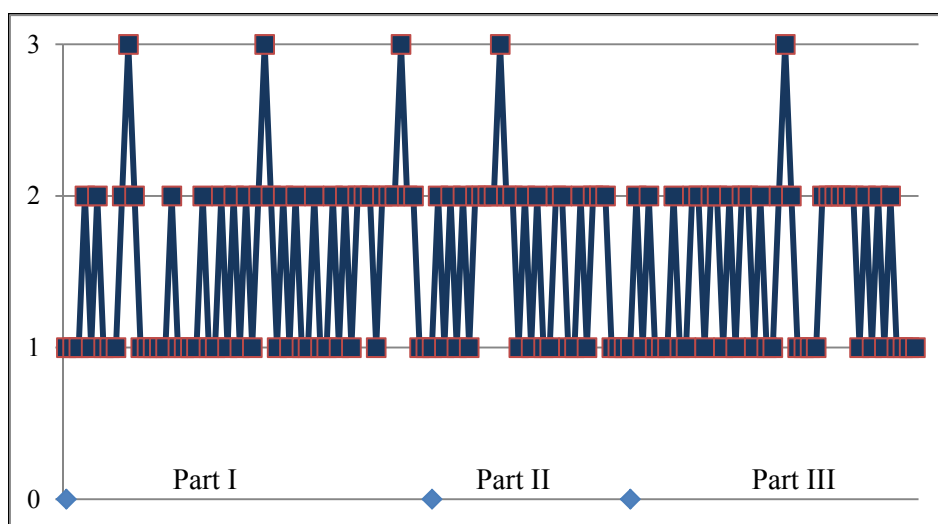
<sup>58</sup> However, the address towards Charidoux at the beginning of the novel could show the traces of the introduction or frame as in *Leucippe and Clitophon* and the ego-narrator may not be the same as the author (see Plepelits 1989: 2–3).

<sup>59</sup> Nilsson 2001: 35.

quotations, however are rather short (either quotations from other characters or from literary works). A simplified depiction of the changing of narrative levels in *Hysmine and Hysminias* is presented on Graph 2.

The change between the first and second level of narration is usually quite lively, but several long sections on one level also occur (e.g., the first 12 chapters of the first book are narrated mainly on the first level with occasional insertions of character speech; in Ch. 4.5–4.17, the painting of 12 months is described entirely on the first level; in Ch. 11.3–11.11 the speech of Hysminias is presented on the second level of narration). The levels change less in the second part of the novel, where the plot advances quickly (there are less dialogues and the role of the ego-narrator is more important) – the same can be noticed also in the second part of *Leucippe and Clitophon*. The third level of narration is used much less than the correspondingly functioning fourth level in the novel of Achilles Tatius (cf. Graph 1 and Graph 2). Thus it can be said, that the narrative pace is more relaxed in the novel of Eustathius, as the changes of narrative levels occur less frequently compared to Achilles Tatius.

**Graph 2.** The narrative levels in *Hysmine and Hysminias*.



1 – first level of narratin; 2 – second level of narration; 3 – third level of narration.

The more relaxed tempo of narration can be observed on Graph 2 – the use of narrative levels in *Hysmine and Hysminias* is less complex than in the novel of Tattius. Macrembolites uses primarily the first and second level (ego-narrator and character speech), the quotations inside character speech (i.e., secondary character speech) are rare. Regarding the shortness of the novel in narrative time, the relative length of sections on one level is often much longer than in *Leucippe and Clitophon*.

## I.5 Conclusions to Chapter I

The time-frame of *Leucippe and Clitophon* can be observed relatively accurately as the author always makes quite specific references to the time elapsed. Only in few cases do some doubtful references to the omission of story-time, i.e., ellipses occur. The temporal relations of events in the novel are clearly determinable until Ch. 8.19.14 and the length of the novel according to my analysis until then is 254 days in story-time, of which 35 days are described in length. The comparison of *Leucippe and Clitophon* to *Hysmine and Hysminias* indicates clearly, that although both texts are fictional, the presentation of time and space is very different. Achilles Tatius presents the story-time as if a real time, it is very important to his style of narration, whereas Eustathius Macrembolites places the plot of his novel to an entirely imaginary world and the temporal or spatial relations cannot be determined accurately. Still, if we try to compare the passing of story-time in both novels, we can deduct that more than a year is depicted in *Hysmine and Hysminias*, from which about 27 days are described in length.

The eight books of *Leucippe and Clitophon* can be divided into four parts, all of them are separated with ellipses, whereas the borders of days within each part usually transgress the borders of books (the only exception is the border of Books IV and V). The beginning of the novel describes events separating them with many ellipses, which omit 1–8 days (and nights) in story-time (only few ellipses mark the omission of a night). The first two parts (Books I-II and III – V.8) are also considerably longer in story-time and narrative time than the last two parts (Books V.8-VII.6 and VII.7-VIII) when counted without the ellipsis of six months at the beginning of the third part (together with it the third part would be the longest in story-time) and the suspicious ending of the fourth part. The end of the novel focuses more on describing longer scenes and longer sections of consecutive days, which are mostly separated from each other by ellipses omitting the nights. The narrative tempo gradually slows down, especially in the last part (which is the shortest in narrating and story-time) during the trial-episode.

Similarly to Part II in *Leucippe and Clitophon*, the middle part of *Hysmine and Hysminias* is more adventurous and contains an ellipsis of almost a year. The narration focuses on consecutive days rather in Part I and Part III of the novel. Unlikely to the novel of Tatius, only Part II and III are divided by an ellipsis, whereas Part I and II continue the same episode (Part I/Book VI end with the description of a dream; dreams occur several times in borders of books in *Hysmine and Hysminias*).

The spatial movement in *Leucippe and Clitophon* can be divided into small-scale movement and large-scale movement. The large-scale movements are indicated at the end of Part I and in Part II (escaping from Tyre, reaching Pelusium, sailing to Alexandria along the Nile). At the beginning of Part III another large-scale movement occurs (sailing from Alexandria to Ephesus), the last large-scale movement is indicated at the end of the novel (sailing from Ephesus to Byzantium and then to Tyre). The short-distance movements occur

in the novel all the time and are indicated mainly during the narration of the plot and dialogues. The latter can be said also for *Hysmine and Hysminias*, the large-scale movements occur in every part of Eustathius' novel (still more often in Parts II and III).

The depiction of the time-frame and spatial frame are not always in correlation in the novel of Tattius. Mainly small-scale movements occur in Part I, but the time-frame, i.e., story-time moves rather quickly. 26 days are omitted in ellipses, the narration does not concentrate on very long scenes or description of consecutive days. The large-scale movement at the end of Part I is narrated during a longer narrative time than most of the short-distance movements – one of the few instances in the novel, where longer spatial movement is described thoroughly. The story-time does not move on very quickly either. The time-frame and spatial frame move rather similarly in other parts – either both frames move on slowly or very quickly. The only exceptions are the ellipsis of 8 days in the middle of Part II, and the ellipsis of six months at the beginning of Part III, where no spatial movements are indicated. The last two parts, i.e., the second half of the novel is more homogeneous in this respect. The time-frame and spatial frame are more in correlation in the novel of Eustathios Makrembolites.

Four narrative levels can be distinguished in the novel of Achilles Tattius. The beginning of the novel, narrated by the primary ego-narrator (the supposed author) moves between the first and second level of narration. From chapter 1.3 onwards the main narrator, the protagonist Clitophon presents his story on the second level of narration, often inserting character speeches on the third level of narration to his narrative. Sometimes the fourth level (quotations inside the character speeches) occurs. The changes of narrative levels are less frequent in the first and last part of the novel, where longer sections are presented on the same level of narration. In the second and third part, where also events evolve more quickly and many dialogues between characters are presented, the changes occur more frequently.

Only three narrative levels occur in *Hysmine and Hysminias*, mostly the first level (the ego-narration of Hysminias) and second level (character speech inside his narration) are used. Only occasionally are the quotations on third level inserted to the direct speech of characters.

Such division of the plot into different days and nights creates an opportunity to compare the general presentation of story-time (i.e., the scenes/episodes the author concentrates on, the omissions in time etc.) in *Leucippe and Clitophon* and in other literary works.<sup>60</sup> In addition, it enables us to compare the general depiction of story-time to the management of narrative tempo by Achilles Tattius. This is analyzed in Chapter 2 of the thesis, where the relations between narrative time and story-time are observed and seven types of narrative tempo-management are distinguished. The passing of story-time during narrating actions within a day and/or night, i.e., in certain situations and episodes is in most of the cases much more important for developing this methodology.

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<sup>60</sup> Cf. for instance the analysis of the structure of *Iliad* by J. Latacz (2002: 152–157).

## 2. Narrative tempo and its management

The tempo of narration in narrative texts is usually not homogeneous – some events and situations are presented with a quicker tempo of narration, some with a slower tempo. Occasionally the narrative time or story-time may stop completely. The following chapter gives an overview of the types of narrative tempo-management in *Leucippe and Clitophon* and studies, which types are more dominant and which types occur infrequently in the novel of Achilles Tatius. At the end an overview of the narrative tempo-management types in the novel of Eustathius Macrembolites is presented with a short comparison of the two novels.

### 2.1 Introduction

The management of narrative tempo in Achilles Tatius' novel is here analyzed as one of the aspects of his style, enabling to compare his novel to other novels. The narrative tempo can be understood on four levels:

- 1) the representation of the general time-frame of the novel, resulting from the depiction of passing of days, months and years in the plot (=story-time, see Ch. 1);
- 2) the tempo of presenting the passing of the story-time, resulting from the author's choice and variation of different narrative tempo-management types described below;
- 3) the frequency of alternation of different types of narrative tempo-management: when longer sections in one type occur, the tempo is steadier; when different types alternate quickly, the tempo is also more hectic;
- 4) the tempo resulting from the use of different rhetorical figures and sentence-constructions on the level of sentences (e.g., asyndeta, enumeration, short parallel cola contribute to a quicker tempo; long parallel clauses and word-repetitions often slow the tempo down).<sup>61</sup>

This chapter analyzes primarily the tempo-management of presenting the story-time in the narrative (number 2 above),<sup>62</sup> but observes also the frequency of changes of different narrative tempo-management types (number 3 above). For this purpose I have distinguished between two kinds of time – the story-time (of events and action, measured in days, months, years) and narrative time (spent on narrating the story, measured in words, lines, pages).<sup>63</sup> According to the

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<sup>61</sup> The analysis of rhetorical figures in Ch.4 shows partly the tempo on the level of sentences.

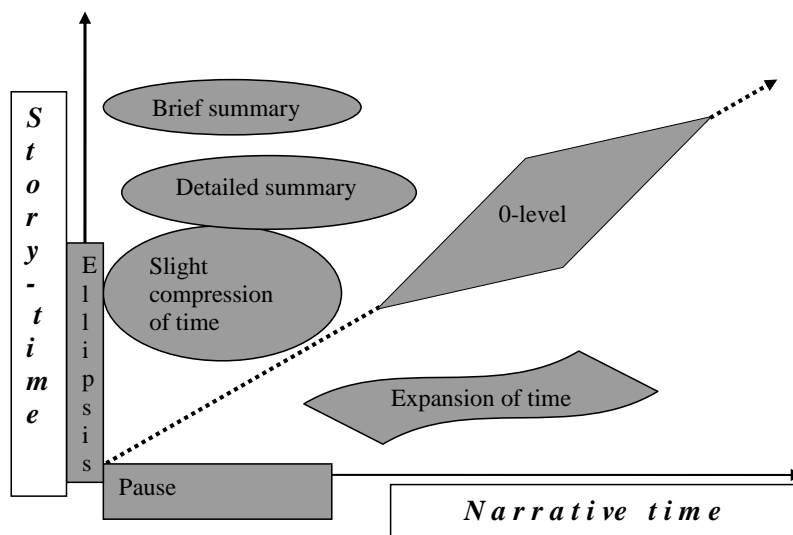
<sup>62</sup> The analysis of narrative tempo-management types in this chapter has been partly influenced by Tomas Hägg, who analyzes the narrative technique by dividing the novel into narrative, which falls into day and night phases, and narrative that does not. For this purpose he observes the relation of fictional time (=story-time in this thesis) and narrative time (=narrative time in this thesis) (see Hägg 1971: 23–25). But the time-frame is counted more specifically here and a different methodology is applied in analyzing the narrative technique.

<sup>63</sup> Other terms used for these notions are e.g., *erzählte Zeit* and *Erzählzeit* (Lämmert 1967); *story-time* and *text-time* (Rimmon-Kenan 2002: 43–58); *story time* and *narrative time*

relations between these two aspects, seven different types of narrative tempo-management<sup>64</sup> in *Leucippe and Clitophon* are discerned (see Fig. 3).

The division here is inspired from Genette's division of narrative speed or narrative movement in the chapter *Duration* of his *Narrative Discourse* into four types: pause, scene, summary and ellipsis (Genette 1983: 86–112). This system has been adopted and developed by other narratologists, and a fifth type – the stretch or slow-down – is added.<sup>65</sup> In this thesis this system is developed further: the type of *summary*<sup>66</sup> is divided into three different types of narrative tempo-management (slight compression of time, detailed summary and brief summary), the notion of *scene* as a narrative tempo-management type is abandoned and divided into 0-level (indicating only the direct speech of characters) and compression of time (one of the types of summary used for the reporting clauses, narrating background information between sentences on the 0-level; this type can however occur also independently, without alternating with 0-level). I have used the notion *expansion of time* for slow-down (or stretch).

**Fig. 3.** The seven narrative tempo-management types regarding the story-time and narrative time.



(Genette 1983); *fictional time* and *narrative time* (Hägg 1971: 23); *event time* and *duration time* (Todorov 1999: 28), *narrated time* and *narrative time* (Nilsson 2001: 136), *story-time* and *narrative-time* (Futre-Pinheiro 1998: 3151). Mieke Bal (using the notions *time of the fabula* and *time of the story*) discusses the problems related to the analysis of these two times in her *Narratology* (2009: 98–99).

<sup>64</sup> Hereafter I use the abbreviation NTM for narrative tempo-management.

<sup>65</sup> The term stretch occurs for instance in Prince 1982: 56–58, the slow-down in Bal 2009: 100, 104–106.

<sup>66</sup> See Genette (1983: 86–112), Prince (1982: 56) and Bal (2009: 100).

On the figure the y-axis in bold depicts the movement of story-time, the x-axis the movement of narrative time. 0-level presents the equal movement of both times, in other types the time is manipulated or one of them stops.

In time management, three groups of relations can be distinguished:

- 1) In the first group the tempo of narrating is slow: the story-time is shorter than narrative time or stops entirely. Here belong the following types:
  - **pause (P)**, where story-time stops and narrative time moves on;<sup>67</sup>
  - **expansion of time (ET)**, where narrative time is longer than story-time.
- 2) On the **0-level** the story-time and narrative time move on more or less equally, corresponding to each other. This type is used primarily for presenting the direct speech of characters.<sup>68</sup>
- 3) In the third category the tempo of narrating is accelerated, the story-time passes quicker than narrative time. According to their different functions in the novel and the speed of story-time, four variations of such relation are discerned:
  - **slight compression of time (CT)**,<sup>69</sup> where story-time moves only slightly quicker than narrative time, primarily used for narrating scenes (often in alternation with 0-level);
  - **detailed summary (DS)** – the descriptions of events are compressed into the form of summary, but still retold thoroughly, main type for presenting the events of the plot (used for narrating consecutive situations/events during longer story-time<sup>70</sup>);
  - **brief summary (BS)** – only the most essential actions are related between more important and interesting events of the plot; it is the quickest summary-type regarding the story-time used for narrating the events in the plot.

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<sup>67</sup> Bal (2009: 106–107) treats analepseis (flashbacks to earlier points in narrative) as scenes, whereas in this thesis, when presented inside the narration of the secondary narrator Clitophon, they are categorized as pauses (the analepseis reaching a long time back, see Ch. 2.2.1) or expansion of time (analepseis reaching a short time back, see Ch. 2.2.2).

<sup>68</sup> This type of narrative tempo-management is similar to the notion of *scene* used by Genette (1983: 86–112) and Prince (1982: 56). Although according to Bal's definition (2009: 104) "in a scene the duration of the fabula and the story are roughly the same", she also mentions that "most scenes are full of retroversions, anticipations, non-narrative fragments, such as general observations, or atemporal sections, such as descriptions." Such sections (e.g., descriptions, analepseis, contemplations) belong to other types of narrative tempo-management in this thesis.

<sup>69</sup> As the notion *slight compression of time* is rather long, a shorter version *compression of time* is used hereafter.

<sup>70</sup> Only on few occasions we can see the detailed summary used for presenting events in the scene, for example, in cases when the text indicates that an utterance of a character or a situation is summarized in one-two sentences.

- **ellipsis (E)** marks a gap in story-time and narrative time is close to zero. The events, which have happened during ellipses, are mentioned with few words or not at all.<sup>71</sup>

For distinguishing between the different types of NTM, the temporal relations between narrated events/action to previously presented events/action and the main storyline are observed on the one hand, on the other hand the participation of characters in the action is taken in account. For instance, the explanations of previous events in the ego-narration of Clitophon, which form parallel action, fall under the category of expansion of time (ET), if they have begun during the main storyline<sup>72</sup> and are closely connected to the action just described. If the parallel action reaches a longer time back or even into the time before the main storyline starts, its depiction is considered as pause, because the time of the main story stops for a while (see also Fig. 4). Similarly, contemplations over feelings belong under ET, if they are short and closely connected to the previously described events. If these contemplations could be regarded as independent from the action, they are considered as pauses in story-time.

The participation of the characters in a scene is important for categorizing the text into NTM-types especially in case of ekphraseis or descriptions of paintings, animals etc. For example, when the object is being watched or described to other characters by Clitophon as a character in his ego-narration, or by another character in Clitophon's presence, it belongs to the expansion of time. When the description is given by the ego-narrator Clitophon, or the supposed author, and presented as such only for the reader/listener and not to a character in the story, it belongs under the type of pause, as the action and story-time stop.

In the analysis of the narrative tempo-management the changes between different narrative tempo-management (NTM) types are observed as well.<sup>73</sup> Frequent changes, which occur due to shorter sections in one type of NTM, indicate a more rapid and lively narrating and a quicker evolution of the story. Long sections and infrequent changes, on the other hand, indicate a steadier narrating.

The analysis of different NTM types enables to describe the narrative style of Achilles Tatius and serves as a basis for comparison in the analysis of two narrative rhythms, resulting from the variation of NTM-types on one hand and from the occurrence of certain rhetorical figures (see Ch. 4) on the other hand. In order to maintain compatibility to the rhetorical analysis presented in Chapter 4 of the thesis, the division into NTM-types is based on the sentence-borders given in Vilborg's edition of Achilles Tatius.<sup>74</sup>

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<sup>71</sup> Ellipses are mostly indicated in the text in 3–15 words, only two “real“ ellipses occur, where an ellipsis is unmentioned in the text (in narrative time, see also Ch. 2.7).

<sup>72</sup> For the notion “main story” or the “main storyline” see Ch. 1.1.

<sup>73</sup> Cf. also the general presentation of story-time in Ch. 1 and the tempo on the sentence-level in Ch. 4.

<sup>74</sup> See also the end of this chapter.

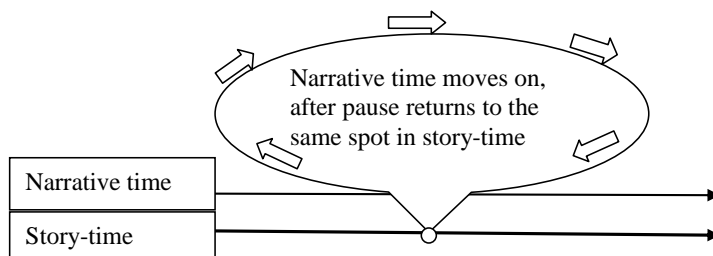
The following characterization of the seven types of narrative tempo-management in this novel starts from pause, where the story-time stops, moves towards the quicker types of narrative tempo-management (where story-time moves quicker than narrative time), and ends with ellipsis, where the narrative time (almost or entirely) stops.<sup>75</sup>

## 2.2 Characterization of the types of narrative tempo-management

### 2.2.1 Pause (P)

Pauses are sections in narrative tempo-management type, where story-time stops and narrative time moves on, functioning in the novel mainly as digressions. The time-frame and spatial frame of the main storyline (see Ch.1) do not move on in this type (see Fig. 4).

**Fig. 4.** The movement of story-time and narrative time in pauses.



Pauses are used for contemplations, descriptions, narrations of myths or previous events etc. (see Ch. 3), which are told only by the ego-narrator Clitophon (or the supposed author as in Ch. 1.1 of the novel). The subject is mostly taken from the plot, but it does not influence the advancement of it. The addressee in a pause is the supposed author (who is the listener of Clitophon's story) and/or the reader of the novel, and not any of the characters in the novel (for instance when presenting the myth about the origin of wine and the festival of Dionysos in Ch. 2.2). In addition, most of the introductions of new characters belong under pauses (presented by Clitophon to the readers/listeners), e.g., in 2.20.1–2.20.2:

Ἦν δέ τις αὐτῶν οἰκέτης πολυπράγμων καὶ λάλος καὶ λίχνος καὶ πᾶν ὅ τι ἂν εἴποι τις, ὄνομα Κώνωψ.

*(One of the visitors' servants was a busybody, and a gossip, and nose y parker, and every name you could think of. His name was Conops.)*

<sup>75</sup> See the division of the novel into different types of narrative tempo-management in Appendix 3.

This example introduces the servant Conops, who has an important role to play in prohibiting the courtship of Leucippe and Clitophon, and provides some background information about his character.

The descriptions of objects (ekphraseis, e.g., of a city or a garden) are classified as pauses, when they are not connected to the plot, i.e., there is no indication in the text that a character is looking at them. Some of the descriptions may provide background information to the reader, for instance the description of the Nile and its people in 4.11.8–4.12.35 helps to understand and imagine the battle-scene in Ch. 4.13–4.14, but it is not described by any character or to a character.

Tatius uses pauses also for presenting contemplations about gods, emotions etc., which receive their subject from the situations in the narrative, but develop into deliberations independent from the course of action.<sup>76</sup> Often such contemplations amplify the emotions of the characters, e.g., in 6.7.2–6.7.9:

δάκρυον γὰρ ὀφθαλμὸν ἀνίστησι καὶ ποιεῖ προπετέστερον. κἄν μὲν ἄμορφος ἦ καὶ ἄγροικος, προστίθησιν εἰς δυσμορφίαν· ἐὰν δὲ ἡδὺς καὶ τοῦ μέλανος ἔχων τὴν βαφὴν ἠρέμα τῷ λευκῷ στεφανούμενος, ὅταν τοῖς δάκρυσιν ὑγρανθῇ, ἔοικε πηγῆς ἐγκύμονι μαζῷ. χρομένης δὲ τῆς τῶν δακρύων ἄλμης περὶ τὸν κύκλον, τὸ μὲν πιαίνεται, τὸ δὲ μέλαν πορφύρεται, καὶ ἔστιν ὅμοιον τὸ μὲν ἴω, τὸ δὲ ναρκίσσῳ· τὰ δὲ δάκρυα τῶν ὀφθαλμῶν ἔνδον εἰλούμενα γελᾶ.

*(For a tear arouses the eye and makes it more prominent; if it be a dull, unlovely eye, a tear only increases its unattractiveness. But say it be a sweet eye, a deep saturation of black smoothly encircled by white; when such an eye grows moist with tears, it is like the swelling nipple of water in a bubbling spring; as the saltwatery tears flow into the outer rim, the white glistens, the black takes on a purple tint, like a violet next to a narcissus; tears held swimming in the eyes seem to smile.)*

This contemplation over tears follows the first meeting of Leucippe and Thersander. The maiden is crying, but it makes her even more beautiful in the eyes of Thersander. The contemplation itself could be taken out of the text almost without any notice of interruption.

The narrations about previous events (i.e., flashbacks or analepsis) are categorized as pauses, when the starting-point of the events is not within the main storyline (this corresponds to Clitophon's story starting from his dream and his father's plans to marry him with Calligone) and they are told only to the reader/listener of the novel. Achilles Tatius presents a mixed analepsis<sup>77</sup> once in

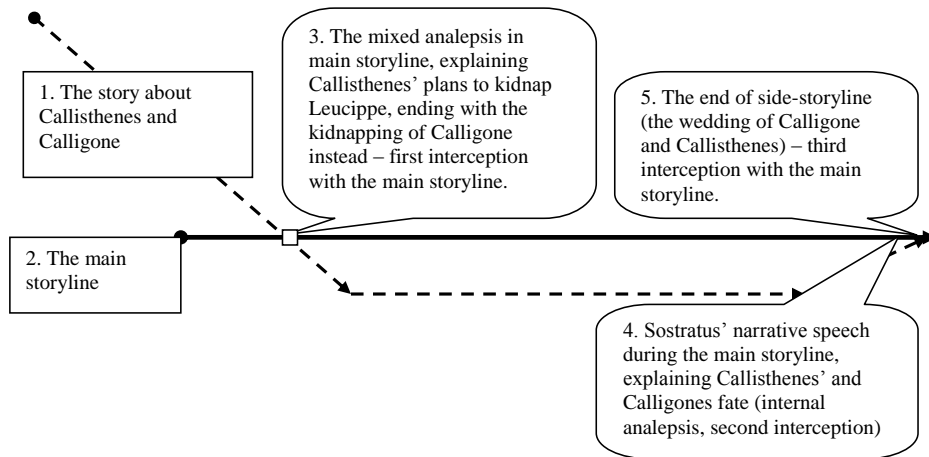
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<sup>76</sup> Cf. Hägg 1971: 107.

<sup>77</sup> See Bal 2009: 89. Genette (1983: 48–67) defines a mixed analepsis as a flashback to the events, which start before and end later than the beginning of the main storyline. It is one of the two examples of mixed analepsis in *Leucippe and Clitophon* (the second one is in a narrative speech of Menelaus in 2.34.1–2.34.23). No external analepsis, which describe events only before the beginning of the first narrative, occur in the novel, unless we

*Leucippe and Clitophon* during a pause in the story-time, in 2.13.1–2.18.3, where Clitophon narrates the beginning of the side story or novella about a Byzantine man Callisthenes, who plans to kidnap Leucippe. The presentation of the side storyline during the main storyline is depicted on Fig. 5.

**Fig. 5.** The meeting-points of the main and side storyline in *Leucippe and Clitophon*.<sup>78</sup>



1. The movement of the side storyline; 2. the movement of the main storyline; 3. The beginning of the narration of the side story in the main storyline (an analepsis in pause + kidnapping of Calligone during the main storyline); 4. The second interception of side and main storylines (a narrative speech of Sostratus); 5. The end of the side storyline presented at the end of the main storyline.

The side story starts before the beginning of the main storyline. In the first meeting-point an analepsis to Callisthenes' plans of kidnapping Leucippe are narrated (the pause), ending with the kidnapping of Calligone in the middle of a sacrifice by mistake (moving on together with the main storyline). Thereafter the side story continues as a parallel storyline unmentioned to the reader until the final chapters of the novel – in 8.17–8.18, in a narrative speech Leucippe's father Sostratus explains the fate of Calligone and Callisthenes. At the very end of the novel, the main protagonists attend Callisthenes' and Calligone's

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understand the whole narrative of Clitophon as an external analepsis. It starts before the story told by the supposed author and regarding the end of the novel, it does not intersect with the story of the primary narrator. All other analepseis inside Clitophon's narration describe the events during the time of the main storyline, being thus internal analepseis.

<sup>78</sup> An approximate relation between both storylines is presented, which does not indicate the exact movement of narrative time and story-time in the novel and concentrates on story-time.

wedding (the third and last meeting-point) and the side storyline ends happily together with the main storyline.

The pause, where the side story begins, is the only one which does not function as a mere digression in the novel. The “removal” of Calligone as the potential rival-bride gives the main storyline (the love-story of Leucippe and Clitophon) an opportunity to develop.<sup>79</sup>

Pauses occur only in the narration of the supposed author or the main narrator Clitophon. However, they do not occur very often (33 times in the novel, including one section in the supposed author’s narration), tending to be located more in the first half of the novel. Most frequently, P are preceded or followed by sections in detailed summary, but also compression of time and expansion of time occur often in the neighbourhood of P. Usually, P occur between two sections in quicker types of NTM, only occasionally does the narrative tempo gradually slow down before or accelerate after pauses. There are also several instances, where the P is paired with ellipsis, therefore the narrative tempo jumps from the one extreme to the other (see also App. 4). Pauses tend to be quite long in narrative time (they are second-longest sections after 0-level by average length with 144.8 words), but their frequency of occurrence is low and only 10.95 % of the text is in narrated in P (see Table 1 in Ch. 2.4 and App. 3).

Pause is thematically connected to the plot, but not to the actions of characters in the novel. The most frequent occurrence of pauses is in Book II (10) and Books I and VI (five in both, see Table 2). At the beginning of the novel P are used more for introducing new characters, for analepseis, and contemplations over feelings. During the adventures in Books III and IV many descriptions of objects encountered by the protagonists are presented in P, but in the following narration about the love-quadrangle (Book VI) contemplations over feelings dominate. Only few pauses, presenting some background information, occur in the last two books (three in Book VII, one in Book VIII).

The function of pauses thus differs according to their position and the plot. No distinct correlation between the proportions of text in pauses and the number of occurrences in a book can be observed neither are they distributed evenly in the text (occasionally, especially in the first half of the novel, pauses tend to accumulate in consecutive chapters). The absence of such correlation can be explained by the diversity of the functions of pauses.

Longer pauses thus function as slow-downs in the narrative, often accumulating in certain parts of narrative, and present information meant only to the reader/listener of the novel. Achilles Tatius uses pauses for narrating previous events, introducing characters, describing objects and deliberating over feelings or natural phenomena.

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<sup>79</sup> Hägg proposes that the kidnapping of Clitophon’s sister Calligone makes the escape motive of Clitophon and Leucippe rather meaningless, as there are no more objections to their marriage (1971: 82).

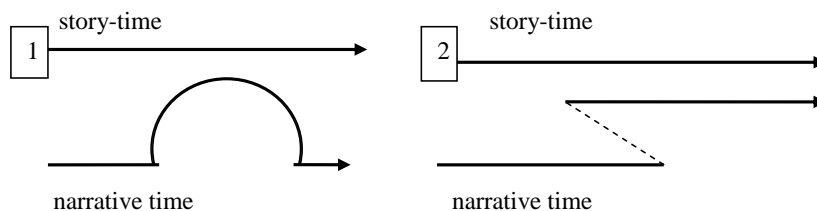
Pauses as digressions occur also in other ancient Greek literary works.<sup>80</sup> The comparison with Eustathius Macrembolites (see Ch. 2.5 and 2.6) shows, however, that pause is very characteristic for the narrative style of Achilles Tattius.

### 2.2.2 Expansion of time (ET)

The expansion of time occurs in sections, where story-time moves more slowly than narrative time. Similarly to pauses, they function mainly as digressions and slow-downs in the narration. They are also informative and used for giving background information or narrating short-time analepseis (flashbacks to previous events) in the story-time, which present parallel actions occurring away from the main narrator Clitophon. The narrative time in ET can move in two forms (presented on Fig. 6):

- 1) the narrative time forms a loop compared to story-time (for instance the description of an object takes more time than just looking at it, see Fig. 6.1);
- 2) the narrative-time makes a jump back in story-time, describing events/emotions occurring parallelly to the events just described (analepseis reaching not more than a couple of hours back in time), and then moves on again (a zig-zag movement of time, see Fig. 6.2).<sup>81</sup>

**Fig. 6.** The movement of time in the NTM-type of expansion of time.



1 – narration of events, where narrative time forms a loop (i.e., lasts longer than the event in story-time)

2 – a zig-zag movement in story-time, used for instance in short-time internal analepseis (descriptions of parallel actions)

Similarly to pauses, Achilles Tattius often presents detailed descriptions of objects during sections in expansion of time. Here belong the ekphraseis of paintings, animals etc., for instance the wine bowl in 2.3.4–2.3.10 and painting

<sup>80</sup> See for instance Whitmarsh (2007: 419) for Philostratus; Harder (2007: 93–96) for Callimachus' *Aetia*; Hidber (2007: 193–194) for Arrian.

<sup>81</sup> The treatment of *slow-down* in Bal's *Narratology* (2009: 104–106) and *stretch* in Prince's *Narratology* (1982: 56–58) is similar to the first option. They do not include descriptions of the short-time parallel actions under this type of narrative rhythm.

of Europe in 1.1.10–1.1.63, which form a loop in narrative time (see Fig. 6.1). These descriptions function as slow-downs in the narrative.

In addition, sections in ET present background information to the reader/listener – reactions of characters to events or descriptions of their emotions within the main line of narrative, which are similarly experienced or witnessed by main characters in the story-time; contemplations over the feelings just experienced or explanations to the actions of characters. Such descriptions, contemplations and explanations are presented by the ego-narrator and never occur in direct speech of characters, as in 3.15.18–3.15.24, where the soldiers along with Clitophon have just witnessed the sacrifice of Leucippe:

*ταῦτα δὲ ὁρῶντες οἱ στρατιῶται καὶ ὁ στρατηγὸς καθ' ἓν τῶν πραττομένων ἀνεβόων καὶ τὰς ὄψεις ἀπέστρεφον τῆς θεᾶς, ἐγὼ δὲ ἐκ παραλόγου καθήμενος ἐθεώμην. τὸ δὲ ἦν ἔκπληξις· μέτρον γὰρ οὐκ ἔχον τὸ κακὸν ἐνεβρόντησέ με. καὶ τάχα ὁ τῆς Νιόβης μῦθος οὐκ ἦν ψευδής, ἀλλὰ κάκεινι τοιοῦτόν τι παθοῦσα ἐπὶ τῇ τῶν παιδῶν ἀπωλείᾳ δόξαν παρέσχεν ἐκ τῆς ἀκινήσιας ὡσεὶ λίθος γενομένη.*

*(Witnessing all these acts, the soldiers and the general groaned aloud and averted their eyes from the sight. But I, contrary to all reason, just sat there staring. It was sheer shock: I was simply thunderstruck by the enormity of the calamity. Perhaps the myth of Niobe was no fiction after all: faced with the carnage of her children, she felt just as I did, and her emotional paralysis had given the appearance of petrification.)*

The feelings of soldiers are described after the description of the sacrifice, thus the narrative time jumps back and presents the simultaneous feelings of characters caused by the spectacle. An example of a contemplation over feelings occurs e.g., in 6.5.14–6.5.17:

*ψυχαὶ δὲ πεφύκασι μάντις τῶν κακῶν, ἐπεὶ τῶν γε ἀγαθῶν ἤκιστα ἐκ μαντείας εὐτυχοῦμεν. οὐδὲν οὖν ὑγιᾶς ἐνενοῦσιν περὶ τῆς Λευκίπτης, ἀλλ' ἦν ὑποπτὰ μοι πάντα καὶ μεστὰ δειμάτος. ἐγὼ μὲν οὖν οὕτως εἶχον τὴν ψυχὴν κακῶς.*

*(Our souls by nature have a prophetic instinct for evil in the offing; seldom does our fortune-telling tell good fortune and true. My thoughts then for Leucippe were all morose; everything seemed to me suspicious and fraught with terror. Thus I languished, ill at heart.)*

Often such contemplations start or end with deictic words and connective particles (as *ταῦτα δὲ, οὖν οὕτως* in the examples above), which indicate the connection to the previously described action. They describe emotions during the action,<sup>82</sup> being thus similar to the sections describing parallel actions (i.e., a

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<sup>82</sup> Cf. Fusillo 1999: 63–64.

zig-zag movement back in narrative time occurs to preceding action in story-time).

The narration of events and advancement of the plot can occur in ET only as internal analepseis narrating parallel actions, i.e., the narrations of events which have taken place during the main storyline (see also Ch. 1.3), but not witnessed by the character Clitophon himself during the story-time. Such parallel actions are narrated by the ego-narrator Clitophon as omniscient author. Only analepseis to recent events are categorized under ET as a zig-zag movement in time (see Fig. 6.2; analepseis to the events which have occurred a long time before the current point in story-time are presented as pauses). They function as explanations to the reader/listener, before continuation with the main narrative. E.g., the section in 6.8.1–6.8.4 follows the narration about Thersander's and Sosthenes' visit to Leucippe's hut describing the parallel action of Melite and the messenger at the same story-time:

Ἐν ᾧ δὲ ταῦτα ἐπράττετο, ἔτυχεν ἐπὶ τὴν Λευκίππην μετὰ τὴν πρὸς με ὁμιλίαν εὐθὺς εἰς τοὺς ἀγροὺς τὴν Μελίτην νεανίσκον ἀποστείλασαν, ἐπείγειν αὐτὴν εἰς τὴν ἐπάνοδον, μηδὲν ἔτι δεομένην φαρμάκων.

*(While this was going on, it happened that Melite after her interview with me had at once sent a young man to the estate to get Leucippe. He was to prompt her to return home, since Melite had no need of further cure.)*

As said, these are sections, where Clitophon deviates from narrating the story strictly as he himself witnessed it (in the example above, even the previous action is narrated as omniscient author, because Clitophon himself does not take part in the scene). Tatus uses this principle in order to maintain the continuous flow of narration and avoid pauses in narrative tempo (see Ch. 1.3 and 3.2.1.1).

An example of the ET section explaining intentions behind actions occurs in 7.11.22–7.11.24, where Clitophon explains Thersander's intentions, interrupting the presentation of Thersander's speech:

τοῦτον δὲ τὸν λόγον ὁ Θέρσανδρος πάνυ κακοήθως παρενέβαλεν, ἵνα κὰν ὕστερον ἡ Λευκίππη φωραθῆ ζῶσα, πρὸς δουλείαν αὐτὴν ἀγάγη.  
*(Thersander inserted this argument into the record quite unscrupulously so that if Leucippe were later discovered alive, he could take her into slavery.)*

This example is the only time in the novel, where the ego-narrator Clitophon interrupts the direct speech of a character for an authorial comment. Usually such comments and explanations follow the direct speech or occur inside the ego-narration.

Although new characters are usually introduced in pauses, two of the introductions of characters belong to the category of expansion of time, because the introduction is based on the preceding action of characters (in the case of

Charmides in 4.18.5–4.18.9) or what has been told/heard about him, e.g., in the case of Thersander in 5.23.9–5.23.12:

ἦν δὲ ὁ Θέρσανδρος οὗτος ὁ τῆς Μελίτης ἀνὴρ, ὃν ἐνόμιζε τεθνηκέναι κατὰ θάλασσαν. τῶν γὰρ συνόντων αὐτῷ τινες οἰκετῶν, ὡς περιετράπη τὸ σκάφος, σωθέντες καὶ νομίσαντες ἀπολωλέναι, τοῦτο ἀπαγγείλαντες ἔτυχον.

*(This Thersander was Melite's husband, who she thought had died at sea. What really happened was that some of his servants, who were saved when the boat overturned, thought their master had gone down, and they had circulated this report when they returned.)*

It is possible to regard these two sections also as mixed analepseis (the facts mentioned about character's lives occur probably before the beginning of the main storyline) and categorize them as pauses. On the other hand, they differ from all the other introductions of new characters in *Leucippe and Clitophon* (the characters have influenced the course of action already before introduction), therefore I have understood these sections rather as explanations for situations occurring during the main storyline.

Expansions of time function similarly to pauses – they slow down the narrative tempo, but differently from pauses the story-time still moves slowly on. The narrator of sections in ET can be either the supposed author or main narrator Clitophon. A clear difference in the use of expansion of time can be noticed between the first and second half of the novel: in first half sections in ET occur mostly between quicker types of NTM (detailed summary, compression of time), but in the second half the tempo accelerates or slows down gradually and ET occurs mostly before or after 0-level (also pauses).

Sections in ET are usually very short and used for narrating descriptions of emotions, explanations by the main narrator, presenting parallel actions etc. (see Ch. 3). The only longer sections are the ekphraseis of some paintings and animals (about 4 sections), which the main characters are looking at, thus the average length of the section is 98.45 words (for comparison, the average length of a section generally is 93 words) and 11.07 % of the text is narrated in this type of narrative tempo-management (see Table 1 in Ch. 2.4).

Achilles Tatius uses expansion of time more often than pauses (see App. 4) – altogether 47 sections in ET occur (see Table 2 in Ch. 2.4), most frequently in Books II, IV and VI. If the plot is evolving quickly, the sections in ET describe mainly parallel actions or give explanations to events and situations; in the case of longer scenes or slower narrative tempo around ET, they mainly describe objects or feelings. In the first half of the novel different genres occur in ET (see Ch. 3), but in the second half descriptions of parallel action and explanations prevail. The comparison with Eusathius Macrembolites shows, that Tatius uses ET much more frequently and for a greater variation of genres (see also Ch. 3). Although the relative amount of text in this type is rather

similar in both novels, it occurs primarily in one book out of eleven in *Hysmine and Hysminias*.

### 2.2.3 0-level (0-L)

In sections on the 0-level the story-time and narrative time move on more or less equally, without any obvious manipulation of time. The 0-level occurs primarily in direct speech of characters inside the ego-narration of Clitophon. This type is analyzed only emanating from the narration of ego-narrator Clitophon (or from the ego-narration of the supposed author), the ego-narration as such is not categorized as 0-level.<sup>83</sup> Thus, the narrator in this type can be the supposed author (in reporting clauses in dialogues of the first two chapters of the novel), the main narrator Clitophon (his direct speech in the first two chapters and in reporting clauses of his ego-narration from the third chapter onwards), the tertiary speaker (Clitophon or any other character in the story in dialogue responses and speeches, e.g., Clinias' explanatory speech in 1.10.1–1.10.31), or even the speaker on the fourth level of narration (when a dialogue or quotation is presented inside the direct speech of the tertiary narrator, e.g., in the narrative speeches of Menelaus in 3.19 and Satyrus in 3.20–3.22).<sup>84</sup> The latter two levels of narration don't occur in any other NTM-type but the 0-level.

The direct speech of characters (and thus the 0-level) is usually connected to the presence of the ego-narrator Clitophon. However, some deviations from this rule occur – either Clitophon is not present (e.g., during the persuasion of Leucippe in 6.22.1–6.22.16, presented by the omniscient narrator) or the direct speech is not classified as 0-level. Character-speech can occur also in other types of NTM. For instance, direct speech of characters in pauses is not classified as 0-L (e.g., in 2.2.2–2.2.26 – the conversation between Dionysos and a shepherd in the myth about wine), as the narrative time in main storyline (in the ego-narration of Clitophon) in pauses does not move on. Similarly, e.g., the letter Clitophon is writing in Ch. 5.20 is presented in direct speech in Vilborg's edition, but the letter-writing is analyzed as presented in compression of time (see the next type of NTM). Such cases, however, are rare in this novel.

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<sup>83</sup> The entire novel is formally presented in the direct speech of the supposed author or of the ego-narrator Clitophon. However, in this thesis I have ignored this fact and developed the methodology for analyzing different NTM-types inside these two ego-narrations (they are analyzed separately, on equal basis). Cf. for instance Marinčič 2007: 169–170: „As for *Leucippe and Clitophon*, it is an ego-narrative presented in “direct speech”, but this in itself does not make it imitative of speech. In spite of the first person, it is not a typical example of what Émile Benveniste defined as discourse (*discours*) in opposition to history (*histoire*)...The first person is there, and the narrative is framed as a conversation with a stranger, but one does not feel the presence of either the narrator or the audience at the time of the narration; the narrative is formally a speech, but it is (on the surface, at least) not a speech act.”

<sup>84</sup> See Ch. 1.3 for different levels of narration.

The 0-L of NTM is used for dialogues,<sup>85</sup> utterances in direct speech inside the narration of the plot by the main narrator, or in speeches of characters (narrative, deliberative, judicial, explanatory, descriptive speeches, contemplations, lamentations, persuasions or narrations of myths and fables – see Ch. 3, Table 6). The long speeches give a perfect opportunity for Achilles Tatius to show the skilful usage of rhetorical figures, often the forms and themes of rhetorical exercises called *progymnasmata* are used. In addition, Tatius uses 0-L to enliven the narration or to highlight some events in the story.

The 0-level is used also for some internal analepseis presented in narrative speeches of characters (see also Ch. 3.2.1.2), where they tell Clitophon (and the reader/listener) about the events he has himself not witnessed. In addition, one of the two mixed analepseis, the narrative speech of Menelaus in 2.34.1–2.34.23 is presented on 0-level.

The sentence parts introducing the character-speech (the reporting clauses) are usually included to the category of 0-level, as in 6.17.1–2:

Ταῦτα ἀκούσας ὁ Θέρσανδρος μικρὸν ἀναχωρήσας λέγει πρὸς τὸν Σωσθένην· “Ἦκουσας ἀπίστων ῥημάτων, γεμόντων ἔρωτος;...”  
 (When Thersander heard this, he stepped a little distance away and said to Sosthenes: “Did you hear that incredible speech, so full of passion!...”)

According to Hägg the reporting clauses may in most of the cases be regarded as expanding the time, because the simultaneous action in story-time must be narrated in succession in narrative time. Sometimes the reporting clauses may also compress the story-time in narrative time (Hägg 1971: 37). However, the reporting clauses do not alter the tempo of narration conspicuously, thus they are generally here classified as 0-level.

The reporting clauses of the ego-narrator in Tatius’ novel are usually very short and mostly introduce the speaker.<sup>86</sup> Only in few instances the direct speech of different characters alternates without reporting clauses of the ego-narrator.<sup>87</sup> Sometimes the reporting clauses represent in addition an action that would approximately take the same amount of time in reality and in narration or accompanying the act of speaking, as in the example presented above. An additional reason why the reporting clauses of the ego-narrator are in this thesis counted under 0-level, is that I have analyzed the occurrence of rhetorical

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<sup>85</sup> Regardless of the fact that these dialogues occur within a fictional form and cannot correspond to actual conversation, the story-time and narrative time can still be regarded equal (see also Hägg 1971: 36). On the one hand, the sentences are presumably longer than in an everyday dialogue, on the other hand, there are no thinking pauses in this kind of a text. See also Lämmert 1967: 84 (*zeitdeckendes Erzählen*).

<sup>86</sup> Usually the reporting clauses are 1–5 words long, see for instance example in 2.7.19–2.7.21 from Ch. 4.1.1 under the figure *change of presentation mode*. Altogether 9.06% of the text categorized as 0-level occurs in reporting clauses (see App. 3).

<sup>87</sup> E.g., in 2.6.6–2.6.9.

figures in whole sentences (presented in Ch. 4) and it would be impossible to distinguish them in analysis.

In some occasions, however, a sentence is divided between different types of NTM, for instance where only one or few words of a character occur within a section in ego-narration.<sup>88</sup> It can occur also when the sentence is very long and the change of narrative tempo is very obvious (discussed in Ch. 2.5), for instance in 8.5.13–8.5.17, where the ego-narrator Clitophon tells his destiny in a summarized way (as the reader/listener has already experienced the same things in the narration of Clitophon) and suddenly continues in the direct speech as the character in his own story, introducing the account of the sufferings of Leucippe:

**CT:** ...ἐπεὶ καὶ τὸ δεῖπνον εἶπον καὶ ὡς ἑμαυτοῦ κατεψευσάμην, καὶ μέχρι τῆς θεωρίας τὸν λόγον συνεπέρανα,/

*(When I had given them the banquet scene and the false-confession sequence and brought the story up to the arrival of the Byzantine embassy,)*

**0-L:** καί, “Τὰ μὲν ἐμὰ ταῦτα,” ἔφην· “τὰ δὲ Λευκίππης τῶν ἐμῶν μείζονα. πέπραται, δεδούλευκε, γῆν ἔσκαψε, σεσύληται τῆς κεφαλῆς τὸ κάλλος· τὴν κουρὰν ὀρᾶς.”

*(I said: “That is my side of the story; Leucippe’s is much more intense: she was sold, enslaved; she hoed the ground; her beautiful hair was ravaged. You see how she’s shorn.”)*<sup>89</sup>

In this example, the aorist *verba dicendi* (εἶπον, κατεψευσάμην, συνεπέρανα) indicate clearly that the preceding narrating<sup>90</sup> by Clitophon (given in the text in the form of summary in ego-narration<sup>91</sup>) is completed before his direct speech as character and that the act of narrating has taken much more time than acceptable on the 0-level.

Sometimes, it is very difficult to draw the line between the 0-level and the following NTM-type of compression of time, which is often used between sections on 0-L (see Ch. 2.2.4). Longer reporting clauses tend to occur at the beginning of dialogues or in sections, where the plot is advancing more quickly. There they describe the development of events, moving around, the feelings of characters etc.

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<sup>88</sup> See example from 3.9.12–3.9.15 in Ch. 3.2.1.1, where short exclamations are inserted in order to add emotion.

<sup>89</sup> In such cases, when the rhetorical figures transcend the borders of different tempo-management types, they are marked with grey background in App. 2 and App. 3, but double-counted in the analysis. However, the amount of such double-counting is insignificant in the context of the general occurrence of figures (e.g., in the analysis of Ch. 4 the percentage of such double-counted figures remains under 0.5%).

<sup>90</sup> In temporal clauses the aorist indicative shows the past action and can be equivalent to plusquamperfect (Simonson 1911: 192)

<sup>91</sup> For the sub-genre of summary see Chapter 3.2.1.4.

The 0-level can occur in the neighbourhood of every NTM-type, but most frequently it precedes or follows compression of time in scenes (over 60 times, see App. 4). When the author wants to advance the plot more rapidly, the 0-L is paired with detailed summary. Other types of NTM are not specifically connected to the 0-L. As the 0-L is the most frequently used type of NTM in *Leucippe and Clitophon*, it is also the most frequent “neighbour” to all the other types of NTM.

Tatius uses the 0-level very frequently, in 133 sections. About 50.36% of the novel is written in direct speech of characters and reporting clauses of the ego-narrator, whereas 9.06% from it corresponds to the reporting clauses of the ego-narrator (the longest ones exceeding 30 words). Therefore, only 45.8 % of the whole novel is actually narrated in direct speech of characters (see Table 1 in Ch. 2.3). It is the most frequently used type of NTM in *Leucippe and Clitophon*, and the sections are the longest when compared to other types. Tatius uses 0-level for presenting long speeches (altogether 57 such speeches occur<sup>92</sup>) or blocks of speeches alternating with dialogues in the novel. The longest unit in one narrative tempo-management type in *Leucippe and Clitophon* is presented on the 0-level – a section in 8.9.1–8.11.12 consisting of 1239 words, where two speeches and a challenge of Thersander in court occur following each other (see App.3).<sup>93</sup>

The highest frequency of occurrence of 0-level is in Book V, where shorter sections on the 0-level alternate with sentences presenting background information in another type. The largest amount of text on 0-L occurs in Book VIII (74.51 %, see Table 2), in long scenes with dialogues. In the first book the 0-level occurs in a smaller number of sections, however these sections tend to be rather long. Although the general narrative tempo advances quickly, Achilles Tatius chooses to narrate for instance only one scene on a day, containing long embellished contemplations and ekphraseis. Lower occurrence of 0-level in Book II is caused by the larger amount of text in pauses, especially the long pause covering the side storyline of Callisthenes.

The lowest occurrence of 0-level is in Books III and IV, where the adventures of protagonists are narrated and the general time-frame of the novel moves on quickly. Sections on 0-L are longer and occur less frequently in the second half of the novel (except in Book V), when the general time-frame slows down conspicuously. This can be explained by the plot (the trial-scenes) and internal analepseis (narrative speeches, which present the events unknown to the character Clitophon). The length and frequency of occurrence of 0-level is thus mostly in correlation with the general tempo of presenting the story-time analyzed in Chapter 1.

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<sup>92</sup> According to the analysis in Novikov 2004 (see pp. 55–82). I have classified sections longer than 90 words in direct speech as long speeches.

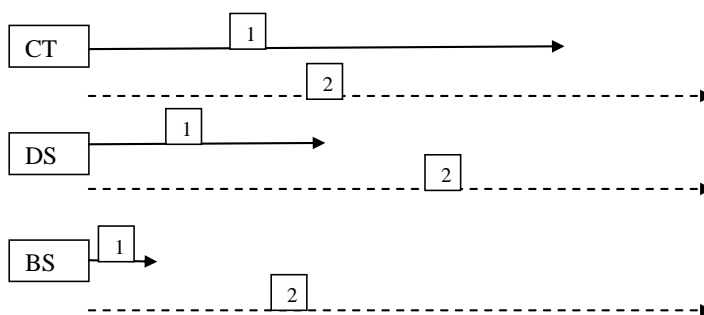
<sup>93</sup> Speeches can also occur in dialogue-form, e.g., in 2.35.5–2.38.21, where Menelaus and Clitophon present three speeches about love as a dialogue. The speeches themselves are not categorized under the sub-genre of dialogue then, but as belonging to another sub-genre.

As “Clitophon’s story is the longest first-person narrative extant in Greek,”<sup>94</sup> the comparison of Achilles Tatius’ style to other ancient literary works can be done only within the ego-narration of Clitophon. Then the occurrence of 0-level, i.e., the direct speech of characters in his ego-narration, is not so conspicuously high any more – the percentage of character-speech is similar or higher in the epics of Homer.<sup>95</sup> From other ancient Greek novelists for example Chariton is similar to Achilles Tatius, but Xenophon Ephesius uses much less direct speech.<sup>96</sup> The analysis of Eustathius Macrembolites showed a slightly lower occurrence of character-speech (see Ch. 2.6).

### 2.2.4 Slight compression of time (CT)<sup>97</sup>

Compression of time is a NTM-type, which occurs in scenes, where the events take place “under the reader’s/listener’s eyes” and the location does not change, or only short-distance movements take place during the action. It is one of the types used for summarizing the events in the novel, but compared to other two types of summary (detailed summary and brief summary), the story-time moves on much more slowly, as presented on Fig. 7:

Fig. 7. Comparison of narrative time and story-time in the summarizing NTM-types.



CT – compression of time; DS – detailed summary; BS – brief summary; 1 – narrative time; 2 – story-time.

<sup>94</sup> Lowe 2004: 246.

<sup>95</sup> According to De Jong (1991<sup>2</sup>: 409) 45% of the *Iliad* and 67% of the *Odyssey* are presented in character-speech.

<sup>96</sup> According to Hägg 44% of the text in Chariton’s novel is taken up by direct speech (1971: 91), but only 29% in the novel of Xenophon Ephesius (1971: 99).

<sup>97</sup> The three following types of NTM are all different levels of a summary-form, where story-time is compressed in narrative time. Compression of time is the first level, detailed summary the second and brief summary the last level in that scale (story-time moves very quickly compared to narrative time). Although ellipsis should also be considered as a summary-type (there are only two real ellipses in the novel), I use the term “summary type” only for compression of time, detailed summary and brief summary in this thesis.

Achilles Tattius uses compression of time only in the ego-narration of Clitophon (once also for the ego-narration of the supposed author). It occurs primarily between direct speech of characters (0-level), for instance in dialogues and between speeches, or for describing the action in scenes. These sections give the background information about the feelings of characters or a meticulous account of their actions. A description of feelings occurs for instance in 3.23.1–3.23.4:

Ὡς οὖν ἤκουσα, παντοδαπὸς ἐγινγόμεν καὶ διηπόρουν ὅ τι ποιήσω  
πρὸς τὸν Μενέλαον ἀντάξιον. τὸ δ' οὖν κοινότατον, προσπεσῶν  
κατησπαζόμεν καὶ προσεκύνουν ὡς θεόν, καὶ μου κατὰ τὴν ψυχὴν  
ἀθρόα κατεχεῖτο ἡδονή.

*(When I heard this, the whole spectrum of emotions seized me. I had no idea what I could do to repay Menelaus for his deeds. I went for the most common means, throwing myself at his feet in homage, prostrating myself before him as if he were a god. My soul was gripped by complete pleasure.)*

Typically to CT, this passage occurs after the narrative speech of Clitophon's friend Menelaus and the following short dialogue, describing Clitophon's own feelings. Tattius sometimes uses also expansion of time for describing the feelings of characters, but these occur during some other action as "parallel-events". In the example above, however, the verb ἤκουσα in aorist indicates, that the feelings follow the hearing. In addition, some action (προσπεσῶν κατησπαζόμεν καὶ προσεκύνουν...) is presented without any retrogression in story-time.

Sometimes it is difficult to draw the line between compression of time and detailed summary concerning the description of events. However, events during detailed summary extend over several hours, whereas CT describes a shorter time span (from several minutes in a shorter section to an hour or two in a longer section). On the other hand, CT often describes the events in the story-time so precisely (i.e., presenting the events in narrative time takes about the same amount of time than the event itself in story-time) that it is very close to the 0-L (similarly to the reporting clauses to direct speech discussed above), as for instance in 2.7. 14–2.7.19, where Clitophon pretends to be stung by a bee so that Leucippe would kiss him:

ἡ δὲ προσῆλθέ τε καὶ ἐνέθηκεν ὡς ἐπάσουσα τὸ στόμα, καὶ τι  
ἐπιθύριζεν, ἐπιπολῆς ψαύουσα μου τῶν χειλέων. καγὼ κατεφίλου  
σιωπῆ, κλέπτων τῶν φιλημάτων τὸν ψόφον, ἡ δὲ ἀνοίγουσα καὶ  
κλείουσα τῶν χειλέων τὴν συμβολὴν τῷ τῆς ἐπαδῆς ψιθυρίσματος  
φιλήματα ἐποίει τὴν ἐπαδῆν. καγὼ τότε ἤδη περιβαλὼν φανερώς  
κατεφίλου.

*(She moved closer and put her mouth near mine in order to mumble her charm over the wound. In whispering the formula, she lightly grazed my lips with hers. I*

*silently kissed her in return, just suppressing the noise kisses make. And as she formed the words, opening and closing her mouth, she transformed that incantation into a steady stream of kisses. Then I took her in my arms and really kissed her.)*

As the length of this scene in story-time is not clear, and several consecutive actions are described, such sections (few other besides this example) are categorized as CT.

Several times Tatius uses CT for summaries of speeches – the content of the speech then is reported in a shortened version by the ego-narrator Clitophon. For example in 4.3.1–4.3.15 a general describes an African elephant, but Clitophon presents the beginning of the description as a summary in his ego-narration; only the end is presented as the direct speech of the character.<sup>98</sup> Achilles Tatius uses CT once for describing a dream of Clitophon (in 1.3.18–1.3.24). In addition, I have classified the section in 5.20.13–5.20.21, where Clitophon writes a letter to Leucippe, as compression of time, because the writing of a letter takes presumably more time than reading it.<sup>99</sup>

CT, as said, occurs most typically in pair with the 0-level, that is with direct speech of characters, and helps to build up a scene around dialogues and speeches. Narration in CT allows to bring out little nuances and thereby adds a dramatic effect to the situation. Although several long sections in this type occur (see the *ekphraseis of events* in 3.2.2.2.), most of them tend to be short insertions between character-speech, as in 3.18.5–3.18.12, where Clitophon’s friends appear to rise Leucippe from the dead after the sacrifice:

**0-L:** “Ἀλλὰ νῦν,” ὁ Μενέλαος ἔφη, “καὶ τὰ σπλάγχνα ἀπολήψεται καὶ τὰ στέρνα συμφύσεται, καὶ ἄτρωτον ὄψει. ἀλλ’ ἐπικάλυψαί σου τὸ πρόσωπον· καλῶ γὰρ τὴν Ἑκάτην ἐπὶ τὸ ἔργον.”

*(“And now,” said Menelaus, “she will recover her innards, her frontal gash will grow together, and you will see her once more sound. But cover your eyes, for I am summoning Hekate to the deed.”)*

**CT:** ἐγὼ δὲ πιστεύσας ἐνεκαλυψάμην. ὁ δὲ ἄρχεται τερατεύεσθαι καὶ λόγον τινὰ καταλέγειν· ἅμα λέγων περιαιροῖ τὰ μαγγανεύματα τὰ ἐπὶ τῇ γαστρὶ τῆς Λευκίππης καὶ ἀποκατέστησεν εἰς τὸ ἀρχαῖον.

*(I trusted him and covered my face. He began some hocus-pocus and recited some magic words. Then, as he spoke, he removed a contraption from her stomach and restored her to her original condition.)*

**0-L:** λέγει δέ μοι· “Ἀποκάλυψαι.”

*(“Open your eyes,” he said.)*

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<sup>98</sup> See also the sub-genre of *summary* in chapter 3.2.1.4.

<sup>99</sup> The letter itself is presented as direct speech (within quotation marks) in Vilborg’s edition of the novel.

**CT:** καὶ γὰρ μόλις μὲν καὶ φοβούμενος (ἀληθῶς γὰρ ᾤμην τὴν Ἑκάτην παρῆναι), ὅμως δ' οὖν ἀπέστησα τῶν ὀφθαλμῶν τὰς χεῖρας καὶ ὀλόκληρον τὴν Λευκίππην ὄρω.

*(I was very slow and fearful about doing so, for I did indeed think Hekate was there, but finally I removed my hands from my eyes and saw Leucippe intact and sound.)*

**0-L:** ἔτι μᾶλλον οὖν ἐκπλαγείς ἐδεόμην Μενελάου, λέγων· “ὦ φίλτατε Μενέλαε, εἰ διάκονός τις εἶ θεῶν, δέομαί σου, ποῖ γῆς εἰμι καὶ τί ποτε ταῦτα ὄρω;” καὶ ἡ Λευκίππη, “Παῦσαι,” ἔφη, “Μενέλαε, δεδιττόμενος αὐτόν. λέγε δὲ πῶς τοὺς ληστὰς ἠπάτησας.”

*(Still more amazed, I asked Menelaus: “My dearest friend, if you are some servant of the gods, I beg you to tell me where in the world I am and what am I seeing.” And Leucippe said: “Menelaus, stop frightening him. Tell him how you fooled the bandits.”)*

Such examples of CT occur quite often near or inside dialogues, whereas Achilles Tatius rarely presents longer scenes without interrupting the character speech with sections in compression of time.

Similarly to the 0-L, CT can occur before or after all other types of NTM, but tends to be paired with the slower types of NTM (0-L, ET and P); it is rarely paired with brief summary or ellipsis. The narrator in sections of CT can be either the supposed author or the ego-narrator Clitophon.

CT is one of the most frequently used types of tempo-management in the novel, occurring in 94 sections. However, as these sections are relatively short (average length 41.82 words), only 9.41 % of the whole text is narrated in compression of time (see Table 1 and Table 2 in Ch. 2.3, App. 3). CT occurs most frequently in Book V, the largest amount of text in this type is in Books IV and VI, in the middle part of the novel, where most of the situations are presented using CT. At the beginning of the novel it tends to give more background information to the dialogues. In last two books it occurs quite infrequently and is often used for summaries.

### 2.2.5 Detailed summary (DS)

Detailed summary is a narrative tempo-management type, which presents the concise but meticulous description of a longer story-time. Several events follow each other, diverse small-scale spatial movements (changes of location) can occur or a large-scale movement is presented during a longer narrative time. Compared to the narrative time, the story-time moves on faster here than in compression of time and slower than in brief summary (see Fig. 7).

Detailed summary is Tatius' most usual way for advancing the plot and recounting events that have happened to and are narrated by the main narrator Clitophon. E.g., in 2.23.4–2.23.8 Clitophon describes how his servant Satyrus gives sleeping-drug to Conops, the guardian of the women's quarters:

ἐπεὶ δὲ ἦκε πρὸς τὸν Σάτυρον, εἶτα δειπνήσας ἔμελλεν ἀπιέναι, ἐγγχεῖ τοῦ φαρμάκου κατὰ τῆς τελευταίας κύλικος ὁ Σάτυρος αὐτῶν καὶ ὁ μὲν ἔπιε, καὶ μικρὸν διαλιπὼν, ὅσον εἰς τὸ δωμάτιον αὐτοῦ φθάσαι, καταπεσὼν ἔκειτο, τὸν ὕπνον καθεύδων τοῦ φαρμάκου.

*(He (Conops) came over to Satyrus' room, and after dinner, when he was just about to leave, Satyrus poured some of the drug into his last cup. He drank it down, and in a little while – in fact, just enough time to reach his own room – he collapsed on his bed in a drugged stupor.)*

Similarly to the NTM-type of compression of time, detailed summary is used to present events between parts in the direct speech of characters in Clitophon's ego-narration. In that case, the plot is advancing faster than in compression of time, e.g., in 7.14.15–7.14.18:

**0-L:** τί μάτην ἐξηγρίωσαι κατ' ἀνδρός, ὃς μᾶλλον σοῦ Λευκίππη φιλεῖ; θάνατον γοῦν ὑπέστη παθεῖν, ὅτι τεθνάναι ταύτην ἔδοξεν."

**DS:** ἄλλα τε πολλὰ ἔλεγε παραμυθούμενος αὐτόν.

**0-L:** ὁ δὲ ὠδύρευτο καλῶν τὴν Ἄρτεμιν· "Ἐπὶ τούτῳ με, δέσποινα, ἤγαγες ἐνταῦθα;

**(0-L:** "Why this stupid outburst against a man who loves Leucippe more than you do? He set himself up to suffer death because he thought that she was dead."

**DS:** He said much more as well in the way of consolation.

**0-L:** Sostratus wept and wailed, invoking Artemis. "Is this why you led me here, O Lady?")

0-level is in this example interrupted by detailed summary, in which the word *πολλά* indicates that a longer conversation is summarized in one sentence.

Although descriptions (of objects, feelings) occur mostly in slower types of NTM (CT, 0-L, ET and P, see Table 6), Achilles Tatius sometimes presents them in the NTM-type of detailed summary. The most frequently occurring sub-genre of descriptions in detailed summary is the ekphrasis (description) of events in the plot (see Ch. 3.2.2.2). In addition, two ekphraseis of objects are narrated as detailed summaries (the descriptions of the city of Alexandria (5.1.1–5.2.6) and the island and lighthouse of Pharos (5.6.7–5.6.10) in scenes where Clitophon is walking around and describing them at the same time (see Ch. 3.2)),<sup>100</sup> and one section (in 1.6.18–1.6.28) includes a compendious description of Clitophon's dreams (an example from 1.6.18–1.6.23):

ἀλλ' οὐδὲ τότε μου τῆς ψυχῆς ἀπελθεῖν ἠθελεν ἡ κόρη· πάντα γὰρ ἦν μοι Λευκίππη τὰ ἐνύπνια· διελεγόμην αὐτῇ, συνέπαιζον, συνεδείπνουν, ἠπτόμην, πλείονα εἶχον ἀγαθὰ τῆς ἡμέρας· καὶ γὰρ κατεφίλησα, καὶ ἦν τὸ φίλημα ἀληθινόν·

<sup>100</sup> Cf. De Temmerman 2012: 521.

*(But even then the girl would not leave my soul. All my dreams were of Leucippe. I spoke with her, played with her, ate with her, touched her – I had more good sensations than during the day. Yes, I even kissed her, and truly it was a kiss ...)*

Here the 35 words in narrative time describe a much longer period in story-time, as indicated by the enumeration and adjectives πάντα and πλείονα.

A larger number of sections in DS occur in the middle of the novel and in Book II (see Table 2, App. 4) and fewer at the end (4 in Book VIII, where events are rather narrated in brief summary). In Books IV to VII the DS is mostly used for describing events between dialogues or speeches and is alternating with the 0-level, whereas in other books such occurrence is not so conspicuous and DS alternates with various types of NTM. The reason for such use is, that the second half of the novel focuses more on describing longer scenes or even whole days, but in the first half single short situations are described between many speeches and descriptions.

DS can occur in the neighbourhood of every type of NTM, but most frequently it is paired with sections on the 0-level; near CT or BS it occurs quite rarely. Thus the summary types CT and DS alternate rather with the 0-level or slower types of NTM than with each other (see App. 4). DS occurs relatively often also before or after ellipsis (similarly to brief summary). Most of the sections in DS are fewer than 100 words long (average length 77.83 words), however also 16 longer sections occur (e.g., in 3.2.3–3.4.14 – 637 words, see App. 3). As Tattius uses this type of narrative tempo-management quite often (82 times in the novel, see Table 1 and 2 in Ch. 2.3), altogether 15.26 % of the novel is presented in detailed summary.

Sections in detailed summary are thus the main tool for advancing the plot for Achilles Tattius, as it enables to present a compendious summary of important events and situations, in order to connect different scenes narrated in slower types of NTM.

### **2.2.6 Brief summary (BS)**

Brief summary is a narrative tempo-management type, which presents a compendious, not a very detailed narration of events. A long story-time span (for instance half a day) is in BS narrated with two-three sentences in narrative time and in comparison to the narrative time the story-time in BS moves on the fastest among the NTM-types, which are used for summarizing events in the novel (see Fig. 7 above). Often large-scale spatial movements occur during this type of NTM. In the analysis of other ancient Greek novels, it is in most cases probably quite difficult to distinguish between the NTM-types of brief summary and detailed summary, but the narrative style of Achilles Tattius allows us to make that distinction (see also Ch. 1).

Tattius uses the NTM-type brief summary relatively rarely. Events, which are not crucial for the advancement of the plot, but have to be mentioned, occur in this type of NTM. Often brief summary introduces or ends scenes narrated in another NTM-type: for example in Ch. 2.9 Leucippe and Clitophon play a

“wine-cup-kissing” game during wine drinking, whereas the game itself is described in CT, but its end is presented in BS (2.9.11–2.9.12):

καὶ τρίτον ἐγένετο τοῦτο καὶ τέταρτον καὶ τὸ λοιπὸν τῆς ἡμέρας  
οὕτως ἀλλήλοις προεπίνομεν τὰ φιλήματα.  
(*This happened a third time, and a fourth time, and so we pledged our love,  
drinking and kissing for the rest of the day.*)

The expression τρίτον ἐγένετο τοῦτο καὶ τέταρτον καὶ τὸ λοιπὸν τῆς ἡμέρας shows that Achilles Tatius summarizes a repeated action, which lasts during an entire evening with one sentence after describing it once during a scene in CT.

The (sub-)genres in the novel, which can be narrated in BS, present the plot – the narration of the plot and ekphraseis of events. In respect of the spatial frame, we can observe that the change of location frequently occurs during brief summary, e.g., in 3.9.1–3.9.6:

**E:** Ἐνδιατρίψαντες οὖν ἡμερῶν δύο καὶ ἀναλαβόντες ἑαυτοὺς ἐκ τῶν κακῶν. **BS:** ναῦν Αἰγυπτίαν μισθωσάμενοι (εἶχομεν δὲ ὀλίγον χρυσίον, ὅπερ ἐτύχομεν ἐζωσμένοι) διὰ τοῦ Νείλου πλοῦν ἐπ' Ἀλεξάνδρειαν ἐποιούμεθα, μάλιστα μὲν ἐκεῖ διεγνωκότες ποιήσασθαι τὴν διατριβὴν καὶ νομίζοντες ταύτη τάχα τοὺς φίλους εὐρήσειν προσενεχθέντας.  
(*After two days of rest and recuperation we hired an Egyptian boat, using the little bit of money we had tucked away under our belts, and sailed along the Nile to Alexandria, where we had decided to stay in hopes of locating our friends.*)

This example starts with an ellipsis of two days (underlined) and illustrates the fact, that brief summary is one of the two NTM-types (besides DS), which occur most frequently in pair with ellipsis (a gap in story-time, see the next type of NTM). In such cases, the sentence is divided between different types.

BS alternates most frequently with 0-L, but also detailed summary is used more often near this type than others. The slower types of NTM (pause and expansion of time) occur near BS only on few occasions. Brief summaries occur more in these parts of the novel (especially in Book III, V and VIII), where longer spatial movements are depicted and the action advances quickly, or at the end of the novel, where less interesting events between or during a trial are narrated in this type (for instance in the middle of Book VIII).

The narrator of sections in brief summary can be the supposed author (this type occurs once in his narration) or the main narrator Clitophon. Sections in BS occur 33 times in *Leucippe and Clitophon* and are very short (the average length is 34.03 words), so only 2.54% of the novel is narrated in this type of narrative tempo-management (see Tables 1 and 2).

Brief summary is used for describing these events in the plot, which are less important, but cannot be left entirely out of the narration, often introducing or

closing a scene in slower types of NTM. It is also used for indicating larger-scale spatial movements.

### 2.2.7 Ellipsis (E)

Ellipsis is the narrative tempo-management type which omits a period in story-time in the ego-narration of Clitophon, in most cases marked with a short phrase defining the amount of story-time omitted between two points in narrative time.<sup>101</sup> Ellipses are so to say “gaps” of story-time in the text, where it is clear that at least a day or night without a mention of any events or descriptions of dreams has passed (for instance Tattius sometimes starts his chapters with words τῆ δ’ ὑστεραία – *on the next day*). Sometimes several days and on one occasion six months has been omitted in the narrative, e.g., in Ch. 5.8.3–5.8.4:

καὶ ἤδη μοι γεγόνεσαν μῆνες ἕξ, καὶ τὸ πολὺ τοῦ πένθους ἤρχετο μαραίνεισθαι.  
(*Six months had now passed, and the vivid impressions of sorrow were just beginning to fade;*).

Most of the ellipses in this analysis are not “real” ellipses – the time that has passed is indicated in the text.<sup>102</sup> Only twice is it possible to locate real ellipses (i.e., “hidden ellipses”), where the omission of some story-time can only be deduced from the text. One example of real ellipsis is between chapters 3.5 and 3.6 where presumably a night passes but it is not expressed in words. These ellipses are also counted in the analysis (see App. 3).

Ellipses covering very short time-spans, e.g., from dinner to night between chapters 1.5 and 1.6, are not included in this analysis, because mostly that kind of ellipses are not clearly detectable in the narrative.<sup>103</sup> These are mostly the “hidden ellipses” (or “real” ellipses), which are unmarked in the text. Usually Tattius does not describe everyday life and activities, which do not add anything to the plot. Dinners, for instance, are depicted only in order to show the courting of Leucippe and Clitophon, or Melite and Clitophon. The nights are also mostly

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<sup>101</sup> The ellipses mentioned within the direct speech of characters (e.g., the three year span in Menelaus’ narrative speech about his life in Ch. 2.34) are not counted in the analysis of this thesis, because this time moves on in a narrative embedded to Clitophon’s story; in this dissertation only the movement of time based on the ego-narration of Clitophon (or the supposed author in first two chapters) is studied.

<sup>102</sup> Bal calls them “pseudo-ellipses“, “minimal summaries” or “summaries with maximum speed“ (Bal 2009: 101–102).

<sup>103</sup> According to Hägg: „The increase in tempo which may be necessary, in order to cover a space of time lying between two scenes on which the author wants to concentrate, is often avoided by simply leaving a gap in the narrative. Instead of filling the time with an iterative-durative account, Achilles places the scenes more abruptly side by side in the text, perhaps giving, in passing, a grammatically subordinate hint of what lies between.“ (Hägg 1971: 69) However, as Hägg (1971: 70) also specifies, the gaps may be characterized by temporal or local definitions in the following narrative.

omitted in the narration, only occasionally the events of the plot take place at night or a dream of a character is described.

References to ellipses in the text are all very short, mostly 3–4 words (see Table 1 in Ch. 2.3), the longest one is 15 words. The ellipsis usually indicates just the omitted time in the text, without specifying what happened during it, e.g., in 2.30.6–2.30.7:

δύο δὲ ἡμέρας διαλιπόντες...  
(*We waited two more days ...*).

Occasionally, however, Tattius also gives hints about these omitted periods, e.g., in 3.9.1–3.9.2 (see the example under *brief summary* above) or in 1.6.28–1.6.29:

καὶ ταῦτά μοι τριῶν ἡμερῶν ἐπυρσεύετο...  
(*These fires continued to smoulder for three days.*)

The length of the phrase marking an ellipsis does not depend on the length of the time omitted in story-time, as the reference to an ellipsis of six months and an ellipsis of two days can be about the same length in narrative time.

Ellipses occur mostly within the sub-genre of narration of the plot by the ego-narrator Clitophon (not in the narration of the supposed author), but also at the beginning of introductions of new characters or ekphraseis of events. Ellipses occur in every book, except Book VI and often mark the borders of days in the narration (in addition, the borders between four parts are also indicated by ellipses, see Ch. 1.1). The ellipses tend to mark a longer omission of time in the first half of the novel, and shorter periods (usually a night) in the second half of the novel (e.g., in Book VI and VII, cf. the slower tempo in the general time-frame discussed in Ch. 1.1). The advancing of the plot thus influences the occurrence of ellipsis – where the author concentrates on narrating longer consecutive scenes, few or no ellipses occur. In addition, more ellipses tend to occur in longer books (Book II, V, VIII) and mostly in the neighbourhood of detailed summary or brief summary, but in five cases an ellipsis follows or precedes a pause.<sup>104</sup>

Altogether 29 ellipses occur, the average length of a section in this type is 5.69 words. Considering the shortness of ellipses, the amount of text mentioning the passing of time cannot be compared to other types of tempo-management, remaining under 1% of the novel (see Tables 1 and 2). However, the time omitted in ellipses comprises about 85% of the entire story-time, as about 222 days from 271, and most of the nights, are mentioned in ellipses (see App. 1).

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<sup>104</sup> In some cases the change in narrative tempo is very abrupt. Tattius either ends a narration of a situation with an ellipsis and then slows the tempo with a contemplation or description, or starts narrating a new event or situation with an ellipsis after a slow-down in contemplation or description. Once an ellipsis occurs at the beginning of an introduction of a character.

### 2.3 Overview of the occurrence of NTM-types in *Leucippe and Clitophon*

Regarding the relations of story-time and narrative time seven types of narrative tempo-management are distinguished in this thesis. In *pauses* only narrative time moves on, in *expansion of time* the story-time is shorter than narrative time. *0-level*, where story-time and narrative time are equal, is used in scenes for character-speech. Three types are used for summarizing the story-time: *compression of time* (used for narrating scenes), *detailed summary* (consecutive situations during a longer story-time are narrated) and *brief summary* (only the important events are presented during a long story-time). In *ellipsis* the passing of story-time is only mentioned within few words.

As seen from the Table 1, which gives an overview of the occurrence of different types of NTM in the whole novel of Achilles Tatius, the longest sections occur on 0-level, but also in slower types of NTM (in P and ET). It means that Tatius concentrates on narrating scenes or longer descriptions and contemplations. The shortest sections are in quickest types (E and BS), which indicates, that he prefers to describe events more in a detailed way, than cursorily. Three quicker types prevail slightly over the two slower types (P and ET), but the largest amount of text is presented on 0-level.

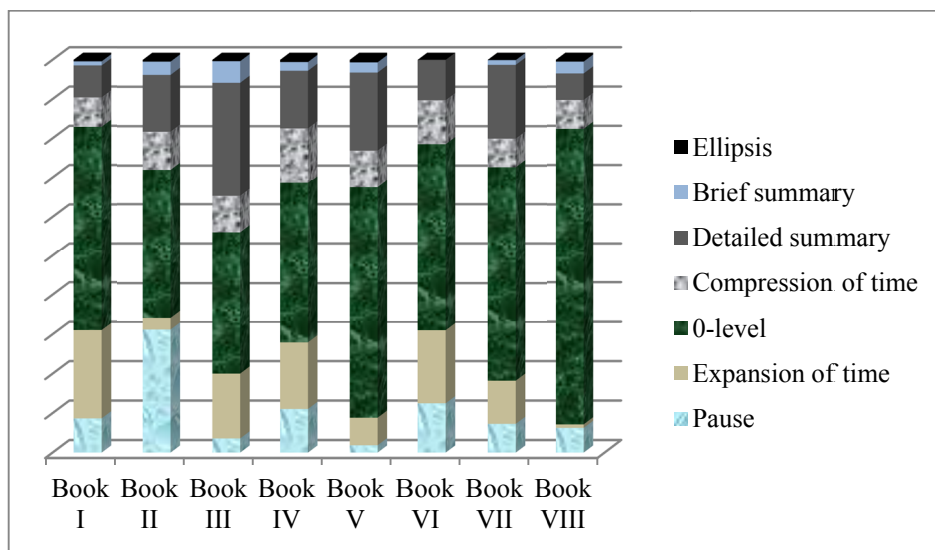
**Table 1.** The comparison of different NTM-types in *Leucippe and Clitophon*.

<i>Type of narrative tempo-management</i>	<i>Number of occurrences</i>	<i>Words</i>	<i>Average length of a section</i>	<i>Proportions in whole novel (calculated as a percentage)</i>
<b>Pause</b>	33	4577	138.7	10.95
<b>Exp. of time</b>	47	4627	98.45	11.07
<b>0-level (reported clauses)</b>	133	21045 (1906 in reporting clauses)	158.23	50.36 (90.94 % pure direct speech; reporting clauses enfold 9.06 % of the 0-level (= 4.56% of the whole novel))
<b>Comp. of time</b>	94	3931	41.82	9.41
<b>Detailed summary</b>	82	6376	77.76	15.26
<b>Brief summary</b>	33	1064	34.03	2.54
<b>Ellipsis</b>	29	165	5.69	0.39

Four aspects are presented: the number of occurrences; the number of words occurring in a type of NTM; the average length of sections in these types (the length divided by number of occurrences); and the proportions of a NTM-type in the whole novel.

When looking at the number of occurrences, 0-level, compression of time and detailed summary occur most frequently. These types dominate, because Tattius either presents scenes using the alternation of 0-level and compression of time, or, when advancing the plot more quickly, narrates consecutive situations more throughly rather than just mentions them. Sometimes different situations alternate or single shorter scenes are narrated in the story-time (more in the first half), sometimes the author focuses on longer scenes (more in the second half, cf. Ch. 1).

**Graph 3.** The proportions of text in different types of NTM in eight books of *Leucippe and Clitophon*.



The following table shows the dynamics of the use of different types of NTM in the whole novel of Achilles Tattius.

**Table 2:** The occurrence of types of NTM in eight books of the novel.

Type of NTM		Ellipsis	Brief summ.	Detailed summary	Comp. of time	0-level	Exp. of time	Pause
	<i>Book I</i> <sup>105</sup> 4996w	3 / 0.42%	2 / 1.02%	7 / 8.15%	8 / 7.49%	10 / 51.86%	4 / 22.4%	5 / 8.67%
	<i>Book II</i> 7048w	6 / 0.44%	5 / 3.36%	17 / 14.4%	16 / 9.70%	17 / 37.73%	7 / 3.15%	10 / 31.21%
	<i>Book III</i> 5372w	4 / 0.34%	6 / 5.47%	10 / 28.87%	14 / 9.29%	16 / 36%	4 / 16.44%	4 / 3.59%
	<i>Book IV</i> 4490w	2 / 0.56%	4 / 2.2%	12 / 14.61%	13 / 13.99%	18 / 40.69%	8 / 16.9%	2 / 11.05%
	<i>Book V</i> 6273w	7 / 0.64%	6 / 2.58%	16 / 19.8%	18 / 9.45%	28 / 58.7%	6 / 6.98%	3 / 1.85%
	<i>Book VI</i> 3986w	0 / 0%	0 / 0%	6 / 10.24%	9 / 11.14%	13 / 47.59%	10 / 18.54%	5 / 12.49%
	<i>Book VII</i> 3790w	1 / 0.08%	2 / 1.19%	10 / 18.71%	9 / 7.26%	15 / 54.54%	6 / 10.95%	3 / 7.28%
	<i>Book VIII</i> <sup>106</sup> 5830w	6 / 0.46%	8 / 3.01%	4 / 6.76%	8 / 7.34%	16 / 75.27%	2 / 0.89%	1 / 6.26%
<i>Whole novel</i> <sup>107</sup>	41785w	29 / 0.39%	33 / 2.69%	82 / 15.26%	94 / 9.41%	133 / 50.36%	47 / 11.07%	33 / 10.95%

As seen from Table 2 and Graph 3, the prevailing type is everywhere the **0-level** – 50.36% of the text is narrated in this type and it occurs 131 times during the novel (used primarily for dialogues, speeches and single sentences in direct speech of characters). The frequency is the highest in the third part of the novel, especially in the fifth book, where the second *Scheintod* of Leucippe is presented and the character of Melite is brought into the plot (shorter utterances in direct speech as well as longer speeches are embedded into the ego-narration of Clitophon). However, the largest amount of text is presented on the 0-level in the last two books of the novel, in long judicial speeches, narrations of events and myths (due to the slow general tempo of story-time discussed in Ch. 1, see also App. 3). Sections on the 0-level are the longest by their average length (see Table 1). Their length depends partly on the genre of the section: it is longer in speeches (e.g., judicial speeches, embellished contemplations etc., see Ch. 3) and shorter for instance in dialogues. Similarly, short 0-level sections tend to occur more frequently in these parts of *Leucippe and Clitophon*, where dialogues are presented (especially in the middle of the novel).

On the opposite side is the **ellipsis**. It occurs only 29 times and covers 0.39% of the text (see Table 1 and 2), as the sections are only 0–15 words long. The occurrence of ellipses seems to depend on the length of the book: more ellipses

<sup>105</sup> Book I is counted without the last sentence in Ch. 1.19, which is omitted in the analysis.

<sup>106</sup> Book VIII is counted without the last lines of the novel (altogether 59 words), where the time-frame cannot be specified. For data, see also App. 3.

<sup>107</sup> Here the occurrence is given together with the narration of the supposed author, but without the 59 words at the end of the novel.

appear in the longer books (e.g., in Book II and Book V) and few or none in shorter ones (e.g., in Book VI and Book VII). On the other hand, it is strongly connected to the advancing of the plot: very few or no ellipses occur in the parts, where the plot concentrates on longer scenes and the general narrative tempo is slower, but more ellipses occur in the parts, where only short scenes from the plot follow each other (see Table 2). There are no ellipses (as well as the type brief summary) in Book VI, because Tattius presents separate long scenes during two days and the night between without omitting any longer story-time or compressing the events between scenes into very short summary-form.

From three summarizing types of narrative tempo-management (the compression of time, detailed summary and brief summary) the largest amount of text occurs in **detailed summary** (15.27%), which is the main type for narrating events and advancing the plot in the novel. Thus, it occurs more frequently in Books III, V (the adventures of protagonists) and VII (the love-quadrangle). The average length of sections is the longest of three summarizing types (77.8 words). Sections in **compression of time** occur more frequently than detailed summaries (94 and 82 times, respectively), but these are much shorter. Only 9.41% of the text is narrated in this type. Compression of time has also a different purpose in the novel – it is mostly used for giving background information (actions of characters, emotions etc.) in scenes and between the sentences on the 0-level in dialogues. **Brief summary** is infrequently used by Achilles Tattius (still, more often in Books III and VIII) and is connected only with presenting events in the plot. The average length of sections in brief summary is the shortest of the summarizing types – only 34.03 words and 2.54% of the text occurs in this NTM-type.

Compression of time and detailed summary are used more in Books II–V and less in the last part, as they are used for narrating the events and often alternate with the 0-level. Contrary to DS and CT, BS appears quite frequently in the last book of the novel, where the last events of the plot are narrated quite cursorily, but also in Book III and Book V, where longer spatial movements occur.

**Expansion of time** is used for presenting parallel actions (internal analepsis), explanations, descriptions of objects and emotions. Such sections do not occur very often, but are quite long, 11.07% of the text is presented in ET. No connections between the frequency of occurrence and the length of the book can be noticed. The occurrence of ET is connected to the plot, the need to explain the events which happened during the main storyline or to describe feelings. Therefore the occurrence of sections in ET is highest in the Book VI (where many internal analepsis, descriptions of parallel actions occur and explanations to events are given). In addition, Tattius uses expansion of time sometimes for slowing down the narrative tempo between these parts, where the action is advancing quickly by describing objects, animals or natural phenomena, especially in Books I and IV.

**Pauses** have a similar purpose with expansion of time and the frequency of occurrence similarly depends rather on the content than on the length of a book. As pauses are used for longer descriptions of objects, contemplations over

feelings, they appear mostly in the first half, especially in the second book, where Clitophon is courting Leucippe and love is the prevailing theme. The main reason for such a high occurrence of pause in the second book is however the mixed analepsis of 1102 words, which presents the plans of Kallisthenes. The contemplations over feelings occur more frequently also in the sixth book, where the love-quadrangle between Clitophon, Melite, Thersander and Leucippe is presented. Pauses do not occur very often compared to the other types of NTM, but they are the second-longest sections in the novel (see Table 1 and 2), altogether 10.95% of the text is presented in pauses. In Books I, II, IV and VI there seems to be a tendency of a compensatory mechanism between two slower types: the general amount of text in these two types remains more or less the same, but where the pause prevails, the expansion of time is less significant and vice versa.

## 2.4 Indication of spatial movements in the NTM-types

When looking at spatial movement in the novel and the different types of narrative tempo-management, the following conclusions can be made. Only short spatial movements can appear during the 0-level. In case of other types of narrative tempo-management, the more quickly the story-time moves, the larger spatial movements can occur. Therefore, movements on the larger scale, i.e., from one settlement to another, take place only during the quicker types of narrative tempo – mainly during brief or detailed summary. However, only three ellipses among 29 specify the change of location. In these three ellipses sailing is indicated without longer description (in chapters 3.1.1:

Τρίτην δὲ ἡμέραν πλεόντων ἡμῶν. (*After three days of clear sailing...*);

in 5.1.1:

Τριῶν δὲ πλεύσαντες ἡμερῶν εἰς Ἀλεξάνδρειαν ἦλθομεν.  
(*After three days' sailing, we reached Alexandria.*);

and 5.17.1–5.17.2:

Πέντε δὲ τῶν ἐξῆς ἡμερῶν διανύσαντες τὸν πλοῦν ἤκομεν εἰς τὴν Ἐφεσον. (*After five days of continuous sailing we reached Ephesos...*)).

Even during the longest ellipsis in the novel – the 6 months in Alexandria – Clitophon stays in one place, therefore in most cases the temporal shift does not coincide with a change of location. Still short-distance movements can be taken for granted during this ellipsis, as well as in others.

Short-distance movements – for instance in a house, in a garden or around one settlement – usually occur in quicker types of narrative tempo-management, where

narrative time is more compressed (brief summary and detailed summary, as well as in compression of time). For example in 4.1.1–4.1.3 (detailed summary):

Ἔδοξεν οὖν τῷ στρατηγῷ, μαθόντι τὴν τε τῶν ἐναντίων παρασκευὴν καὶ τὴν τῶν συμμάχων ἀναβολήν, εἰς τὴν κώμην ἀναστρέψαι πάλιν, ὅθεν περὶ ἐξωρμήσαμεν, ἔστ' ἂν οἱ σύμμαχοι παραγένωνται.  
(*The general, on learning of the enemy's preparedness and the allies' delay, decided to turn back to the village from which we had set out, until his reinforcements should arrive.*)

Sometimes the movement is indicated in the reporting clauses of the narration on the 0-level. Only short-distance movement can occur here, e.g., in 2.23.8:

**0-L:** Ὁ δὲ Σάτυρος εἰστρέχει πρὸς με καὶ λέγει....  
(*Satyrus ran to me and said...*)

Such short-distance movements can occur also in expansion of time, e.g., in 2.23.20–2.23.21:

ταραχθεῖσα οὖν ὑπὸ δειμάτος, ὡς εἶχεν ἀναπηδᾷ καὶ ἐπὶ τὸν τῆς θυγατρὸς θάλαμον τρέχει...  
(*She (Pantheia) was so distressed and frightened that she leaped up just as she was and ran to her daughter's bedroom....*)

Spatial movements can occur also in the side storyline and during internal analepseis<sup>108</sup> (in narrative speeches of characters on the 0-level), but these are not analyzed in this thesis, as the analysis of narrative tempo-management types is based on the ego-narration of Clitophon (or on the ego-narration of the supposed author in Ch. 1.1 and 1.2 of the novel).

Thus, the spatial movements take place mainly in brief summary, detailed summary and compression of time, which present the story-time in a compressed way, whereas the long-distance movements usually occur in brief summary. Sometimes the long-distance movements are indicated in ellipses, short-distance movements in the reporting clauses of the 0-level and in expansion of time. Spatial movement of the main storyline never appears in pauses, because the story-time does not move on.

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<sup>108</sup> See Ch. 2.2.3.

## 2.5 Excursus: tempo-management and the division of text

Often the notion of “sentence” in the contemporary meaning does not coincide with the division of text by ancient Greek authors. However, as the papyri mostly do not indicate this division clearly, we have to rely on the division of text by the modern editors. In this thesis, the sentence-borders of Vilborg’s edition (Vilborg 1955) are considered as basis for dividing the text into different types of narrative tempo-management in Ch. 4. E.g., in 2.28.4–2.29.4 the text in my analysis is divided as following:

**0-level:** ἡ δὲ ἔτι μᾶλλον ἐθάροσσε καὶ λέγει· “Τί πλέον εἶπω σοι, τίνα δὲ ἄλλην προσαγάγω πίστιν τῆς ἀληθείας μείζονα; εἰ παρθενίας ἔστι τις δοκιμασία, δοκίμασον.” “Ἐτι καὶ τοῦτο,” ἔφη ἡ Πάνθεια, “λείπεται, ἵνα καὶ μετὰ μαρτύρων δυστυχῶμεν.”

*(Leucippe was all the more emboldened, and said: “What more do you want me to tell you? What further evidence do you want me to produce that could be weightier than the truth? If there be a test for virginity, apply it to me.” “That,” said Pantheia, “would cap it all – that our misfortune should be witnessed publicly, too!”)*

**Compression of time:** ταῦτα ἄμα λέγουσα ἀνεπήδησεν ἔξω. Ἡ δὲ Λευκίππη καθ’ ἑαυτὴν γενομένη καὶ τῶν τῆς μητρὸς γεμισθεισα ῥημάτων παντοδαπὴ τις ἦν· ἤχθετο, ἠσχύνετο, ὠργίζετο. ἤχθετο μὲν πεφωραμένη, ἠσχύνετο δὲ ὀνειδιζομένη, ὠργίζετο δὲ ἀπιστουμένη.

*(With these words she jumped up and ran out of the room. Finding herself and overburdened with her mother’s words, Leucippe felt the full range of emotions: distress, shame, fury. She was distressed at having been found out, she felt ashamed at being reproached, she was furious at being mistrusted.)*

In this example, like in most of the cases, the sentence borders (marked by full stop or question mark) and borders of different types of NTM coincide. Occasionally, however, this division is not without problems: sometimes the end of a sentence (before full stop) could by its content be categorized as another NTM-type, but in order to maintain compatibility with the rhetorical analysis, I have followed the editor’s sentence-borders in dividing the text. For instance lines 16–23 of chapter 1.5 are divided as following:

**Compression of time:** τὸ δὲ ᾄσμα ἦν Ἀπόλλων μεμφόμενος τὴν Δάφνην φεύγουσαν καὶ διώκων ἄμα καὶ μέλλων καταλαμβάνειν, καὶ γινομένη φυτὸν ἢ κόρη, καὶ Ἀπόλλων τὸ φυτὸν στεφανούμενος. τοῦτό μοι μᾶλλον ἀσθὲν τὴν ψυχὴν ἐξέκαυσεν: ὑπέκκαυμα γὰρ ἐπιθυμίας λόγος ἐρωτικός.

*(The song was Apollo’s complaint at Daphne’s running away from him, his pursuing and almost capturing, how she was transformed to a tree and he wove her leaves into a wreath for himself. This lyrical interlude fanned higher the fire in my soul, for stories of love stir feelings of lust.)*

**Pause:** κὰν εἰς σωφροσύνην τις ἑαυτὸν νοουθετῆ, τῷ παραδείγματι πρὸς τὴν μίμησιν ἐρεθίζεται, μάλιστα ὅταν ἐκ τοῦ κρείττονος ἢ τὸ παράδειγμα· ἡ γὰρ ὧν ἁμαρτάνει τις αἰδῶς τῷ τοῦ βελτίονος ἀξιώματι παρηρησία γίνεται.

*(In spite of all our admonitions to moderation, models excite us to imitation, particularly a pattern set by our betters. And more, the shame we feel at wrongful deeds is changed by the good repute of superior people to saucy freedom of speech.)*

Here the explication ὑπέκκαυμα γὰρ ἐπιθυμίας λόγος ἐρωτικός could already belong to the next tempo-management type (pause), but as the sentence border (full stop) occurs only after it and the phrase in question is connected to the beginning of the sentence also by a rhetorical figure (polyptoton of ἐξέκαυσεν–ὑπέκκαυμα), the last part of this sentence is categorized as compression of time as well.<sup>109</sup>

In few instances, however, this kind of division is not possible. Occasionally the first part of the sentence clearly belongs to one tempo-management type, and the second part to another. It occurs mostly in the case of ellipsis, as it is often marked only in some words in the text, and forms a part of a longer period, e.g., in Ch. 3.9.1–3.9.2:

**Ellipsis:** Ἐνδιατρίψαντες οὖν ἡμερῶν δύο καὶ ἀναλαβόντες ἑαυτοὺς ἐκ τῶν κακῶν, /

**BS:** ναῦν Αἰγυπτίαν μισθωσάμενοι (εἶχομεν δὲ ὀλίγον χρυσίον, ὅπερ ἐτύχομεν ἐζωσμένοι) διὰ τοῦ Νείλου πλοῦν ἐπ' Ἀλεξάνδρειαν ἐπιούμεθα, μάλιστα μὲν ἐκεῖ διεγνωκότες ποιήσασθαι τὴν διατριβὴν καὶ νομίζοντες ταύτη τάχα τοὺς φίλους εὐρήσειν προσενεχθέντας.

*(After two days of rest and recuperation / we hired an Egyptian boat, using the little bit of money we had tucked away under our belts, and sailed along the Nile to Alexandria, where we had decided to stay in hopes of locating our friends.)*

The following example from chapter 3.9.2–3.9.17 embeds two instances, where the sentence is divided between an exclamation on the 0-L and the rest of the sentence in CT or BS:

**0-L:** καὶ ὁ ναύτης, εἰπὼν· “Ὁ βουκόλος”, /

**CT:** μεταστρέφει τὴν ναῦν ὡς ἐπαναπλεύσων εἰς τοῦπίσω. καὶ ἅμα πλήρης ἦν ἡ γῆ φοβερῶν καὶ ἀγρίων ἀνθρώπων· μεγάλοι μὲν πάντες, μέλανες δὲ τὴν χροιάν (οὐ κατὰ τὴν τῶν Ἰνδῶν τὴν ἄκρατον, ἀλλ' οἷος

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<sup>109</sup> I understand this sentence as describing feelings ensuing from listening to the song, not as a flashback to the feelings during listening (in that case, the sentence could be categorized as expansion of time). The comment in the pause is meant only for the listener/reader, therefore it is not counted as expansion of time.

ἂν γένοιτο νόθος Αἰθίοψ), ψιλοὶ τὰς κεφαλὰς, λεπτοὶ τοὺς πόδας, τὸ σῶμα παχεῖς· ἐβαρβάριζον δὲ πάντες. /

**0-L:** καὶ ὁ κυβερνήτης, εἰπὼν· “Ἀπολώλαμεν”./

**BS:** ἔστησε τὴν ναῦν, ὁ γὰρ ποταμὸς ταύτη στενώτατος, **καὶ** ἐπεμβάντες τῶν ληστῶν τέσσαρες πάντα μὲν τὰ ἐν τῇ νηϊ λαμβάνουσι **καὶ** τὸ χρυσίον ἡμῶν ἀποφέρουσιν, ἡμᾶς δὲ δῆσαντες **καὶ** κατακλείσαντες εἰς τι δωμάτιον ἀπηλλάττοντο, φύλακας ἡμῖν καταλιπόντες, ὡς τὴν ἐπιούσαν ἄξοντες ἡμᾶς εἰς τὸν βασιλέα...

*(Our sailor said, “Rangers.” / and swung the boat around to sail back in the opposite direction. All at once the shore was full of wild frightening men, all large and black (not deep black like Indians but as black as, say, a half-Ethiopian might be), bareheaded, heavyset but quick on their feet. They all shouted in a foreign language. / The pilot said, “We’re done for.” / and stopped the boat. (The river was very narrow at that point.) Four of the bandits boarded and took everything on the boat including our bit of money. They tied us up and took us to a hut and left us under guard. They said they would bring us later to the bandit chief, whom they referred to as the King.)*

Such instances, where a short 0-L exclamation is inserted into the ego-narration of Clitophon, occur only few times in the novel, two of them inside this short section.<sup>110</sup> In both cases, the first words of the sentence belong to the 0-level, the rest of it describes the events only compendiously, and is therefore categorized under compression of time or brief summary.<sup>111</sup> This type of switching between different voices in the novel is however rare, usually there is a coincidence with sentence borders.

## 2.6 Narrative tempo-management in *Hysmine and Hysminias*

The narrative tempo-management in Eustathius Macrembolites’ novel is in some aspects similar to *Leucippe and Clitophon*, but the overall picture in these two novels is rather different. This chapter gives an overview of the occurrence of seven types of narrative tempo-management in *Hysmine and Hysminias* and compares it to the novel of Achilles Tatius.

One of the major differences between the novels of Tatius and Eustathius is the occurrence of **pauses** – Eustathius uses them only six times in his novel (see

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<sup>110</sup> All such insertions of direct speech of characters within the ego-narration of Clitophon (or the supposed author) are regarded as belonging to the 0-level of NTM.

<sup>111</sup> In such cases the division slightly complicates the analysis of rhetorical figures in this chapter as some of the figures transgress the borders of different types of tempo-management (in the example above for instance, there are repetition of the conjunction **καί**, and the polyptota of the preposition **ἀπό** in the last sentence, which occur in two different NTM-types). These figures are marked in Appendix 3 with grey background and counted under both types of tempo-management in the analysis. Still, the occurrences of such double-count are very rare and their impact on the statistics is therefore insignificant.

Table 3, cf. Table 1), although their average length is slightly longer than in *Leucippe and Clitophon* (144.8 vs. 138.7 words, see Tables 1 and 4). Only 2.99% of *Hysmine and Hysminias* is narrated in this type of NTM (vs. 10.95% in *Leucippe and Clitophon*). Pauses are used for authorial comments, a prayer and narrating ekphrasis and a myth. They occur only in three books (I, VIII and XI), whereas the novel starts and ends with a pause. Thus, the pauses are used for similar purposes in the novels of Eustathius and Tatius, but the frequency of occurrence is very different in those two authors.

**Table 3.** The comparison of different NTM-types in *Hysmine and Hysminias*.

<i>Type of narrative tempo-management</i>	<i>Number of occurrences</i>	<i>Words</i>	<i>Average length of a section</i>	<i>Proportions in whole novel (calculated as a percentage)</i>
<b>Pause</b>	6	869	144.8	2.99
<b>Exp. of time</b>	11	2812	255.6	9.73
<b>0-level</b>	110	12677	115.2	43.85
<b>Comp. of time</b>	112	8949	79.9	30.96
<b>Detailed summary</b>	39	2854	73.18	9.87
<b>Brief summary</b>	10	659	65.9	2.28
<b>Ellipsis</b>	10	89	8.9	0.31

The table presents the comparison of different NTM-types regarding the number of occurrence, the average length of a section and amount of text (in percentage) in the whole novel of Eustathius Macrembolites.

**Expansion of time** is similarly to pauses used rather infrequently in *Hysmine and Hysminias*, but the 11 sections have the longest average length (see Table 3), thus altogether 9.72 % of the novel is narrated using this type of NTM. For comparison, the sections in *Leucippe and Clitophon* are much shorter, but occur more frequently (11.07% is narrated in ET in the novel of Tatius). Similarly to the novel of Tatius, the longest sections in ET are used for ekphrasis of objects and occur in the first part of *Hysmine and Hysminias*. The longest section in one type of NTM is the description of the painting in Hysmine's garden in Ch. 4.5.1–4.17.6 (1260 words) presented in expansion of time and as much as 42.04% of Book IV is narrated using ET (see Table 4). In other parts ET occurs only three times, the sections are very short and used for descriptions (either of objects or of feelings). Unlike in the novel of Tatius, the NTM-type ET is never used for describing parallel action in the novel of Macrembolites, as he narrates his novel strictly from the point of view of the protagonist Hysminias.

The direct speech of characters or **0-level** (with reporting clauses) occurs in a slightly smaller amount in the novel of Eustathius than in the novel of Tatius (43.85% vs. 50.36%). As in *Leucippe and Clitophon*, the 0-level occurs most frequently paired with compression of time in scenes, used for dialogues or

longer speeches of characters, whereas dialogues occur more in the first part and longer speeches in the third part of the novel. The amount of text in this type of NTM is smaller in the first part, where dialogues occur more often, increases in the second part, used for explanations, lamentations and persuasions, and dominates in the third part, where longer narrative speeches, lamentations and prayers occur in addition to dialogues (see Table 4, Graph 4). Thus, the plot and content of the text influences the occurrence of this type in the novel, as in the novel of Achilles Tatius.

One of the two main types of NTM Eustathius uses for his novel is **compression of time**: most of *Hysmine and Hysminias* is narrated with the alternation of this type and 0-level (see Graph 4), whereas as much as 30.96% of the text is narrated in compression of time. This is the most important difference between the novels of Eustathius and Tatius, because only 9.39% of the text in *Leucippe and Clitophon* is narrated using this type. The sections of CT in *Hysmine and Hysminias* are much longer (see Table 3, cf. Table 1) and occur more frequently than in the novel of Tatius. The reason is that Eustathius narrates most of his novel concentrating on longer scenes than Tatius, the actions of characters are narrated more thoroughly using the type of CT (see for instance the division of text in Book III in Graph 4, where only two types of NTM occur), whereas Tatius focuses more on the direct speech of characters while narrating scenes. Nevertheless, CT in *Hysmine and Hysminias* occurs more in the first part of the novel, in Part II and III the 0-level dominates and other summary-types are used more frequently.

However, compression of time is also the most problematic type to analyze in the novel of Eustathius.<sup>112</sup> There are differences between the novels of Eustathius and Tatius in the occurrence of reporting clauses to the direct speech of characters. In *Leucippe and Clitophon* the reporting clauses are usually very short and can with few exceptions be categorized as 0-L (due to the rhetorical analysis, which is often based on a sentence). In *Hysmine and Hysminias* such sentences have to be divided more often between CT and 0-L, because the reporting clauses are long and describe the actions of characters in a longer time-span than possible on 0-L.

As said, Eustathius uses CT mainly for narrating longer scenes in the genre of narration of the plot (see Ch. 3.2.1.1), where it alternates with the direct speech of characters, i.e., the 0-level. The main genre connected to CT is narration of the plot, but in the second and third part it occurs more frequently in dialogues. Often the narration of actions of characters is interrupted by a sentence in direct speech, e.g., in 5.5.24–5.5.27:

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<sup>112</sup> There are sections, which may belong to the type of CT or to 0-level, e.g., 4.18.3–4.18.44, where the discussion seems to be presented as slightly compressed, but addresses to a person in Sg. 2 occur during the section. As my analysis is based on the edition of Marcovich (2001), where it is not presented as a direct speech, I am categorizing this section as CT.

Ἦκε πάλιν ἡ κόρη προτεινομένη τὸ ἔκπωμα· πότου γὰρ ἐκάλει καιρός· ἐγὼ δὲ λαβὼν καὶ μικρὸν ἐκροφήσας τὸ πᾶν ἀντιδέδωκα πρὸς τὴν παρθένον εἰπὼν· “Κοινοῦμαί σοι τὸ ποτήριον.”

*(The girl came again offering a drink; for it was drinking time again. I took the drink and after taking a sip gave it all back to the maiden, saying: “I share the drink with you.”)*

In this example the underlined text is categorized as CT and the rest as 0-level with a reporting clause. Eustathius seems to prefer to give more background information and present the previous actions of characters in the reporting clauses to the words in direct speech than Achilles Tatius. Sometimes, however, the sentence starts with character-speech, but continues as the ego-narration of Hysminias.

Compression of time is in *Hysmine and Hysminias* used also for narrating the dreams of the male protagonist Hysminias. These dreams are narrated in a more thorough manner and occur more often than the dreams in *Leucippe and Clitophon*. Sometimes, similarly to the novel of Tatius, only the description of a dream is presented from the night in the story-time, but sometimes other actions of characters at night are described as well. Some of the dreams are narrated so meticulously, that even the direct speech of characters in Hysminias' dreams occur, these are categorized then as 0-level. CT is also used for presenting summaries, descriptions of events (similar to narration of the plot) and descriptions of emotions.

**Detailed summary** is used in most of the books, but occurs more in the second and third part of the novel, especially in Books VIII and IX. It is strongly connected with the development of the plot and narration about the events, as it is used only for three genres in *Hysmine and Hysminias* – most of all for narration of the plot, but in addition for summaries and ekphraseis of events (see Ch. 3). Compared to *Leucippe and Clitophon* the amount of text in this type in *Hysmine and Hysminias* is much smaller (15.27% vs. 9.87%) and occurs less frequently (see Tables 1, 3), but the sections are longer in the novel of Eustathius. This also confirms that Eustathius likes to concentrate more on scenes, where he describes the actions of characters in a slower tempo than Achilles Tatius, but, comparing the occurrence of 0-level, uses less direct speech of characters.

The last summary-type – **brief summary** – occurs infrequently, only ten times and in three last books of *Hysmine and Hysminias*. As in the novel of Tatius, it is always used for the genre narration of the plot, i.e., for narrating the events in the plot. The amount of text presented in this type is similar in proportions with the novel of Tatius and most of the sections are rather equal in length. The great difference in average length (see Tables 1, 3) is caused by one very long section of 337 words in 8.2.1–8.4.17.

Altogether ten **ellipses** occur in the novel of Eustathiu, more often in the second and third part of *Hysmine and Hysminias*.<sup>113</sup> Most of the ellipses omit the travelling and occur especially often in Book VIII, where the protagonist Hysminias is captured by pirates and travels around. Ellipses in *Hysmine and Hysminias* are slightly longer and occur less frequently than in *Leucippe and Clitophon*. The main difference between these novels regarding ellipses is that Tatius rather omits the nights in his novel, while Eustathius mostly narrates the actions of characters or dreams of Hysminias also during nights and presents the episodes with consecutive days and nights. A hidden ellipsis occurs only once, in Ch. 8.9.17, where the movement from the seashore to Daphnepolis seems to be omitted.

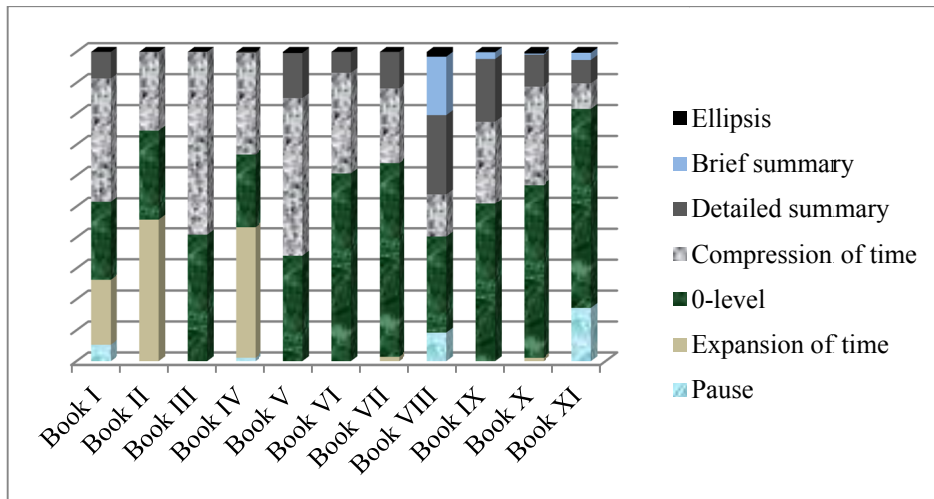
**Table 4.** The occurrence of different types of NTM in of *Hysmine and Hysminias*.

NTM-type / Book	Ellipsis	Brief summary	Detailed summary	Compression of time	0-level	Expansion of time	Pause
<b>Book I</b> 2049w	1 / 0.48%	0 / 0%	2 / 8.88%	10 / 39.87%	9 / 25.23%	2 / 20.99%	2 / 5.32%
<b>Book II</b> 2085w	0 / 0%	0 / 0%	0 / 0%	7 / 25.32%	8 / 29.06%	4 / 45.61%	0 / 0%
<b>Book III</b> 2290w	0 / 0%	0 / 0%	0 / 0%	9 / 59.26%	8 / 40.74%	0 / 0%	0 / 0%
<b>Book IV</b> 2247w	0 / 0%	0 / 0%	1 / 0.58%	10 / 32.65%	7 / 23.81%	2 / 42.04%	1 / 1.11%
<b>Book V</b> 2760w	1 / 0.36%	0 / 0%	6 / 14.57%	15 / 51.12%	12 / 33.95%	0 / 0%	0 / 0%
<b>Book VI</b> 2932w	0 / 0%	0 / 0%	4 / 6.75%	9 / 32.4%	11 / 60.85%	0 / 0%	0 / 0%
<b>Book VII</b> 2618w	0 / 0%	0 / 0%	4 / 11.80%	14 / 24.03%	17 / 62.76%	1 / 1.41%	0 / 0%
<b>Book VIII</b> 2794w	5 / 1.54%	5 / 18.86%	9 / 25.52%	9 / 13.92%	9 / 30.92%	0 / 0%	2 / 9.23%
<b>Book IX</b> 2754w	1 / 0.11%	2 / 2.18%	3 / 20.23%	12 / 26.65%	10 / 50.84%	0 / 0%	0 / 0%
<b>Book X</b> 2675w	1 / 0.56%	1 / 0.34%	6 / 10.32%	12 / 31.78%	13 / 55.93%	2 / 1.08%	0 / 0%
<b>Book XI</b> 2705w	1 / 0.3%	2 / 2.33%	4 / 7.54%	5 / 8.28%	6 / 64.33%	0 / 0%	1 / 17.23%
<b>Whole novel</b> 28909w	10 / <b>0.31%</b>	10 / <b>2.28%</b>	39 / <b>9.87%</b>	112 / <b>30.96%</b>	110 / <b>43.85%</b>	11 / <b>9.73%</b>	6 / <b>2.99%</b>

The table presents the amount of text (in percentage) in each type of NTM as well as the number of occurrences in each book and in the whole novel.

<sup>113</sup> In this thesis the movements between different cities are regarded as ellipses, although Nilsson (2001) and Alexiou (1977) seem to reckon differently – the protagonist departs from one town and arrives to the other on the same day. My conjecture is based on Ch. 8.8.5–8.8.6, where the sailing from Artykomis to Daphnepolis takes about three days.

**Graph 4.** The proportions of text in different NTM-types in eleven books of *Hysmine and Hysminias*.



As seen from Graph 4 and Table 4, Eustathius uses in most of the books only three or four different types of NTM. Six types are used in four books out of eleven), only two types (CT and 0-L) are used in Book III. The first part of the novel has a rather slow tempo of narration (the slower types, P, ET, 0-L occur, actions of characters are narrated using CT), but the slowest tempo is in the last book, where pauses and 0-L enfold as much as 81.56% of the text. The quickest tempo is in Book VIII, where the adventures of Hysminias after being separated from Hysmine are narrated in a longer section in BS and several sections in DS, in addition 5 ellipses occur in this book. Looking at the Graph 4, it is conspicuous, that the pattern of the use of different types of NTM is very similar in the border of Part I and II (Books VI and VII). In addition, Books IX and X at the beginning of Part III are rather similar to each other.

The **spatial movements** in *Hysmine and Hysminias* take place during the quicker types of NTM. The small-scale movements occur mainly in CT, sometimes the movements are indicated in the reporting clauses on 0-level. However, the scenes during sailing in Book VII are also narrated in CT and 0-L. The large-scale movements (travelling, sailing) take place during DS, BS and E, whereas in all the ellipses the large-scale movements are indicated (cf. only three such ellipses in *Leucippe and Clitophon*).

## 2.7 Conclusions to Chapter 2

The use and character of types of NTM in the novels of Eustathius Macrembolites and Achilles Tatius is similar in general, but several differences can also be brought out. The compression of time differs most in these two novels. Tatius uses it in shorter sections and primarily for giving background information during dialogues and between speeches, focusing more on the direct speech of characters. Eustathius uses this type in a larger amount and more frequently, and focuses often rather to describing the actions of characters in scenes than to the direct speech. Hence the difference (although not a very big one) in the use of 0-level. Detailed summary is used less in the novel of Eustathius. The amount of text in brief summary and ellipses is similar in both novels, but the frequency of occurrence is lower in the novel of Eustathius (i.e., the sections are longer).

The other great difference is the occurrence of pauses – very few (only six) pauses occur in the novel of Eustathius compared to *Leucippe and Clitophon*, where pauses are used much more frequently. Expansion of time occurs also in a smaller amount in *Hysmine and Hysminias* and it is never used for presenting parallel action in this novel. All the types of NTM are used for similar genres in both novels, although more different genres occur in *Leucippe and Clitophon* (see Ch. 3). The digressions (long ekphraseis of objects, contemplations), which Tatius likes to use for slowing down his tempo of narration, are almost missing in the novel of Eustathius.

As a conclusion, it can be said that the plot of the novel is presented in slower tempo in the novel of Eustathius Macrembolites, as he primarily concentrates on narrating scenes in CT and 0-L. The plot in the novel of Achilles Tatius advances rather in DS. However, during narrating scenes, the tempo in the novel of Tatius is slower, because the amount of 0-L, i.e., character-speech is larger. In addition, Tatius uses much more the slowest types – expansion of time and pauses for digressions, thus the overall narrative tempo in the novel of Tatius is generally slower. Achilles Tatius clearly varies the narrative tempo much more than Eustathius.

### 3. THE GENRES IN NOVEL

One of the aspects for describing the style of Achilles Tatius is the genres he uses during his narration, how he chooses to present his plot and characters. The following chapter gives an overview of the different genres, which occur in *Leucippe and Clitophon*, and analyzes, which genres are more prevalent and which ones are used only occasionally. The choice of genre affects also the tempo of narration discussed above and the occurrence of rhetorical figures analyzed in the following chapter.

#### 3.1 Introduction

The notion of *genre* in literature has a long history, starting with the division of literature into drama, poetry and prose in antiquity. The definition of literary genres has changed over time and in different discussions.<sup>114</sup> Even nowadays the term is used in various contexts without a univocal meaning; “generic” forms can be changed and manipulated in different contexts.<sup>115</sup>

The division of the narrative text into different genres and sub-genres is not an easy task to begin with, especially in such a long and diverse composition as the novel of Achilles Tatius. A comprehensive analysis of different genres of narrative text is hard to find, especially when the genres occur within a genre in the broader sense (e.g., the novel).<sup>116</sup> Therefore, the following categorization is my own attempt to divide the text of *Leucippe and Clitophon* in a way that every coherent section of text is attributed to one genre or sub-genre. For that purpose I am combining the literary genres known already from ancient rhetorical practice and genres of discourse, which occur more in contemporary literary and language research. Where the comparison has been possible, I have based my classification of the genres in Tatius’ novel on different types of *progymnasmata* of Aelius Theon, Ps.-Hermogenes, Aphthonius and Nicolaus, and the types of epideictic oratory as treated by Menander Rhetor.<sup>117</sup>

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<sup>114</sup> See e.g., Wellek & Warren 1968 Ch. 17 and Genette 1992.

<sup>115</sup> For a longer discussion of genre theory, see Bhatia 2004: 22–26.

<sup>116</sup> The novel itself is classified as genre. In this thesis this genre is divided into sub-genres, but, as some of these sub-genres are in turn divided into sub-categories, I will henceforth use the term *genre* for the different sub-genre of the novel and *sub-genre* for the sub-category of the sub-genre in order to avoid excessive repeating of the prefix *sub-* (e.g., *descriptions* occurring in the novel are named *genre*, but *description of emotions* a *sub-genre* of descriptions in this thesis).

<sup>117</sup> The division of text into different genres and sub-genres in this dissertation does not originate from the triple division of rhetoric into deliberative, judicial and epideictic oratory, as the practice of this system was no longer clear and dominant in the second century AD (Hesk 2009: 146). It is still mentioned in the treatises of *progymnasmata*, but many types of these rhetorical exercises could belong to one or another kind of oratory.

The whole novel of Achilles Tatius can actually be considered as the author's or supposed author's narration in direct speech.<sup>118</sup> Similarly the narration of Clitophon is presented in direct speech and starts with quotation marks. The "real" author has therefore decided to show the whole story to us, when we think of the opposition of *diegesis* (narration) and *mimesis* (presentation) in Plato.<sup>119</sup> However, when we remove the ego-narration of the supposed author in the first two chapters of the novel, we get a widely used form of narrative, where the ego-narrator Clitophon introduces the utterances of tertiary narrators/speakers with reporting clauses.<sup>120</sup> This corresponds to the Platonic mixed type of narration similar to that of the Homeric epics.

The entire novel is thus presented in direct speech. Indirect speech occurs only very rarely on the second and third level of narration, given through *accusativus cum infinitivo* constructions or in subordinate clauses introduced by words like ὄτι. However, in most cases Achilles Tatius prefers to convey the words of characters in direct speech.

In some of the genres and sub-genres in this novel the speaker is important: some can occur only in the ego-narrations of the supposed author and Clitophon (genres of short contemplations, narration of the plot), some can be presented only as character-speech (genres of judicial speeches, persuasions). The division of the text into different genres depends on three aspects: function (persuasion, entertainment), form (speech, letter) and content (narrating the plot, presenting the emotions) of a text-section.

The text of Tatius' novel according to this analysis belongs to ten genres. Sometimes we can observe differences in text sections in the same genre, but in a different presentation mode (e.g., in the ego-narration of Clitophon and in the direct speech of a character), sometimes the subject of the section causes the differences in style. Therefore, the ten genres are divided into sub-genres, where the dissimilarities in the presentation mode, subject or function can be observed. The division of the genres and sub-genres is presented on Fig. 8.

The purpose of such division is to analyze whether and to what extent the similarities of the occurrence of rhetorical figures can be seen only in ten genres, or are they perceivable also between the sub-genres of the novel. In addition, the purpose of this thesis is to find out, whether the correspondance between narrative tempo and the plot depends on the genre and how the style and sense affect each other (see also Ch. 4).

The following characterization of genres and sub-genres, which occur in the novel of Achilles Tatius, starts from the most prevalent ones and ends with infrequent genres.<sup>121</sup>

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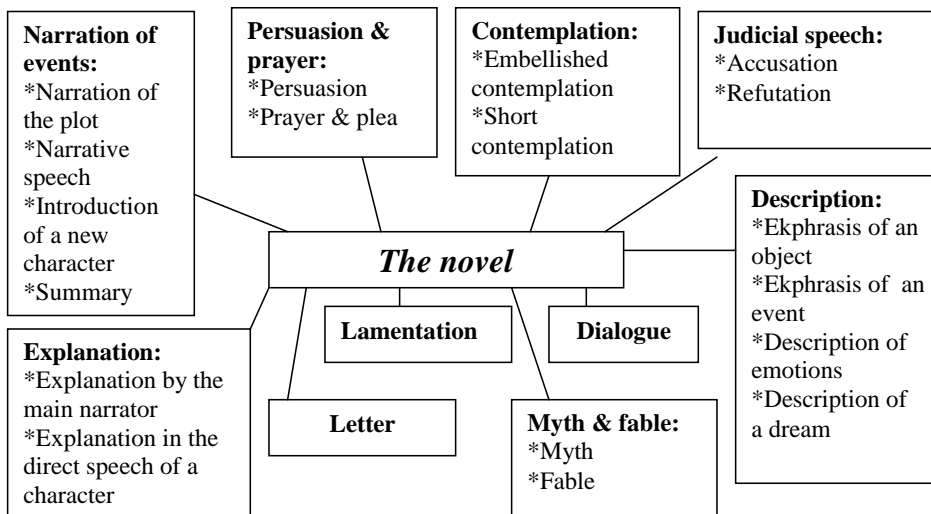
<sup>118</sup> In the context of the present analysis direct speech is identified, when marked with quotation marks in Vilborg's edition of *Leucippe and Clitophon* from 1955.

<sup>119</sup> Plato *Rep.* III 392c–394c. See also Genette 1983: 162–164.

<sup>120</sup> See Ch. 1.3 for the discussion of different narrative levels in *Leucippe and Clitophon*.

<sup>121</sup> The whole novel is divided into different genres and sub-genres in Appendix 2.

**Fig. 8.** The genres and sub-genres in the novel of Achilles Tatius.



## 3.2 Genres and sub-genres in *Leucippe and Clitophon*

### 3.2.1 Narration of events (NE)

The largest amount of text in this novel belongs to the genre of narration of events, which describes the action. According to the definition and characterization of narrative in the *progymnasmata* of ancient authors, narration can be a realistic presentation of a real or unreal (fictional) event.<sup>122</sup> The narration should answer the questions who, what, when, where, how and why,<sup>123</sup> the virtues to strive for are clarity, conciseness and credibility.<sup>124</sup>

<sup>122</sup> Theon *Prog.* 4: Διήγημά ἐστι λόγος ἐκθετικὸς πραγμάτων γεγονότων ἢ ὡς γεγονότων. (Spengel 1854: 78) (*Narrative is language representing things that have happened or as though they had happened* (All the translations of the treatments of Theon, Ps.-Hermogenes, Aphthonius and Nicolaus are modified slightly on the basis of G. Kennedy's edition from 2003 (Kennedy 2003: 28)). Similarly Aphthonius *Prog.* 2 (Spengel 1854: 22), Nicolaus *Prog.* 2 (in Spengel 1861: 455) and Ps.-Hermogenes *Prog.* 2 (Spengel 1854: 4–5). The novel of Achilles Tatius may be taken both as a narration about real or unreal events: when we consider Achilles Tatius as the narrator, the novel can be taken as a narration of fictitious events; when we consider the supposed author or Clitophon as the narrator, then the narration could be of real or fictitious events.

<sup>123</sup> E.g., Aelius Theon 1: στοιχεῖα δὲ τῆς διηγήσεως εἰσὶν ἕξ, τὸ δε πρόσωπον, εἴτε ἐν εἴῃ, εἴτε πλείῳ, καὶ τὸ πρᾶγμα τὸ προχθὲν ὑπὸ τοῦ προσώπου καὶ ὁ τόπος, ἐν ᾧ ἢ πράξις, καὶ ὁ χρόνος, καθ' ὃν ἢ πράξις, καὶ ὁ τρόπος τῆς πράξεως καὶ ἕκτον ἢ τοῦτων αἰτία. (Spengel 1854: 78) (*Elements of narration are six: the person, whether that be one or many; and the action done by the person; and the place, where the action was done; and the time at which it was done; and the manner of the action; and sixth, the cause*

On the basis of the manner of narration and purpose for the novel of Achilles Tatius, narrations of events are divided into the following minor categories:

### 3.2.1.1 Narration of the plot (NP)

The sub-genre narration of the plot is used for advancing the plot and describing actions of characters in the ego-narration of the supposed author or of Clitophon. The main plot of the novel is formed by the ego-narration of Clitophon, where the events are displayed diachronically seen through the eyes of the protagonist Clitophon. Although he is only the secondary narrator,<sup>125</sup> Clitophon is presented as the focalizer of the story, deciding what and how to narrate (including the type of NTM, which is used for presenting the narration; see also Ch. 1.3). The form of ego-narration allows Achilles Tatius to create suspense in his novel, leaving some of the important details unmentioned (i.e., unseen by character Clitophon) and reveal them only later during his narrative. The most outstanding examples of situations, where the readers/listeners are left in unawareness due to the viewpoint of Clitophon as a character, are the first two apparent deaths of Leucippe.<sup>126</sup>

The protagonists Leucippe and Clitophon (or at least one of them) mostly take part in the situations presented to the reader/listener. However, the events are not always narrated strictly as Clitophon himself witnessed them at a certain point in the story-time: occasionally Clitophon presents parallel actions and/or describes also the situations that do not involve him or Leucippe directly (e.g., in Ch. 7.1, where his opponents Thersander and Sosthenes plot against Clitophon).

The narration of the plot is sometimes, usually after a longer period in Clitophon's ego-narration, interrupted by short exclamations or two or three sentences in direct speech of some of the characters (see also Ch. 2), e.g., in 3.9.12–3.9.15:

καὶ ὁ κυβερνήτης, εἰπὼν· “Ἀπολώλαμεν”, ἔστησε τὴν ναῦν, ὁ γὰρ ποταμὸς ταύτῃ στενώτατος, καὶ ἐπεμβάντες τῶν ληπτῶν τέσσαρες πάντα μὲν τὰ ἐν τῇ νηϊ λαμβάνουσι καὶ τὸ χρυσίον ἡμῶν ἀποφέρουσιν...

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*of these things*. (Kennedy 2003: 28). Similarly Aphthonius *Prog.* 2 (in Spengel 1854: 22) and Nicolaus *Prog.* 2 (in Spengel 1861: 456).

<sup>124</sup> E.g., Theon *Prog.* 4: Ἀρεταὶ δὲ διηγήσεως τρεῖς, σαφήνεια, συντομία, πιθανότης. (Spengel 1854: 79) („Virtues“ of a narration are three: clarity, conciseness, credibility. (Kennedy 2003: 29)). Aphthonius *Prog.* 2 adds Hellenism (ἑλληνισμός) or purity of Greek, Nicolaus *Prog.* 2 (in Spengel 1861: 457) also mentions charm (ἡδονή) and grandeur (μεγαλοπρέπεια).

<sup>125</sup> In Genette's (1983: 248) terms he is the intradiegetic-homodiegetic narrator. In Bal's (2009: 21) definition a character-bound narrator.

<sup>126</sup> The third apparent death does not occur in front of Clitophon's eyes and is presented through a narrative speech of another character in his story.

*(The pilot said: "We're done for," and stopped the boat. (The river was very narrow at that point.) Four of the bandits boarded and took everything on the boat including our bit of money.)*

These words or sentences are then also included in the analysis of this sub-genre. They are not uttered by Clitophon as the ego-narrator, but can be classified as utterances of characters within narrated scenes presenting the development of the plot. They are the realizations of narrative deep structure in the narration of the plot.

The purpose of short exclamations is quite obviously to add emotion to the scene presented in ego-narration, i.e., they are used as a rhetorical device. This technique is used primarily in narrating the most dramatic events like shipwreck, being caught by robbers etc. When only two-three sentences occur in direct speech of a character, their purpose in the text seem to be the enlivenment of the narration of the main narrator, highlighting some participants or important events in the narrative,<sup>127</sup> for instance in 3.12.1–3.12.8:

Ταῦθ' ἡμᾶς διαλεγομένους ἔλαθεν ἠὼς γενομένη· καί τις ἵππον ἐπελαύνων ἔρχεται, κόμην ἔχων πολλήν καὶ ἀγρίαν. ἐκόμα δὲ καὶ ὁ ἵππος· γυμνὸς ἦν, ἄστρωτος καὶ οὐκ ἔχων φάλαρα· τοιοῦτοι γὰρ τοῖς λησταῖς εἰσιν οἱ ἵπποι. ἀπὸ δὲ τοῦ ληστάρχου παρῆν καί, "Εἶ τις," ἔφη, "παρθένος ἐστὶν ἐν τοῖς εἰλημμένοις, ταύτην ἀπάγειν πρὸς τὸν θεόν, ἱερεῖον ἐσομένην καὶ καθάρσιον τοῦ στρατοῦ." οἱ δὲ ἐπὶ τῇ Λευκίπτην εὐθὺς τρέπονται, ἡ δὲ εἶχετό μου καὶ ἐξεκρέματο βοῶσα.  
*(During this discussion, dawn stole up on us. A man with long, wild hair arrived on horseback. The horse too was hairy, with no trappings, saddle, or face-protector (as is the way with bandits' horses). He had come from the chief bandit. "My orders," he said, "are to take any maiden among the captives to be sacrificed to the god, an offering to purify the army." They immediately turned to Leucippe, who grabbed hold of me and hung on, screaming.)*

The sentence in direct speech here points to the upcoming sacrifice and first apparent death of Leucippe.

Narration of the plot occurs in every type of narrative tempo-management described in Ch. 2, whereas often a section of narration the plot is presented using two or three different types of NTM (see the detailed analysis of Part I in Ch. 4). However, it is more prevalent in quicker types – ellipsis, brief summary, detailed summary and compression of time – as its most important purpose is to describe the action in the novel. Almost all the ellipses in the novel occur during this sub-genre.

The slower types of narrative tempo-management occur rather rarely. Events are narrated in expansion of time, when parallel actions (i.e., internal analepseis as zig-zag movements back in narrative time, see 2.2.2) are presented, as in

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<sup>127</sup> Cf. Ferrini 1987:151.

1.12.4–2.12.7, where Clitophon describes the bad omen during the wedding-sacrifice. He did not attend the sacrifice himself, trying to think of a way to postpone the marriage to his half-sister Calligone and heard about the omen afterwards. Some internal analepseis (e.g., the recollection of Clio being stung by a bee in 1.7.1–1.7.9), the mixed analepsis with Callisthenes' intentions (in 2.13.1–2.18.3), and in one case a comment as an omniscient narrator (in 5.6.1–5.6.2) occur during pauses. 0-level occurs in some words or sentences in the direct speech of characters, which interrupt the ego-narration of Clitophon.

The narration of the plot is the most frequently used sub-genre in the novel – altogether 120 sections occur. The average length of the NP-sections is 86.9 words (see App 2 and Table 5).

### 3.2.1.2 Narrative speech<sup>128</sup> (NS)

The main function of the narrative speeches is to fill the gaps in the story, to describe events that have not been witnessed directly by Clitophon who narrates the plot. Hence such speeches explain to Clitophon and to the reader/listener what has happened to other characters. These are internal analepseis, i.e., the events described take place after the beginning of the main storyline (only the speech of Menelaus in 2.34.1–2.34.23 is a mixed analepsis, see Ch. 2.2.1). Unlike the internal analepseis presenting parallel actions in expansion of time or the long mixed analepsis in 2.13.1–2.18.3 in pause, the story-time does not stop or slow down during narrative speeches as analepseis.

These accounts are given only by other characters but Clitophon in his story (e.g., Menelaus in 3.19, Satyrus in 3.20–3.22, Sosthenes in 6.3.13.– 6.3.24, and Leucippe in 8.16). For instance, in her narrative speech in 8.16, Leucippe tells about her second *Scheintod* (when Clitophon saw her head cut off on a pirate ship). She explains that it was actually another woman, who was dressed like her and decapitated. Thus the events inside the pirate ship, which could not have been witnessed by Clitophon, who was on another ship, are reported to Clitophon and to the reader/listener. All the narrative speeches occur in the third and fourth level of narration, therefore on the 0-level of narrative tempo-management (see Ch. 1.3 and 2.2.3).

A narrative speech that deserves special attention occurs in Ch. 7.3. – a speech of a false prisoner, who has been sent to jail by Thersander in order to convince Clitophon, that Melite has murdered Leucippe. This is the only narrative speech, which does not describe the events of the fabula, presenting a fabricated story instead. It is also one of the two narrative speeches, which help to advance the action,<sup>129</sup> whereas other speeches are just announcing and explaining events unknown to the ego-narrator Clitophon, but do not influence the actions of the main character Clitophon. Clitophon, believing the false

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<sup>128</sup> Sections longer than 90 words in the third level of narration are in this analysis referred to as speeches, they can belong to the genres of narration of events, description, contemplation, persuasion, lamentation, explanation, judicial speeches, or myths and fables.

<sup>129</sup> Cf. Morgan 2004: 506.

prisoner, decides to take the blame for Leucippe's murder and is eventually sentenced to death in court. Another speech, which advances the plot, occurs in Ch. 5.11, where Satyrus tells Clinias about the widow Melite, who wants to marry Clitophon. As a result, Clitophon's friends convince him to marry her and Clitophon sails to Ephesus (i.e., change of location occurs), where he meets Leucippe unexpectedly.

The narrative speeches can also include dialogic parts,<sup>130</sup> for instance in Satyrus' speech in 3. 20.1–3.22.22, where he reports the dialogues between him and Menelaus (3.21.1–3.22.8), and between the chief of bandits, Menelaus and himself (3.22.11–3.22.17). These parts are not separately analyzed as a dialogue, but incorporated into the analysis of the narrative speech, because the purpose of such embedded dialogues is still to present the events that have happened away from Clitophon and the focalizers (here secondary focalizers) of the narrative are the same characters as in the speech before and after the dialogic part. As the dialogues are embedded in the narrative speech, the reporting clauses and sentences between direct speech, are still analyzed as occurring on the 0-level.

The average length of narrative speeches is the longest among the sub-genres of narration of events (285.5 words), altogether eleven such speeches occur in the whole novel (see App. 2 and Table 5).

### 3.2.1.3 Introduction of a character (INT)

The sub-genre introduction of a character presents new characters (including Clitophon himself as a character in his ego-narration) entering into the plot of the novel. The introduction is presented with few sentences by the main narrator Clitophon, usually starting with the words ἦν δέ, preceding the account of the actions of the character. The only exceptions are the introductions of the general Chaireas and Melite's husband Thersander. Chaireas had previously helped to cure Leucippe from her madness, but some introductory words are said about him only afterwards (in. 4.18.6–4.18.9). The introduction of Thersander in 5.23.9–5.23.12 (in bold) is similar, although only one sentence by a servant is said about him before Clitophon's introduction:

ἄρτι δὲ κατακλιθέντων ἡμῶν θόρυβος πολὺς κατὰ τὸν ἀνδρῶνα ἀκούεται καὶ συνδρομή, καὶ εἰστρέχει τις τῶν θεραπόντων, ἀσθμαίνων ἅμα καὶ λέγων· “Θέρσανδρος ζῆ καὶ πάρεστιν.” ἦν δὲ ὁ **Θέρσανδρος οὗτος ὁ τῆς Μελίτης ἀνήρ, ὃν ἐνόμιζε τεθνηκέναι κατὰ θάλασσαν. τῶν γὰρ συνόντων αὐτῷ τινες οἰκετῶν, ὡς περιετράπη τὸ σκάφος, σωθέντες καὶ νομίσαντες ἀπολωλέναι, τοῦτο ἀπαγγείλαντες ἔτυχον.**

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<sup>130</sup> The dialogic parts inside narrative speeches may be even longer than the direct speech occurring inside the sub-genre narration of the plot.

*(Just as we had reclined at table, a great clamour and scrambling about occurred in the men's quarters, and one of the servants ran in, panting and exclaiming, "Thersander is alive; he's here now!". This Thersander was Melite's husband, who she thought had died at sea. What really happened was that some of his servants, who were saved when the boat overturned, thought their master had gone down, and they had circulated this report when they returned.)*

All other introductions of characters, which are presented before the actions of the characters, are narrated as pauses (see Ch. 2), giving the information about their origin and/or characteristic features. The two introductions discussed above are exceptional with regard to the narrative tempo-management types – they are presented in expansion of time, because of the prior connection with the main storyline.<sup>131</sup>

Introductions of characters are rather short, as the average length of an introduction is 49.9 words (see App. 2, Table 5). Only seven characters are introduced by this sub-genre in the novel.

#### 3.2.1.4 Summary (SUM)

Summary is a difficult sub-genre to define, as all of Clitophon's narration is actually a summary of events that happened to him. In some sections, however, the relation of narrative time and story-time, word choice or some stylistic figures indicate that the content of the section is presented as a summary. All ten summaries in the novel are presented by the ego-narrator Clitophon. Appropriately to the name of the sub-genre, the average length of summaries is very short (48.1 words, see App 2). Summaries can be divided into two sub-categories according to the content (although in the analysis of Ch. 4 all summaries are categorized as one sub-genre of narration of events):

- **Shortened version of a message, a dream or a song.** Five summaries belong here. In two occasions Clitophon briefly retells the content of a song, in 1.5.16–1.5.18 and in 2.1.5–2.1.11:

εἴ τις τὰς καμπὰς τῆς ᾠδῆς περιελών ψιλὸν ἔλεγεν ἀρμονίας τὸν λόγον, οὕτως ἂν εἶχεν ὁ λόγος· “Εἰ τοῖς ἀνθεσιν ἤθελεν ὁ Ζεὺς ἐπιθεῖναι βασιλέα, τὸ ῥόδον ἂν τῶν ἀνθέων ἐβασίλευε. γῆς ἐστὶ κόσμος, φυτῶν ἀγλαΐσμα, ὀφθαλμὸς ἀνθέων, λειμῶνος ἐρύθημα, κάλλος ἀστράπτων· ἔρωτος πνέει, Ἀφροδίτην προξενεῖ, εὐώδεσι φύλλοις κομᾶ, εὐκινήτοις πετάλοις τρυφᾶ, τὸ πέταλον τῷ Ζεφύρῳ γελᾷ.”

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<sup>131</sup> For an analysis of the introduction of characters from the perspective of the experiencing ego-narrator (*das erlebende Ich*), see Effe 1997: 81–84. I regard the introductions of these two characters as expansions of time, because the characters take already part in the action of the novel. See also the discussion in Ch. 2.2.2.

*(The gist of the song, in plain language, without the modulations of the music, would be as follows: "If Zeus had wanted to place one flower as king over all the rest, the rose would reign supreme: jewel of the earth, a prodigy among plants, most precious of all flowers, the meadow's blush, a stunning moment of beauty, the fragrance of Eros, invitation of Aphrodite; the rose luxuriates in fragrant petals, surrounded by the most delicate leaves, that ripple laughter as the West Wind strokes them.")*<sup>132</sup>

As this song seems to be an explanation directed only to the reader/listener, the section in 2.1.5–2.1.11 is categorized as pause in regard to NTM-types.

In 3.24.8–3.24.14 a shortened version of a message to the army general is presented in indirect speech instead of direct speech inside ego-narration. In 2.23.17–2.23.20 Clitophon mentions the dream of Leucippe's mother Pantheia, which made her to go to Leucippe's room, preventing Leucippe's loss of virginity. This section is categorized under summary, not a description of a dream, as the dream is narrated only cursorily, not in a detailed way. It is presented as parallel action, therefore narrated in expansion of time. In 1.6.17–1.6.23 several dreams of Clitophon are narrated, the content is expressed through short parallel clauses, which is quite close to the figure of enumeration characteristic to the summary of events.<sup>133</sup> The summary of Clitophon's dream starts with an ellipsis and continues in the NTM-type of detailed summary, apart from the three latter examples, two other summaries in this category occur in compression of time.

- **Summary of previously narrated events** – these five sections present the events, which the main narrator Clitophon has already narrated, in a compressed form in his ego-narration. The purpose of such summaries is to avoid the long repeating analepseis,<sup>134</sup> i.e., flashbacks to the events the reader/listener is already aware of. Such sections are mostly characterized by the figure of enumeration. As opposed to the sub-genre ekphrasis of an

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<sup>132</sup> The categorization of this section is somewhat problematic – the section starts with quotation marks in Vilborg's edition and it is not entirely clear, whether the author tells a shortened version of the song (as following), or means that the song without the music would be as following. The translations of Winkler and Whitmarsh as well as O'Sullivan in his lexicon (O'Sullivan 1980) seem to support the second idea, in which case this section could not belong to the sub-genre of summary, but for instance to contemplations. The translation by Plepelits (in Plepelits 1980), on the other hand, supports the idea of summary („Wenn man unter Weglassung der poetischen Wendung den nackten Inhalt des Gesanges erzählte, so würde dieser folgendermassen lauten:..."). Grammenidis (2003: 272–273) also interprets it as a „prose paraphrase“ of this song. As in the previous text the content of another song is mentioned before and it resembles other summaries in this novel in form, I presume that this one is also presented as a summary.

<sup>133</sup> Cf. the study of Ken Dowden (in 2007: 133–150), which indicates, that Tatius uses more frequently short sentences in his narration (the most frequent length of a sentence is six words).

<sup>134</sup> See for instance De Jong & Nünlist 2007: 509.

event (see Ch. 3.2.2), which gives a detailed overview of an incident as if painting a vivid picture before the readers/listeners eyes, the ego-narrator Clitophon literally enumerates the events that have happened to him in summaries, e.g., preceding Sostratus' narrative speech<sup>135</sup> in 8.17.6–8.17.8:

ἀρχεται δὴ λέγειν ἃ φθάνω προειρηκῶς ἅπαντα, τὸν Καλλισθένην, τὸν χρησμόν, τὴν θεωρίαν, τὸν λέμβον, τὴν ἀρπαγὴν.

*(He began by telling everything that I have already related: Callisthenes, the oracle, the sacred embassy, the boat, the abduction.)*

Only two summaries (in 7.8.4–7.8.9 and in 8.5.17–8.5.21) do not contain an enumeration, e.g., in 8.5.17–8.5.21:

καὶ καθ' ἕκαστον ὡς ἐγένετο διεξήειν. κὰν τῷδε κατὰ τὸν Σωσθένην καὶ Θέρσανδρον γενόμενος ἐξήρην καὶ τὰ αὐτῆς ἔτι μᾶλλον ἢ τὰμά, ἐρωτικῶς αὐτῇ χαριούμενος ἀκούοντος τοῦ πατρὸς· ὡς πᾶσαν αἰκίαν ἤνεγκεν εἰς τὸ σῶμα καὶ ὕβριν πλήν μιᾶς, ὑπὲρ δὲ ταύτης τὰς ἄλλας πάσας ὑπέστη·

*(I went through each event as it happened. Here too, when I got to the part about Sosthenes and Thersander, I elaborated her tale even more than my own, my lover's gift to her, since her father was listening. I told, how she bore every indignity and insult to her body save one, and how for the sake of this one she submitted to all the others).*

The beginning of the section (καθ' ἕκαστον ... διεξήειν) indicates that a longer narrative is presented in a shorter version and the narration is very short in narrative time; therefore, it is categorized as a summary. In the first section in 7.8.4–7.8.9, the summary again contains several short parallel clauses, which is close to the figure of enumeration. This is also the only summary of events, which is not in the narrative tempo-management type of compression of time, as all the others, but in detailed summary.

Summaries may formally occur also within other genres, for instance in dialogues or narrative speeches. In such cases, they are incorporated into the genre of the surrounding text. For instance, the words of Satyrus in 3.21.27–3.21.29:

ταῦτα λέγων ἐδεόμην Δία Ξένιον καλῶν καὶ κοινῆς ἀναμιμνήσκων τραπέζης καὶ κοινῆς ναυαγίας.

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<sup>135</sup> Morgan (2004: 495) refers to this summary as one of three occasions, where Clitophon makes an internal cross-reference to earlier phases of the narrative (the other two are false-references connected to Leucippe's father Sostratus). However, we could also add the summary of Clitophon's own narrative speech in 8.5.17–8.5.21 to these internal cross-references.

(With these words I began to beg Menelaus, calling on Zeus Xenios, reminding him we had shared hospitality over the table and shared the experience of shipwreck.)

These words are part of a narrative speech, where Clitophon's servant Satyrus reminds Menelaus, the man he and Clitophon met on the ship sailing towards Alexandria, what they have been through together, with the purpose that Menelaus would help him to save Leucippe from being sacrificed.

The sub-genre of summaries occurs infrequently in *Leucippe and Clitophon* and Achilles Tatius uses it either for presenting a shortened version of a song, dreams, message, or for avoiding repetition in his narrative (in case of summaries of events). Summaries occur primarily in the NTM-type of compression of time and are rather short in narrative time (average length is 48.1 words).

### 3.2.2 Description (DESC)

Description is the notion used for a sub-genre in the novel, which describes something or someone. The methodology of analysis is based on the ancient theory of ekphrasis. The meaning of ekphrasis has changed considerably from antiquity to the present time (for a thorough overview see Webb 2009: 1–38). The description of objects, people, events etc. (an *ekphrasis*) is known already from Homer (e.g., the descriptions of the shield of Achilles and of battles). Nowadays a poetic description of works of art is primarily meant under this notion, whereas the handbooks of *progymnasmata* do not mention describing the works of art as the main subject of ekphraseis. The most important feature of an ekphrasis is to bring the described objects vividly before the eyes, i.e., the visual impact on the reader/listener (Webb 2009: 7–8). The same is expressed in the manuals on *progymnasmata*.<sup>136</sup> The style should be relaxed, and the choice of words and figures must correspond to the described object.<sup>137</sup>

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<sup>136</sup> Aelius Theon (*Prog.* 11) Ἐκφρασις ἐστὶ λόγος περιγηματικὸς ἐναργῶς ὑπ' ὄψιν ἄγων τὸ δηλούμενον (Spengel 1854: 118). (*Ekphrasis is descriptive language, bringing what is portrayed clearly before the sight* (Kennedy 2003: 45)). Similarly Ps.-Hermogenes *Prog.* 10 (in Spengel 1854: 16), Aphthonius *Prog.* 12 (in Spengel 1854: 46) and Nicolaus *Prog.* 12 (in Spengel 1861: 491). Moreover, ekphrasis was one of the types of progymnasmata, which was considered to be useful for all three kinds of rhetoric – the deliberative, judicial and epideictic, e.g., Nicolaus *Prog.* 12: Τριῶν δὲ ὄντων εἰδῶν, τοῦ δὲ δικανικοῦ λέγω καὶ πανηγυρικοῦ καὶ συμβουλευτικοῦ, ἐν πᾶσιν ἢ χρεῖα τοῦ προγυμνάσματος τούτου εὐρεθήσεται καὶ γὰρ συμβουλευόντες ἀνάγκη ἔχομεν πολλάκις ἐκφράσαι τούτο, περὶ οὗ ποιοῦμεθα τοὺς λόγους, ἵνα μᾶλλον πεισῶμεν, καὶ κατηγοροῦντες ἢ ἀπολογούμενοι δεόμεθα τῆς ἐκ τοῦ ἐκφράζειν αὐξήσεως, καὶ μέντοι καὶ ἐν πανηγυρिकाῖς ὑποθέσεσιν ἰκανὸν τὸ τῆς ἐκφράσεως ἡδονὴν ἐμποῦησαι τοῖς ἐν θεάτροις καθημένοις (Spengel 1861: 492–493). (*There being three kinds of rhetoric, I mean judicial and panegyric and deliberative, this progymnasma will be found useful for all; for in deliberative speaking we often encounter a necessity to describe the thing about which we are making the speech, in order to be more persuasive, and in prosecuting or defending we need the amplification that comes*

Descriptions are a very important part of Achilles Tatius' style.<sup>138</sup> With descriptions of objects Tatius usually slows down the narrative pace. They occur after the rapid development of the plot or after dramatic events. However, the descriptions of events can create an even more dramatic effect than the usual narration of events, painting a vivid picture of everything that happens before the eyes of the reader/listener. The descriptions are mostly presented by Clitophon himself.

According to the content, descriptions in the novel fall into four sub-categories:

### 3.2.2.1 Ekphrasis of an object (EO)

In *Leucippe and Clitophon* the ekphrasis of paintings, animals (e.g., phoenix, crocodile, elephant, hippopotamus), cities (Sidon, Alexandria), sacrificial offerings, a garden, a person (Leucippe), a statue (of Zeus Casius), a dress and a panpipe occur. These are mostly longer descriptive sections, which function as digressions, allowing the author to express his erudition in a very rhetorical way and slowing down the narrative tempo. These descriptions occur mostly in four slower types of narrative tempo-management: pause, expansion of time, 0-level and compression of time. There are only two exceptions, where the description is presented in detailed summary (in 5.1.1–5.2.6 – the city of Alexandria, and 5.6.7–5.6.10 – the island and lighthouse of Pharos) as Clitophon is describing them during his walk.

These digressions usually come after a rapid development of events, functioning as slow-downs. Such alternation of narration of events and ekphrasis occurs most frequently in Books III, IV and V, where the adventures of

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*from making an ekphrasis, and, of course, in panegyric subjects the element of ekphrasis is capable of producing pleasure in theater-audiences* (Kennedy 2003: 167).

<sup>137</sup> Aphthonius *Prog.12*: Ἐκφράζοντας δὲ δεῖ τὸν τε χαρακτήρα ἀνειμένον ἐκφέρειν, καὶ διαφόροις ποικίλλειν τοῖς σχήμασι, καὶ ὅλως ἀπομιμῆσθαι τὰ ἐκφραζόμενα πράγματα (Spengel 1854: 47). (*In composing an ekphrasis, one should make use of a relaxed style and adorn it with varied figures and, throughout, create an imitation of the things being described* (Kennedy 2003: 117)). Ps.-Hermogenes *Prog. 10*: Ἔτι μέντοι συνεξομοιοῦσθαι τὰ τῆς φράσεως ὀφείλει τοῖς πράγμασιν· ἂν ἀνθηρὸν τὸ πρᾶγμα, ἔστω καὶ ἡ λέξις τοιαύτη, ἂν ἀνυχηρὸν τὸ πρᾶγμα, ἔστω καὶ ἡ λέξις παραπλησία (Spengel 1854: 16–17). (*Moreover, of course, the word choice ought to correspond to the subject. If the subject is flowery, let the style be so too; if the subject is dry, let the style be similar* (Kennedy 2003: 86)). Nicolaus *Prog. 12*: Φράσεως δὲ ποικίλης ἐν αὐτῇ δεόμεθα· πρὸς γὰρ τὴν ὑποκειμένην ὑπόθεσιν ἀρμόζειν δεῖ καὶ τὸ τῆς ἀπαγγελίας εἶδος, ἢ γλυκαίνοντας ἢ ἐκτραγαλοῦντας τὰς συμφορὰς ἢ ὅλως ἄλλο τι παριστάντας πάθος... (Spengel 1861: 493). (*We need a varied style in it; for the kind of expression we use should fit the proposed subject, whether we make it sweet or render happenings tragic or impart some other emotion*; (Kennedy 2003: 168)).

<sup>138</sup> Cf. Hock 1997: 455, who says that *ethopoiia* and *ekphrasis* are very frequent in ancient Greek novels. According to Bartsch (1989: 4–6) the frequent occurrence of ekphrasis is one of the reasons, why Tatius' novel, as well as all the other ancient Greek novels, were not highly appreciated in earlier scholarly research.

protagonists are narrated and plot develops very quickly (see also Ch. 1). Three out of eight books end with an ekphrasis (Book I, III, and IV), two start with an ekphrasis (I and V book). They are presented by the ego-narrator Clitophon, or by characters in Clitophon's story. The ekphraseis of paintings can also be seen as foretelling the future events of the novel.<sup>139</sup>

Among the genre of descriptions, the sub-genre ekphraseis of objects occurs most frequently (21 times in the novel) and has the longest average length (210.6 words, see App. 2 and Table 5).

### 3.2.2.2 Ekphrasis of an event (EE)

Relying on the discussion of ekphrasis by Aelius Theon, Ps.-Hermogenes, Aphthonius and Nicolaus,<sup>140</sup> some detailed descriptions of events are regarded as ekphraseis here. These are the sections, where the protagonists of the novel are not actively participating in the action, are mere witnesses of it or participate passively, as in the description of the sacrifice of Leucippe in 3.15.4–3.15.18. The description of the storm is categorized as an ekphrasis, as long as the narration does not concentrate closely to the actions of the protagonists, e.g., the rows 3.4.17–3.5.5 are divided as following:

*Ekphrasis of events:* ἔνιοι δὲ κολυμβᾶν πειρώμενοι, προσραγέντες ὑπὸ τοῦ κύματος τῇ πέτρᾳ διεφθείροντο· πολλοὶ δὲ καὶ ξύλοις ἀπερρωγόσι συμπεσόντες ἐπέιροντο δίκην ἰχθύων· οἱ δὲ καὶ ἡμιθνήτες ἐνήχοντο.  
(Some tried to dive away from the wreckage, but the surge raked them across the rocks to their death; many were impaled on points of shattered planking, like speared fish. Still others, half-dead, swam on.)

*Narration of the plot:* Ἐπεὶ οὖν τὸ πλοῖον διελύθη, δαίμων τις ἀγαθὸς περιέσωσεν ἡμῖν τῆς πρῶρας μέρος, ἔνθα περικαθίσαντες ἐγὼ τε καὶ ἡ Λευκίππη κατὰ ῥοῦν ἐφερόμεθα τῆς θαλάσσης· ὁ δὲ Μενέλαος καὶ ὁ Σάτυρος σὺν ἄλλοις τῶν πλωτήρων ἐπιτυχόντες τοῦ ἴστοῦ καὶ ἐπιπεσόντες ἐνήχοντο.  
(When the vessel broke in pieces, some good deity rescued a section of the prow for Leucippe and me to float on wherever the sea's movement took us. Menelaus and Satyrus and other passengers had reached the mast and were swimming while holding onto it.)

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<sup>139</sup> For paintings and dreams as omens to the future events, see Ch. 2 and 3 in Bartsch 1989.

<sup>140</sup> Aelius Theon *Prog.* 11: Γίνεται δὲ ἔκφρασις προσώπων, τε καὶ πραγμάτων καὶ τόπων καὶ χρόνων. ... Πραγμάτων δὲ οἷον [φράσις] πολέμου, εἰρήνης, χειμῶνος, λιμοῦ, λοιμοῦ, σεισμοῦ (Spengel 1854: 118). (*There is ekphrasis of persons and events and places and periods of time. ... Ekphrasis of events includes, for example, descriptions of war, peace, a storm, famine, plague, an earthquake;* (Kennedy 2003: 45)). Similarly, in Ps.-Hermogenes *Prog.* 10 (see Spengel 1854: 16) and Aphthonius *Prog.* 12 (see Spengel 1854: 46). Most thoroughly in Nicolaus *Prog.* 12 (Spengel 1861: 491–492).

The first section presents the epilogue to the ekphrasis of the storm, which starts already in 3.1.1, the following section describes already the actions of the main characters.

In addition, three descriptions of rituals belong to this sub-genre. The first one occurs in Book III (in 3.15.4–3.15.18), where Clitophon describes the sacrifice of Leucippe by the herdsmen of Nile. Two other descriptions are located at the end of the novel: the description of the ritual in Pan's cave, which Leucippe has to pass in order to prove her virginity (8.6.46–8.6.63), and the ritual in the river Styx, where Melite has to make an oath, that she has not committed adultery during her husband's absence (8.12.30–8.12.36). Both of these descriptions follow the myth explaining the origin of the ritual.

Ekphraseis of events are presented by the ego-narrator Clitophon or by a character in his story (the priest of Artemis). The narrative tempo of the ekphraseis of events is considerably quicker than the tempo in the ekphraseis of objects – the most common type of narrative tempo-management in them is detailed summary, but ellipsis, brief summary and compression of time also occur.<sup>141</sup> On few occasions, however, slower types are used. For instance, the rituals in Pan's cave (in 8.6.46–8.6.63) and in the Styx (in 8.12.30–8.12.36) are described in a speech on 0-L and as a pause respectively. ET is used in 4.18.20–4.18.27 (the way Egyptians drink water) after descriptions in the quicker types of narrative tempo-management, where it is meant as an explanation at the same time. The following description of a crocodile is also narrated in ET, thus the narrative tempo is again slowing down at the end of a book.

Altogether 14 sections describing an event occur in the novel. The average length of these sections is 157.1 words, thus they are shorter than the ekphraseis of objects and longer than descriptions of dreams and emotions (see App. 2, Table 5)

### 3.2.2.3 Description of emotions (DE)

Achilles Tatius often likes to describe the emotional state of a character through the main narrator Clitophon, usually in two or three sentences.<sup>142</sup> These sections do not form a complete ekphrasis and primarily provide the background-information to the narration (most often in dialogues between sentences in direct speech). Sometimes a contemplation or a *gnome*<sup>143</sup> over the same subject precedes or follows the description of emotions and there is often an enumer-

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<sup>141</sup> The similar tendency can be noticed in analysis of the rhetorical figures in Unit 5 (the tempo on sentence-level caused by some rhetorical figures), when comparing the sub-genres ekphrasis of an object and ekphrasis of an event (see Ch. 4.2.2.5). In other units however, the ekphraseis of objects also contain many asyndetic and short parallel clauses and enumerations, which cause the quicker tempo of utterance.

<sup>142</sup> A similar technique is used already in epics and drama (e.g., the emotions of Achilles in *Iliad* 1.188–192 or the emotions of Medea in *Argonautica* 3.287–298, but these are presented through the primary narrator).

<sup>143</sup> See Ch. 3.2.4.2.

ation or parallelism with short clauses somewhere at the beginning, e.g., in 2.29.1–2.29.4:

Ἡ δὲ Λευκίππη καθ' ἑαυτὴν γενομένη καὶ τῶν τῆς μητρὸς γεμισθεῖσα ῥημάτων παντοδαπὴ τις ἦν· ἤχθετο, ἡσχύνετο, ὠργίζετο. ἤχθετο μὲν πεφωραμένη, ἡσχύνετο δὲ ὄνειδιζομένη, ὠργίζετο δὲ ἀπιστουμένη. αἰδῶς δὲ καὶ λύπη καὶ ὀργὴ τρία τῆς ψυχῆς κύματα·

*(Left to herself and with her mother's words still ringing in her ears, Leucippe was caught in emotional chaos. She was vexed, ashamed, angered: vexed at being caught, ashamed at being criticized, angered at not being believed. Shame, grief, and anger are three waves rising in the soul.)*

Here the emotional state of the heroine is described after the conversation with her mother. The *gnome* (*Shame, grief, and anger are three waves rising in the soul.*) introduces the following contemplation over these three feelings and is thus already categorized a part of a short contemplation.

The sections of the descriptions of emotions are not very long (average length of a section in Part I is 87 words, see App. 2) and they occur only in two types of narrative tempo-management: in compression of time and in expansion of time. In the first case they tend to be connected to dialogues (describing the feelings of participants during the conversation), in the second case the reaction to an event in the story is usually described.

Descriptions of emotions occur 15 times in the novel, this sub-genre is the shortest in regard to the average length among the genre of descriptions (28.7 words).

#### 3.2.2.4 Description of a dream (DD)

To the sub-genre of the descriptions of dreams belong only two dreams of Clitophon (in 1.3.18–1.3.24 and 4.1.16–4.1.23), where the dreams are narrated in a more detailed way by the main narrator Clitophon himself. Although they are similar to the ekphraseis of events, the descriptions of dreams are categorized as a separate sub-genre, because they are shorter and do not describe the events in the story. The other references to dreams in the novel fall into other sub-types: the dream of Panthea in 2.23.17–2.23.20, for instance, is presented in a very short way and is categorized as a summary, similarly to Clitophon's own dreams in 1.6.17–1.6.23. Of the dream of Leucippe in Ch. 4.1 only the words of goddess Aphrodite are presented by Leucippe in direct speech; therefore it is incorporated into the genre of dialogue.

The dreams, as paintings, foretell the future events. For instance the dream of Clitophon in Ch. 1.3 hints to the kidnapping of Calligone or to the interrupted love-making of Leucippe and Clitophon.<sup>144</sup> The dream in 4.1 foreshadows the happy ending of the novel (the marriage of the protagonists), but also helps to

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<sup>144</sup> See Bartsch 1989: 87.

preserve Leucippe's virginity (the goddess Aphrodite forbids Clitophon to sleep with Leucippe for a while).

The descriptions of dreams are rather short (average length of a section is only 66.5 words, see App.2), the first dream of Clitophon is presented in compression of time and the second one in expansion of time (remembering the dream probably took less time than narrating about it, also it is an internal analepsis<sup>145</sup>).

### 3.2.3 Dialogue (D/DIAL)

Dialogue is analyzed as a separate genre here, although it is not a very homogenous category. The contemporary literary dialogues<sup>146</sup> are characterized by Munat (2005: 404–405) as following: “Literary dialogues are characterized by the absence of paralinguistic, suprasegmental and kinesic features of spoken dialogue. All this background information is given to the reader through reporting clauses, which interrupt the flow of the dialogue. Similarly, the speakers' turns are signalled through them. Another difference is that the natural dialogue is predominantly interactional in nature, whereas fictional dialogue is created by the author in order to say something to the reader, who thus becomes a third party in the dialogue.”

When we think of ancient Greek literature, three options may be noticed regarding the occurrence of reporting clauses:

- 1) they were absent (for instance in drama);
- 2) they preceded and/or followed the direct speech (for instance in Homer's epics);
- 3) they interrupt the direct speech (in prose).

The beginning of Plato's *Thaetetus* indicates awareness of the technique of using reporting clauses between the utterances of characters.<sup>147</sup> Plato himself presents his dialogues with reporting clauses for instance in *Symposium*, *Char-*

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<sup>145</sup> Morgan (2007: 494) has used the term „analepsis to the proleptic dream“ for the similar occurrence in Heliodorus' novel. In the present section Clitophon recalls a dream, where Aphrodite prohibited him from entering the temple (i.e., to sleep with Leucippe) for the time being, but she will open it for him after a while (i.e., after marrying her). Thus it is a flashback to the dream foretelling a future event.

<sup>146</sup> According to Bal's definition (Bal 1981: 51), narrative dialogue requires at least two speakers who are diegetical actors. Continuous contact between the speakers is necessary; they must be in a temporal and spatial continuum together and recognize each other as partners in conversation.

<sup>147</sup> ἵνα οὖν ἐν τῇ [143c] γραφῇ μὴ παρέχοιεν πράγματα αἰ μεταξὺ τῶν λόγων διηγήσεις περὶ αὐτοῦ τε ὅποτε λέγοι ὁ Σωκράτης, οἷον ‘καὶ ἐγὼ ἔφην’ ἢ ‘καὶ ἐγὼ εἶπον,’ ἢ αὖ περὶ τοῦ ἀποκρινομένου ὅτι ‘συνέφη’ ἢ ‘οὐχ ὡμολόγει,’ τούτων ἔνεκα ὡς αὐτὸν αὐτοῖς διαλεγόμενον ἔγραψα, ἐξελὼν τὰ τοιαῦτα. (Now in order that the explanatory words between the speeches might not be annoying in the written account, such as “and I said” or “and I remarked,” whenever Socrates spoke, or “he agreed or he did not agree,” in the case of the interlocutor, I omitted all that sort of thing and represented Socrates himself as talking with them. (Translation from Fowler 1921))

*mides*, although in most of his dialogues Plato leaves them out for smoother presentation (e.g., *Theaetetus*, *Criton*, *Phaedrus*).

In this analysis, sections of text are categorized as dialogues when at least two utterances shorter than 90 words<sup>148</sup> from different characters occur. During the dialogue, the reporting clauses in Clitophon's ego-narration alternate with utterances of characters (the only exception is the Ch. 1.2, where the dialogue is presented by the supposed author and Clitophon, the future ego-narrator). As the focalizer of the main story is Clitophon, one of the characters participating in the dialogue is mostly the character Clitophon himself (except in presenting parallel actions as omniscient narrator, cf. Ch. 1.1 and 1.3).

The dialogical sections have very different content and purposes: they can contain lamentations, persuasions, erotic advice, etc. The primary characteristic of a dialogue is the alternation of sentences in direct speech of characters, which occur on the NTM-type of 0-level. In addition, the events in the novel often also develop during dialogues, described as background information by the ego-narrator Clitophon between the utterances of characters. Therefore, dialogues mostly help to build up a scene, enlivening the "dry" narration of events (cf. the Platonic mixed type of narration). However, the narrative sections in the dialogue are usually not long in narrative time (remain under 60 words) and do not form an independent narrative episode. If they are longer, they are categorized as another genre, mostly narration of the plot, as for instance in 3.17.18–3.18.2:

...“σύ μοι, Λευκίππη, μαρτύρησον, εἰ ζῆς.” ἅμα δὲ εἶπε καὶ δῖς πού καὶ τρεῖς ἐπάταξε τὴν σορὸν, καὶ κάτωθεν ἀκούω φωνῆς πάνυ λεπτῆς. τρόμος οὖν εὐθύς ἴσχει με καὶ πρὸς τὸν Μενέλαον ἀπέβλεπον, μάγον εἶναι δοκῶν. ὁ δὲ ἤνοιγεν ἅμα τὴν σορὸν καὶ ἡ Λευκίππη κάτωθεν ἀνέβαινε, φοβερὸν θέαμα, ὧ θεοί, καὶ φρικωδέστατον. ἀνέφικτο μὲν αὐτῆς ἡ γαστήρ πᾶσα καὶ ἦν ἐντέρων κενή· ἐπιπεσοῦσα δέ μοι περιπλέκεται καὶ συνέφυμεν καὶ ἄμφω κατεπέσομεν. Μόλις οὖν ἀναζωπυρήσας λέγω πρὸς τὸν Μενέλαον· “Οὐκ ἐρεῖς μοι, τί ταῦτα;...”

*(...tell him yourself that you're alive, Leucippe.” As he said this he tapped on the top of the coffin a second and a third time, and I heard a delicate voice from under the lid. I began to tremble all over and looked at Menelaus, wondering whether he was a magus. He opened the coffin, and Leucippe rose up, a frightening (O gods!) and blood-chilling sight. The entire length of her stomach hung open, and the visceral cavity was hollow. She fell into my arms’*

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<sup>148</sup> When an utterance in direct speech of a character is longer than 90 words, it is categorized as speech in another genre or sub-genre. However, sometimes it is clear also in the case of shorter utterances, that they belong to another genre. For instance, of the four consecutive persuasions in 5.15.11–5.16.31 the two persuasions by Clitophon are 89 and 73 words in narrative time and could be categorized as dialogic passages (turn-takings of Clitophon) between the persuasions of Melite. Still, the style and occurrence of rhetorical figures support the categorization under persuasions (see also Ch. 4).

*embrace, we pressed close, and then we both collapsed. When I gradually came to, I asked Menelaus: "Tell me what's going on. ...)*

The part in bold in the example describes the events between the utterances of Menelaus and Clitophon, as it is long (66 words) and describes a complete action, it is categorized as narration of the plot and not included into the dialogue.

Dialogues are thus characterized by insertions of other text genres – Achilles Tatius rarely presents a stichomythia-like conversation between two or more persons. Usually he adds background information to the dialogue describing the emotions of participating characters, the situation, the action during the conversation. On the other hand, dialogues can themselves be embedded into narrative speeches or narrations of myth and fables. In such cases the dialogues form and are analyzed as a part of the speech, myth or fable (usually they consist of only two or three turn-takings then).

Dialogues can be quite short (the average length of a section is 91.4 words, see App.2), containing only two or three sentences between two participants, for instance in 3.11.10–3.11.12:

λέγω οὖν πρὸς τὴν Λευκίππην πάντα σιγῶσαν· "Τί σιγᾶς, φιλτάτη, καὶ οὐδέν μοι λαλεῖς;" "Ὅτι μοι," ἔφη, "πρὸ τῆς ψυχῆς, Κλειτοφῶν, τέθνηκεν ἡ φωνή."

*(Leucippe had not said a word, so I said to her: "Why so quiet, dearest? Why do you not speak to me?" "Because," she replied, "I have lost my voice, ahead of losing my life.")*

On the other hand, dialogues could also be very long, even incorporating whole speeches (e.g., in Ch. 2. 35 – 2.38, where Clitophon proposes to talk about erotic themes and the dialogue comprises three speeches comparing the kisses of boys and women). However, when a certain section in character-speech exceeds 90 words, it is categorized under another genre. This can be seen in 5.22.4–22.26, where the dialogue between Leucippe and Melite ends with Melite's lamentation of 136 words (in 5.22.13–5.22.26), which is categorized not as dialogue but separately as a lamentation, although it still forms a part of a dialogue. For this reason also short answers, comments, questions etc. before, between or after longer speeches (not categorized as dialogues) are regarded as belonging into the genre of dialogues, even if it is not preceded or followed by another short turn-taking. The short utterance of a character is a turn-taking introducing or answering a longer turn-taking as a speech.

There is one exceptional dialogue in Tatius' novel, where Clitophon talks to himself: in 2.5.1–2.5.12 Clitophon instigates himself to be bolder in winning Leucippe's attention after Satyrus' advice:

Ταῦτα εἰπὼν ἐχώρησεν ἔξω τῶν θυρῶν. ἐγὼ δὲ κατ' ἑμαυτὸν γενόμενος καὶ ὑπὸ τοῦ Σατύρου παροξυνθεὶς ἤσκουν ἑμαυτὸν εἰς

εὐτολίμιαν ἐπὶ τὴν παρθένον· “Μέχρι τίνος, ἄνανδρε, σιγᾶς; τί δὲ δειλὸς εἶ στρατιώτης ἀνδρείου θεοῦ; τὴν κόρην προσελθεῖν σοὶ περιμένεις;” εἶτα προσετίθη· “Τί γάρ, ὦ κακόδαιμον, οὐ σωφρονεῖς; τί δὲ οὐκ ἔρας ὧν σε δεῖ; παρθένον ἔνδον ἔχεις ἄλλην καλήν· ταύτης ἔρα, ταύτην βλέπε, ταύτην ἔξεστὶ σοὶ γαμεῖν.” ἐδόκουν πεπεισθαι· κάτωθεν δὲ ὥσπερ ἐκ τῆς καρδίας ὁ Ἔρως ἀντεφθέγγετο· “Ναί, τολμηρέ, κατ’ ἐμοῦ στρατεύη καὶ ἀντιπαρατάττη; ...

*(Satyrus went outside, and, left to myself, I took his advice to heart. I tried to whip up my courage to face the maiden. “How long will you keep silent, sissy boy? What use is a spineless soldier in the service of a virile god? Are you waiting for her to make the first move?” Then I answered to myself: “Come to your senses, you fool. Aim your love shafts at the proper target. You have another lovely maiden in your own family: desire her, gaze at her; marriage with her is in your power.” I thought I had convinced myself, but the voice of Eros replied from deep down in my heart: “Such insubordination! So, you would take up position and fight against me?....)*

Here we can see two kinds of changes of voices: first, there is an alternation of the voice of the ego-narrator Clitophon (in reporting clauses) and the direct speech of the character Clitophon; second, there is a dialogue of the character Clitophon with himself (or with the voice of Eros in him).

The nature of dialogues (direct speech) demands the 0-level of narrative tempo-management as the primary type. The short descriptions of events by the ego-narrator Clitophon between the utterances of characters (also are included to the dialogue) occur only in these types of narrative tempo-management, which are near to 0-level, mostly in compression of time. Sometimes Achilles Tatius uses detailed summary, and only on three occasions expansion of time, indicating that something happened during speaking (as a loop in narrative time). Dialogues are distributed quite evenly throughout the whole novel, almost every book has a longer block of dialogues, even the last books, where long speeches subsume a large part of the text. The only exception is Book III, where the focus is more on presenting events, as the characters encounter many difficulties after escaping from home. Altogether 63 sections of dialogues occur in *Leucippe and Clitophon*.

In addition to the traditional rhetorical figures studied in this thesis the frequency of turn-takings in the genre of dialogues is indicated in the analysis in Ch. 4. The purpose is to characterize the liveliness of the dialogue, indicating, how many times the speaker changes during the conversation.

### 3.2.4 Contemplation (CONT)

In *Leucippe and Clitophon* the genre of contemplations is primarily related to love and feelings, but also nature. The contemplations over different phenomena tend to fall in this novel under epideictic oratory, as the function is primarily to show the narrator’s erudition in a rhetorical way, also slowing down the narrative tempo (as they occur on 0-level or slower types of NTM, see

Table 6). However, the epideictic speeches and contemplations often have an additional objective in the plot of this novel (for example advice or explanation, which according to the traditional understanding of rhetoric belongs under deliberative oratory<sup>149</sup>).

Contemplations are divided into two sub-genres: embellished contemplation and short contemplation.

### 3.2.4.1 Embellished contemplation<sup>150</sup> (EC)

Embellished contemplations are speeches in a very ornate style, which deliberate over some phenomenon, using examples from nature, mythology etc. In *Leucippe and Clitophon* these speeches deliberate mainly over love and the phenomena of love in nature. Yet, they often also serve another purpose – to give advice, to persuade or to explain. For instance, the speech of Clinias in 1.9 is simultaneously an explanation and advice to Clitophon concerning the matters of love. His speech to his beloved Charicles in 1.8, is a blame of the love of women.<sup>151</sup> Clitophon's speech about the phenomena of love in nature in 1.17–1.18 is held to induce erotic feelings in Leucippe. Such speeches differ from the genre of explanations (see Ch. 3.2.8) by their more figurative style (cf. rhetorical analysis in Ch. 4), several mythological or literary examples are brought, which support the speakers' arguments etc.

All embellished contemplations are presented on the 0-level, by the characters in the story. The only embellished contemplation in this novel that occurs

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<sup>149</sup> Several genres in this thesis could have been used within one or another kind of rhetoric according to classical tripartite division. Cf. for example the *λαλῖα* in Menander Rhetor, which is rather similar to contemplations in this thesis and could fall both under the deliberative and the epideictic rhetoric (Menander II 388–394).

<sup>150</sup> These speeches are typical representations of the epideictic oratory, however this notion is avoided in this thesis in order to prevent confusion with the broader meaning of epideictic oratory. They are mainly vituperations or praises, but in some elements also close to the *progymnasma* of *thesis* (see e.g., Theon *Prog.* 12 in Spengel 1854: 120–128 or Aphthonius *Prog.* 13 in Spengel 1854: 49–53), which deliberates over something in doubt, or to the type of *λαλῖα* in Menander (Menander II 388–394). In addition to such embellished praises and vituperations, prayers and lamentations also belong under this type (see e.g., Menander I 343 and II 434–437), but are regarded as separate sub-genres in the present analysis.

<sup>151</sup> This speech is similar to the exercise of *ψόγος* (*psogos* or invective) in the collections of *progymnasmata*. In the treatment of Aelius Theon it is mentioned under the exercises of *ἐγκώμιον* (*enkomion* or praise) (see *Prog.* 8 (Spengel 1854: 109–112)) and *θέσις* (*thesis* or examination – see *Prog.* 12 (Spengel 1854: 120–128)). Aphthonius (*Prog.* 9 (Spengel 1854: 40–42)) and Nicolaus (*Prog.* 10 (Spengel 1861: 482–485)) treat *psogos* as a separate exercise, however in Kennedy 2003 it is under the exercise of *enkomion*). Ps.-Hermogenes does not discuss *psogos* at all. Menander Rhetor mentions *psogos* only as one of the subdivisions of epideictic speeches (Menander I 331, 15): Τῶν δὲ ἐπιδεικτικῶν τὸ μὲν ψόγος, τὸ δὲ ἔπαινος· ... τὸ μὲν τοίνυν τοῦ ψόγου μέρος ἄτμητον. (*Epideictic speeches, then, fall under the two headings of blame and praise. ... The division of „blame“ has no subdivisions.* (Translation in Russell-Wilson 1981: 2–3))

during a pause in story-time is the speech of Chaerophon in 2.14.25–2.14.48 – it follows the speech of Leucippe’s father Sostratus, who interprets the oracle received by the Byzantines. It is a part of the side story or novella about Callisthenes (a mixed analepsis, see Ch. 2.2.1), narrated by the ego-narrator Clitophon. It is also the only embellished contemplation, which does not deliberate over love. This speech just takes its subject from the previous interpretation of an oracle and describes some natural phenomena.

The embellished contemplations, altogether 8 sections, occur only in the first half of the novel, and mainly in the first two books, where Leucippe and Clitophon fall in love. Embellished contemplation is also one of the longest (sub-)genres in this novel, the average length of a section is 268.3 words (see App. 2 and Table 5).

### 3.2.4.2 Short contemplation (SC)

This sub-genre comprises mostly quite short sections, which deliberate over the essence of feelings, also over tears and kisses, and how gods like to tell the future in dreams. They are all presented by the ego-narrator Clitophon. Most of the short contemplations start with or contain a *gnome*, a maxim, but have also similar features with *chreia*.<sup>152</sup> According to Ps.-Hermogenes, a *gnome* “is a summary statement in universal terms, dissuading or exhorting in regard to something, or making clear what a particular thing is.”<sup>153</sup> The latter statement pertains most to the gnomes and contemplations in general in Tatiush’s novel, as these contemplations are at the same time explanations of how the emotions occur and how they capture a person. The use of *gnome* in the contemplation also adds credibility.<sup>154</sup> In this novel, they function as digressions and do not explain the event, being closer to epideictic speeches. Actually, some of the contemplations could be classified as elaborated or expanded maxims, as taught in the handbooks of *progymnasmata*,<sup>155</sup> nevertheless, in the present thesis they are analyzed together with all the short contemplations.

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<sup>152</sup> The basic difference between *chreia* and *gnome* is that *chreia* is a useful, pointed recollection connected to a certain person, whereas *gnome* is a very short universal statement. Both *chreia* and *gnome* can be elaborated with praise, paraphrase, cause, contrary, comparison, example, testimony of the ancients, brief epilogue (Aphthonius *Prog.* 3 in Spengel 1854: 23, transl. in Kennedy 2003: 97). See also Theon *Prog.* 5 in Spengel 1854: 96–106 (only Theon does not treat *gnome* and *chreia* separately), Ps.-Hermogenes *Prog.* 3 and 4 in Spengel 1854: 5–8, Aphthonius *Prog.* 3 and 4 in Spengel 1854: 23–27 and Nicolaus *Prog.* 3 and 4 in Spengel 1861: 458–466).

<sup>153</sup> Ps.-Hermogenes *Prog.* 4 (Spengel 1854: 7); translation in Kennedy 2003: 77. Also Nicolaus (*Prog.* 4 in Spengel 1861: 463) points, that a *maxim* is for „giving some counsel and advice for something useful in life“ (Kennedy 2003: 142). However, the *maxims* in Tatiush’s novel mostly seem not to have such an advice-giving purpose, rather they are stating well-known opinions or facts.

<sup>154</sup> Cf. Aristotle *Rhet.* 2. 20–21, where *gnome* is regarded as part of an enthymeme, one of the two kinds of proof or *pistis*.

<sup>155</sup> Cf. Morales 2000: 80–85, where she discusses the prolonged *gnome* about love and anger in Ch. 6.19 of *Leucippe and Clitophon*.

Short contemplations occur only in two slower types of narrative tempo-management, most frequently during pauses, but also in expansions of time. They are used quite evenly throughout the novel and are always directly connected to the events in the story. For instance in the third quarter of the novel, where the love-quadrangle between Leucippe, Clitophon, Melite and Thersander is described, the contemplations are also about jealousy, desire, tears etc. – the feelings and phenomena characteristic to such situations. Thus, they function as slow-downs in the narrative tempo.

Short contemplations belong to the more frequently used sub-genres in Achilles Tatius' novel – altogether 21 sections occur. Their average length, is much shorter than in the sub-genre of embellished contemplations – only 72 words (see App. 2 and Table 5).

### 3.2.5 Judicial speech (JUD.SP.)

Judicial speeches were the most characteristic form of Greek oratory, as Athenian laws required litigants to speak in court on their own behalf (Kennedy 1963: 126). Trials are also an important part of ancient Greek novels, being one of the common motives of this genre. The trial in *Leucippe and Clitophon* takes place in the last two books and six judicial speeches (in seven sections) are presented there. They are the longest speeches in the novel (see App. 2), held by the characters Clitophon, Clinias, Thersander, Thersander's lawyer Sopatros and the priest of Artemis.<sup>156</sup> According to ancient theory (e.g., Arist. *Rh.* I,10.1), this genre can be further divided into two sub-genres: accusation and refutation.

#### 3.2.5.1 Accusation (ACC)

Accusations are court speeches, where a person is accusing somebody of committing a crime. The trial in *Leucippe and Clitophon* is against Clitophon and Melite, who are accused of murdering Leucippe and in committing adultery.

Four speeches (but five sections, as one speech is interrupted by an authorial comment) belong under this sub-genre. Two speeches are held by Thersander (in 7.11 and 8.10) on two different days at court, accusing Clitophon and Melite in committing adultery and killing Leucippe, whom he claims to be his slave. The first speech differs from others, as it is once interrupted by a comment of the ego-narrator Clitophon, explaining the intentions of Thersander. The accusation by Thersander's lawyer Sopatros (in 8.10) can be regarded also as a typical court-speech.

The speech by Clitophon in Ch. 7.7 differs most from other accusations in *Leucippe and Clitophon* – it is a self-accusation, where Clitophon takes the blame for Leucippe's murder in order to get himself condemned to death and to

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<sup>156</sup> See also Fernandez-Garrido, Regla (2009) for the treatment of the *stasis*-theory in the judicial speeches of ancient Greek novels.

revenge Melite for committing the murder.<sup>157</sup> This speech does not have the typical structure of an accusation, resembling a narrative speech.<sup>158</sup> However, as Clitophon himself calls it an accusation, I have categorized it under this sub-type of judicial speeches.

The accusations are very long, the average length of all five sections is 338.2 words (see App. 2 and Table 5).

### 3.2.5.2 Refutation (REF)

Refutations are speeches, where the accusations of opponents are disproved.<sup>159</sup> In Achilles Tatius' novel only two speeches can be categorized as refutations. The speech of Clinias in Ch. 7.9, where he explains the motives of Clitophon for falsely accusing himself in the murder of Leucippe, follows the self-accusation of Clitophon. The priest of Artemis refutes the accusations made by Thersander against Clitophon (in 8.9.1–8.9.61), ridiculing Thersander and his demands to fulfil the court-order issued on the previous day. The latter speech is held in a more casual way, not as a serious judicial speech. According to Russell (1983: 61 and 136), it could be taken as an ἀντέγκλημα (*anteklēma* or counter-charge), as the priest on the defendants (Clitophon's) part makes an accusation against Thersander (the plaintiff). He starts by describing Thersander's behaviour from his childhood to adolescence and then proceeds with the refutation. This shows again, that the speeches are not always homogeneous in content, but can consist of several different parts.

Refutations are the second-longest of all (sub-)genres – the average length is 299.5 words (see App. 2 and Table 5).

### 3.2.6 Lamentation (LAM)

Lamentations are mostly speeches, where characters bewail over their destiny or, as also Menander Rhetor writes, over the death of a person.<sup>160</sup> Lamentations

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<sup>157</sup> It is similar to προσαγγελία (a self-denunciation) treated in Russell 1983: 35–37. Clitophon, however, does not directly ask permission from the court to put an end to his life, but confesses the murder of Leucippe, hoping to receive a death penalty for the crime. In addition, he wants to revenge Melite for killing Leucippe by admitting adultery. The idea, that Melite has killed Leucippe, was planted into his mind by the made-up story of a false prisoner, who was sent to Clitophon's prison-cell by Melite's husband Thersander. See also Fernandez-Garrido 2009: 458.

<sup>158</sup> Narration was still used as a part of judicial speeches (as well as other kinds of speeches, cf. for instance the *Prog.* 3 by Nicolaus in Spengel 1861: 455–458).

<sup>159</sup> The term “refutation“ (ἀνασκευή) appears in the treatments of progymnasmata, e.g., Ps.-Hermogenes *Prog.* 5 Ἀνασκευή ἐστὶν ἀνατροπὴ τοῦ προτεθέντος πράγματος... (Spengel 1854: 8) (*Refutation is an overturning of something that has been proposed...* (Kennedy 2003: 79)). Similarly Aphthonius (*Prog.* 5 in Spengel 1854: 27) and Nicolaus (*Prog.* 5 in Spengel 1861: 466).

<sup>160</sup> The rhetorical lamentation was named μονωδία (monody). According to Menander's treatment monody was held over a deceased person and its purpose was to lament and express pity (e.g., Menander II 434, 19: θρηγεῖν καὶ κατοικτιζέσθαι, in Russell-Wilson

are characterized for instance by an extensive use of apostrophes, exclamations and rhetorical questions and they are very figurative overall (see also Ch. 4).<sup>161</sup> In *Leucippe and Clitophon* the lamentations are speeches of characters on the 0-level of narrative tempo-management. They are held primarily by Clitophon, but also by Leucippe, Melite, Panthea, Clinias and Charicles' father, either over someone's destiny (by Clitophon and Leucippe), behaviour (in the case of Panthea, who laments over the behaviour of Leucippe, or Melite, who laments over the behaviour of Clitophon) or death (of Charicles in 1.13.6–1.14.14, of Leucippe in 3.16.6–3.16.19, 5.7.27–5.7.34 and 7.5.1–7.5.15).

In addition to the "ordinary" lamentations, there are two exceptional ones: in 3.10.3–3.10.24, where the lamentation is not uttered at all – Clitophon laments in his thoughts only (although it is presented as direct speech in the text) – and in 3.23.7–3.23.13, where Clitophon presents his lamentation on two levels of narration:

ἀνεκώκυσα οὖν ἐν μέσῃ τῇ χαρᾷ· ταχὺ γὰρ ἐφθόνησέ μοι δαίμων τις τῆς καθαρᾶς ἡδονῆς. τὸν δὲ ἐμὲ φαινόμενον οὐδαμοῦ, τὸν μετὰ Λευκίππην ἐμὸν δεσπότην, τοῦτον ἐκ πάντων κατέσχευεν ἢ θάλασσα, ἵνα μὴ τὴν ψυχὴν μόνον ἀπολέσῃ, ἀλλὰ καὶ τὴν ταφήν. "ὦ θάλαττα ἄγνωμον, ἐφθόνησας ἡμῖν ὀλοκλήρου τοῦ τῆς φιλανθρωπίας σου δράματος."

*(Overjoyed as I was, I cried out in distress. Some power above, it seemed, had resented the perfection of my happiness. Clinias – gone from the face of the earth, and all because he had tried to help me; Clinias – my mentor, after Leucippe; Clinias – out of all the rest, he alone was swallowed by the sea, losing not only life but proper burial. "O senseless sea, out of pure jealousy you refused to let your drama of human kindness reach a perfectly happy ending!")*

In this section Clitophon starts the lamentation as the ego-narrator in indirect speech (in the NTM-type of compression of time), and ends with an exclamation as the character (in direct speech on the 0-level).

Lamentations may also have a secondary function – accusation.<sup>162</sup> The lamentation of Melite in 5.25.15–5.25.35 is simultaneously an accusation of Clitophon, that he has made her suffer and been disrespectful towards

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1981: 202–203). However, monodies were also held for instance over the destruction of a city (e.g., Aelius Aristides – Monody over the destruction of Smyrna) or a temple (e.g., Libanius Or. 60 – Monody over the temple of Apollon in Daphne).

<sup>161</sup> Cf. the examples brought in Menander II 434–436 (in Russell-Wilson 1981: 202–206) with exclamations, addresses, rhetorical questions and short parallel clauses.

<sup>162</sup> Cf. Menander II 435: *χρη̄ τοίνυν ἐν τούτοις τοῖς λόγοις εὐθὺς μὲν σχεπλιάζειν ἐν ἀρχῇ πρὸς δαιμόνας καὶ πρὸς μοῖραν ἄδικον, πρὸς πεπωμένην νόμον ὀρίσασαν ἄδικον.... (Thus, in these speeches, you should begin with a complaint against the divine powers and unjust fate, and the destiny that laid down an unjust law,...; in Russell-Wilson 1981: 202–203).*

Aphrodite. Clitophon's lamentation in 8.2.1–8.2.16 accuses Thersander for the desecration of the temple of Artemis.

Altogether 18 sections of lamentations occur in *Leucippe and Clitophon* and the average length of a section is 128.8 words (see App. 2), thus they belong among the longer genres.

### 3.2.7 Myth and fable

According to the ancient authors of the manuals of *progymnasmata*,<sup>163</sup> myths or fables are fictitious stories imaging truth. Both of these sub-types may be fictitious stories and most of these authors do not distinguish between myths and fables. Only Nicolaus mentions stories about gods, which are not called myths, but mythical narratives,<sup>164</sup> other manuals tend to speak only about the fables as short stories with a moral.

The mythical narratives mentioned by Nicolaus are the closest to the genre of myth in the present thesis. Myths and fables are separated in the present analysis, because myths try to explain, how something has come into being or has been discovered (representing the quest for truth), fables are inserted by Achilles Tatius for the rhetorical pleasure, playing with the name of the servant Conops (a gnat). A dialogue or direct speech can be embedded both into a fable or a myth.<sup>165</sup> Myths and fables are told by a character (i.e., on the 0-level of narrative tempo-management) or by the ego-narrator Clitophon (in pauses as digressions in the novel).

#### 3.2.7.1 Myth

A myth is a fictitious story explaining the origin of something.<sup>166</sup> The myths in *Leucippe and Clitophon* have mainly the same purpose, but in one case a myth is told to interpret a painting. Most of the myths are narrated by the ego-narrator Clitophon, for instance he explains the origins of wine (in 2.2.2–2.2.26) and purple colour (in 2.11.16–2.11.33). The first narration contains also a dialogue between Dionysus and a shepherd, but this is incorporated in the analysis of the

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<sup>163</sup> Aelius Theon *Prog.* 3 (Spengel 1854: 72–78); Aphthonius *Prog.* 2 (Spengel 1854: 21); Ps.-Hermogenes *Prog.* 1 (Spengel 1854: 3–4); Nicolaus *Prog.* 1 (Spengel 1861: 451–455). In addition to the term *mythos* Theon and Nicolaus mention the term αἶνος (*ainos*) after παραίνεσις (*parainesis* or *advice*), since the fable also had an advisory purpose. According to Nicolaus the fable could have been used in all three kinds of rhetoric, but most of all in deliberative oratory.

<sup>164</sup> Nicolaus *Prog.* 1 in Spengel 1861: 452: τούτους δέ τινες καὶ οὐδὲ μύθους, ἀλλὰ μυθικὰ ἐκάλεσαν διηγήματα... (*You should know that some people call fables about the gods „mythical narratives“ rather than mythoi...* (Kennedy 2003: 134)).

<sup>165</sup> Theon, Ps.-Hermogenes and Nicolaus also mention, that sentences in direct speech can occur in a *mythos*. Ps.-Hermogenes, for instance, gives an example of a fable in concise form and in expanded form; in the latter form, sentences in direct speech are used by a character (an ape) in the fable (Ps.-Hermogenes *Prog.* 1 in Spengel 1854: 3–4).

<sup>166</sup> See also Graf 2000: 633–635.

myth (in the narrative tempo-management type of pause). In Book V (5.3.4–5.5.34) he narrates the myth of Procne, Philomela and Tereus to Leucippe as a character, after they have seen a painting, that depicts the myth.

Two myths describing the origin of religious rituals occur in the last book, the one in 8.6.27–8.6.46 is narrated by the priest of Artemis (i.e., as the direct speech of a character), the one in 8.12.1–8.12.30 by the main narrator Clitophon. Both of them are followed by the description of the rituals (belonging to descriptions of events).

The myths occur only in two types of narrative tempo-management (0-level and pauses) and function as digressions in the plot, slowing down the narrative tempo. Altogether five myths are told in *Leucippe and Clitophon* and they belong to the longer genres in this novel – the average length of a section is 251 words (see App. 2 and Table 5).

### 3.2.7.2 Fable

Fables are short, allegorical fictitious stories in narrative form, told or written with a moral purpose.<sup>167</sup> The two fables in the novel of Tatius are inserted just for an entertaining effect as digressions.<sup>168</sup> They seem not to have the advisory purpose expressed in the handbooks of *progymnasmata*, however, they both end with a gnomic statement as advised also in the discussion by Theon<sup>169</sup> and Aphthonius<sup>170</sup> (although the one at the end of Ch 2.22. sounds more like a threat or warning). Both fables are presented mutually by two characters (servants called Conops and Satyrus) on the NTM-type of 0-level. Both of them play with the meaning of the name of Conops (a gnat), after Satyrus has been mocking Conops about his name. The first fable (in 2.20.10–2.21.16) by Conops demonstrates, that even elephants are afraid of gnats (the moral of the story – size does not matter). The one by Satyrus, on the other hand (in 2.21.16–2.22.34), is about a bragging gnat, who after defeating a lion is entangled in a spider's web (the moral – pride goes before a fall), also telling Conops to watch his back (thus filling the advisory function of the fable).

One of the fables contains a dialogue, the other a speech, which are analyzed as a part of the fable. The fables are among the few genres in the novel, which

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<sup>167</sup> See also Luzzatto, Heinze 1998: 356–360.

<sup>168</sup> Anderson (1997: 2285) proposes that the fables are used also for characterization, because of their different style. This is supported also by the rhetorical analysis in Ch. 4.2.2.6 of this thesis.

<sup>169</sup> Theon *Prog. 3*: ἐπιλέγομεν δὲ ὧδε, ὅταν μύθου ῥηθέντος εὐκότα τινὰ γνωμικὸν αὐτῷ λόγον ἐπιχειρῶμεν κομίζειν,... (in Spengel 1854: 75) (*It is possible to provide a conclusion whenever, after the fable has been stated, we venture to bring in some gnomic statement fitting it.* (Kennedy 2003: 26)).

<sup>170</sup> Aphthonius in *Prog. 1* names the moral, which is stated at the end, an *epimythion* (ἐπιμύθιον): τὴν δὲ παραίνεσιν δι' ἣν ὁ μῦθος τέτακται, προτάττων μὲν ὀνομάσεις προμύθιον. ἐπιμύθιον δὲ τελευταῖον ἐπενεγκῶν. (in Spengel 1854: 21) (*When the moral for which the fable has been assigned is stated first, you will call it a promythion, when added at the end an epimythion.* (Kennedy 2003: 96)).

occur on the second (in reporting clauses by the ego-narrator), third (fables told by characters Satyrus and Conops) and fourth level (dialogues, speeches within the fables) of narration. Like myths, fables belong to the longer genres; the average length of fables (both of them are in Part I of the novel) is 277.5 words (see App. 2).

### 3.2.8 Explanation (EXPL)

The definition of explanations in this thesis is not based on ancient theories, but is my own attempt to bring out sections in *Leucippe and Clitophon*, which elucidate or interpret the events/actions of somebody or some phenomena. Such sections usually do not advance the plot of the novel (rather slow down the narrative tempo), but are closely related to the events or objects in the preceding narration. The rhetorical figures, which occur in this genre, depend on the purpose of each section and the character, who presents it. According to the form, explanations are in this thesis divided into two sub-genres: explanations by the main narrator (presented by the ego-narrator Clitophon in the slower types of narrative tempo-management) and explanations in direct speech (presented by characters in Clitophon's story on the 0-level of narrative tempo-management).

#### 3.2.8.1 Explanation by the main narrator (EM)

In *Leucippe and Clitophon* explanations by the main narrator are (usually short) sections, where the ego-narrator Clitophon explains the events in the novel, why or how something has happened or can happen (e.g., in 2.20.6–2.20.9 he explains that Satyrus has been mocking Conops (a gnat) because of his name – as a result, two fables are told about gnats). Sometimes these sections give background info (e.g., in 7. 13.7–7.13.14 – who can enter the temple of Artemis) or supply the missing facts (e.g., in 7.14.4–7.14.8 Clitophon explains, how Leucippe's father Sostratus could recognize him). In addition, the nature or intentions of characters are explained in this sub-type (e.g., in 6.10.1–6.10.6, where Clitophon explains Melite's plan to deceive Thersander). Such sections occur most frequently in Book VII and accumulate in passages narrating about the arrival of Leucippe's father Sostratus to Ephesus.

The only explanation presented by the main narrator in Tatius' novel, which does not originate from Clitophon, is the explanation of Menelaus in 4.10.1–4.10.6. This is however not presented in direct speech, but as the ego-narration of Clitophon:

Ταῦτά με λέγοντα παρηγόρουν οἱ ἀμφὶ τὸν Μενέλαον, φάσκοντες μὴ ἔμμονα εἶναι τὰ τοιαῦτα νοσήματα, πολλάκις δὲ καὶ ἡλικίας ζεούσης ὑπάρχειν. τὸ γὰρ αἶμα πάντη νεάζον καὶ ὑπὸ πολλῆς ἀκμῆς ἀναζέον ὑπερβλύζει πολλάκις τὰς φλέβας καὶ τὴν κεφαλὴν ἔνδον περικλύζον βαπτίζει τοῦ λογισμοῦ τὴν ἀναπνοήν. δεῖν οὖν ἰατροὺς μεταπέμπειν καὶ θεραπείαν προσφέρειν.

*(Menelaus tried to console me, claiming that such seizures were not a permanent disability but were in many cases a normal side effect of youthful exuberance: young blood seething in its own strength may boil over the veins and rise inside the head, where by flooding it impedes the circuits of rational thought; so we should send for doctors and nurse her back to health.)*

In this example Menelaus<sup>171</sup> tries to explain Leucippe's unusual behaviour. Later it becomes clear, that she has been given an overdose of a love-potion.

Apart from the example above, which is presented in the NTM-type of compression of time, explanations occur in the slowest types of narrative tempo-management – in pauses and expansion of time. The latter is used when explanations are given to events that have just happened in the story (as a loop in narrative time, see Ch. 2.2.2), which is why it often occurs beside the sub-genre of narration of the plot. Two explanations occur within the mixed analepsis about Callisthenes, thus categorized as pauses. In addition, an explication of the rules of entering the temple of Artemis is presented as a pause (an authorial comment). The explanations of the main narrator occur rather rarely (in only 11 sections) and unevenly in the novel, most of them in Book II and Book VII, always as background information to the events that have just happened. They are also usually quite short – the average length of a passage is 51.6 words (see App. 2 and Table 5).

### 3.2.8.2 Explanation in the direct speech of a character (ED)

The explanations in direct speech are never given by Clitophon himself, but by other characters in his story. The content of these sections varies: they can explain some events in the story (as in 4.15.12–4.15.22, where Chaereas explains, why Leucippe has become insane), some natural phenomena (e.g., in 4.5.2–4.5.15 the general explains, why elephants have a fragrant breath), someone's actions (6.9.5–6.9.29 Melite explains, why she has taken Clitophon into her house), how to interpret an oracle (in 2.14.8–2.14.25 by Sostratus), how to do something (in 2.4.4–2.4.12 Satyrus explains, how they can enter Leucippe's chamber), or give advice (in 1.10.1–1.10.31 Clinias explains, how to approach a woman). Therefore, some of the explanations in direct speech are closely connected to and elucidate the events in the novel, some of them are

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<sup>171</sup> Or people around Menelaus – the translations mostly interpret this passage as uttered by Menelaus, only Plepelits adds other people to the translation (Plepelits 1980: 137: *So sprach ich, Menelaus und seine Begleiter aber suchten mich zu trösten...*). Vilborg (in 1962: 85) says: „It is hard to say whether this alludes to more than one person. Another problematic word is λέγοντα: the present participle indicates usually simultaneous action. However, most of the translations choose to interpret the words of Menelaus as following to Clitophon's lamentation. This is one of the reasons the passage is in this thesis categorized as compression of time. Another reason is the form of indirect speech, which partially gives the impression of a slightly summarized form of this explanation.

longer speeches closer to epideictic oratory and inserted into the novel as rhetorical show-offs.

The speeches are narrated always on the 0-level of narrative tempo-management by characters in Clitophon's ego-narration (apart from the introductory words by the main narrator Clitophon) and are much longer than the sub-genre of explanation by the main narrator (average length of a section is 140.1 words (see App. 2). Altogether 9 explanations in direct speech occur in *Leucippe and Clitophon*.

### 3.2.9 Persuasion and prayer

Persuasion and exhortation can be the additional purposes of embellished contemplations in *Leucippe and Clitophon*. The reason for considering persuasion a separate genre in this analysis is to distinguish it from the sections, which are merely rhetorical displays, inserted for the pleasure of the reader/listener and not to advance the action.<sup>172</sup> The genre of persuasion is directly connected to the development of the plot and its purpose is solely to persuade somebody, that something has or has not happened or has to happen. Because persuasions and prayers have a similar purpose, they are put into one major category, but set apart in two sub-categories. They are all uttered by characters in direct speech, addressed to someone to accomplish a wish or an expectation.<sup>173</sup>

#### 3.2.9.1 Persuasion (PERS)

Persuasions are longer speeches (i.e., over 90 words) or shorter passages,<sup>174</sup> which have the function to persuade someone, or to encourage someone into doing something.<sup>175</sup> All persuasions are presented in character-speech on the 0-

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<sup>172</sup> The only "problematic" speech according to this division is Clinias' embellished contemplation in 1.8, which has a very strong persuasive purpose (that Charicles should not marry a woman). However, it is very figurative (see Ch. 4.2.2.2) and resembles very much to the following embellished contemplations in the novel.

<sup>173</sup> Persuasions are similar to the εἶδος προτρεπτικόν (*eidōs protreptikon* or exhortation, persuasion) discussed in Ps.-Aristotle's *Rhetorica ad Alexandrum* 1421b 7 and 1436a 38–1439b 36 (Chiron 2002: 8, 72–86). Demetrios uses the term ὑποθετικόν (*Eloc.* 296: ... ἕτερος δὲ ταῦτόν ὑποθετικῶς προοίσηται... (*Another will ...express the same thought in the way of precept...*) (transl. from Roberts 1927: 481)). From the second century onwards they were used also in Christian literature (see Malherbe 1989: 122–125).

<sup>174</sup> Passages under 60 words are not categorized under the sub-genre of persuasions, but incorporated to another genre. Persuasive parts occur for instance within dialogues or embellished contemplations.

<sup>175</sup> In the manuals of progymnasmata, the function of exhortation and persuasion is attributed mostly to *gnome* (see e.g., Hermogenes *Prog.* 4 in Spengel 1854: 7 – Γνώμη ἐστὶ λόγος κεφαλαιώδης ἐν ἀποφάνσει καθολικῇ, ἀποτρέπων τι ἢ προτρέπων ἐπὶ τι ἢ ὁποῖόν ἐστιν ἕκαστον δηλών (*Gnome is a summary statement, in universal terms, dissuading or exhorting in regard to something, or making clear what a particular thing is.* (Kennedy 2003: 77)), or Aphthonius *Prog.* 4 in Spengel 1854: 25 – Γνώμη ἐστὶ λόγος ἐν

level of narrative tempo-management, they occur only in the second half of the novel.

An interesting example, where dialogue consists of four consecutive persuasions, occurs in chapters 5.15–5.16. After leaving Alexandria, Melite tries to instigate Clitophon into making love with her (in 5.15.11–5.15.22 and 5.16.9–5.16.23), Clitophon, on the other hand, presents his counter-arguments to Melite in his persuasions in 5.16.1–5.16.9 and 5.16.23–5.16.32. The whole episode is composed of sections in the sub-genre narration of the plot, which introduce and end the dialogue, and four persuasions as four turn-takings.<sup>176</sup>

Achilles Tatius presents an interesting combination of genres also in 8.5.21–8.5.32, where Clitophon tries to convince Leucippe's father, that the girl is still a virgin. The persuasion starts from the middle of the sentence (8.5.20–8.5.22):

ὡς πᾶσαν αἰκίαν ἤνεγκεν εἰς τὸ σῶμα καὶ ὕβριν πλὴν μιᾶς, ὑπὲρ δὲ ταύτης τὰς ἄλλας πάσας ὑπέστη· “Καὶ ἔμεινε, πάτερ, τοιαύτη μέχρι τῆς παρούσης ἡμέρας, οἶαν αὐτὴν ἐξέπεμψας ἀπὸ Βυζαντίου. ...  
(*I told how she bore every indignity and insult to her body save one, and how for the sake of this one she submitted to all the others. “And she has remained up to the present day, Father, in the same condition in which you sent her from Byzantium. ...*)

Previously Clitophon has summarized the events that have happened to him and Leucippe. The summary is once interrupted by two sentences in direct speech (in 8.5.14–8.5.17), which turns the focus of narration to Leucippe's destiny, then the main events are again told in summary. At the end, this persuasive speech of Clitophon to Sosthenes follows, explaining that they have behaved like a brother and sister during their journey. The speech ends with a prayer to Aphrodite in 8.5.30–8.5.32:

δέσποινα Ἀφροδίτη, μὴ νεμεσήσης ἡμῖν ὡς ὕβρισμένη. οὐκ ἠθέλομεν ἀπάτορα γενέσθαι τὸν γάμον. πάρεστιν οὖν ὁ πατήρ· ἦκε καὶ σὺ εὐμενῆς ἡμῖν ἤδη γενοῦ.”  
(*Oh lady Aphrodite, do not be angry at us for spurning you! We did not want the father of the bride to miss the marriage. The father is now here: o come to us too, we pray, and look favourably upon us!*“)

This prayer is meant to convince Sosthenes entirely, but because of the address to the goddess it is not regarded as part of persuasion in this thesis and categorized as prayer (see the next chapter).

The longest persuasion is a speech by Melite in 5.26.1–5.26.49 (477 words), convincing Clitophon to make love to her at least once. It follows her

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ἀποφάνεσι κεφαλαϊώδης, ἐπί τι προτρέπων ἢ ἀποτρέπων. (*Gnome is a summary statement, in declarative sentences, urging or dissuading something.* (Kennedy 2003: 99)).

<sup>176</sup> Rhetorical figures in this passage are analyzed in Ch. 4.2.3.1.

lamentation and takes place in the prison cell, where Clitophon has been cast by Thersander, Melite's request is also fulfilled at the end.

The rhetorical figures, which characterize persuasions are figures of tempo, addresses and rhetorical questions (see Ch. 4). Therefore, they are more emotional and have a quicker tempo (generated by rhetorical figures). All ten persuasions occur in the second half of the novel and are uttered primarily by the main characters of the novel: Leucippe, Clitophon and Melite. Persuasions are rather long (average length of a section is 144.6 words, see App. 2 and Table 5).

### 3.2.9.2 Prayer and plea (PRAY)

Prayers are addresses to gods asking something, pleas express a wish or request to other persons. They are mostly very short.<sup>177</sup> In *Leucippe and Clitophon* the prayers to gods or pleas to other characters are all uttered in character-speech on the 0-level of NTM. On one occasion a prayer is made also to a drug (in 4.17.1–4.17.5). Such sections always start with a direct address or an imperative expressing a request as an address,<sup>178</sup> they are always directly connected to and advance the plot. Prayers to gods are mostly also fulfilled during the plot (e.g., in 3.5.11–3.5.17 Clitophon begs Poseidon to end the storm and so it happens). The only prayer, which does not have a clear answer or outcome, is the one towards Aphrodite in 8.5.30–8.5.32, where Clitophon is asking her to forgive the lovers for not having consummated their love yet (see the example in previous chapter).<sup>179</sup>

The genre of prayers includes pleas towards other characters in the novel, e.g., in 4.13.19–4.13.23, where the old men among the herdsmen of Nile make a plea to the army general to let them die in their own village.

Most of the prayers occur in the second part<sup>180</sup> of the novel, where the protagonists have escaped from home and have to encounter many difficulties, but also in Book II, Book VIII and at the end of the Book V. All eight prayers are very short, the average length of a prayer is only 37.6 words (see App. 2).

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<sup>177</sup> Cf. Menander Rhetor II 343, 5–8: δεῖ δὲ τοὺς τοιοῦτους ὕμνους μὴ κατακορεῖς εἶναι. τὰς μὲν γὰρ εὐχὰς δικαίας εἶναι χρῆ, καὶ [ἀπευχὰς] δικαίας οὐσας καὶ ἀπλᾶς εἶναι δεῖ, τὸ δεῖνα γενέσθαι, εἶναι δὲ [ἀπλᾶς] καὶ βραχείας, ἔτι δὲ οὐ διδάσκειν τοὺς θεοὺς, ἀλλ' αἰτεῖν ἄπερ ἀκριβῶς ἴσασιν. (*Such hymns must not be wearisome. Prayers must be just, and therefore simple – "that a certain thing should happen" – and also short. They should not give information to the gods, but ask for something, which the gods understand perfectly.* (Russell-Wilson 1981: 24–25)).

<sup>178</sup> Cf. Ausfeld 1903: 514 ff, who has distinguished the invocation as the first part, and prayer itself as the third part in the structure of prayers. The middle, narrative part (*pars epica*) can contain various general remarks or for example an enumeration of good deeds. As the prayers in Tattius' novel are very short, the middle part is missing.

<sup>179</sup> However, this prayer is also made in order to persuade Leucippe's father that Leucippe is still a virgin (see under *persuasion*).

<sup>180</sup> See Ch. 1 about the time-frame of the novel and its division into four parts.

### 3.2.10 Letter<sup>181</sup> (LET)

By ancient definition a letter is „a written message, usually private, sent to accompany or replace an oral injunction or private conversation between two persons geographically removed from one another.“<sup>182</sup> The aspect of a letter as part of a dialogue appears also in Demetrius' *Eloc.* 223, where he refers to Artemon, who said that “δεῖ ἐν τῷ αὐτῷ τρόπῳ διάλογόν τε γράφειν καὶ ἐπιστολάς· εἶναι γὰρ τὴν ἐπιστολὴν οἷον τὸ ἕτερον μέρος τοῦ διαλόγου“ (“one ought to use the same style in writing letters as in writing a dialogue, as the letter is like one of the two sides to a dialogue“).<sup>183</sup>

There are four letters in *Leucippe and Clitophon*. Three of them are actually sent to someone and start with a greeting or address. The fourth is in fact a challenge read aloud in court, but as it has been written down first, it is analyzed as a letter. The letters are relatively short, the shortest one is in 1.3.29–1.3.32, sent from Leucippe's father Sostratus to Clitophon's father. The letters in 5.18.7–5.18.22 and 5.20.15–5.20.21 form a pair: the first one is Leucippe's letter to Clitophon, saying that she is still alive in spite of all the hardships and still a virgin, also accusing Clitophon of marrying another woman. The latter is Clitophon's response to her, assuring her that he has also maintained his virginity.<sup>184</sup> The last “letter”, as said, is not a real letter, but a challenge of Thersander to Melite and Leucippe (in 8.11.5–8.11.12).

Three of the letters are presented on the 0-level of narrative tempo-management, the writing of the letter in 5.20.15–5.20.21 is presented during narration, therefore it occurs in compression of time (writing probably does take longer than just reading it, see Ch. 2.2.4). Only one of the letters is definitely read aloud during the narrative (the challenge), but the others are also presented in direct speech inside the main narration according to Vilborg's edition, therefore occurring on the third level of narration. The letters are rather short: the average length of a section is 81.3 words (see App. 2 and Table 5).

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<sup>181</sup> In the period of the Second Sophistic (to which the novel of Achilles Tatius belongs), writing imaginary letters was also one of the favourite genres (see e.g., Russell 1983: 113). They were written in rhetorical classes as exercises and embedded in e.g., historical prose, drama and novel (Rosenmeyer 2001: 9–11).

<sup>182</sup> Rosenmeyer 2001: 20. The letter of Clitophon's uncle Sostratus is sent from Byzantium to Tyre to accompany his wife Pantheia and daughter Leucippe. The letters of Leucippe and Clitophon to each other are not sent from a great geographical distance (both of them are in Ephesus), but replace the private conversation, which was impossible for the time being.

<sup>183</sup> Roberts 1902: 172; translation from Trapp: 2003: 180–181. However Demetrius adds, that in his opinion the letter should be somewhat more formal in composition as it is written down and not spoken impromptu as a dialogue (*Eloc.* 224).

<sup>184</sup> An analysis and comparison of these two letters is presented in Repath 2013: 237–262.

### 3.3 Genres in the novel of Eustathius Macrembolites and the comparison with the novel of Achilles Tatius

The genres, which occur in *Hysmine and Hysminias* are similar to *Leucippe and Clitophon*. 16 out of the (sub-)genres found in Tatius' novel are used also by Eustathius, mainly the genres narration of events, description, dialogue, lamentation, persuasion/prayer and explanation occur. The sub-genres introduction of a character, fable, both judicial speeches and short contemplation are missing in the novel of Eustathius, but he uses two genres, which do not occur in *Leucippe and Clitophon* (address and refutation).

Similarly to the novel of Achilles Tatius, the most frequently used sub-genre is **narration of the plot** – altogether 69 sections in 9960 words belong to this sub-genre, where the ego-narrator Hysminias tells his story about love and adventures. 34.34% of *Hysmine and Hysminias* is narrated in this sub-genre (almost 10% more than in *Leucippe and Clitophon*, see Table 5). The length of sections varies much (average 144.3 words), but they are shorter for instance in Part I,<sup>185</sup> where the protagonists fall in love and court. Longer sections are used for narrating the adventures of Hysminias, presenting also the large-scale spatial movements in the novel. In addition, some authorial comments are inserted into this sub-genre (e.g., in 1.8.1–1.8.2: Καὶ τὰ περὶ τροφᾶς καὶ τρυφᾶς τί δεῖ κατὰ μέρος φιλοκρινεῖν; *Why discuss the foods and drinks one by one?*), because they are always very short and do not disturb the coherence of the narration these sentences are incorporated to the narration of the plot.

Narration of the plot is presented in every type of NTM, but most frequently in compression of time and detailed summary. In the first part, where the general narrative tempo is slower (see Ch. 1.4), the compression of time dominates. In the second and third part (i.e., in Books VIII–XI) many sections in brief summary occur. Similarly to Achilles Tatius, Eustathius often inserts the direct speech of characters to the narration of the plot on 0-level in order to enliven the narration.

Five **narrative speeches** are presented in *Hysmine and Hysminias*, all functioning as internal analepseis, most of them in Books IX–XI. However, unlike in the novel of Tatius, they usually don't provide new information to the reader about the events which have happened away from the ego-narrator Hysminias. The only narrative speech providing new information is the speech of Hysmine in 11.13.1–11.16.8, where the reader learns the fate of Hysmine after her sacrifice on the ship. All other narrative speeches are repeating analepseis about the destiny of Hysminias, presented by himself as character.

Narrative speeches are presented only on the NTM-type of 0-level. Altogether five such speeches occur in *Hysmine and Hysminias* with an average length of 403.6 words, thus they are longer than in the novel of Achilles Tatius,

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<sup>185</sup> The novel is in this thesis divided into three parts as following: Part I – Ch. 1.1–6.18; Part II – Ch. 7.1–8.18; Part III – Ch. 8.19–11.23 (see Chapter 1.4).

but occur much less frequently. The percentage of text presented in this sub-genre is similar in both novels (6.96% in the novel of Eustathius, 7.51 in the novel of Tattius, see Table 5).

The third sub-genre of narration of events in the novel of Eustathius is **summary** (introductions of new characters are missing in *Hysmine and Hysminias*). Summaries occur in every part (altogether 8 sections), Eustathius sometimes summarizes a dialogue or a discussion, in order to avoid repeating the previous narration. Only two summaries differ in that respect: a summary of a dream and a summary of Hysminias' thoughts at night. The latter (in 9.6.4–9.6.10) is actually presented as a series of thoughts in direct speech of Hysminias, but the following sentence allows us to categorize it as a summary (in 9.6.10–9.6.12):

Καὶ ὄλην αὐτὴν ἀνεπλαττόμην τῷ νῶ καὶ λογισμοῖς ποικίλοις ὄλην  
τὴν νύκτα παραμετρούμενος ...  
(And I imagined her wholly in my mind and various thoughts filled the whole  
night...)

This indicates, that the thoughts presented in direct speech were repeating and filled the entire night, thus presented as a summary of a longer story-time.

The summaries are presented in the NTM-types of compression of time, twice in detailed summary and once partly on 0-level (in the section discussed above). As in the previous sub-genre, the average length of a section is much longer than in the novel of Achilles Tattius (109.4 words). 3.02% of the text in *Hysmine and Hysminias* is presented as summaries – about twice as much as in *Leucippe and Clitophon*.

All four sub-genres of **descriptions** found in *Leucippe and Clitophon* are used also by Eustathius. The largest amount of text here belongs to the sub-genre of **ekphrasis of an object**, although only six sections occur, all in the first part (in Books I–VI) of the novel. Most of them describe paintings, but also descriptions of a city and a garden are presented, following the example of Achilles Tattius. The ekphrasis of the painting of twelve months in 4.4.16–4.16.9 is the longest section in one (sub-)genre in *Hysmine and Hysminias* (1250 words). Unlike Clitophon in *Leucippe and Clitophon*, Hysminias does not describe his beloved Hysmine at their first meeting.

Most of the ekphrasises of objects occur in expansion of time, the description of the city (as at the beginning of Tattius' novel) is presented during a pause, thus they function as slow-downs in the narrative. The beginning of the ekphrasis of the garden (in 1.4.1–1.4.19) and the introduction to the painting in the garden (in 4.4.16–4.4.20) are presented in compression of time, because the characters are looking at them in a compressed story-time. The following detailed description of the painting (in 4.5.1–4.17.6), is however presented as expansion of time. Twice is an ekphrasis of object interrupted by an exclamation on the 0-level (similarly for instance to the ekphrasis of Alexandria in *Leucippe and Clitophon*). The ekphrasises of objects in *Hysmine and*

*Hysminias* are more than twice as long as in the novel of Tatius (the average length of a section in Eustathius' novel is 461.7 words), but occur less frequently. 9.55% of the novel is narrated in this type, which is rather similar to Achilles Tatius. According to my previous research it can be said, that the rhetorical figures used in ekphraseis are also similar in both novels, although Eustathius is slightly more figurative than Tatius.<sup>186</sup>

The **ekphraseis of events** occur on the contrary only in the second and third part of the novel (in *Leucippe and Clitophon* mainly in the second part). Similarly to the novel of Tatius, there is an ekphrasis of the storm at the beginning of the second part (7.8.1–7.9.5). Parallels can be brought also with the descriptions of the ritual in the spring of Artemis for determining the virginity of women (in 8.7.14–8.7.27) and the rituals described in *Leucippe and Clitophon*. In the latter novel, these ekphraseis are preceded by narrations of the myth (of Pan and Syrinx and the river Styx in 8.6.27–8.6.46 and 8.12.1–8.12.30 respectively), in *Hysmine and Hysminias* the myth explaining the origin of this ritual is missing.

Two other ekphraseis of events describe the situation at the altar of Apollo, where the mothers and fathers of protagonists make sacrifices in order to find their children, and the wedding of Hysmine and Hysminias at the end of the book. Most of the ekphraseis of events in the novel of Eustathius are in quicker types of NTM – in compression of time or detailed summary. The description of the ritual is narrated during a pause. There are altogether four ekphraseis of events with an average length of 106.8 words. This sub-genre occurs here much less frequently than in the novel of Tatius and the sections are shorter, thus the amount of text in ekphraseis of events is more than three times smaller than in *Leucippe and Clitophon* (1.47% vs. 5.26%).

**Descriptions of emotions** occur most frequently from the sub-genres of descriptions (8 times in Books III-VIII, once in Book XI, i.e., in all three parts of the novel) and present the feelings of characters. Achilles Tatius often adds a contemplation over those feelings, this never happens in the novel of Eustathius. The similar feature is the shortness of such sections in both novels (the average length in *Hysmine and Hysminias* is 56.2 words), but the amount of text in this genre is slightly larger in Eustathius' novel (1.74% vs. 1.04%). Eustathius describes the emotions of Hysminias mainly in the NTM-type of compression of time, once in expansion of time and once a quotation is added on 0-level. The latter two NTM-types are used for describing emotions also by Achilles Tatius, but he never inserts direct speech into this sub-genre.

The **descriptions of dreams** are very important in Eustathius' narrative – the author describes five dreams of Hysminias (in addition one summary of dreams, see above), all of them about his beloved Hysmine. Most of them occur in the first part of the novel, which focuses on the falling in love and courtship of the protagonists. The function of descriptions of dreams is also slightly different: in Tatius' novel dreams can be seen mainly as foreshadowing the

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<sup>186</sup> See Novikov 2008: 85–94.

future events, but in the novel of Eustathius they in addition reflect preceding situations in the narrative, present Hysminias' erotic fantasies or demonstrate the power of Eros. All of the descriptions of dreams in *Hysmine and Hysminias* contain also direct speech, either short sentences, a whole dialogue (e.g., in 3.1.1–3.1.34) or a lamentation (e.g., in 7.18.4–7.19.8).

The descriptions of dreams are partially narrated on 0-level, but mainly in the NTM-type of compression of time (Tatius uses CT and ET for this sub-genre). The importance of the dreams is emphasized also by their situation in the novel: four out of five dreams occur at the beginning or at the end of a book.<sup>187</sup> The descriptions of dreams in *Hysmine and Hysminias* are considerably longer (average length 342.8 word) and the amount of text considerably larger (5.91%) compared to the same sub-genre in *Leucippe and Clitophon*. As in the novel of Tatius, descriptions are mostly used as digressions and slow-downs in the narrative (except the ekphraseis of events) and occur primarily in the first half of the novel.

The genre **dialogue** is the only one apart from narration of the plot that occurs in every book of the novel and is the second-frequently used genre after NP (altogether 50 sections of dialogues occur in *Hysmine and Hysminias*). Two third of the dialogues are intervoven into the narration in the first part of the novel, where they are usually shorter. Longer dialogues are presented between the two lovers Hysmine and Hysminias or between Hysminias and his friend and adviser Cratisthenes. The former dialogues are used to develop the love-affair of the protagonists, the latter are more deliberative, sometimes Cratisthenes explains the essence of love or gives advice to Hysminias about love.

Several longer dialogues occur in the third part. Eustathius uses this genre for instance to express the love of Hysminias' new mistress Rhodope for Hysminias. The formal reunion of the protagonists takes place during a dialogue in 9.14.14–9.15.14. In Book XI the priest persuades Hysminias and Hysmine to tell their adventures in dialogues. Although this dialogue introduces the narrative speeches of the protagonists, the narrative speech of Hysminias is presented several chapters after the dialogue (in 10.16.12–10.17.22), on the next day and in the next book (11.2.8–11.10.22). The dialogue persuading Hysmine to narrate her story (in 11.11.1–11.12.21) connects the two narrative speeches.

Similarly to the novel of Tatius, the dialogues in Eustathius' novel very often precede, follow or connect speeches (e.g., persuasions, explanations, lamentations) as turn-takings. The sections of dialogues themselves are however usually shorter in *Hysmine and Hysminias* (their average length is 78.3 words). The dialogues are presented only in two types of NTM: on 0-level, which is the prevailing type, and in compression of time (the narrative parts of dialogues). Eustathius never uses expansion of time during dialogues (as sometimes occurs in the novel of Tatius), that means he does not describe the action of characters

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<sup>187</sup> Cf. Nilsson 2001: 95–96 for sleep as a structural element, refering also to Homer's epics, where several times a book ends with people or gods falling asleep.

during speaking. The amount of text in this sub-genre is very similar in both novels (13.5% in Eustathius and 13.78% in Achilles Tatius, see Table 5).

Unlike in *Leucippe and Clitophon* the genre of **contemplation** occurs very infrequently in *Hysmine and Hysminias* and only the sub-genre **embellished contemplations** is used by Eustathius. Three sections out of four are presented by the character Hysminias, one by his friend Cratisthenes, all in the NTM-type of 0-level. All contemplations occur in the first part and get their subject from the pictures in the garden of Hysmine's father – they deliberate over the talent of the artist and the might of Eros depicted on the paintings. Two contemplations (in 4.20.8–4.20.17 and 4.20.18–4.20.29) are presented mutually by Hysminias and Cratisthenes.

The average length of embellished contemplations in the novel of Eustathius is 109.5 words, thus considerably shorter than in the novel of Tatius. The percentage of text is also much smaller (1.51%, the same sub-genre in Tatius' novel enfolds 5.14%, see Table 5).

**Lamentations** in *Hysmine and Hysminias* reflect the situations presented in the previous narration, presented in direct speech (i.e., on 0-level of NTM-type) by several different characters: Hysmine, Hysminias, Hysmine's mother Panthea and the fathers of both protagonists. Lamentations occur in only four books (III, VI, VII and X, thus in all three parts of the novel), whereas in Book VI and X two or three different lamentations follow each other. The subjects of lamentations are very similar to the ones in *Leucippe and Clitophon* – love, destiny or the loss of somebody. The peculiarity of Eustathius is that he combines several lamentations with prayers (to gods, once by Hysmine to her mother), which either precede or follow the lamentation. A lamentation occurs once also in Hysminias' dream (in 7.18), but this is embedded into the longer section in the genre description of a dream.

Altogether 11 lamentations occur in the novel of Eustathius, the average length of a section is longer in the lamentations in the novel of Eustathius (173.8 words) than in the novel of Achilles Tatius. The percentage of text in this sub-genre is also slightly higher (6.59 in Eustathius and 5.42 in Tatius, see Table 5).

Both sub-genres of **explanations** occurring in the novel of Tatius are used by Eustathius. The **explanations by the main narrator** occur six times in his novel. In five sections they provide background information to an object, ritual or festivity in one or two sentences. The explanation in 4.18.3–4.18.44 is on the contrary very long (299 words) and categorized as the explanation of the ego-narrator Hysminias, although several addresses in the explanation allude rather to direct speech (see also Ch. 2.5 for the discussion). This section presents the main points of the discussion over the painting of 12 months by Hysminias and Cratisthenes.

The explanations by the main narrator in *Hysmine and Hysminias* never explain the action or intentions of characters, which is one of the functions of this sub-genre in *Leucippe and Clitophon*. The passages are similarly short in both novels, apart from the above-mentioned long explanation of the painting

(this makes the average length of an explanation by the main narrator longer than in Tattius' novel – 79.2 words). The percentage of text in this sub-genre in Eustathius and Tattius is rather similar (1.64 and 1.36 respectively, see Table 5).

The **explanations in direct speech of characters** are presented seven times in *Hysmine and Hysminias*. According to the main theme of the novel, several explanations about love and the power of Eros occur. Two explanations in Book IX are caused by the attempts of Hysmine's mistress Rhodope to court with Hysminias – Hysmine explains that she has to behave as she were Rhodope and mediate the kisses of Hysminias to her mistress. The longest explanation (203 words), presented by Hysminias' father Themisteus in 6.15.9–6.15.33, shows Hysmine's mother Panthea, that the bad omen at the sacrifice to Zeus should be rather regarded a good omen. However, as the other explanations are considerably shorter, the average length of a section in this sub-genre is 98.7 words (much shorter than in the novel of Tattius). The percentage of text in this sub-genre is slightly smaller in Eustathius' novel (2.38%) than in Tattius' novel (3.02%).

An important genre in Eustathius' novel is **persuasion**. Persuasions occur 13 times in his novel, whereas only 10 persuasions are presented by Tattius (whose novel is considerably longer). Similarly to Tattius, one of the persuasions is a self-instigation of the protagonist Hysminias (in 3.4.7–3.4.35). Parallels can be brought also with the persuasions of Hysmine in 5.17.1–5.17.18 and Leucippe's words in Tattius' novel (in Ch. 5.1). Both try to convince their beloved that they have to preserve their virginity for the time being. In the novel of Tattius the situation is solved by the reminiscence of the dream of Clitophon, where Aphrodite forbids him to enter the temple yet. In *Hysmine and Hysminias* two other persuasions follow – one by Hysmine and other by Hysminias (in 5.19.1–5.19.14 and 5.20.2–5.20.12), where they persuade and promise that they will always love each other (cf. the persuasions of Melite and Clitophon in Tattius' novel in 5.16.1–5.16.31). Several other persuasions in Part I and III of *Hysmine and Hysminias* have a similar function.

Slightly different is the section in 10.3.1–10.3.10, where Hysminias promises Hysmine to fulfil all the wishes of her mistress Rhodope, as long as Hysmine will be the mediator. This is formally more an agreement, but the real purpose seems to be still to persuade Hysmine that he is committed to her. The persuasions in the second part of the novel (the adventures of Hysmine and Hysminias) are on a different subject and not held by the protagonists. In 7.12.1–7.12.10 the captain of the ship persuades others that they have to sacrifice somebody in order to calm Poseidon. In 8.20.1–8.20.13 the mistress of Hysminias persuades her husband not to take Hysminias with him, while going to Artycomis as a herald.

Persuasions are all presented on the NTM-type of 0-level (in direct speech of characters), the average length of a persuasion is 123.3 words (slightly shorter than in the novel of Tattius), but the percentage of text in this sub-genre is larger (5.53% vs. 3.46% in Tattius' novel).

The **prayers** in *Hysmine and Hysminias* are mainly addressed to gods, only one prayer or a plea is addressed by Hysmine to her mother (in 7.11.7–7.11.12). The latter section is part of the scene on the ship caught by a severe storm, where several lamentations and persuasions alternate with prayers (to Zeus, to Poseidon). This pattern occurs also with other prayers, e.g., in 6.10.12–6.10.20 Hysmine’s mother Panthea prays to Zeus, followed by a lamentation (her fear to lose her daughter after the bad omen at sacrifice) or in 10.11.48–10.11.51, where Panthea’s prayer to Apollon is preceded by a lamentation over the loss of her daughter. These sections are preceded by the longest prayer in the novel – a prayer by Hysminias’ mother to Apollon of 323 words. In this prayer all traditional parts of a prayer are present (see Ch. 3.2.9.2), i.e., it has a long narrative part. Peculiar is the prayer which ends the novel (in 11.20.3–11.23.10). This section starts as a formal prayer to gods, but ends rather as a wish or contemplation over the possible readership of the novel.

The average length of a section in this sub-genre is 131.1 words, which is four times as long as in the novel of Tatius. The percentage of text in prayers is thus also much higher – 4.07%, whereas in the novel of Tatius it is only 0.72% (see Table 5).

The sub-genre **myth** is represented only by one section in *Hysmine and Hysminias*, in 8.18.4–8.18.11 of 64 words (0.22% of the novel). It is narrated by ego-narrator Hysminias (in the NTM-type of pause) as a digression and background information to the festivities and name of the city Daphnepolis. The function is thus similar to the novel of Tatius – to explain the origin of the festivities.

The two **letters** in *Hysmine and Hysminias* are presented in Books IX and X. The letter in 9.9.1–9.9.13 is very similar to the letter of Leucippe in Tatius’ novel (in 5.18.7–5.18.22) – both Hysmine and Leucippe let their beloved know, that they are alive and are still virgins. The other letter in Eustathius’ novel is from Rhodope – Hysmine’s mistress, who has fallen in love with Hysminias and persuades him to marry her, offering the freedom from slavery in exchange. Both letters are presented in direct speech (on the NTM-type of 0-level), as are most of the letters in Tatius’ novel. The average length, however, is longer in *Hysmine and Hysminias* (121 words), the percentage of text is also slightly larger (0.83%, in Tatius’ novel 0.78%, see Table 5).

Compared to the genres and sub-genres occurring in the novel of Achilles Tatius, there are no judicial speeches (the motive of trial is missing entirely in Eustathius’ novel), introductions of new characters, short contemplations and fables. Other (sub-)genres are represented by at least one section. Some sections, however, cannot be categorized under the genres or sub-genres found in Tatius’ novel. One of them may be named **rejection** – in 6.14.22–6.14.29 Hysmine’s mother Panthea refuses to go to the altar of Zeus after a bad omen happened during the wedding-sacrifices. This section cannot however be compared to the *progymnasma* of refutation (*ἀνασκευή*) mentioned in the manuals, which was used to disprove a fact known from tradition. Panthea just expresses her refusal to do something. The section categorized as persuasion in

10.3.1–10.3.10 may be regarded actually as the opposite genre – an acceptance. Still, a persuasive purpose of this section is also present.

One section could be called **address**.<sup>188</sup> In 2.6.33–2.6.37 the ego-narrator Hysminias interrupts the summary of the discussion over pictures with an address to the painter:

Περιπτύσσομαί σου τὴν χεῖρα, γραφεῦ· ἀσπάζομαι τὴν γραφίδα·  
χάριν ὁμολογῶ σοι πρὸς γε τοῖς ἄλλοις ὅτι μὴ τῷ στεφάνῳ τῆς ὄντως  
παρθένου τὸ ῥόδον συνέπλεξας. Οὐδὲν κοινὸν σωφροσύνη καὶ ῥόδῳ  
τῷ αἰσχρῶς βαφέντι καὶ τῆς αἰδοῦς ἐρυθραινομένῳ τὸ πρόσωπον.  
(*I shake Your hand, artist. I salute Your brush. Besides other things I  
acknowledge You with gratitude, because You did not twine a rose into the  
wreath of the maiden. The prudence has nothing in common with the rose, which  
is disgracefully dyed and whose cheeks blush from shame.*)

The style of this section is very different from the surrounding summary of a discussion, thus has to be categorized into another genre.

In conclusion it can be said that the use of genres is generally very similar in the novels of Eustathius Macrembolites and Achilles Tatius: the main genre–narration of events – alternates with descriptions, dialogues, lamentations, and persuasions. The most significant differences may be seen in the smaller use of contemplations and myths, and larger occurrence of descriptions of dreams and prayers in the novel of Eustathius. Eustathius does not avoid repeating analepseis in his novel (in narrative speeches) – this is very characteristic feature of his novel.<sup>189</sup> The subject and function of (sub-)genres is also sometimes different. Some of the sub-genres occurring in *Leucippe and Clitophon* are missing in *Hysmine and Hysminias*, but two additional genres occur in the latter novel.

The occurrence of all genres is not homogeneous – in some parts the narration of the plot and dialogues (often longer sections in the alternation of these two sub-genres occur) prevail more clearly, e.g., in Part I and Part III. The persuasions occur similarly more frequently in these two parts. As they are also longer in narrative time, more different (sub-)genres occur in them than in Part II. In the second part more lamentations, prayers and explanations (but also persuasions) are presented between narration of the plot and dialogues, therefore it has a more dramatic nature than the other two parts.

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<sup>188</sup> This passage is also very similar to the rhetorical figure of apostrophe, where the speaker turns away from the ordinary audience and addresses for instance a dead person or an inanimate/abstract object.

<sup>189</sup> See Nilsson 2001: 56–78. The narrative speeches as repeating analepseis present the adventures of Hysminias in the same order and content as in the previous narration. But the whole novel of Eustathius is built up on repetition or doubling the plot, as the same motives repeat in different parts of the novel (e.g., going as a herald to another town, the sacrifices etc.).

### 3.4 Conclusions to Chapter 3: genres in the novel and their relations with types of narrative tempo-management

The prevailing genre in the novel of Achilles Tatius is the **narration of events** (altogether 148 sections in 14343 words), which is used for advancing the plot. This genre is divided into four sub-genres. The most frequently used one is the **narration of the plot** (in 120 sections), which depicts the events between utterances in the direct speech of characters in different other genres, and between contemplations, descriptions etc., in the narration of the ego-narrator Clitophon. Occasionally Achilles Tatius enlivens the narration with exclamations and sentences of characters in direct speech (in the NTM-type of the 0-level). Usually this sub-genre is presented in quicker types of NTM, only occasionally expansion of time (describing parallel action) or pause are used (for instance in analepseis, see Table 6 in Ch. 3.4). Most of the spatial movement, either long or short-distance, is indicated in this sub-genre. Several times different sub-genres of narration of events alternate with each other (see App. 2), but mainly they alternate with other genres (more frequently with descriptions and dialogues, see App. 4).

The sub-genre **introduction of a character** is also presented by the ego-narrator Clitophon and mainly in the narrative tempo-management type of pause. Only in two cases is the introduction given in expansion of time, describing the preceding actions of a character.

Sections in the sub-genre of **narrative speech** function in the novel as internal analepseis – Tatius' novel is narrated through the perspective of Clitophon the character, thus the events which have happened away from him are reported through these speeches. They are all presented in direct speech of characters on 0-level of NTM and usually do not advance the plot.

The sub-genre **summary** is the most diverse in content. There are summaries of dreams, songs, messages, dialogues, speeches. The summaries of dialogues and speeches show the careful avoidance of repeating analepseis by Achilles Tatius – he never tells an event twice at length, but presents it in a summary form in the second time. Summaries are presented in all NTM-types except brief summary, but mostly in compression of time (see Table 6).

The sections in the genre of **descriptions** bring the objects, events, emotions or dreams vividly before the eyes of the reader/listener. From its four sub-genres Achilles Tatius uses most frequently **ekphraseis of objects**, which function mainly as digressions after a rapid development of events. Three of the eight books in the novel end with an ekphrasis of an object. **Ekphraseis of events** are used for describing the actions, when the protagonists of the novel are not actively participating in them. The visual aspect is important – events are described as if they were in a picture. The descriptions of the rituals, which occur in the novel, belong to this sub-genre as well.

The sub-genre **description of emotions** presents the feelings of characters during the course of action. Therefore, this sub-genre occurs mainly in compres-

sion of time (when described in dialogues between direct speech as background information, see also Table 6) or in expansion of time (when the emotions occur for instance during a speech or dialogue and described as parallel action later). The sub-genre **description of a dream** occurs most infrequently, only twice, presented by the ego-narrator Clitophon. Again compression of time and expansion of time are used as in the descriptions of emotions. Sections in the genre of descriptions occur more often in Books III-V of the novel, and only twice in the last books, where the focus is on speeches of the characters (see App. 4), whereas sometimes several sections of descriptions alternate with sections in the genre narration of events.

**Dialogues** are mostly narrated using the alternation of 0-level (utterances in direct speech of characters) and compression of time (reporting clauses, background information in the ego-narration of Clitophon). The reporting clauses and background info between sections in direct speech can occur also in detailed summary or expansion of time (see Table 6). Sometimes short-distance spatial movement is indicated during dialogues. The character Clitophon is usually one of the parties in the conversation, as he is the focalizer of the main story. Dialogues, which occur during the narration of a fable, myth, or narrative speech are not categorized as dialogues in this dissertation. Dialogues occur rather evenly throughout the novel (see App. 4), most frequently alternating with the sub-genre narration of the plot.

The genre of **contemplations** occurs in two sub-genres. **Embellished contemplations** are longer speeches in ornate style, which deliberate over love or over phenomena of nature, functioning as digressions. However, they often have an advisory, explaining or persuasive purpose in addition to showing the author's learnedness. All these speeches are presented by characters on the NTM-type of 0-level, only one speech occurs during the pause (during a mixed analepsis) in story-time. The subject is connected directly to the events in the main storyline. All embellished contemplations occur in the first half of the novel, mainly in Books I and II. Sections in the sub-genre of **short contemplation** are narrated by the main narrator Clitophon and deliberate over the essence of feelings, tears, kisses and gods. They occur in all parts of *Leucippe and Clitophon* except in last two books (see App. 4), presented mostly in pauses, but also in expansion of time.

**Judicial speeches** occur only in the last part of the novel, during the trial over Clitophon and Melite. Achilles Tatius uses two sub-genres here – accusations and refutations. The **accusations** occur more frequently, most of them uttered by Melite's husband and plaintiff Thersander. One of them is however a self-accusation by Clitophon. **Refutations** occur only twice and their purpose is to rebut the accusations. These speeches occur in the NTM-type of 0-level in direct speech of characters.

The genre of **lamentations**, speeches where characters bewail over their destiny or over a death of a person, occur again mainly on the NTM-type of 0-level. The only exception is the lamentation of Clitophon in 3.23.7–3.23.13, which starts as the ego-narration of Clitophon in the NTM-type of compression

of time and then continues in his direct speech on the 0-level. Another exceptional lamentation of Clitophon is presented as occurring only in his thoughts. Lamentations always result from the preceding events. They are presented quite evenly throughout the novel (although not very frequently), except in Part IV, where only one lamentation occurs.

The **myths and fables** both present a story, but the purpose of these sub-genres is different. **Myths** explain the origins; in one case a myth is used to interpret a painting. The **fables**, on the other hand, are inserted into the narrative for a purely entertaining purpose, taking its subject from the name of an annoying slave (κῶνοψ – a *gnat*). Both fables contain dialogues, and are presented on the third and fourth level of narration (in the NTM-type of 0-level). Myths are narrated either by the ego-narrator Clitophon or by a character and on the NTM-types of 0-level or pauses (as digressions). They occur very infrequently in the novel, mainly at the beginning and at the end of the novel (see App. 4).

The genre of **explanations** is used either for giving background info or missing facts for events in the novel or for elucidating some natural phenomena, oracles etc. The **explanations by the main narrator** are usually digressions and slow-downs in the novel, narrated in the NTM-types of expansion of time or pauses (see Table 6). **Explanations in the direct speech** by characters occur only on the 0-level and are the only speeches in the novel, which are presented always by other characters but Clitophon. Some explanatory speeches also give advice or explain the events in the novel, but some are inserted just as rhetorical showpieces. The frequency of explanations seems to be connected to the length of parts – they occur more in Part I and II (which are longer) and less in Part III and IV (which are shorter in narrative time, see Ch. 1 and App.4).

Genres **persuasion** and **prayer & plea** are close to the genre of lamentations – very emotional and used to convince or to exhort somebody. Persuasions occur more frequently in the second half of the novel and are connected mainly to the three most important characters in the novel (Leucippe, Clitophon and Melite). Prayers and pleas are very short, uttered by characters in direct speech on the 0-level of NTM. Prayers are addressed to gods (once to a medicine), pleas to other characters. Similarly to lamentations, persuasions and prayers/pleas are directly connected to the plot of the novel and usually help to advance it.

The genre of **letter** occurs four times in *Leucippe and Clitophon* (in Books I, V and VIII, see App. 4), once during the trial of Clitophon and Melite. As letters are presented in direct speech, they occur on the 0-level of NTM. Only one letter is written during narration and is therefore categorized as narrated in the type of compression of time.

About a third of the text in *Leucippe and Clitophon* is used for narrating the plot and the adventures of the protagonists. The rest of the novel is full of descriptions, contemplations and dialogues. Some of the genres are connected directly to the events and situations in certain parts of the novel – for instance judicial speeches, which occur only during the trial at the end of the novel, or descriptions of objects, which occur primarily in the first half. Some genres are

used throughout the novel, but still tend to accumulate in certain parts (for instance dialogues, which occur more frequently in the second part, or persuasion in the second half of the novel).

The use of certain genres determines also the narrative tempo. The tempo is quicker only while developing the plot, narrating the events in the main storyline. The rest of the novel is presented either on the 0-level (in lamentations, persuasions, judicial speeches etc.) or in slower types of NTM used e.g., for contemplations, ekphrasis, explanations. Thus it can be said, that resulting from Tatius' choice to prefer genres, which occur primarily on 0-level, expansion of time or pauses, the overall narrative tempo in *Leucippe and Clitophon* is rather slow.

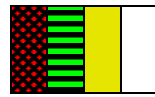
The comparison of the novel of Achilles Tatius with the novel of Eustathius shows, that the quicker types of NTM occur more frequently in *Hysmine and Hysminias*, thus the overall narrative tempo is slightly quicker in his novel. The same can be seen in the occurrence of different genres. Although the general choice of genres is rather similar in both novels, the genre narration of events is used about 10% more in *Hysmine and Hysminias* than in the novel of Tatius. The persuasions, prayers and descriptions of dreams are also much more important and frequent in the novel of Eustathius. Other descriptions, contemplations and myths, however, occur less frequently. From other genres, some are used similarly (e.g., dialogues), some in a larger amount (e.g., persuasions and prayers), some in slightly smaller amount (e.g., explanations) in the novel by Eustathius.

The choice and preference of certain (sub-)genres is also one of the causes of the differences in the general narrative tempo – as Eustathius prefers narration of events more, the tempo is quicker. Pauses and expansion of time used for descriptions and contemplations occur much less frequently. Achilles Tatius, on the other hand, prefers to slow down the tempo of narration by contemplations, descriptions and explanations much more often than Eustathius. In addition, he presents some of the parallel actions (in narration of the plot) in slower types of NTM. The choice to insert longer speeches (e.g., judicial speeches, which are missing in *Hysmine and Hysminias*) into the ego-narration of Clitophon causes the more extensive occurrence of 0-level.

**Table 5.** Comparison of the use of different genres in the novels of Tatiush and Eustathius.

<i>Genre</i>	<i>Sub-genre</i>	<i>Achilles Tatiush</i>		<i>Eustathius Macrembolites</i>	
		Average length of a section	Percentage from the whole novel	Average length of a section	Percentage from the whole novel
<b>NE</b>	<i>NP</i>	86.9w	24.8%	144.3w	34.34%
	<i>NS</i>	285.5w	7.51%	403.6w	6.96%
	<i>INTR</i>	49.9w	0.84%	----	----
	<i>SUM</i>	48.1w	1.15%	109.4w	3.02%
<b>Descriptions</b>	<i>EO</i>	210.6w	10.58%	461.7w	9.55%
	<i>EE</i>	157.1w	5.26%	106.8w	1.47%
	<i>DE</i>	28.7w	1.04%	56.2w	1.74%
	<i>DD</i>	66.5w	0.32%	342.8w	5.91%
<b>Dialogue</b>	<i>D</i>	91.4w	13.78%	78.3w	13.5%
<b>Cont.</b>	<i>EC</i>	268.3w	5.14%	109.5w	1.51%
	<i>SC</i>	72w	3.62%	---	---
<b>Jud. Sp.</b>	<i>ACC</i>	338.2w	4.05%	---	---
	<i>REF</i>	587w	2.81%	---	---
<b>Lamentation</b>	<i>LAM</i>	125.8w	5.42%	173.8w	6.59%
<b>Myth&amp;Fable</b>	<i>Myth</i>	251w	3.00%	64w	0.22%
	<i>Fable</i>	277.5w	1.33%	---	---
<b>Explanation</b>	<i>EM</i>	51.6w	1.36%	79.2w	1.64%
	<i>ED</i>	140.1w	3.02%	97.1w	2.68%
<b>Pers.&amp;Pray</b>	<i>Pers.</i>	144.6w	3.46%	123.3w	5.53%
	<i>Pray</i>	37.6w	0.72%	131.1w	4.07%
<b>Letter</b>	<i>LET</i>	81.3w	0.78%	121w	0.83%
<b>Address</b>		---	---	39w	0.13%
<b>Rejection</b>		---	---	64w	0.22%

**Table 6.** The occurrence of the (sub-)genres in different types of narrative tempo-management in *Leucippe and Clitophon*.



- *the highest occurrence,*
- *the medium occurrence,*
- *the lowest occurrence*
- *no occurrence at all*

	Ellipsis	Brief summary	Detailed summary	Compression of time	0-level	Expansion of time	Pause
<i>Narration of events</i>							
Narrative of the plot							
Narrative speech							
Introduction							
Summary							
<i>Descriptions</i>							
Ekphrasis of an object							
Ekphrasis of an event							
Description of emotions							
Description of a dream							
<i>Dialogue</i>							
<i>Contemplations</i>							
Embellished contemplation							
Short contemplation							
<i>Judicial speeches</i>							
<i>Lamentations</i>							
<i>Myth&amp;fable</i>							
Myth							
Fable							
<i>Explanation</i>							
Explanation by the main narrator							
Explanation in direct speech of a character							
<i>Persuasion &amp; prayer</i>							
<i>Letter</i>							

## 4 Narrative tempo, genres and rhetorical figures in *Leucippe and Clitophon*

### 4.1 Introduction

Achilles Tatius has been called the most rhetorical of all the ancient Greek novelists. This is greatly a result of all the aspects analyzed in this thesis: the tempo of presenting the events and advancing the plot, the choice of certain genres (many of them belonging to the rhetorical exercises or *progymnasmata*) and use of rhetorical figures. The purpose of this chapter is to compare the occurrence of rhetorical figures in respect of the two aspects described in the previous parts of the dissertation, i.e., the types of narrative tempo-management and the genres in the novel of Achilles Tatius, and to find out, if certain figures are characteristic to a type of NTM or a (sub-)genre.

After introducing the rhetorical figures analyzed in the novel of Achilles Tatius, Chapter 4 presents the results of the analysis in the narration of the supposed author in Ch. 1.1 and 1.2, in Part I of Clitophon's ego-narration in *Leucippe and Clitophon* and three sub-genres in the novel, which do not occur in Part I (persuasion, accusation, refutation – in chapters 4.2 and 4.3), altogether 13671 words in narrative time. This enables to compare the use of rhetorical figures in two ego-narrators, two different ego-narrating voices in the novel.

I have analyzed the entire novel of Tatius, but the discussion of the whole text would be too extensive for this thesis. Thus, I have focused on Part I. The purpose of presenting the analysis of an entire part is to demonstrate, that the occurrence of certain rhetorical figures cannot always be explained by a genre or type of NTM and the statistics characteristic to each of them. Sometimes the linear aspect must be taken into account – the use of rhetorical figures may be influenced also by the neighbouring genre or type of NTM.

Part I of the novel is in this detailed analysis presented as eight units (corresponding to the division of Part I in App. 1), which mostly focus on describing one day in story-time. These units are divided into sections regarding both the narrative tempo-management types and the genres. However, when two or three consecutive days are described only superficially (i.e., described in less than 120 words<sup>190</sup>), these days are presented as one unit of analysis. On some occasions the sections in the sub-genre of narration of the plot overlap the borders of two units, because the change of days often occurs within a longer section in this sub-genre. The correspondence occurs however between the sections regarding the types of narrative tempo-management and borders of days, because in most cases an ellipsis marks the beginning or the end of a unit (and thus the division of the plot).

In each sub-chapter at first a short overview of the content of the unit is presented together with the division of the text into different genres and types of

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<sup>190</sup> The shortest depiction of a day is in Unit 2, where the second day is narrated in only 119 words.

narrative tempo-management. Then the frequency of changes and relations of genres and NTM-types are observed. The frequency of occurrence of rhetorical figures is analyzed both from the aspect of the possible influence of the genre and the possible influence of the type of narrative tempo-management, comparing also different sections occurring in the same genre or NTM-type. The discussion focuses more on the genres, as the analysis will reveal that the differences in occurrence of rhetorical figures tend to be influenced more by this aspect. The figures which occur in sections of genres and types of NTM are presented in Appendix 2 (genres) and Appendix 3 (tempo).

Chapter 4.3 gives an overview and conclusions about the frequency and function of rhetorical figures in all the genres and sub-genres and in all types of narrative tempo-management in the analyzed text. It observes, which rhetorical figures tend to occur in particular genres or types of NTM. The conclusions start with an overview of the coexistence of genres and NTM-types in the text, continues with the discussion of genres, of the types of NTM and ends with an overview of frequency and function of rhetorical figures. Chapter 4.4 presents the general conclusions to Chapter 4.

#### 4.1.1 Rhetorical figures

The rhetorical figures are mostly analyzed within a sentence (marked with a full stop or question mark) according to the interpunctuation of Vilborg's edition (Vilborg 1955). The figure of asyndeton is analyzed at the beginning of sentences (i.e., after full stop or question mark) and at the beginning of parts of sentences preceded by a *stigma*. Figures analyzed within a sentence are lexical repetitions, sound-repetitions, figures of tempo and address. Figures analyzed within parts of a sentence and between consecutive sentences are anaphora, epiphora, anadiplosis, epanadiplosis, all structural repetitions and homoioteleuton. The principles of analysis are based on my MA-thesis (Novikov 2004), but some adjustments have been made here.

Rhetorical figures, which are analyzed in *Leucippe and Clitophon* in this dissertation are divided into six groups.<sup>191</sup>

1) Lexical repetitions:

- Polypoton (POL) – the repetition of the same word within one sentence in different cases or genders, the repetition of the word-stem (e.g., in a noun and in a verb or in different verbal forms), the repetition of a part of a word (e.g., prefixes, stems, οὐ, μή alone and composed with particles etc.).<sup>192</sup>

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<sup>191</sup> The division was used already in Novikov 2004.

<sup>192</sup> See Lausberg 1960: 325–329, Staab 2003: 1526–1530. In ancient handbooks the polypoton includes nouns (cf. Rowe 1997: 133), but in this analysis also repetition of different verbal forms are regarded as polypoton (cf. Brogan 1993<sup>5</sup>: 967). In Novikov 2004, the figures of polypoton and stem-repetitions were analyzed separately, but are categorized as one in this analysis. According to Hermogenes, the polypoton is characteristic of Beauty,

- Word-repetition (WR) – repetition of a word in exactly the same form and meaning within one sentence. Repetitions counted under anaphora or rarely occurring word-repetitions (epiphora, anadiplosis, epanadiplosis, epanalepsis), are not categorized under this figure.
- Anaphora (AN) – repetition of the same word (in few cases also prefix) at the beginnings of consecutive commata, cola, complex cola or sentences.<sup>193</sup>
- Rarely occurring word-repetitions (RWR) – epiphora (repetition of the same word at the end of consecutive commata, cola, complex cola or sentences),<sup>194</sup> anadiplosis (repetition of the same words following immediately to each other),<sup>195</sup> epanadiplosis (repetition of the same word at the beginning of one colon/sentence and at the end of the following colon/sentence),<sup>196</sup> epanalepsis (repetition of the word-group).<sup>197</sup>

## 2) Structural repetitions:

- Parallelism (PRL) – juxtaposition of syntactically coordinated cola, complex-cola or sentences of similar syntactic structure. Parallelism can occur also as gradation or amplification (without the same or similar number of syllables).<sup>198</sup>
- Antithesis (ANT) – adjacent cola/complex-cola or sentences based on syntactic parallelism, but contrasting thoughts, ideas.<sup>199</sup>
- Chiasmus (CHM) – repetition of parallel structure in inverted order. Can occur in adjacent cola/complex cola or sentences.<sup>200</sup> When chiasmus is part of a longer parallelism, both figures (chiasmus as well as parallelism) are counted in the analysis. Also when an antithesis has a chiasmic structure, both figures (antithesis and chiasmus) are counted in statistics.

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it it is used in different clauses. If used in phrases, it creates Rapidity (but is not far from Beauty) (Rabe 1969: 306; transl. in Wooten 1987: 61).

<sup>193</sup> See Lausberg 1960: 318–320; Blasberg 1992: 542–545, Brown 1965: 37–38, Brogan 1993<sup>1</sup>: 73, Rowe 1997: 131.

<sup>194</sup> See Lausberg 1960: 320–321, also Till 1996: 697–701 *geminatio*.

<sup>195</sup> See Lausberg 1960: 312–315, also Till 1996: 697–701 *geminatio* and Rowe 1997: 130.

<sup>196</sup> See Lausberg 1960: 317.

<sup>197</sup> See Lausberg 1960: 312–314.

<sup>198</sup> Ostrowicz 2003: 546–552 brings out three principles of parallelism: 1) semantical (same meaning); 2) syntactical (similar syntactical structure, often connected with anaphora and homoioteleuta); 3) quantitative (with similar number of syllables or rhythm). In this dissertation parallelism mostly proceeds from the second principle, although often semantical parallelisms also occur (cf. O'Connor 1993: 877). The parallel structure under the third, quantitative principle, is here attributed to parison or isocolon. See also Lausberg 1960: 359–374.

<sup>199</sup> See Lausberg 1960: 389–393, Villwock 1992: 722–750, Brogan-Halsall 1993<sup>2</sup>: 79.

<sup>200</sup> See Lausberg 1960: 361, Fauser 1994: 171–173, Brogan-Halsall 1993<sup>3</sup>: 183–184, Rowe 1997: 137.

- Isocolon (ISO) – adjacent commata, cola, complex-cola or sentences with an exactly the same number of syllables. This is a figure of syllabic rhythm, which can occur also without syntactically parallel structures (though syntactic parallelism often occurs).<sup>201</sup>
- Parison (PRS) – strict structural repetition with a similar number of syllables (the difference may not be more than four syllables) in adjacent commata, cola, complex cola or periods. It can occur in parallelisms, antitheses, chiasms and enumerations.<sup>202</sup>

### 3) Figures of tempo:

- Asyndeton (AS) – absence of a connective word or particle at the beginning of sentences or sentence parts.<sup>203</sup> Still, the sentences or cola beginning with particles μέν and δὴ are also regarded as asyndeton, because these particles do not have a clear connective function.<sup>204</sup> The preliminary analysis of *Leucippe and Clitophon* shows, that the “pure” asyndeton occurs only in about half of the cases which are analyzed in this dissertation, otherwise one of these particles occurs. Asyndeton is never analyzed in rhetorical questions and sentences/cola starting with exclamations or addresses, or when a change of presentation mode

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<sup>201</sup> See Lausberg 1960: 359–368. However, there is a great confusion with the notions of isocolon, parison and parisisis. Isocolon and parison have very similar definitions, both seem to require a parallel structure and similar or exact number of syllables (or words, cf. Rowe 1997: 137). The only more distinct figure is parisisis – according to Anaximenes (*Techn.* 27), it is formed out of two cola with exact number of words, not of parallel structures. Still, in some handbooks parison and isocolon are distinguished. According to Neuber (1998: 655–658) isocolon has „mostly the same number of syllables or words, or syntactic structure.“ According to Brogan (2012: 734) „two members could be isosyllabic and even identical rhythmically without having exact correspondence of members.“ Thus the syntactic parallelism seems not to be an absolute requirement. Without parallel structures it is also analyzed e.g., in Päll (2007: 111–112). In this thesis the isocolon is analyzed in adjacent commata/cola/complex-cola/sentences with exactly the same number of syllables, without a requirement of a parallel structure. Strict parallel structures with a similar number of syllables are analyzed as parisa. According to Ps.-Arist. (*Rhet. ad Alex.* 27,1435 b 39ff) the isocolia can be formed also between several shorter and one longer colon (see also Martin 1974: 310). According to Hermogenes parison is one of the figures, which create Beauty (Rabe 1969: 299; transl. in Wooten 1987: 56).

<sup>202</sup> See Lausberg 1960: 359–368, and Ostrowicz 2003: 578–582. According to Martin (1974: 310) parison tends to be antithetic, when consisting of two cola, especially when a chiasmic structure is used.

<sup>203</sup> See Lausberg 1960: 353–355; Blasberg 1992: 1154–1156, Preminger-Brogan-Halsall 1993: 105–106. Asyndeton is counted after the occurrence of *stigma* or full stop in Vilborg’s edition. The asyndeton of adjacent shorter cola and commata is not analyzed in this thesis (as shown by Rowe in 1997: 136). According to Hermogenes it belongs to the figures, which are „necessarily concise and rapid“ (Rabe 1969: 305–306; transl. in Wooten 1987: 67).

<sup>204</sup> According to Denniston 1954: 359 and 1954: 203–204, μέν and δὴ have primarily an emphatic function. The occurrence of asyndeton in Achilles Tatius’ novel still needs to be studied more thoroughly.

occurs (because these cases can be regarded as interruption in the flow of discourse). However, when several cola beginning with addresses or imperatives follow each other, the second, third, etc. are categorized as asyndeton. Sentences and cola beginning with demonstrative pronoun οὗτος, αὕτη, τοῦτο or adverbial forms from pronouns (e.g., οὕτως, ὥδε) are not categorized as asyndeton.

- Enumeration (EN) – counting of at least three objects, feelings etc. in adjacent commata or cola.<sup>205</sup> Sometimes the last member of an enumeration is longer. Enumeration can be polysyndetic or asyndetic, the enumerations containing verbal forms or sentence parts with missing copula are categorized as parallelisms. It is more used for instance at the beginning of descriptions or before contemplations,<sup>206</sup> and is amplified later (e.g., feelings are enumerated as a *gnome* in description of emotions and then amplified in the following contemplation).

#### 4) Figures of appellation:

- Rhetorical question (RQ) – a question to which no answer is expected, asked to make a point, to express certain feelings. On the other hand, it is used in argumentation, in emphasizing someone's point of view and has a persuasive function.<sup>207</sup>
- Exclamation (EX) – a word or phrase expressing an outcry.<sup>208</sup> Also asseverations in the name of gods are in this thesis analyzed as exclamations.
- Address (AD) – an address towards another person (in vocative or in the form of imperative), an appellation or apostrophe.<sup>209</sup>

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<sup>205</sup> See Lausberg 1960: 337–340; Schöpsdau 1994: 1231–1234. According to Hermogenes, enumeration „produces Distinctness and Simplicity, if there is a parallel construction in close proximity. But if the parallel construction is delayed, this produces Abundance“ (in Rabe 1969: 287; transl. in Wooten 1987: 48).

<sup>206</sup> Cf. the *partitio* in Quint. 4,5, I (see also Lausberg 1960: 190, Schöpsdau 1994: 1232).

<sup>207</sup> See Lausberg 1960: 379–381, distinguishing *interrogatio*, which can be answered only by “yes” or “no”, and *quaesitum*, which demands a longer answer. Here both types are analyzed as rhetorical question. According to Hermogenes this figure is typical of Vehemence (Hermog. *Id.* 277 in Rabe 1969; transl. in Wooten 1987: 41).

<sup>208</sup> See Lausberg 1960: 399, Till 1996: 48–52. According to Rowe (1997: 143) it conveys a strong emotion, such as pity and indignation.

<sup>209</sup> Apostrophe (the turning away from the principal audience) is usually treated as address towards an absent or dead person, a thing, or an abstract idea as if it were alive or present (see e.g., Waters 2012: 61–62, Lausberg 1960: 377–379, Halsall 1992: 830–836). In the novel of Achilles Tatius apostrophes are rare, mostly a person who is present is addressed in a dialogue or speech. According to Hermogenes apostrophe is one of the elements that create Rapidity, especially if it is used frequently (Rabe 1969: 314; transl. in Wooten 1987: 66).

5) Change of presentation mode and quotation:

- Change of presentation mode (CPM) – not a traditional rhetorical figure, analyzed in this novel primarily in order to show changes between different voices in narration, and to study narrative tempo. CPM is analyzed every time a voice of a speaker changes (either different voices alternate on the same level of narration or the level of narration changes), as for instance in 1.8.40–1.8.42:

ἐπικουφιεῖ δέ μοι τὸ γυμνάσιον τῆς ψυχῆς τὸ λυπούμενον.” ὁ μὲν οὖν ἀπήει τὴν τελευταίαν ὁδὸν, ὕστατα καὶ πρῶτα μελλήσων ἱππάζεσθαι.

*(The exercise will lighten my sorrow.” So it was that Charicles departed for his last ride, his first and last feat of horsemanship.)*

Here the direct speech of the character Charicles ends and the ego-narration of Clitophon begins.

The beginning and end of reporting clauses, even if only one word indicates the change of speaker, are analyzed as CPM, because the voice of the ego-narrator interrupts the character speech. When part of the reporting clause is inserted into the direct speech of a character, it is considered as occurring together with the previous reporting clause, for instance the word ἔφη in 2.7.19–2.7.21:

κἀγὼ τότε ἤδη περιβαλὼν φανερωῶς κατεφίλου· ἡ δὲ διασχοῦσα, “Τί ποιεῖς;” ἔφη. “καὶ σὺ κατεπάδεις;” “Τὴν ἐπωδόν,” εἶπον, “φιλῶ, ὅτι μου τὴν ὁδύνην ἰάσω.”

*(Then I took her in my arms and really kissed her. She stepped back. “What are you doing?” she cried. “Is that some spell you know?” “I am kissing my enchantress,” I replied, “because you have relieved my pain.”)*

Here CPM is analyzed as occurring at the beginning of the first direct speech of a character (Leucippe, interrupting the ego-narration of Clitophon) and twice at the change between the two character-utterances (starting with τὴν ἐπωδόν..., where the change of characters’s voice occurs, εἶπον marks the insertion of the voice of the ego-narrator Clitophon). In analyzing dialogues, usually the number of turn-takings are indicated to express the liveliness of a dialogue. However, this aspect is not analyzed separately, as it always coincides with the change of presentation mode and is included into analysis under CPM.

The quotations from Homer, Hesiod or other characters are analyzed as the insertions of different voices as well. The comments of the ego-narrator inside the direct speech of characters, which occur in brackets in the edition, are also analyzed as the alternation of different voices, e.g., in 8.10.3–8.10.5:

...“Ἄλλ’ ἐμός,” εἶπεν, “ἐντεῦθεν ὁ λόγος κατὰ τούτων τῶν μοιχῶν, ὃ βέλτιστε Νικόστρατε” (τοῦτο γὰρ ἦν ὄνομα τῶμῶ ῥήτορι), “εἶτα σός” ... (... “It is my turn,” he said, “to speak against these adulterers, my dear Nikostratos,” (this was our rhetor’s name) “and then yours; ...)

The direct speech of a lawyer in court is here interrupted by the comment by the ego-narrator Clitophon and the change of presentation mode is analyzed at the beginning of the direct speech of the lawyer, at the beginning of the comment of ego-narrator Clitophon and at the continuation of character-speech (all underlined in the example).

- Quotation (QUOT) – the repetition of words of another character or an excerpt from the work of another author (in *Leucippe and Clitophon* only quotations from Homer and Hesiod occur).

#### 6) Sound-repetitions:

- Alliteration (ALL) – repetition of the same initial sound or letter in adjacent words.<sup>210</sup> The words may be separated by an enclitic, an article or a conjunction when they form a pair. In this thesis alliteration is analyzed in a very narrow and strict sense. However, the preliminary study of sound-figures in Tatius’ work shows that also the word-internal repetition and the repetition of similar sounds (e.g., γ-κ-χ; β-π-φ-ψ) is important. It helps to divide the text into smaller units (cola, commata) and emphasize the keywords.
- Homoioteleuton (HOM) – the repetition of exactly same grammatical ending in words at the end of adjacent commata, cola, complex-cola or sentences.<sup>211</sup> The similarly ending words can belong to different word classes, e.g., noun and participle, noun and pronoun, etc. The occurrence of epiphora is not categorized as homoioteleuton.
- Paronomasia (PRN) – the sentence-internal repetition of words which sound alike, but have different meanings.<sup>212</sup> Such words may not be farther from each other than a row (mostly in adjacent commata/cola/complex cola).

<sup>210</sup> Alliteration has different meanings – repetition of the same sound or letter at the beginnings of adjacent words, word-internal repetition of the same sound or letter in a sentence, repetition of the same sound at the beginnings of syllables in a word. In a more narrow meaning it can denote the repetition of consonants in adjacent words (see Margolin 1992: 406–410; Goldsmith 1965: 15–16, Adams 1993: 36–38). In this thesis alliteration refers to the repetition of the same letters (vowels as well as consonants) at the beginning of adjacent accentuated words (except articles and particles).

<sup>211</sup> See Lausberg 1960: 361–363, Chico-Rico 1996: 1531–1535, Brogan 1993<sup>4</sup>: 538). Rowe (1997:137) defines it as a feature of isocolon (i.e., a parallel structure), but in this thesis it is analyzed also as occurring independently. The words, which end similarly, but do not have the same grammatical ending, are categorized as paronomasia, when no more than four letters differ in these two words.

<sup>212</sup> See Czaplá 2003: 649–652, Rowe 1997: 132. Some of the examples given in Lausberg (1960: 322–325), however, are categorized as polyptota in this dissertation (e.g., repeating words from the same stem).

## 4.2 Rhetorical figures in *Leucippe and Clitophon*

### 4.2.1 Narration of the supposed author, Ch. 1.1.1–1.2.15

*Leucippe and Clitophon* begins with two introductory chapters (of 788 words) narrated by the supposed author, who is the mediator of Clitophon's story to the readers or listeners. The 788 words of narrative time describe about one day<sup>213</sup> in the story-time. The narration of the supposed author is the only part of the novel where the first level of narration occurs: the supposed author is the primary narrator. However, the sentences in direct speech in his dialogue with Clitophon are already on the second level of narration (the author thus becomes a character in his story together with the protagonist Clitophon; see Ch. 1.3).

The genres and types of narrative tempo-management change five times (see Graph 5) during the narration of the supposed author. Although the average length of a section is 131.3 words,<sup>214</sup> five out of six sections are shorter than 100 words. The reason is that the description of the painting of the abduction of Europe comprises 540 words in narrative time, which is about 2/3 of the supposed author's narration.

The novel starts and ends with the name of a city – Sidon is the starting point of the supposed author's narration, and Byzantium is the destination of the protagonists Leucippe and Clitophon at the end of the novel. Thus, a circular composition is not formed in that respect.<sup>215</sup> Only the fact, that the novel starts and ends with a name of the city, may be taken as a compositional element. However, when we leave out the frame or the introductory chapters of the novel and take the actual location of protagonists at the beginning and at the end of the novel, we do have a circular composition similar to other ancient Greek novels: Clitophon's narration about his adventures starts and ends in Tyre (see also Fig. 1 in Ch. 1.2).

The two introductory chapters are presented in five different NTM-types but in three genres. First, Achilles Tatius describes the location of the supposed author – Sidon – (as the sub-genre of ekprasis of object) in a pause in story-time, which is used as an introductory NTM-type also elsewhere in the novel (e.g., introductions of new characters, for instance Clinias in 1.7.1–1.7.8). In brief summary Tatius lets the supposed author describe, how he looks around in the city (this belongs to the sub-genre of narration of the plot) and stops by a painting, which is described in expansion of time (again in sub-genre of

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<sup>213</sup> It is not possible to tell how long Clitophon's narration lasts, but we can presume it ended before the night.

<sup>214</sup> The number of words divided by the number of changes between different types of NTM or genres.

<sup>215</sup> Although Nakatani (2003: 74) brings out the aspect of the weather and climate: the narrative of the novel takes place between the storm in Sidon and the winter in Byzantium. I also like the idea of Gareth Schmeling (in Schmeling 2007: 34–35), that Tatius is actually not trying to write a completed story, but intentionally leaves the end of the novel open (similar technique is used e.g., in *Theaetetus* by Plato). The reader should think back to the beginning of the novel and regard the narrative as continuing.

ekphrasis of objects). A dialogue on the 0-level presents the protagonist of the novel – Clitophon. The supposed author does not formally introduce Clitophon, as the ego-narrator Clitophon introduces other characters in his story. Instead, Clitophon introduces himself in Ch. 1.1.3.

A section in detailed summary narrates the events of going to a *locus amoenus*, where another short dialogue (on the 0-L) ends the so called “frame” presented by the supposed author, and introduces the ego-narration of Clitophon. As seen from the Graph 5, the transitions of NTM-types and (sub-) genres coincide everywhere, with each genre corresponding to one NTM-type. Spatial movement and events are presented in brief summary and detailed summary, descriptions in pause and expansion of time, dialogues on 0-level.

**Graph 5.** Distribution of text into (sub-)genres and types of NTM in 1.1.1–1.2.15.

EO 62w	N P 3 4 w	Ekphrasis of objects 570w	Dial. 92w	N P 3 3 w	D 2 7 w
P 62w	B S 3 4 w	Expansion of time 570w	0-L 92w	C T 3 3 w	0 - L 2 7 w

**Abbreviations:** Narration of events: NP – narration of the plot. Descriptons: EO – ekphrasis of objects. D/Dial. – dialogue. NTM-types: BS – brief summary; CT – compression of time; 0-L – 0-level; P – pause.

Regarding the genres, the general frequency of rhetorical figures<sup>216</sup> in all genres occurring in the narration of the supposed author tends to be higher than in the narration of Clitophon in Part I analyzed below (see Ch. 4.3.2 and 4.3.3). It is here the highest in the sub-genre of ekphraseis of objects (of both sections, 0.3 and 0.4 when counted in ratios<sup>217</sup>), the dialogues and narration of the plot are slightly less figurative (see Table 7). Regarding the narrative tempo-management types, rhetorical figures are most frequently used in the pause (description

<sup>216</sup> As the term *general frequency of occurrence of rhetorical figures* is very long, a shorter version *general frequency of figures* is used. For calculating it the sum of all figures in a section/unit/part is divided by the number of words in it. This helps to determine, which genres or types of NTM are more figurative in general. The term *frequency of rhetorical figures* (or *frequency of figures*) shows the frequency of one rhetorical figure (the number of occurrences of the figure divided by the number of words in a section/unit/part) in one genre or type of narrative tempo-management, either in one section or in a unit, part. This helps to compare the occurrence of single figures (or sometimes group of figures) with other sections in the same genre/type of NTM or with sections in other genres/types of NTM.

<sup>217</sup> The number of occurrences of rhetorical figures divided by the number of words in a section.

of Sidon, 0.4) and less frequently in brief summary (0.21, NP). Sections in expansion of time and compression of time stay in the middle (ratios 0.3 and 0.24 respectively), the 0-level sections are with a very dissimilar general frequency of figures. Dialogue is the only genre which occurs only in one type of NTM; ekphraseis and narration of the plot are both narrated in two different types. Thus, the possible influence of a narrative tempo-management type on the occurrence of rhetorical figures can be observed rather comparing different sections in the latter genres.

The two sections in the sub-genre of **narration of the plot** are equal in narrative time (34 words in BS and 33 words in CT respectively), but the use of rhetorical figures in them is slightly different (see Table 7). In both sections Tattius uses more common rhetorical figures, however the section in brief summary contains a smaller number of different figures: only lexical (polyptoton, word repetition) and structural repetitions (parallelism, isocolon, parison). The section in compression of time contains in addition to describing events (going to the *locus amoenus*) elements of description of the place, alliteration and paronomasia are used as embellishment besides lexical and structural repetitions. This is in accordance also with the overall characteristics of these NTM-types, as BS is always used for narrating events, but CT gives mostly a background to events in other types of NTM (see Ch. 2.2.4 and 2.2.6).

The two sections in the sub-genre of **ekphraseis of objects** are very unequal in narrative time (62 and 540 words). The one in pause presents an initial description of the location of the supposed author. The description of the painting of Europe in expansion of time introduces the theme of the novel. It gives another parallel feature with other sophistic ancient Greek novels,<sup>218</sup> especially with the novel of Longus<sup>219</sup> (but also with Heliodorus' description of the scene on the seashore, which appears to a band of robbers from a mountain). The paintings in Longus' *Daphnis and Chloe* and in Tattius' *Leucippe and Clitophon* both function as introductions to the main themes of the novel, both give an opportunity to start explaining the picture. In *Daphnis and Chloe* this is presented more directly, as the painting represents the adventures of the protagonists Daphnis and Chloe, but in *Leucippe and Clitophon* it gives an motive for Clitophon to start telling the story of his experiences and sufferings caused by love.

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<sup>218</sup> There was a growing interest in using descriptions as a literary device during the period of the Second Sophistic. This could have been the influence of the rhetorical exercises or *progymnasmata* (Bartsch 1989: 7–10).

<sup>219</sup> Cf. Marinčič 2007: 179.

**Table 7.** Rhetorical figures in different (sub-)genres and types of NTM in the narration of the supposed author (1.1.1–1.2.16).

	EO / P 1.1.1–1.6 62w	NP / BS 1.1.6–1.10 34w	EO / ET 1.1.10– 1.63 540w	D / 0-L 1.2.1–2.10 92w	NP / CT 1.2.10–2.13 33w	D / 0-L 1.2.13–2.16 27w
POL	0.0484	0.0882	0.0593	0.0326	0	0.0741
WR	0.0484	0.0294	0.0130	0.0326	0.0303	0
AN	0.0161	0	0.0185	0.0217	0.0303	0
RWR	0	0	0	0	0	0
PRL	0.0645	0.0294	0.0167	0.0109	0.0303	0
ANT	0	0	0.0093	0	0	0
CHM	0.0161	0	0.0130	0	0	0.0370
ISO	0.0323	0.0294	0.0259	0.0109	0	0
PRS	0.0323	0.0294	0.0333	0	0.0303	0
AS	0.0645	0	0.0759	0	0	0
EN	0	0	0.0056	0.0109	0	0
RQ	0	0	0	0	0	0
EX	0	0	0	0.0217	0	0
AD	0	0	0	0.0217	0	0
CPM	0	0	0	0.1196	0.0303	0.0370
QUOT	0	0	0	0	0	0
ALL	0.0161	0	0.0148	0	0.0606	0.0370
HOM	0.0161	0	0.0130	0.0109	0	0
PRN	0.0484	0	0.0056	0	0.0303	0
<b>Gen. fr.</b>	<b>0.4032</b>	<b>0.2059</b>	<b>0.3037</b>	<b>0.2935</b>	<b>0.2424</b>	<b>0.1852</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; NP – narration of the plot; EO – ekphrasis of an object; D – dialogue; P – pause; ET – expansion of time; 0-L – 0-level; CT – compression of time; BS – brief summary; Gen.fr. – general frequency.

It may seem difficult to compare the two sections of ekphrasis of objects because of the uneven length and different purpose in the narrative. However, the occurrence of rhetorical figures is very similar in those sections (see Table 7), which supports the hypothesis that certain figures are characteristic to a (sub-)genre. Achilles Tatius uses more figures of tempo (asyndeton, in addition an enumeration) in the long description of the painting, the number of polyptota and anaphora is also higher.

The description of Sidon is presented as following (1.1.1–1.1.6):

Σιδῶν ἐπὶ θαλάττῃ πόλις· Συρίων ἢ θάλασσα· μήτηρ Φοινίκων ἢ πόλις· **Θηβαίων ὁ δῆμος πατήρ.** δίδυμος **Λιμὴν ἐν κόλπῳ πλατύς,** ἠρέμα κλείων τὸ πέλαγος· ἢ γὰρ ὁ κόλπος **κατὰ πλευρὰν ἐπὶ δεξιὰ** κοιλαίνεται, **στόμα** δεύτερον ὀρώρουκται, **καὶ** τὸ ὕδωρ αὐθις εἰσρεῖ, **καὶ** γίνεται τοῦ **Λιμένος** ἄλλος **Λιμὴν,** ὡς χειμάζειν μὲν ταύτη τὰς ὀλκάδας ἐν γαλήνῃ, θερίζειν δὲ τοῦ **Λιμένος** εἰς τὸ προκόλπιον.

*(Sidon is a city beside the sea. The sea is the Assyrian; the city is the metropolis of Phoenicia; its people are the forefathers of Thebes. Nested in its bosom, discretely refusing the ocean's advances, is a broad double harbour: where the bay curves round on the right, a second entrance has been channeled, a further inlet for the tidewater, a harbor within the harbor. There the great freighters calmly wait out the storms of winter and in the summer ply the harbor's forebay.)*

The first five cola of this example start with asyndeton, the first four cola have a parallel structure, being also parisa, the third and fourth chiasmically placed cola (double-underlined) form an isocolon of 8+8 syllables. The first sentence contains two paronomasia (Σιδῶν-Συρίων and μήτηρ-πατήρ), a polyptoton (θαλάττη-θάλασσα) and a repetition of πόλις. The second sentence contains two parallelisms (first underlined in bold is also parison of 9+10 syllables) and an antithesis (double-underlined, also an isocolon of 13+13 syllables). The first two cola of the second parallelism (underlined) end with homoioteleuton (in bold and italics), the last two cola are connected with anaphora of καί. Two polyptota (in bold and italics) and a paronomasia of χειμάζειν-θερίζειν occur.

In the description of Sidon, the general frequency of figures is higher than in the ekphrasis of the painting, when calculated in ratios (0.4 vs. 0.3 in the longer one). Achilles Tatius uses here more structural repetitions (literally the whole section is narrated with structural repetitions), a higher number of word-repetitions and sound-repetitions.

Similarly to the first ekphrasis, the ekphrasis of the meadow and of Europe in the painting starts with consecutive asyndetic cola and parallel structures. The occurrence of rhetorical figures in the ekphrasis of the painting is more frequent in the first half, where parallel structures, lexical and sound-repetitions occur. In the second half mostly lexical repetitions, but also several sound-repetitions and many asyndeta are used, as for instance in the description of Europe in 1.1.47–1.1.51:

χιτών ἀμφὶ τὰ στέφρα τῆς παρθένου μέχρις αἰδοῦς· τὸν τεῦθεν ἐπεκάλυπτε χλαῖνα τὰ κάτω τοῦ σώματος. λευκός ὁ χιτών ἢ χλαῖνα πορφυρᾶ· τὸ δὲ σῶμα διὰ τῆς ἐσθῆτος ὑπεφαίνετο. βαθὺς ὀμφαλός· γαστήρ τεταμένη· λαπάρα στενή· τὸ στενὸν εἰς ἰξὺν καταβαῖνον ἠϋρύνετο.

*(There was a chiton over the maiden's chest down to her modesty; from there on a robe covered the lower part of her body: the chiton was white, the robe red, and the body showed subtly through the clothing – navel well recessed, stomach flat, waist narrow, but with a narrowness that widened downward towards the hips.)*

Most of the cola here (and in following cola until 1.1.54) start with an asyndeton (in italics). Thus we can see a seeming contradiction between two tempos: a section presented in a slow type of NTM (expansion of time) is presented with a rather quick tempo of utterance.

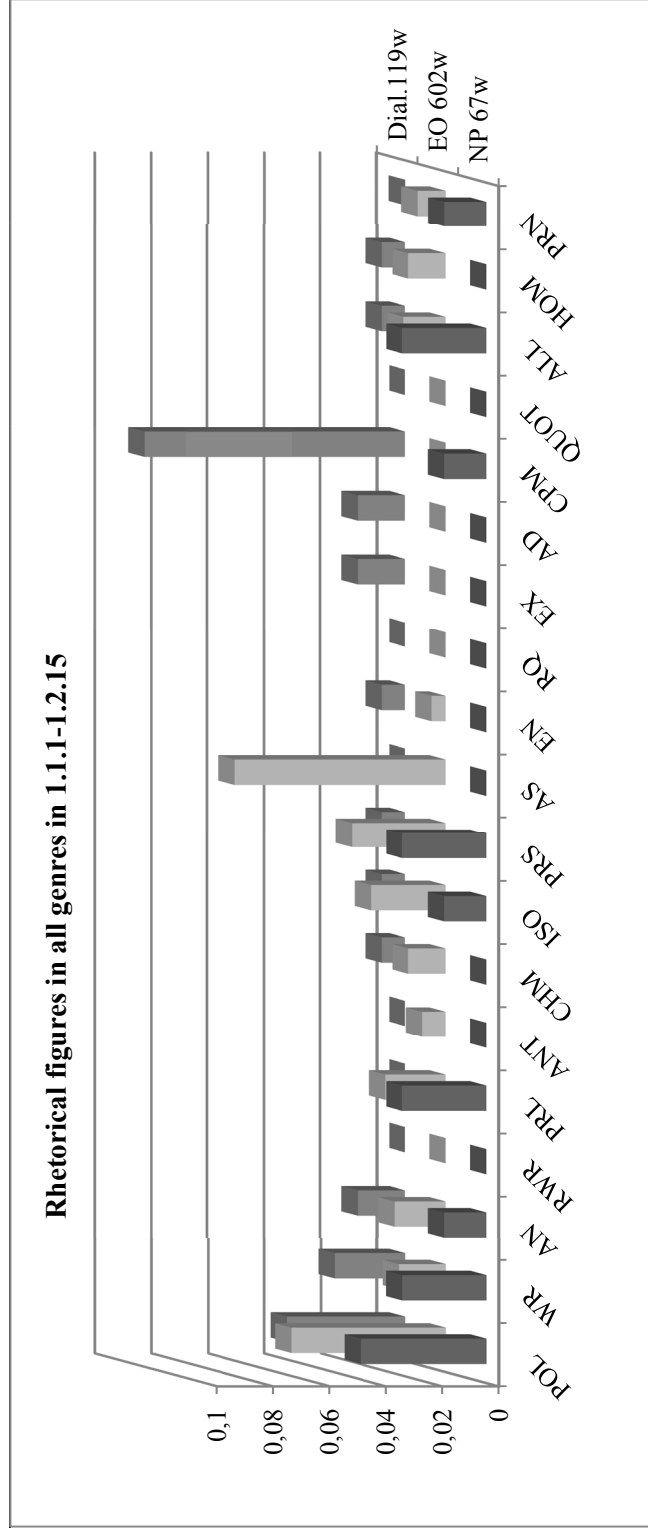
A chiasmus is used in the second sentence of this example (underlined) and an enumeration in third (double-underlined). Both also form parisa, the last two members of enumeration end with homoioteleuton (in bold). The polyptoton of στενή-στενόν binds the last member of the enumeration and its amplification, and emphasizes the contrast between the words *narrow* and *widen*.

The two sections on the 0-level are both used for **dialogues** between the supposed author and the protagonist Clitophon. The occurrence of rhetorical figures in dialogues differs from the previously discussed genres mostly by the use of figures of appellation (address and exclamation) besides lexical, structural and sound-repetitions (see Table 7, Graph 6). The characteristic feature of dialogues is also the much more frequent change of narrative voice (CPM) than in most of the other genres (exceptions may be for instance the fables with embedded dialogues). The first dialogue in the supposed authors narration in 1.2.1–1.2.10 is quite lively compared to other dialogues – there are altogether 5 turn-takings during the 92 words in narrative time. The reporting clauses are short (apart from the first introductory one of 22 words), consisting usually of verbs expressing speaking (εἰπεῖν/φάναί). Two addresses and exclamations make it more emotional than the second short dialogue. This can be interpreted as an influence of the preceding description of the picture of Europe being abducted by a bull/Zeus, which evokes admiration and awe in the viewers. The general frequency of rhetorical figures is also unusually high (0.29<sup>220</sup>) for this genre (the general frequency of figures in all dialogues is 0.24, see Table 44).

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<sup>220</sup> When comparing the genre of dialogues with other genres, the turn-taking is left out of the calculations of general frequency of occurrence of rhetorical figures. In this dialogue, the general frequency with turn-taking would be 0.35, the second dialogue in the narration of the supposed author would then have the general frequency of 0.22.

**Graph 6:** Rhetorical figures in different genres (counted together) in 1.1.1–1.2.15.



POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; Dial. – dialogue; EO – ekphrasis of objects; NP – narration of the plot.

The second dialogue consists of only one sentence in direct speech of the supposed author, continuing the first dialogue after a short interruption in the genre of narration of the plot.<sup>221</sup> The second turn-taking corresponds actually to the whole ego-narration of Clitophon (not categorized as dialogue here), the “final”<sup>222</sup> part of the dialogue between the supposed author and Clitophon. Due to the shortness, it contains only few rhetorical figures: they belong to the three most frequently occurring groups of figures: two lexical repetitions (polyptota), a structural parallelism (chiasmus) and a sound-repetition (homoioteleuton, see also App. 2).

Regarding the **types of narrative tempo-management**, the highest general frequencies of rhetorical figures occur here in slower types, in **pause** and **expansion of time**. However, these sections belong both to the sub-genre of ekphrasis of objects, which tends to have a higher frequency of figures overall (see Tables 7 and 45). Both sections on the **0-level** belong to the genre of dialogues. The most characteristic figures to this genre (here and in general) are figures of appellation and change of presentation mode, i.e., change of voices. The last two types, **compression of time** and **brief summary** are used for narrating the plot, but more figures occur in the former type, they all belong to the three most frequently occurring groups of figures (lexical, structural and sound-repetitions). Only change of presentation mode occurs from other groups of figures, as the narration of the plot often follows a section in the direct speech of characters (i.e., speech or dialogue on the 0-level).

**In conclusion:** the highest frequency of rhetorical figures in the narration of the supposed author occurs in the sub-genre of ekphrasis of objects, where Achilles Tatius uses a great number of structural repetitions and asyndeta. Both sections of EO are similar regarding the figures used and the type of narrative tempo-management does not seem to have an influence. Nevertheless, more different figures occur in the longer description. The beginning of the novel serves for two purposes – it gives the initial point of narration, but more importantly, it introduces the rhetorically elaborate style of the whole novel.

Similarly to the ekphrasis, the two dialogues in the narration of the supposed author are quite unequal in length and number of figures used. Unlike in other genres, figures of appellation are used in both sections. The frequency of rhetorical figures is the lowest in the sub-genre of narration of the plot, where the lexical repetitions and some structural and sound-repetitions are used most commonly. The author concentrates on narrating the content rather than on the form and style of the narration in this genre.

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<sup>221</sup> When a section in direct speech of a character precedes, follows or is situated between a longer section in the direct speech of a character in another genre (e.g., embellished contemplation, narrative speech), it is still categorized as dialogue. See also Ch. 3.2.3.

<sup>222</sup> When we take the whole novel as the narration of the supposed author, Clitophon's whole ego-narration about his experiences can be taken as one answer to the author's request to tell his story.

The sections in different genres and types of NTM in the ego-narration of the supposed author show some typical features, which are characteristic also to the genres and types of NTM in the ego-narration of Clitophon: ekphraseis are more figurative, dialogues are characterized by figures of appellation and change of voice, and lower occurrence of figures in narration of the plot. From the NTM-types the pauses tend to be more figurative, whereas less figures occur in quicker types.

#### **4.2.2 Part I of the ego-narration of Clitophon**

##### **4.2.2.1 Unit I: Ch. 1.3.1–1.6.17**

This section (927 words) corresponds to the beginning of Clitophon's narration, which is presented entirely as the ego-narration of Clitophon and describes the first day and two nights in his story. Several very short scenes are presented in alternation with the summarized narration of events. Clitophon starts by introducing himself (presented in pause), followed by a short contemplation (how gods reveal the future in dreams). The narration of the plot tells the age of Clitophon (19), when *Tyche* starts the drama and Clitophon sees a weird dream (description of the dream in compression of time). After that three scenes may be discerned. The narration of the plot in detailed summary tells how a letter arrives from Clitophon's uncle. The letter is presented on the 0-level. The second scene starts again with narration of the plot (in detailed summary) presenting the arrival of Leucippe with her mother. A description of Leucippe (ekphrasis of an object), a contemplation over her beauty and description of feelings that capture Clitophon are presented in expansion of time. A longer narration of the plot in three quicker NTM-types relates the third scene, the dinner in the evening. Summary of a song about Apollo and Daphne and a description of Clitophon's emotions are narrated in compression of time, followed by a short contemplation (how erotic stories fuel the passion) in pause and 0-level (Clitophon incites himself). Unit 1 ends with narration of the plot (everyone goes to bed) in detailed summary and a contemplation over feelings presented in pause.

The narrative tempo changes 12 times during these 927 words (the average length of one section in this unit is 71.3 words), but the genres change 15 times (the average length of a section is 57.9 words, the shortest among all eight units). Thus, several sections in one type of NTM include two or three sections in different genres. On the other hand, one section of narration of the plot (154w) is narrated in three different tempo-management types, and the last contemplation in this unit (of 64 words) in two NTM-types. The narrative tempo is rather quick, because the short sections in compression of time, detailed summary and brief summary are prevalent, embracing altogether more than half of the narrative time here (the largest amount of text in this section is in detailed summary). Still, the longest sections are narrated in pause and expansion of time, which slow the narrative tempo down.

In the further analysis we will also see, that shorter sections in quicker types of NTM alternate with longer sections on 0-level or slower types of NTM and the general narrative tempo is rather slow (cf. the analysis in Ch. 2). In this introductory unit the narrative tempo is quicker than in most of the other units in Part I because of the domination of the genre narration of events. The contrast with the previous narration of the supposed author, which focuses on descriptions in expansion of time and pauses and has a very slow narrative tempo, is remarkable.

Seven sections from the prevailing **genre** narration of events include three sub-genres: narration of the plot by the main narrator, introduction of a character and summary. Similarly, several sub-types of descriptions occur (ekphrasis of object, description of a dream, two descriptions of emotions), three sections contain contemplations. Apart from the introduction in the first section, the narration of events occurs only in quicker types of NTM (mainly in detailed summary, but also compression of time and brief summary), contemplations and descriptions, in contrast, more in slower types (pauses, expansion of time). Part of one contemplation and the letter are presented on the 0-L.

The occurrence of rhetorical figures is uneven (see Table 8) in the genre of **narration of events**, which is used by Tattius in seven sections in Unit 1. More different rhetorical figures occur in longer sections, only few figures in shorter ones (even polyptoton, the most frequently used figure in the whole novel, does not appear in NP-sections under 60 words in this unit). Mostly lexical repetitions, structural repetitions, sound-repetitions and asyndeton are used. In one section an exclamation occurs, which is not a very characteristic figure to this genre.

The highest general frequency of rhetorical figures (0.24, see Table 8) among the sub-genres of narration of events in Unit 1 is in the section of **summary** (in 1.5.16–1.5.18). The high frequency of figures is caused by the short character of this sub-genre, here it is narrated only by using structural repetitions with anaphora, the main words are emphasized by word-repetition – all figures characteristic to summaries in general. But as only five different figures are present, the general frequency of rhetorical figures is below the average of all summaries (see Table 44).

**Graph 7.** Division of text into (sub-)genres and types of NTM in Unit 1 (1.3.1–1.6.17).

Intr. of a character	SC	NP	DD	NP	LE	NP	EO	SC	DE	Narration of the plot	SUM	SC	NP	Short contempl.
107w	53w	2 2 w	64w	40w	3 1 w	60w	53w	2 3 w	48w	154w	2 5 w	64w	64w	107w
Pause		CT		DS		DS	Expansion of time		B	DS	CT		DS	Pause
160w		86w		60w	0 - L		124w		1 7 w	92w	82w		64w	107w
					D S							P		
					40 w							3 2 w		
					0 - L							0 - L		

**Abbreviations:** Narration of events: NP – narration of the plot; Intr. – introduction; SUM – summary. Descriptions: EO – ekphrasis of objects; DE – description of emotions; DD – description of dreams. Contemplations: SC – short contemplation. Let. – letter. NTM-types: BS – brief summary; DS – detailed summary; CT – compression of time; 0-L – 0-level; P – pause.

**Table 8.** Rhetorical figures in different (sub-)genres in Unit 1 (1.3.1–1.6.17).

	INT / P	SC / P	NP / CT	DD / CT	NP / DS	EO / ET	SC / ET	DE / ET	NP /	SUM /	DE / CT	SC /	NP / DS	SC /
	1.3.1– 3.10 107w	1.3.10– 3.16 53w	1.3.16– 3.18 22w	1.3.18– 3.24 64w	1.3.24– 3.28 40w	1.4.7– 4.12 53w	1.4.12– 4.15 23w	1.4.15– 4.20 48w	BS,DS,C T 1.5.1– 5.16 154w	1.5.16– 5.18 25w	1.5.18– 5.20 12w	P,0-L 1.5.20– 26 64w	1.6.1– 6.7 64w	P 1.6.7– 6.17 107w
POL	0.0374	0.1132	0	0.0156	0	0.0755	0.0435	0.0833	0.0260	0	0.0833	0.0469	0.0156	0.0467
WR	0.0187	0.0189	0	0.0156	0	0.0189	0	0	0.0195	0.04	0	0.0156	0.0156	0.0280
AN	0.0093	0.0377	0	0	0.0167	0	0	0	0.0065	0.04	0	0.0469	0.0156	0.0187
RWR	0.0093	0	0	0	0	0	0	0	0.0065	0	0	0	0	0
PRL	0.0093	0	0	0.0313	0	0.0189	0.0435	0.0208	0.0065	0.04	0	0.0156	0	0.0187
ANT	0.0280	0.0377	0	0	0.025	0	0	0	0	0	0	0.0156	0.0156	0.0093
CHM	0.0093	0	0	0.0313	0	0	0	0	0.0065	0.04	0	0	0	0
ISO	0.0093	0.0189	0	0.0313	0	0.0189	0.0435	0.0833	0.0130	0	0	0.0313	0	0.0374
PRS	0.0187	0	0	0.0156	0	0.0189	0	0.0417	0.0065	0.08	0	0.0156	0.0156	0.0187
AS	0	0	0	0.0625	0.025	0.0943	0	0.0208	0.0130	0	0	0	0.0156	0.0093
EN	0	0	0	0.0156	0	0	0	0.0208	0	0	0	0	0	0
RQ	0	0	0	0	0	0	0	0	0	0	0	0.0156	0	0
EX	0	0	0	0	0	0	0	0	0.0065	0	0	0	0	0
AD	0	0	0	0	0.0323	0	0	0	0	0	0	0.0156	0	0
CPM	0.0093	0	0	0	0.0323	0.0167	0	0	0	0	0	0.0156	0.0156	0
QUOT	0	0	0	0	0	0	0	0	0	0	0	0	0	0
ALL	0	0.0566	0.0909	0.0156	0	0.0323	0.05	0	0.0260	0	0	0.0156	0.0156	0.0280
HOM	0.0280	0.0189	0	0.0313	0.025	0.0189	0	0.0208	0	0	0	0	0	0.0093
PRN	0.0093	0.0189	0.0455	0.0156	0	0.0189	0	0	0	0	0	0	0.0156	0
<b>Gen. fr.</b>	<b>0.1963</b>	<b>0.3208</b>	<b>0.1364</b>	<b>0.2813</b>	<b>0.075</b>	<b>0.1935</b>	<b>0.1304</b>	<b>0.2917</b>	<b>0.1363</b>	<b>0.24</b>	<b>0.0833</b>	<b>0.25</b>	<b>0.1406</b>	<b>0.2243</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; NP – narration of the plot; INT – introduction; SUM – summary; EO – ekphrasis of object; DE – description of emotions; DD – description of dreams; SC – short contemplation; LET – letter; BS – brief summary; DS – detailed summary; CT – compression of time; 0-L – 0-level; ET – expansion of time; P – pause, Gen.fr. – general frequency.

**Introduction of a character**, on the other hand, has the highest number of various figures (see Table 8), although it is not the longest section in narrative time. The general frequency is very close to the average of this sub-genre – 0.2 (see Tables 8 and 45). Tattius uses mostly lexical and structural repetitions (in 1.3.1–1.3.6):

Ὁ δὲ ἄρχεται τοῦ λέγειν ὧδε· Ἐμοὶ Φοινίκη γένος, Τύρος ἢ πατρίς,  
ὄνομα Κλειτοφῶν, πατήρ Ἰππίας, ἀδελφὸς πατρὸς Σώστρατος, οὐ  
πάντα δὲ ἀδελφός, ἀλλ' ὅσον ἀμφοῖν εἰς πατῆρ' αἱ γὰρ μητέρες, τῷ  
 μὲν ἦν Βυζαντία, τῷ δὲ ἐμῷ πατρὶ Τυρία. ὁ μὲν οὖν τὸν πάντα χρόνον  
 εἶχεν ἐν Βυζαντίῳ· πολὺς γὰρ ὁ τῆς μητρὸς κλῆρος ἦν αὐτῷ· ὁ δὲ ἐμὸς  
 πατήρ ἐν Τύρῳ κατώκει.

*(And he began to speak as follows. I was born at Tyre in Phoenicia. My name is Clitophon. My father and his brother are named Hippias and Sostratus – they are not full brothers; they had the same father, but my uncle's mother was a lady of Byzantium, and my father's mother was from Tyre. My uncle Sostratus indeed spent all his time in Byzantium, where his mother had left him a considerable estate. My father dwelt in Tyre.)*

The introduction starts with a fivefold parallelism (double-underlined), which is also parison, the third and fourth colon form an isocolon of 6+6 syllables (in italics) and the Τύρος ἢ πατρίς, ὄνομα Κλειτοφῶν a chiasmus. The parallelism contains also three polyptota (one of them fivefold, in bold and italics) and a word-repetition of πατήρ. The repetition of ἀδελφός at the beginning of the fifth and at the end of the sixth colon forms a rare word-repetition called epanadiplosis (underlined in bold). This parallelism is followed by three antitheses (underlined). There are three homoioteleuta (in bold): Σώστρατος-ἀδελφός (not at the ends of parallel clauses as usual; instead the first part is in the colon preceding the antithesis), Βυζαντία-Τυρία and Βυζαντίῳ-αὐτῷ. The two halves of the last antithesis are not equal – the first half is an explanatory clause but this, with the second half of the antithesis, forms an isocolon of 12+12 syllables. Thus, the style of this passages uses many Gorgian figures considered appropriate for the epideictic style.<sup>223</sup>

The rhetorical figures have accumulated into this first half of the introduction presented in the example. The second half (not given in the example) contains only one polyptoton and one paronomasia. The introduction resembles the description of Sidon at the very beginning of the novel, especially in the use of structural repetitions. Compared to other introductions, the self-introduction of Clitophon, as the most important of all introductions, is the longest and contains the largest number of different figures. The general frequency, however, is not the highest. Although average frequency of most of the figures is higher than usual for this sub-genre, some of the characteristic figures to intro-

<sup>223</sup> Cf. Burgess 1902: 102–103.

ductions occur less or are absent (polyptoton, alliteration, asyndeton, see Table 44).

Four of five sections in the sub-genre of **narration of the plot** have a low frequency of rhetorical figures, and primarily figures from three most frequently occurring groups (lexical, structural and sound-repetitions) occur in them (see Table 8). CPM occurs at the beginning of NP-section in 1.4.1–1.4.7, because it follows the letter on 0-level. The figures are in most cases not connected to each other (i.e., lexical, sound and structural repetitions do not support one another).

The longest NP-section, 154 words in narrative time in 1.5.1–1.5.16, is divided between three different types of narrative tempo-management (compression of time, detailed summary and brief summary). It is the only NP-section in the analyzed text, where an exclamation – an asseveration *μὰ τοὺς θεοὺς* occurs. The parallel structures (two isocola, a parallelism and chiasmus with parison) occur only in the first half of this section, in the part narrated in detailed summary. In the second half, narrated in compression of time, Tattius uses only lexical and sound-repetitions, e.g., in 1.5.11–1.5.15:

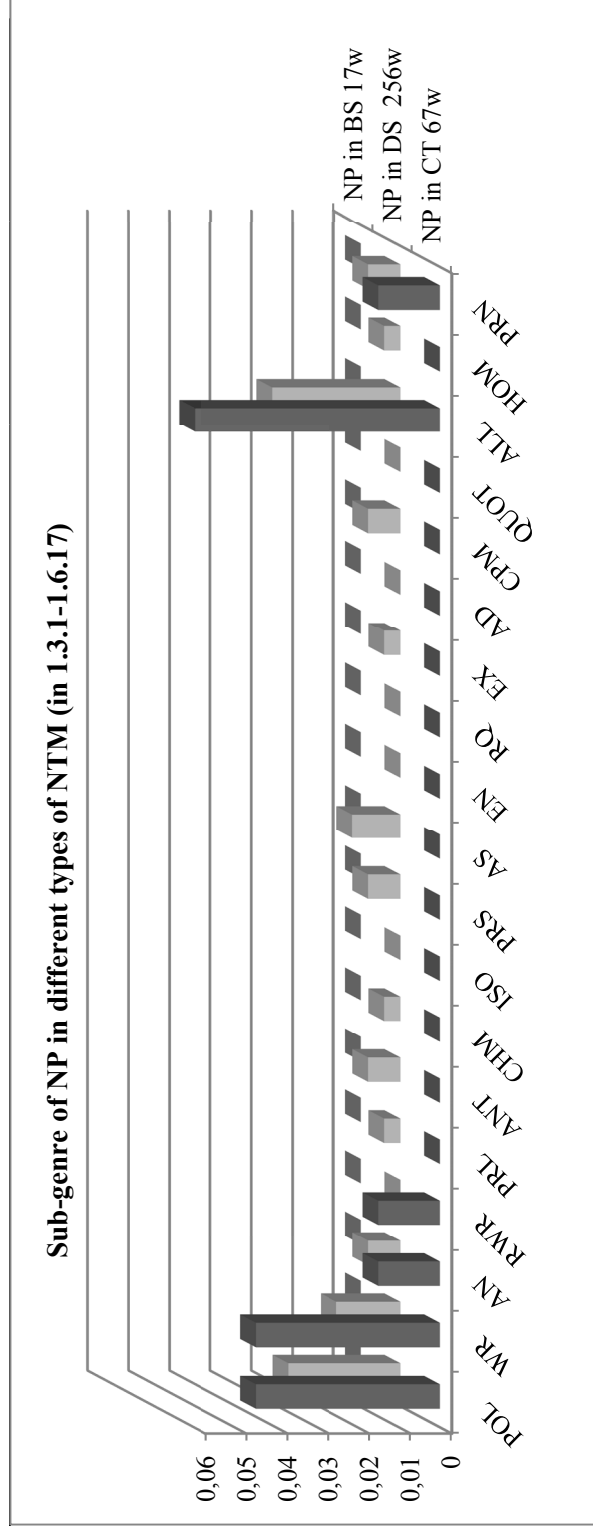
ὡς δὲ ἤμεν ἀπὸ τοῦ δείπνου, παῖς ἔρχεται **κιθάραν** ἀρμοσάμενος, τοῦ πατρὸς οἰκέτης, **καὶ** ψιλαῖς τὸ πρῶτον διατινάξας ταῖς χερσὶ **τὰς χορδὰς ἔκρουε**· **καὶ** τι **κρουμάτιον** ὑπολιγίνας ὑποψιθυρίζουσι τοῖς δακτύλοις, μετὰ τοῦτο ἤδη τῷ πλήκτρῳ **τὰς χορδὰς ἔκρουε** **καὶ** ὀλίγον ὅσον **κιθαρίσας** συνῆδε τοῖς **κρούμασι**.

*(When we had finished with dinner, one of my father's household servants entered and tuned a lyre. For a while he simply strummed chords, his bare hands playing idly over the strings. Then, as his fingers caressed the instrument, a melody gradually emerged. He began to use a pick on the strings and after playing a while he added lyrics to the melody.)*

This example reveals the typical style of Achilles Tattius, who in the more descriptive parts of narration of the plot likes to play with several intertwining lexical repetitions, which highlight the theme of the passage (here polyptota in bold and italics, rare word-repetition underlined in bold, and repetition and anaphora of *καὶ* in bold).

Looking at the sub-genre of narration of the plot from the aspect of NTM types, we can see that sections in compression of time contain only lexical and sound-repetitions, sections in detailed summary contain also some structural repetitions and asyndeton (see Graph 8 and Table 10). The section in brief summary does not contain any figures at all, the low occurrence of figures is rather characteristic to this NTM-type in general. The change of presentation mode in two NP-sections in detailed summary shows, that in addition to compression of time, this type often occurs after direct speech of characters (see Ch. 2).

**Graph 8.** Narration of the plot in different types of NTM (all sections together) in Unit 1 (1.3.1-1.6.17).



POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; NP – narration of the plot; BS – brief summary; DS – detailed summary; CT – compression of time.

Four sections during the first night-and-day unit belong to the genre of **description**: a description of a dream, an ekphrasis of object (i.e., Leucippe) and two descriptions of emotions, presented in ET or CT. All the descriptions apart from the shortest one (the last description of emotions) have a very high general frequency of rhetorical figures (0.28 figures per word or higher). In addition to the more common lexical, structural and sound-repetitions, they contain also asyndeta and enumerations. It must be noted, that there are no anaphora in the descriptions of Unit 1, which often support the structural repetitions. This, however, cannot be said about the genre of descriptions in general.

The **description of the dream**<sup>224</sup> is the longest section in Unit 1 and the largest number of different rhetorical figures are used in it (see Table 8), whereas the **ekphrasis of object** (Leucippe) has a slightly higher general frequency of rhetorical figures. In the former section, Achilles Tatius uses fewer lexical and more structural repetitions, whereas the ekphrasis of Leucippe resembles to the description of Europe<sup>225</sup> in the narration of the supposed author in Ch. 1.1 with its lexical repetitions and asyndeta, e.g., in 1.4.7–1.4.12:

τοιαύτην εἶδον **ἐγώ** ποτε **ἐπὶ** ταύρῳ γεγραμμένην Σελήνην· ὄμμα γοργὸν ἐν ἡδονῇ· κόμη ξανθή, τὸ ξανθὸν οὖλον· ὄφρυς μέλαινα, τὸ μέλαν ἄκρατον· λευκὴ παρειά, τὸ λευκὸν εἰς μέσον ἐφοινίσσετο καὶ ἐμμεῖτο πορφύραν, **εἰς** οἷαν τὸν ἐλέφαντα Λυδία βάπτει γυνή· τὸ στόμα **ρόδων** ἄνθος ἦν, ὅταν ἀρχηται τὸ **ρόδον** ἀνοίγειν τῶν φύλλων τὰ χεῖλη.

*(Such beauty I had seen once before, and that was in a painting of Selene on a bull: delightful animated eyes; light blond hair – blond and curly; black eyebrows – jet black; white cheeks – a white that glowed to red in the center like the crimson laid on ivory by Lydian craftsmen. Her mouth was a rose caught at the moment when it begins to part its petal lips.)*

This example is almost fully asyndetic (apart from the beginning; asyndeton is marked with italics) and almost like an enumeration. However, as the parts are amplified, they are here categorized as parallel structure (underlined) with growing members. The first two members of parallelism form also a parison of 9+11 syllables (double-underlined). The parallelism is supported by a word-repetition (in bold) and by polyptota (in bold and italics), one polyptoton occurs also at the end of the section. An alliteration is used at the beginning of the section and a homoiteleton in the parallelism (bold and underlined). The asyndeton here creates sentence rhythm and fastens the tempo of the

<sup>224</sup> The section describes a horrifying dream (Clitophon is grown together with a maiden, and a terrifying woman separates them with a sickle), which can also be interpreted as a prediction of future events (i.e., the abrupt kidnapping of Calligone; on the other hand, it could hint to the sacrifice of Leucippe in the third book. See Barch 1989: 85–89 for several possible interpretations.

<sup>225</sup> For the opening descriptions in *Leucippe and Clitophon* see Morales 2004: 36–60.

utterance,<sup>226</sup> despite being narrated in the slower type of NTM (in expansion of time). Lexical repetitions are used for explaining and specifying the description. Again, the figures used for epideictic style can be observed.

In the two sections of **descriptions of emotions** the lowest number of figures among descriptions in Unit 1 is used, they are also the shortest sections here. In 1.4.15–1.4.20 the parallelism and enumeration are also *isocola* and *parisa*. In addition the frequency of polyptoton is the highest among descriptions. All figures are intertwined and support one another. In 1.5.18–1.5.20 only one polyptoton occurs, thus the general frequency of figures is also unusually low for this sub-genre (cf. Table 44).

Apart from one DE, the descriptions in Unit 1 are very figurative, the length of the section also determines the number of different figures used. The most characteristic figures to this genre in Unit 1 are polyptoton, parallel structures (especially parallelism, *parison* and *isocolon*), *asyndeton* and *sound-repetitions*.

Another genre which appears several times in this unit is contemplation or more precisely **short contemplation** represented in four sections. These are narrated in four different types of NTM. Similarly to the genres of narration of events and descriptions, the length in narrative time determines the number of different rhetorical figures – the longest sections contain 10 and 11, the shortest only three different figures (see Table 8). The contemplation in 1.5.20–1.5.26 is rather unique – the beginning is narrated during a pause and the end as the direct speech of the character Clitophon, as an exhortation to himself (by which the presentation mode changes).<sup>227</sup> The importance of the narrative tempo-management type can here be noticed: the part of contemplation narrated on the 0-level (i.e., in direct speech of the character Clitophon), contains figures more characteristic to direct speech in this novel – address, rhetorical question and change of presentation mode (see Table 10). In the section narrated only in pause, on the other hand, Tatius uses more sound-figures:

κᾶν εἰς σωφροσύνην τις ἑαυτὸν νοουθετῆ, τῷ παραδείγματι πρὸς τὴν μίμησιν ἐρεθίζεται, μάλιστα ὅταν ἐκ τοῦ κρείττονος ἢ τὸ παραδειγμα: ἡ γὰρ ὧν ἀμαρτάνει τις αἰδῶς τῷ τοῦ βελτίονος ἀξιώματι παρηρησία γίνεται. καὶ ταῦτα πρὸς ἑμαυτὸν ἔλεγον: “Ἴδου καὶ Ἀπόλλων ἐρᾷ, κἀκεῖνος παρθένου, καὶ ἐρῶν οὐκ αἰσχύνεται, ἀλλὰ διώκει τὴν παρθένον· σὺ δὲ ὀκνεῖς καὶ αἰδῆ καὶ ἀκαίρως σωφρονεῖς· μὴ κρείττων εἶ τοῦ θεοῦ;”

*(In spite of all our admonitions to moderation, models excite us to imitation, particularly a pattern set by our betters. And more, the shame we feel at wrongful deeds is changed by the good repute of superior people to saucy freedom of speech. So I said to myself: “Look here, Apollo himself loves a maiden;*

<sup>226</sup> See Ch. 2 for the difference of the two levels of tempo.

<sup>227</sup> It is also one of the few short contemplations in the novel, which is divided between two types of NTM.

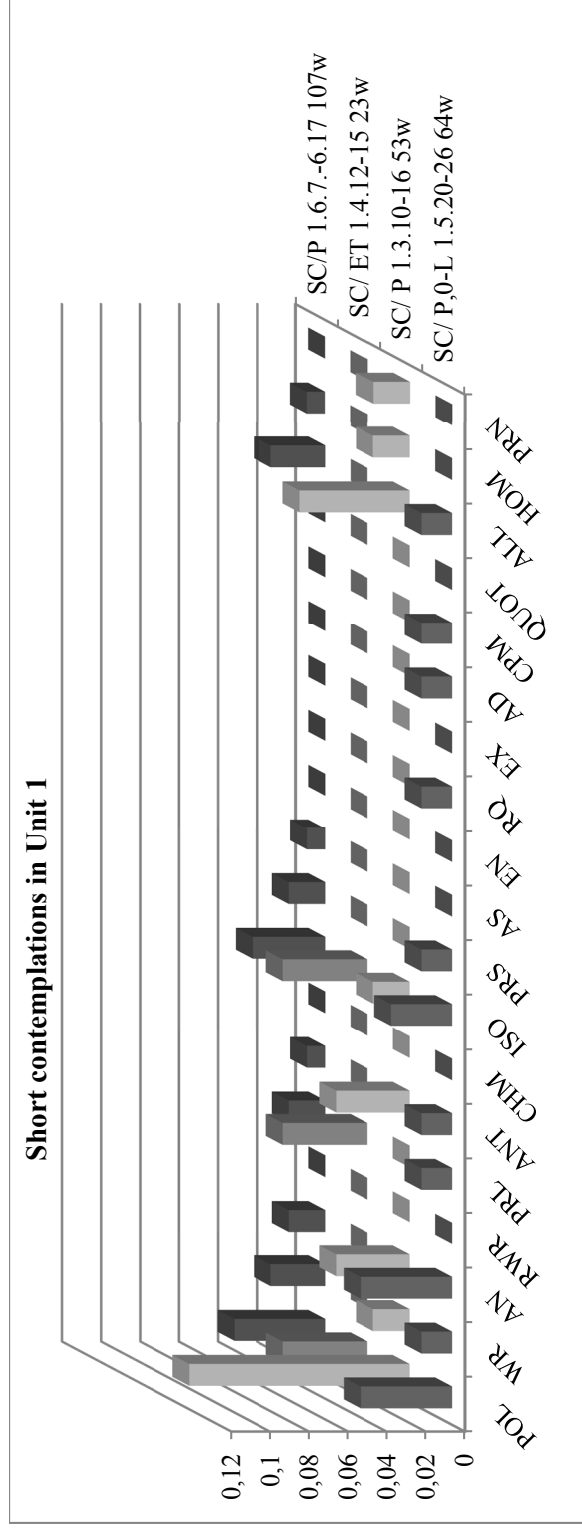
*unashamed of his love, he pursues her – while you hesitate and blush: untimely self-control! Are you better than a god?")*

The exhortation is very figurative and emotional (containing an address (underlined in bold) and a rhetorical question at the very end), which is characteristic to Clitophon's way of speaking (as a character) in the novel. The polyptota in this contemplation emphasize the keywords: *παράδειγμα, ἐρῶ, πάρθενος* (*an example, to love, a girl*). One of the anaphora of *καί* (which occurs also as a word-repetition) introduces the antithesis (double-underlined), followed by a parallelism, which forms an isocolon of (4+3)+7 syllables. An isocolon of 16+16 syllables is also formed between the second and third complex-colon (in italics) starting with an alliteration of *παράδειγματι πρόσ*.

The section is constructed contrary to the description of Leucippe discussed above – the amplification of the content is summarized with a parallelism at the end, which resembles to an enumeration. The summarizing clause is very characteristic to contemplations, but in most of the cases it tends to be at the beginning. In this contemplation we can again observe the complex use of figures, which support one another and emphasize the keywords. Through such use of figures we can see, what Tatius wants to emphasize in his narrative for the reader/listener and which parts of the narrative are more important for himself.

The first unit ends with the longest short contemplation, where the ego-narrator Clitophon discusses the intensity of feelings at night in pause. Of rhetorical figures Tatius uses many lexical repetitions, as well as sound-repetitions (alliteration and homoioteleuton, see Table 8), especially in the first half of the contemplation. Most of the second half of the contemplation consists of parallel structures – a long antithesis and a parallelism. The first two members of the parallelism at the same time form a parison and isocolon of 9+9 syllables. All these figures, except isocolon, are commonly used figures in most of the contemplations in *Leucippe and Clitophon*.

**Graph 9.** Rhetorical figures in the sub-genre of short contemplations in Unit 1 (1.3.1–1.6.17).



POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; SC – short contemplation; P – pause; ET – expansion of time; 0-L – 0-level.

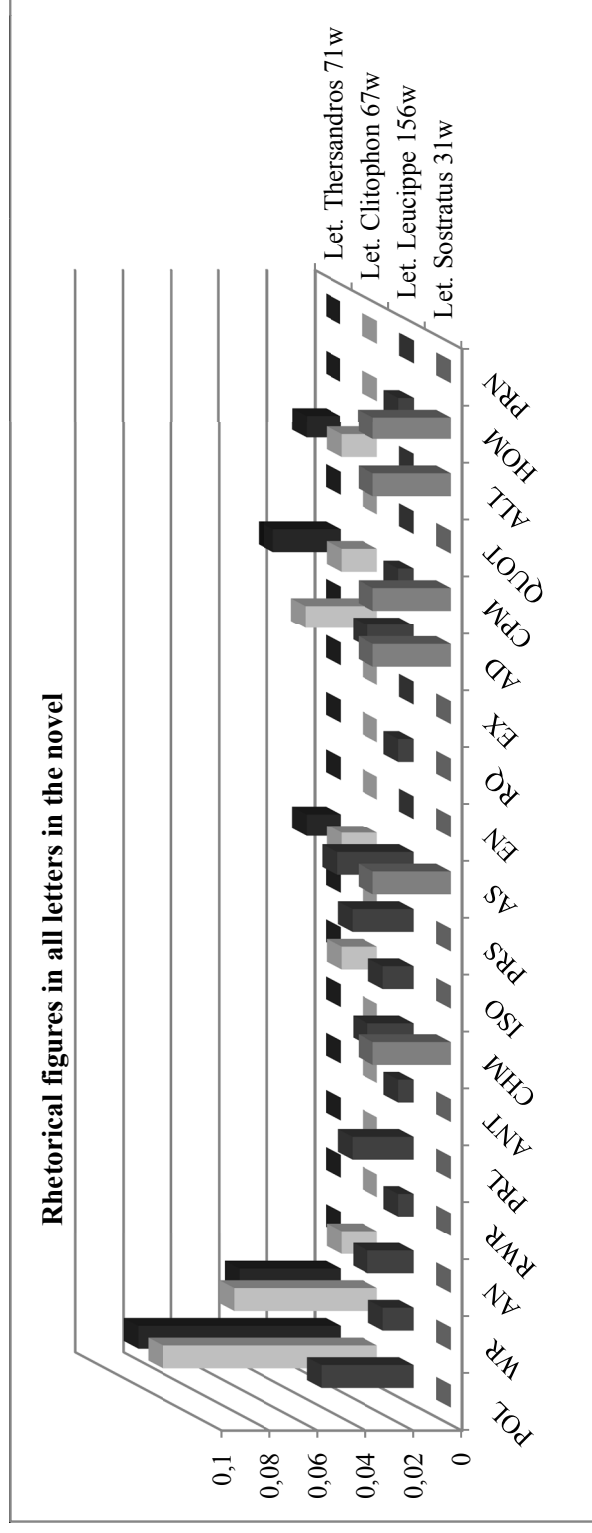
In Graph 9 we can see the four short contemplations in three different types of NTM. Apart from the clear influence of 0-level, only the higher occurrence of sound-figures in pause can be noticed. The frequency of other figures is related rather to the length of the section.

Apart from one of the short contemplations, the 0-level in Unit 1 occurs only in the **letter**. The lack of 0-L which otherwise dominates the narrative in the novel (about 50 % of the novel is in 0-L, see Ch. 2) can be explained by the introductory character of this unit – the speeches and dialogues of the 0-L can occur only after the main theme, the setting and beginning of the line of action are given. Both sections on the 0-level in this unit can be regarded as dialogues between different voices: the letter can be seen as a dialogue between the narrator and the author of the letter (see also Ch. 3.2.10) and the exhortation in short contemplation as the dialogue of Clitophon with himself.

In the letter Tattius uses figures very different from those in most other sections in Unit 1 (see Table 8). Only sound-repetitions and asyndeton are similar to other genres; one structural repetition (a chiasmus), an address also occur, the mode of presentation changes. There is no indication in the text that the letter is read aloud by Clitophon's father, but even if it is not, the speaker is still a character in the story (Leucippe's father Sostratus). The peculiarity of this letter is the absence of lexical repetitions, the most common figures in the novel, although they occur in all other letters in *Leucippe and Clitophon*. The reason is most probably the shortness of this letter (it is the shortest of four letters in the novel).

Compared to other letters, the letter in Unit 1 resembles most to the two letters of Leucippe and Clitophon, but these are much longer and have a higher general frequency of figures. The first letter is more of a formal character, a request, while the following two are more of an emotional character. The letter of Leucippe is the longest of all four and 14 different figures are used in it (see Graph 10). The sufferings of Leucippe are presented through consecutive parallel structures, supported by lexical repetitions and homoioteleuton. The emotionality is expressed through rhetorical question and several addresses. The letter of Clitophon, on the other hand, has the highest general frequency of figures, this is achieved primarily by the frequent use of lexical repetitions, which emphasize the words persuading Leucippe, that he has done nothing wrong. The challenge of Thersander contains only lexical repetitions, asyndeton and alliteration, in addition the change of presentation mode takes place. Asyndeton is the only figure, which occurs in all the letters, in addition change of presentation mode takes place at the beginning of each letter.

**Graph 10.** Comparison of rhetorical figures in all the letters in the novel.



POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; LET – letter.

**Table 9.** Rhetorical figures in all the genres (calculated together) in Unit 1 (1.3.1–1.6.17).

	NE 472w	DESC 177w	CONT 247w	LET 31w
POL	0.0297	0.0565	0.0607	0
WR	0.0170	0.0113	0.0202	0
AN	0.0106	0	0.0283	0
RWR	0.0042	0	0	0
PRL	0.0064	0.0226	0.0162	0
ANT	0.0106	0	0.0162	0
CHM	0.0064	0.0113	0	0.0323
ISO	0.0106	0.0395	0.0324	0
PRS	0.0127	0.0226	0.0122	0
AS	0.0106	0.0565	0.0041	0.0323
EN	0	0.0113	0	0
RQ	0	0	0.0041	0
EX	0.0021	0	0	0
AD	0	0	0.0041	0.0323
CPM	0.0064	0	0.0041	0.0323
QUOT	0	0	0	0
ALL	0.0191	0.0113	0.0283	0.0323
HOM	0.0085	0.0226	0.0081	0.0323
PRN	0.0064	0.0113	0.0041	0
<b>Gen.fr.</b>	<b>0.1631</b>	<b>0.2768</b>	<b>0.2429</b>	<b>0.1935</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; NE – narration of events; CONT – contemplation; DESC – description; LET- letter, Gen.fr. – general frequency.

**Table 10.** Rhetorical figures in sections in different types of NTM in Unit 1 (1.3.1–1.6.17).

	P / INT, SC 1.3.1–3.16 160w	CT / NP, DD 1.3.16–3.24 86w	DS / NP1, 3.24– 3.28 40w	0-L / Let. 1.3.29–3.32 31w	DS / NP 1.4.1–4.7 60w	ET / EO, SC, DE 1.4.7–4.20 124w	BS / NP 1.5.1–5.2 17w	DS / NP 1.5.2–5.11 92w	CT / NP, SUM, DE 1.5.11–5.20 82w	P / SC 1.5.20–5.23 32w	0-L / SC 1.5.23–5.26 32w	DS / NP 1.6.1–6.7 64w	P / SC 1.6.7–6.17 107w
POL	0.0625	0.0116	0	0	0.0833	0.0726	0	0.0109	0.0488	0.0313	0.0625	0.0156	0.0467
WR	0.0188	0.0116	0	0	0.0167	0.0081	0	0.0217	0.0366	0	0.0313	0.0156	0.0280
AN	0.0188	0	0	0	0.0167	0	0	0	0.0244	0.0313	0.0938	0.0156	0.0187
RWR	0.0063	0	0	0	0	0	0	0	0.0122	0	0	0	0
PRL	0.0063	0.0233	0	0	0	0.0081	0	0.0109	0.0122	0	0.0313	0	0.0187
ANT	0.0313	0	0.025	0	0	0	0	0	0	0	0.0313	0.0156	0.0093
CHM	0.0063	0.0233	0	0.0323	0	0	0	0.0109	0.0122	0	0	0	0
ISO	0.0188	0.0233	0	0	0	0.0484	0	0	0.0122	0.0313	0.0313	0	0.0374
PRS	0.0125	0.0116	0	0	0.0242	0.0242	0	0.0109	0.0244	0	0.0313	0.0156	0.0187
AS	0	0.0465	0.025	0.0323	0	0.0484	0.0588	0.0109	0	0	0	0.0156	0.0093
EN	0	0.0116	0	0	0	0.0081	0	0	0	0	0	0	0
RQ	0	0	0	0	0	0	0	0	0	0	0.0313	0	0
EX	0	0	0	0	0	0	0	0.01087	0	0	0	0	0
AD	0	0	0	0.0323	0	0	0	0	0	0	0.0313	0	0
CPM	0.0063	0	0	0.0323	0.0167	0	0	0	0	0	0.0313	0.0156	0
QUOT	0	0	0	0	0	0	0	0	0	0	0	0	0
ALL	0.0188	0.0349	0	0.0323	0.05	0.0081	0	0.0217	0.0122	0.0313	0	0.0156	0.0280
HOM	0.0250	0.0233	0.025	0.0323	0	0.0161	0	0	0	0	0	0	0.0093
PRN	0.0125	0.0233	0	0	0	0.0081	0.0588	0	0	0	0	0.0156	0
<b>Gen.fr:</b>	<b>0.2438</b>	<b>0.2442</b>	<b>0.075</b>	<b>0.1935</b>	<b>0.1833</b>	<b>0.25</b>	<b>0.1176</b>	<b>0.1087</b>	<b>0.1951</b>	<b>0.125</b>	<b>0.4063</b>	<b>0.1406</b>	<b>0.2243</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; NP – narration of the plot; INT – introduction; SUM – summary; EO – ekphrasis of object; DE – description of emotions; DD – description of dreams; SC – short contemplation; LET – letter; BS – brief summary; DS – detailed summary; CT – compression of time; 0-L – 0-level; ET – expansion of time; P – pause, Gen.fr. – general frequency.

The general frequency of figures in different **types of NTM** depends on the genres, which occur in each type (see also Ch. 3). The highest frequency is on 0-level, one of the two sections is used for short contemplation, a more figurative genre. The same can be noticed in expansion of time and pause, which are used for instance for descriptions and again a short contemplation. The quicker types (especially detailed and brief summary, see Table 11) are foremost used for the sub-genre narration of the plot, which is less figurative compared to other genres. Only compression of time has a higher frequency, because a summary and a description of a dream – again two very figurative sections – are presented in it. Therefore, e.g., structural repetitions, which are characteristic to these two genres, occur more also in sections of CT. Expansion of time has a higher frequency of polyptota, which is characteristic to short contemplations, ekphrasis of objects and descriptions of emotions – sub-genres which occur often in this type.

**Table 11.** Rhetorical figures in all types of NTM (counted together) in Unit 1 (1.3.1–1.6.17).

	P 299w	ET 124w	0-L 63w	CT 168w	DS 256w	BS 17w
POL	0.0535	0.0726	0.0317	0.0298	0.0273	0
WR	0.0201	0.0081	0.0159	0.0238	0.0156	0
AN	0.0201	0	0.0476	0.0119	0.0078	0
RWR	0.0033	0	0	0.0060	0	0
PRL	0.0100	0.0081	0.0159	0.0179	0.0039	0
ANT	0.0201	0	0.0159	0	0.0078	0
CHM	0.0033	0	0.0159	0.0179	0.0039	0
ISO	0.0268	0.0484	0.0159	0.0179	0.0156	0
PRS	0.0134	0.0242	0.0159	0.0179	0.0078	0
AS	0.0067	0.0033	0.0159	0.0238	0.0117	0.0588
EN	0	0.0081	0	0.0060	0	0
RQ	0	0	0.0159	0	0	0
EX	0	0	0	0	0.0039	0
AD	0	0	0.0317	0	0	0
CPM	0.0033	0	0.0317	0	0.01	0
QUOT	0	0	0	0	0	0
ALL	0.0234	0.0081	0.0159	0.0238	0.0234	0
HOM	0.0167	0.0161	0.0159	0.0119	0.0039	0
PRN	0.0067	0.0081	0	0.0119	0.0039	0
<b>Gen. fr.</b>	<b>0.2274</b>	<b>0.2241</b>	<b>0.3016</b>	<b>0.2202</b>	<b>0.1445</b>	<b>0.0588</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; P – pause; ET – expansion of time; 0-L – 0-level; CT – compression of time; DS – detailed summary; BS – brief summary, Gen.fr. – general frequency.

Looking at the NTM-types in Unit 1 in general, the differences in distribution of rhetorical figures are not so conspicuous as between different genres (see Tables 8 and 9). The most remarkable difference is the occurrence of figures of appellation on the 0-level (the one appellation in detailed summary is exceptional) and the lack of figures in brief summary (but this can be explained by the shortness of the section in that type of NTM). Similarly to the occurrence in most of the genres, the longer the narrative time (i.e., the longer the sections), the larger number of different figures occurs. The general frequency of figures, however, tends to be lower in longer and higher in shorter sections (except in brief summary).

**In conclusion:** the genres in Unit 1 alternate more often than the types of NTM. The most frequently used genre is narration of events with its three different sub-genres. One of the four letters in the novel occurs in this unit. The narrative tempo is relatively quick (prevailing narrative tempo-management type is detailed summary), although two longer sections in slower types occur. The occurrence of rhetorical figures seems to be influenced more by the genre than by the type of narrative tempo-management, but the length of a section in narrative time usually determines the number of different figures (the longer the section the more figures occur). The general frequency of figures, on the other hand, has the opposite tendency (i.e., the frequency is higher in shorter narrative time). Like in the narration of the supposed author, only the longer descriptions here have a higher general frequency of rhetorical figures.

The most diverse genre, represented by three sub-genres in this unit is the narration of events. Here the sub-genre of narration of the plot has the lowest and the summary the highest general frequency of rhetorical figures. Among the three descriptions, the description of the dream and the ekphrasis of Leucippe are quite similar in the use of figures, only descriptions of emotions are less figurative. The use of rhetorical figures in the description of Leucippe is remarkably similar to the figures used in the description of Europe in Ch. 1.1. The sub-genre of short contemplations differs from other (sub-)genres, as the type of NTM is also important regarding the occurrence of rhetorical figures – one of the short contemplations is narrated partially on the 0-level, where figures of appellation occur much more often. The only letter in this unit differs most in the choice of figures. However, the shortness of the section does not allow to make any thorough conclusions.

Regarding the NTM-types, the general frequency of rhetorical figures is the highest on the 0-level, the lowest in detailed summary. The sections in pauses use slightly fewer structural repetitions and more sound-repetitions compared to other types. In compression of time and 0-level the occurrence of structural repetitions is higher and all or most of the figures are present. The section in expansion of time has the highest number of polyptota, but no anaphora. In sections of detailed summary all the figures except alliteration and exclamation occur less frequently than in other types of NTM. The use of rhetorical figures depends mostly from the genres, which occur in each type. A peculiarity of Unit

1 is also the lack of 0-level – only two short sections occur in this type, which otherwise dominates in the narration of Achilles Tatius. This can be explained by the fact that Unit 1 is an introduction to the whole ego-narration of Clitophon.

#### 4.2.2.2 Unit 2: Ch. 1.6.17–1.14.14

The second unit of Clitophon's narration (2187 words) covers the time period from the third to the sixth day. It is very different from the previous unit – the author does not focus mainly on advancing the plot any more. Although all four sub-genres of narration of events occur here, the sections are mostly very short in story-time and are together with dialogues rather used for connecting speeches from other genres (see Graph 11). The 0-level is the main type of narrative tempo-management here, the narration of the plot and parts of dialogues are told in compression of time and detailed summary. A short contemplation and an introduction of Clinias are presented in a pause in story-time. The first two ellipses of story-time occur in this unit: the first one omits the larger part of the second night, and the second ellipsis days 3–5/nights 3–6 in narrative.

Unit 2 starts with an ellipsis of the second night. After that the unit can be divided into two scenes. A summary of Clitophon's dreams at the dawn of the second day,<sup>228</sup> and narration of the plot about his walk around the house, hoping to see Leucippe (narrated in detailed summary), constitute the first and shorter scene. The two scenes are separated by the second ellipsis omitting 3 days.

The second scene opens by the introduction of Clitophon's friend and most valuable advisor Clinias to the reader/listener (in pause in 1.7.1–1.7.8), continues with a dialogue, speeches in different genres (alternating with dialogue or narration of events) and ends with the lamentations of Clinias and Charicles' father after the death of Charicles (in 1.13.6–1.14.14, 304 words). After the pause, the rest of the second scene is presented mostly on the 0-level with short interruptions in compression of time (in parts of dialogues and narration of the plot). The voice of the ego-narration of Clitophon occurs in the genres narration of events, partly in dialogues and introduces the different sections in character-speech (embellished contemplations, explanation, narrative speech, lamentations and dialogues). The speeches in the second scene can be regarded as continuing the dialogue (starting in 1.7.8), where the main characters present are Clitophon and Clinias, the other characters (Charicles, Charicles' servant, Charicles' father) come and go during the scene. The second scene forms a major part of Unit 2, altogether 2127 words in narrative time (with the introduction in pause) and describes probably just the first half (or the time until afternoon) of the sixth day in story-time.

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<sup>228</sup> Only these thoughts at dawn are narrated about the second night, therefore we need to distinguish an ellipsis before it. This ellipsis is one of the few marking a short omitted time in narrative. In most of the cases ellipses omit at least a whole day or a whole night.

The genres and the narrative tempo change much less frequently than in Unit 1: changes between different genres occur 16 times (the average length of a section in one genre is 128.6 words, which is of middle length compared to other units) and between different types of narrative tempo-management 12 times (average length of a section in one NTM-type is 168.2 words, rather long compared to other units). Therefore, several genres often occur during one type of NTM. On the other hand, three opposite examples occur: two dialogues are narrated in alternation of 0-level and compression of time (which is characteristic to this genre), a summary and a section of narration of the plot is presented in ellipsis and detailed summary. The mutual influence of genre and tempo can be observed best in different sections on the 0-level, but also in the four examples in the sub-genres of narration of events.

The only sub-genre of **contemplations** in this unit is **embellished contemplation**, represented by two speeches by Clitophon's friend Clinias. The first one is a *psogos* (vituperation) of women (Clinias hears that his boyfriend Charicles has to marry), the second speech tries to explain and persuade Clitophon, that he is lucky to have his beloved in his sight all the time and gives advice on how to win a girl's heart. This speech is continued by an explanation. The use of rhetorical figures differs greatly in these two speeches (see Table 12), thus it may again be concluded, that the purpose of a section influences author's choice of rhetorical figures.

**Graph 11.** Distribution of text into (sub-)genres and types of NTM in Unit 2 (Ch 1.6.17–1.14.14).

1 2

SUM	INP	INT	D	EC	D	EC	D	ED	LAM	D	NS	NP	LAM
609w	47w	72w	152w	305w	63w	4242w	39w	304w	148w	62w	258w	53w	304w
3	4	4	0-L	0-level	CT	0-level	CT	0-level	6	0-level	0-level	CT	0-level
92w	72w	23w	133w	368w	35w	818w	35w	258w	53w	258w	53w	53w	304w
3	4	5	5	5	6	6	6	6	6	6	6	6	6

Numbers above and below the graph (= very short sections): 1 – NP 12w; 2 – summary 23w; 3 – Ellipsis 11w; 4 – Ellipsis 6w; 5 – CT 19w; 6 – CT 18w.

**Abbreviations:** Narration of events: NP – narration of the plot; NS – narrative speech; INT – introduction of a character; SUM – summary. D – dialogue. Contemplations: EC – embellished contemplation; SC – short contemplation. LAM – lamentation. Explanations: ED – explanation in the direct speech of a character. NTM-types: E – ellipsis; DS – detailed summary; CT – compression of time; 0-L – 0-level; P – pause.

**Table 12.** Rhetorical figures in different (sub-)genres in Unit 2 (Ch 1.6.17–1.14.14).

	SUM/ E,DS	NP/DS, E	INT/ P	D/0-L, CT	EC/ 0-L	D/ 0-L	NP/ CT	SUM/ CT	D/ 0-L	EC/ 0-L	D/ 0-L	ED/ 0-L	LAM/ 0-L	D/0-L, CT	NS/ 0-L	NP/ CT	LAM	LAM
	1.6.17– 6.23 60w	1.6.23– 6.29 49w	1.7.1– 7.8 72w	1.7.8– 8.3 152w	1.8.3– 8.35 305w	1.8.35– 8.40 63w	1.8.41– 8.42 12w	1.9.1– 9.3 23w	1.9.3– 9.7 41w	1.9.7– 9.31 242w	1.9.31– 9.35 39w	1.10.1– 10.31 304w	1.11.1– 1.1.15 148w	1.12.1– 12.7 62w	1.12.7– 12.32 258w	1.13.1– 13.6 53w	1.13.6– 13.23 176w	1.14.1– 14.14 128w
POL	0.0667	0.0612	0.0417	0.0197	0.0393	0	0	0.0435	0.0244	0.0496	0.0256	0.0362	0.0270	0.0161	0.0349	0.0189	0.0625	0.0625
WR	0.0167	0.0408	0.0417	0.0263	0.0263	0.0159	0	0	0	0.0165	0	0.0263	0.0338	0	0.0116	0.0377	0.0284	0.0234
AN	0.0333	0.0204	0	0.0197	0.0230	0.0159	0	0.0435	0	0.0165	0.0256	0.0066	0.0203	0	0.0155	0	0.0227	0.0234
RWR	0	0	0.0139	0.0066	0.0066	0	0	0	0	0.0083	0	0	0	0	0	0	0.0057	0
PRL	0.0167	0.0204	0	0.0197	0.0131	0	0	0.0435	0	0.0165	0.0256	0.0033	0.0135	0	0.0116	0	0.0227	0.0234
ANT	0	0	0	0.0066	0.0066	0	0	0	0	0	0	0.0066	0.0135	0	0.0116	0	0.0057	0.0156
CHM	0	0	0	0.0066	0.0131	0	0	0	0	0	0	0	0	0	0.0078	0	0.0114	0.0078
ISO	0.0167	0	0.0278	0.0263	0.0164	0.0317	0.0833	0.0435	0	0.0248	0.0256	0.0132	0.0338	0.0323	0.0155	0	0.0170	0.0156
PRS	0.0167	0	0	0.0132	0.0230	0	0	0.0870	0	0.0083	0.0256	0.0033	0.0203	0	0.0155	0	0.0227	0.0313
AS	0.0167	0	0	0.0197	0.0328	0	0	0	0.0488	0.0124	0	0	0.0473	0	0	0	0.0227	0.0234
EN	0	0	0	0	0.0066	0	0	0.0435	0	0	0	0	0	0	0	0	0.0156	0.0156
RQ	0	0	0	0	0.0164	0	0	0	0	0	0.0769	0	0.0135	0	0	0	0.0114	0.0156
EX	0	0	0	0	0.0066	0	0	0	0	0	0	0	0.0068	0	0	0	0.0114	0.0156
AD	0	0	0	0.0132	0.0098	0	0	0	0.0244	0	0.0256	0.0066	0.0203	0	0.0039	0	0.0341	0.0234
CPM	0	0	0.0139	0.0724	0.0230	0.0317	0	0	0.0244	0	0.0513	0.0066	0.0135	0.0806	0.0039	0.0189	0.0057	0.0156
QUOT	0	0	0	0	0.0098	0	0	0	0	0	0	0	0	0	0	0	0	0
ALL	0	0.0204	0.0139	0.0263	0.0098	0	0	0.1304	0.0244	0.0248	0	0.0164	0.0068	0.0323	0.0116	0.0189	0.0170	0.0078
HOM	0	0	0.0139	0.0132	0.0066	0	0	0.0435	0	0.0083	0.0256	0.0099	0.0135	0	0.0078	0.0189	0.0114	0.0234
PRN	0.0167	0.0204	0	0	0.0033	0	0	0	0	0	0	0.0066	0	0.0194	0	0.0170	0	0
<i>Gen.</i>	<i>0.2</i>	<i>0.1837</i>	<i>0.1667</i>	<i>0.2895</i>	<i>0.2918</i>	<i>0.0952</i>	<i>0.0833</i>	<i>0.4783</i>	<i>0.1463</i>	<i>0.1860</i>	<i>0.3077</i>	<i>0.1414</i>	<i>0.2838</i>	<i>0.1613</i>	<i>0.1705</i>	<i>0.1132</i>	<i>0.3295</i>	<i>0.3438</i>
<i>fr.</i>																		

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoteleuton; PRN – paronomasia; NP – narration of the plot; NS – narrative speech; SUM – summary; INT – introduction; D – dialogue; EC – embellished contemplation; LAM – lamentation; ED – explanation in the direct speech of a character; DS – detailed summary; CT – compression of time; 0-L – 0-level; P – pause, Gen.fr. – general frequency.

The *psogos* of women (in 1.8.3–1.8.35) has a higher general frequency of rhetorical figures than the other contemplation (general frequencies of figures are 0.29 and 0.19), and Tatius uses here all the 19 rhetorical figures analyzed in this thesis. Two quotations – a rarely occurring figure, but quite characteristic to contemplations – are used for proof, these figures cause the change of presentation mode. Compared to the other contemplation, Tatius uses here more structural repetitions, but rather in the first half of the contemplation, which is explanatory. The speech is most elaborate in examples of disastrous women, where asyndetic parallel, antithetic and chiasmic structures and enumeration are supported by various lexical and sound-repetitions, e.g., in 1.8.15–1.8.18:

ἄν τὸ Χρῦσηϊδος **κάλλος** Ἀγαμέμνων ποθῆ, λοιμὸν τοῖς Ἑλλησι ποιεῖ·  
 ἄν τὸ Βρισηϊδος **κάλλος** Ἀχιλλεὺς ποθῆ, πένθος αὐτῷ προξενεῖ· ἐὰν  
 ἔχη *γυναικα* *Κανδαύλης* *καλήν*, φονεύει *Κανδαύλην* ἢ *γυνή*.  
 (*Agamemnon desires the beautiful Chryseis, and it brings a plague on the  
 Greeks. Achilles desires the beautiful Briseis and introduces himself to sorrow.  
 Grant that Candaules' wife be fair, yet this same wife killed Candaules.*)

It is a very typical example of Tatius' most figurative sections: parallel clauses (or complex cola in the beginning), which are also parisa (22+20 syllables) are connected with the anaphora of ἄν/ἐὰν (this continues at the beginning of the next complex colon) and supported by three polyptota (in italics) and two word repetitions (bold and underlined). The members of parallelism end with homoioteleuton (underlined) and the last complex colon contains an alliteration (in bold).<sup>229</sup>

The speech ends with a more persuasive tone (that Charicles should not marry) with rhetorical questions, exclamations and addresses with lexical and some sound-repetitions. Thus, we can see that the use of rhetorical figures is not homogeneous during the entire section, parts of sections may have different purposes in the narrative and that causes the variation in the use of figures. Another peculiarity of this speech is the low occurrence of sound-repetitions, which can perhaps be explained by the persuasive function of this contemplation (the figures of appellation, parallel structures and asyndeton are used instead).

The second embellished contemplation in Unit 2 has an explanatory and advisory function (in 1.9.7–1.9.31), thus some figures used in it (e.g., there is a high occurrence of polyptoton and alliteration, see Table 12) are rather similar to explanations. Tatius uses here mostly lexical, structural and sound-repetitions, and asyndeton, the parallel structures are less supported by sound-repetitions in this contemplation than in the previous one. All figures are distributed evenly

<sup>229</sup> If we would take the repetition of similar sounds in a broader sense (which is not done in this thesis), the repetition of the l, the p-sounds and k-sounds strike the ear. In this example the possible alliteration of ἐὰν ἔχη is also not counted, as particles and conjunctions are not regarded as part of alliteration in this thesis.

throughout the speech. The higher occurrence of asyndeton and structural repetitions distinguish this speech from the following speech in the genre of explanation. Again the persuasive function may have its influence, as asyndeton is not a characteristic figure to embellished contemplations (see Table 44).

The genre of **narration of events** in Unit 2 is represented by three sections of narration of the plot, two summaries, an introduction and a narrative speech. The latter is also the longest section among the narrations of events. This is in accordance with the overall character of this unit, where speeches clearly dominate. The tendency that shorter sections have a higher general frequency of rhetorical figures is obvious also here (see Table 12). The function of sections of narration of events in Unit 2 (except for the narrative speech) is to tell, what happens between the speeches. Some short distance movements (departure of Charicles, running towards the corpse of Charicles) are also indicated using this genre.

Although sections in this genre are short, some distinct features of each sub-genre can be brought out. In sections of **narration of the plot** Tatius uses mainly lexical and sound-repetitions, except in the shortest one (1.8.41–1.8.42), which consist of one isocolon only (see Table 12). In **summaries** the structural repetitions and enumeration or asyndeton are used in addition, the occurrence of sound-repetitions in the summary in 1.9.1–1.9.3 is remarkably high. This is also the section with the highest general frequency of rhetorical figures (0.48) in this unit.

In the **narrative speech** Tatius uses the highest number of different rhetorical figures in Unit 2, e.g., 1.12.18–1.12.23:

ὁ δὲ κακοδαίμων Χαρικλῆς ὑπὸ τοῦ τῆς ἵππειας ταλαντούμενος κύματος ἐκ τῆς ἔδρας ἐσφαιρίζετο, ποτὲ μὲν ἐπ' οὐρὰν κατολισθαίνων, ποτὲ δὲ ἐπὶ τράχηλον κυβιστῶν. ὁ δὲ τοῦ κλύδωνος ἐπιέζεν αὐτὸν χειμῶν. τῶν δὲ ὀυτήρων οὐκέτι κρατεῖν δυνάμενος, δούς δὲ ἑαυτὸν ὄλωσ τῷ τοῦ δρόμου πνεύματι, τῆς τύχης ἦν.

*(Poor Charicles bounced to and fro on the alternate surges of this bronco-billow, sliding towards the tail or flung headfirst towards the neck. While trying to ride out the squall, he lost control of the rein straps and surrendered himself to the hurricane of his mad career, a plaything of Chance.)*

This example contains figures, that do not occur in other NE-sections in this unit – an antithesis (underlined) and a chiasmus (double-underlined). The two halves of the antithesis are connected by an anaphora (in bold) and homoioteleuton (in italics), and forms a parison and isocolon of 11+11 syllables. The figure of antithesis occurs often in describing the different aspects of action. The chiasmus with the preceding colon forms a triple isocolon of 14+14+14 syllables, but is not supported by any other figures. The figure of isocolon tends to occur in this speech together with other parallel structures, only once does it occur independently. As the narrative speech is presented on 0-level, the change

of presentation mode takes place. The speech starts with an address, which occurs only on 0-level.

The section in the sub-genre of **introduction of a character** (of Clinias) is slightly contradictory in this unit. On one hand, the general frequency of figures is below average of introductions, on the other hand, it is the only introduction containing a direct speech. Tattius has chosen to express the opinion of Clinias in direct speech, which causes the change of presentation mode. As Clinias is a very important advisor to Clitophon in the matters of love, it is understandable, that his words (*Ἔσῃ καὶ σύ μοι ποτὲ δοῦλος. – You too will be a slave (of love) one day.*) are highlighted. This thought connects the introduction to the following dialogue, where Clitophon confesses that he is in love.

The rare word-repetition (epanadiplosis) is also used only in this introduction, the higher frequency of lexical repetitions compared to other sub-genres of NE is characteristic to introductions in general. It is possible to regard this introductory section also as an analepsis to a scene, which occurred earlier between Clitophon and Clinias. However, no time of action is specified. Possibly the scene could have been a repeating one, thus it is categorized as a pause (including the direct speech).

As seen from Table 12, the sub-genre within the genre of narration of events again seems to influence the occurrence of rhetorical figures slightly more than the type of narrative tempo-management (when comparing, for instance, the three sections narrated in compression of time or two sections in detailed summary), but the length of a section influences the number of different figures used. Similarly to Unit 1, in shorter sections mainly lexical and sound-repetitions occur, in longer sections structural repetitions support the narration. Still, the structural repetitions occur also in shorter summaries and are a characteristic figure to this sub-genre.

The **dialogues**, as usual, are characterized by the high number of figures of appellation (address, rhetorical question) and change of presentation mode, as different voices or the ego-narration and character-speech alternate constantly in this genre. The occurrence of lexical repetitions is lower and the occurrence of alliteration slightly higher than in other genres. Moreover, the frequency of rhetorical figures in dialogues varies and does not depend on the length of the section.<sup>230</sup> The turn-taking in dialogues of Unit 2 is not frequent – mostly there are one or two turn-takings during the dialogue.<sup>231</sup> Similarly to sections of

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<sup>230</sup> In Unit 2 the highest general frequency (0.31) is in the shortest dialogue (in 1.9.31–1.9.35, 39w, see Table 12), but the longest dialogue has also a very high frequency (0.29 in 1.7.8–1.8.3, 152 w). The lowest frequency is in the dialogue in 1.8.35–1.8.40 (0.1, 63w). The largest number of different figures appears in the longest dialogue, but varies again in the shorter ones without a clear tendency (e.g., the shortest dialogue of 39 words comprises nine figures vs. four figures in the dialogue of 63 words).

<sup>231</sup> Only one turn-taking occurs for instance in the dialogue in 1.8.35–1.8.40, which is Charicles' reply to the Clinias' speech (as if the preceding turn-taking). Similarly, the next dialogue in 1.9.3–1.9.7 includes one turn-taking of Clitophon, which is then followed by the turn-taking/embellished contemplation of Clinias.

narration of the plot in Unit 2, the dialogues are the connectors between different speeches, thus mostly one or two sentences by a character are uttered. The longest and most complete dialogue in 1.7.8–1.8.3 contains five turn-takings.

The dialogue in 1.7.8–1.8.3 introduces the following block of speeches about love. It begins with the meeting of Clitophon and Clinias, after which Charicles intervenes with the terrible news of having to marry. The utterances of characters on 0-level are short (except for the last one by Charicles), and about half of the section is presented by the ego-narrator Clitophon. The end of the dialogue in 1.8.1–1.8.3 is narrated in the tempo-management type of compression of time, describing the short-distance movements (arrival of Charicles) and Clinias' emotions during the dialogue. This dialogue contains several parallel structures, two of which are supported by anaphora and sound-repetitions. In the middle mostly lexical repetitions occur. In the frequent use of lexical and structural repetitions the influence of the following embellished contemplation may be noticed, the characteristic figures of dialogues – figures of appellation – are missing or used less frequently.

An example of a section of dialogue, which connects two speeches – Clinias' embellished contemplation and his explanation – consists of Clitophon's response and questions to Clinias (in 1.9.31–1.9.35):

*“Πῶς οὖν ἄν,” εἶπον, “γένοιτο τοῦτο τὸ μάντευμα; δός μοι τὰς ἀφορμάς· σὺ γὰρ ἀρχαιότερος μύστης ἐμοῦ· καὶ συνηθέστερος ἤδη τῇ τελετῇ τοῦ θεοῦ. τί λέγω; τί ποιῶ; πῶς ἄν τύχοιμι τῆς ἐρωμένης; οὐκ οἶδα γὰρ ἐγὼ τὰς ὁδούς.”*

*(“But just how is this prophecy to be fulfilled?” I asked. “Show me where to begin. You, remember, were initiated into these mysteries long before me and speak now as an adept in the divine service. But what do I say? what do I do? How can I reach my beloved? I flounder in ignorance of method.”)*

The example contains four rhetorical questions (in italics) three of them next to each other at the end of the section. The first two form a parallelism, parison and isocolon of 3+3 syllables, connected with anaphora and homoioteleuton. A polyptoton (in bold and italics) and address (double-underlined) and another homoioteleuton (underlined with dashes) also occur in this section. This dialogue has very characteristic features to a dialogue, but has the highest general frequency of figures among the five dialogues in Unit 2 (0.31, much higher than usual in dialogues). It is also more figurative than in the neighbouring sections, thus no influence of other genres may be noticed. The figurativeness may be explained by a very emotional nature of this section.

The other dialogues (in 1.8.35–1.8.40, 1.9.3–1.9.7 and 1.12.1–1.12.7) have a lower occurrence of rhetorical figures and consist of only one or two exchanged sentences, or in the case of 1.12.1–1.12.7, a short description of events and two short utterances. Mainly change of presentation mode with some lexical and/or sound-repetitions occur in them.

**Lamentations** occur in two sections in Unit 2, but there are actually three different speeches. The second section of lamentation consists of consecutive speeches by two different characters, Clinias and Charicles' father after the sudden death of Clinias' boy-friend Charicles.<sup>232</sup> Lamentations are the most figurative sections in Unit 2:<sup>233</sup> the general frequency is 0.28–0.34 figures per word. They surpass other genres in the use of lexical repetitions, figures of appellation (especially rhetorical questions, exclamations, addresses) and figures of tempo (especially asyndeton; see Table 12, 13).

At first, it is surprising that the lamentation of Clitophon in 1.11.1–1.11.15 has the lowest frequency of rhetorical figures among the three lamentations, although the use of asyndeton, a figure very characteristic to Clitophon, is here higher than in the other two lamentations of Unit 2 (see Graph 12). But the reason for lower frequency of figures may be the subject of lamentation – love. The other two lamentations are held on the occasion of sudden death of a loved person, which probably causes a more severe outburst of feelings. The beginning of Clitophon's lamentation has relatively few figures, but the second half consists of many consecutive structural repetitions with supporting lexical (emphasizing also the keywords *Λευκίππη, κάλλος, δικάζω (Leucippe, beauty, to judge)*) and sound-repetitions. The lamentation of Charicles' father uses more sound figures and addresses<sup>234</sup> than other lamentations. An example of it is from 1.13.17–1.13.20:

πότε μοι, τέκνον, γαμεῖς; πότε σου θύσω τοὺς γάμους, ἵππεῦ καὶ  
νύμφιε; νύμφιε μὲν ἀτελέες, ἵππεῦ δὲ δυστυχέες. τάφος μὲν σοι, τέκνον,  
ὁ θάλαμος, γάμος δὲ ὁ θάνατος, θοῆνος δὲ ὁ ὑμέναιος, ὁ δὲ κωκυτὸς  
οὗτος τῶν γάμων ᾠδαί.

*(And when will you marry, my son; when will I make the offerings to sanctify your wedding, O chevalier and bridegroom – unconsummated bridegroom, unlucky chevalier. Your bridal chamber is the grave, your wedlock is with death, your wedding march a funeral hymn, your marriage song this dirge.)*

Here the second rhetorical questions also contains addresses, which are then amplified in parallelism in the following sentence, but chiasmic structure occurs between the address and the following parallelism (ἵππεῦ, νύμφιε – νύμφιε, ἵππεῦ), also an anadiplosis of νύμφιε – νύμφιε is used here. The structurally parallel comparison (with homoioteleuton at the end of first three cola) emphasizes the discordance between wedding and funeral elements (Charicles

<sup>232</sup> For this reason they are presented in separate fields in App. 2 and the lamentation in Graph 11 is divided with dashed line.

<sup>233</sup> Looking at all the sub-genres in general, lamentations are the second-figurative sub-genre after description of emotions (see Table 44).

<sup>234</sup> Addresses or *apostrophes* are according to Menander an obligatory figure in monodies (see Menander II 435). Also the reference to the past, present and future, as advised in the treatment of Menander, is present in Charicles' father's speech (see also Webb 2010: 531).

was supposed to marry in a few days), but is not antithetical in structure.<sup>235</sup> The chiasmus between the second and third member of this parallelism (γάμος δὲ ὁ θάνατος, Θρηῆνος δὲ ὁ ὑμέναιος) has the same function. The exclamation and parallelism are supported by an anaphora (in bold) and anadiplosis (in bold and italics) as one of the rare word-repetitions. The two amplifications start with an asyndeton (in italics, although the particle μέν is used). In addition to the structural repetitions, the paronomasia of θάλαμος-θάνατος and polyptoton of γάμος-γάμων help to emphasize the keywords of this lamentation.

The lamentation of Clinias at the end of Unit 2 is the most figurative speech in this genre. It continues the style of previous lamentation by using many addresses, but these are not addresses towards his boyfriend Charicles like in the previous lamentation of Charicles' father.<sup>236</sup> These are addresses towards the horse, which caused the death of his beloved and could be taken as the figure of apostrophe known from the classical tradition.<sup>237</sup> The rhetorical questions and exclamations express another function of this speech – a self-accusation, because Clinias was the one, who had brought the horse as a gift to Charicles. Compared to other lamentations in Unit 2, it uses more structural repetitions and polyptoton, but the lexical repetitions do not emphasize the key-words as well as in other two lamentations. An enumeration (here together with address) occurs only in this lamentation. Of sound-repetitions, homoioteleuton is used more frequently than in other lamentations of Unit 2 (see Graph 12), this figure supports the parallel structures.

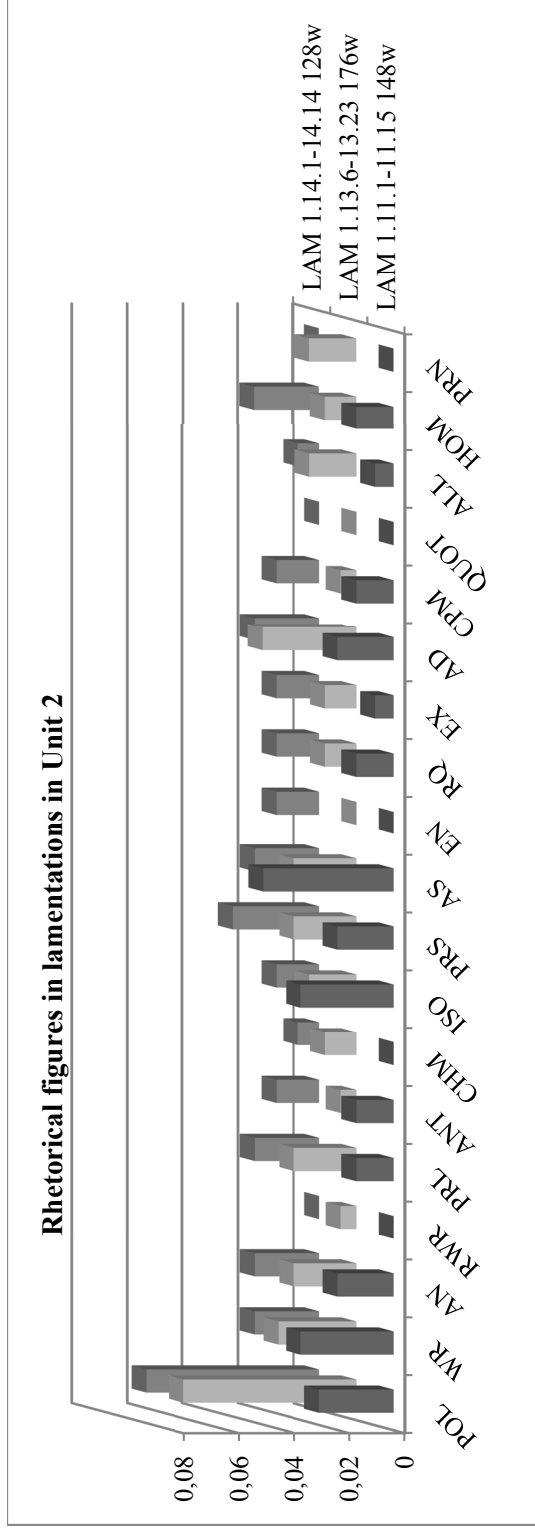
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<sup>235</sup> This is very similar to the lamentation of Clitophon in 3.10.3–3.10.24, where he compares the ropes and knots Leucippe is tied up with to necklaces and bracelets, a prison cell to the nuptial chamber.

<sup>236</sup> The addresses in the lamentations of Clitophon and Charicles' father occur at the beginning and at the end of the speech as was common in classical tradition (see Alexiou 1974: 131–140). In the lamentation of Clinias, however, the addresses occur only in the second half of the section.

<sup>237</sup> See Lausberg 1960: 377–379.

**Graph 12.** Rhetorical figures in lamentations in Unit 2 (Ch 1.6.17–1.14.14).



POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; LAM – lamentation.

The only **explanation** in this unit is again a speech by Clinias. He explains to Clitophon, that nobody should be taught much in the matters of love, because *the god (Eros) is a self-taught sophist* (αὐτοδίδακτος γὰρ ἐστὶν ὁ θεὸς σοφιστής).<sup>238</sup> As the explanation is a rationalizing genre, the frequency of rhetorical figures is accordingly one of the lowest among all the sections in Unit 2 (only 0.14 figures per word, even below the average frequency of this sub-genre, see Table 44). As it is situated between a very figurative dialogue and a lamentation, the influence of the neighbouring sections is not the reason for the low frequency. This may rather be explained by the fact that a long section of explanation as a less figurative genre in general has also a lower frequency of figures (similarly for example to the sub-genre narration of the plot). Mostly lexical repetitions and sound-repetitions are used in this explanation (see Table 12, 13); from structural repetitions only antithesis, a characteristic figure to explanations, occurs more frequently. The lower occurrence of anaphora can be also explained by the infrequency of structural repetitions. Neither of the addresses turn to Clitophon by name, but use imperatives of a verb.

**Table 13.** Rhetorical figures in all the genres in Unit 2 (Ch 1.6.17–1.14.14).

	NE 527w	D 357w	CONT 547w	LAM 452w	EXPL 304w
POL	0.0398	0.0168	0.0439	0.0509	0.0362
WR	0.0209	0.0140	0.0219	0.0288	0.0263
AN	0.0152	0.0140	0.0201	0.0221	0.0066
RWR	0.0019	0.0028	0.0073	0.0022	0
PRL	0.0114	0.0112	0.0146	0.0199	0.0033
ANT	0.0057	0.0028	0.0037	0.0111	0.0066
CHM	0.0038	0.0028	0.0073	0.0066	0
ISO	0.0171	0.0252	0.0201	0.0221	0.0132
PRS	0.0133	0.0084	0.0165	0.0243	0.0033
AS	0.0019	0.0140	0.0238	0.0310	0
EN	0.001898	0	0.0037	0.0044	0
RQ	0	0.008403	0.0091	0.0133	0
EX	0	0	0.0037	0.0111	0
AD	0.001898	0.011204	0.0055	0.0265	0.0066
CPM	0.0057	0.0588	0.0128	0.0111	0.0066
QUOT	0	0	0.0055	0	0
ALL	0.0171	0.019608	0.0165	0.0111	0.0164
HOM	0.0095	0.008403	0.0073	0.0155	0.0099
PRN	0.0133	0	0.0018	0.0066	0.0066
<b>Gen.fr.</b>	<b>0.1803</b>	<b>0.2185</b>	<b>0.2450</b>	<b>0.3186</b>	<b>0.1414</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; NE – narration of events; CONT – contemplations; DIAL – dialogue; LAM – lamentation; EXPL – explanation; Gen.fr. – general frequency.

<sup>238</sup> In Book V, where Clitophon makes love to his new wife Melite, he calls Eros an αὐτοσχέδιος σοφιστής (*an improvising sophist*). Cf. Anderson 1982: 25–26.

Regarding the narrative **tempo-management types** in Unit 2, the highest general frequency of rhetorical figures is in sections narrated on the 0-level and detailed summary (the general frequency of occurrence is 0.23 and 0.22 respectively). The amount of text in various NTM-types is, however, very different, reaching from 10 words in ellipsis to 1881 words on the 0-level (see Table 14, 15). Thus, the choice of figures varies greatly – only one alliteration occurs in one of the two **ellipses**, and all 19 figures are used in different sections on the 0-level.

More different figures occur in sections on the **0-level**, because they are very long, on the other hand the differences in frequencies of each figure in separate sections can be observed better in longer ones. The influence of the genre can be noticed in most of the cases. As usual, lexical repetitions are used more frequently in all narrative tempo-management types (except in compression of time) compared to other groups of rhetorical figures. In **detailed summary** polyptoton and anaphora are used more frequently than in other types (but of sound-figures only paronomasia occurs). The level of narration (again apart from the one change in ellipsis) changes more often in **compression of time**, because this type appears either in dialogues, or in the neighbourhood of dialogues and speeches in Unit 2, where the direct speech of characters occurs. In addition, the use of sound-repetitions, especially alliteration is higher (when excluding the one alliteration in ellipsis) in compression of time than in other types (this is characteristic to CT in general, see Table 45). In **pause** only the change of presentation mode deserves attention, this is caused by the unusual occurrence of direct speech of Clinias in introduction (see the sub-genre introduction above). The **ellipses** are too short for any adequate comparison with other types, thus they are left out in the general conclusions to this chapter. There are very few figures, which can occur in this type of NTM<sup>239</sup> (in Unit 2, one of the ellipses contains an alliteration).

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<sup>239</sup> The only figures, which occur in ellipses are polyptoton, anaphora and alliteration (see Table 45), in addition change of presentation mode may take place at the beginning of ellipsis.

**Table 14.** Rhetorical figures in sections in different NTM-types in Unit 2 (Ch 1.6.17–1.14.14).

	E / SUM	DS / SUM, NP	E / NP	P / INT	0-L / D	CT / D	0-L / EC, D	CT / NP, SUM	0-L / D, ED, EC, LAM 1.9.3–12.5 18W	CT /	0-L	CT / NP	0-L
	1.6.17–6.18 11w	1.6.18–6.28 92w	1.6.28–6.29 6w	1.7.1–7.8 72w	1.7.8–7.22 133w	1.8.1–8.3 19w	1.8.3–8.40 368w	1.8.41–9.3 35w	D 1.12.5–12.7 18w	1.12.7–12.32 / NS	1.13.1–13.6 53w	1.13.6–14.14 / LAM	304w
POL	0	0.0761	0	0.0417	0.0226	0	0.0326	0.0286	0.0379	0	0.0349	0.0189	0.0625
WR	0	0.0326	0	0.0417	0.0301	0	0.0245	0	0.0208	0	0.0116	0.0377	0.0263
AN	0	0.0326	0	0	0.0226	0	0.0217	0.0286	0.0122	0	0.0155	0	0.0230
RWR	0	0	0	0.0139	0.0075	0	0.0054	0	0.0024	0	0	0	0.0033
PRL	0	0.0217	0	0	0.0226	0	0.0109	0.0286	0.0086	0	0.0116	0	0.0230
ANT	0	0	0	0	0.0075	0	0.0054	0	0.0049	0	0.0116	0	0.0099
CHM	0	0	0	0	0.0075	0	0.0109	0	0	0	0.0078	0	0.0099
ISO	0	0.0109	0	0.0278	0.0301	0	0.0190	0.0571	0.0208	0.055556	0.0155	0	0.0164
PRS	0	0.0109	0	0	0.0150	0	0.0190	0.0571	0.0086	0	0.0155	0	0.0263
AS	0	0.0109	0	0	0.0226	0	0.0272	0	0.0147	0	0	0	0.0230
EN	0	0	0	0	0	0	0.0054	0.0286	0	0	0	0	0.0066
RQ	0	0	0	0	0	0	0.0136	0	0.0061	0	0	0	0.0132
EX	0	0	0	0	0	0	0.0054	0	0.0012	0	0	0	0.0132
AD	0	0	0	0	0.0150	0	0.0082	0	0.0086	0	0.0039	0	0.0296
CPM	0	0	0	0.0139	0.0752	0.0526	0.0190	0.0286	0.0159	0.0556	0.0039	0.0189	0.0099
QUOT	0	0	0	0	0	0	0.0082	0	0	0	0	0	0
ALL	0	0	0.1667	0.0139	0.0226	0.0526	0.0082	0.0857	0.0171	0.0556	0.0116	0.0189	0.0132
HOM	0	0	0	0.0139	0.0150	0	0.0054	0.0286	0.0098	0	0.0078	0.0189	0.0164
PRN	0	0.0217	0	0	0	0	0.0027	0	0.0024	0	0.0194	0	0.0099
<b>Gen.fr.</b>	<b>0</b>	<b>0.2174</b>	<b>0.1667</b>	<b>0.1667</b>	<b>0.3158</b>	<b>0.1053</b>	<b>0.2527</b>	<b>0.3714</b>	<b>0.1919</b>	<b>0.1667</b>	<b>0.1705</b>	<b>0.1132</b>	<b>0.3355</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; D – dialogue; EC – embellished contemplation; LAM – lamentation; ED – explanation in direct speech of a character, Gen.fr. – general frequency.

**Table 15.** Rhetorical figures in types of NTM (counted together) in Unit 2 (Ch 1.6.17–1.14.14).

	E 10w	DS 92w	CT 125w	0-L 1881w	P 72w
POL	0	0.0761	0.016	0.0393	0.0417
WR	0	0.0326	0.016	0.0218	0.0417
AN	0	0.0326	0.008	0.0170	0
RWR	0	0	0	0.0032	0.0139
PRL	0	0.0217	0.008	0.0128	0
ANT	0	0	0	0.0069	0
CHM	0	0	0	0.0053	0
ISO	0	0.0109	0.024	0.0197	0.0278
PRS	0	0.0109	0.016	0.0149	0
AS	0	0.0109	0	0.0170	0
EN	0	0	0.008	0.0021	0
RQ	0	0	0	0.0074	0
EX	0	0	0	0.0037	0
AD	0	0	0	0.0117	0
CPM	0	0	0.032	0.0181	0.0139
QUOT	0	0	0	0.0016	0
ALL	0.0588	0	0.048	0.0144	0.0139
HOM	0	0	0.016	0.0101	0.0139
PRN	0	0.0217	0	0.0058	0
<b>Gen.fr.</b>	<b>0.0588</b>	<b>0.2174</b>	<b>0.192</b>	<b>0.2329</b>	<b>0.1667</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; E – ellipsis; DS – detailed summary; CT – compression of time; 0-L – 0-level; P – pause; Gen.fr. – general frequency.

As there are two factors, which according to my initial hypothesis can influence the use of figures, the best possibility to see, which genre is most characterized by which figures, is to compare different genres occurring in the same NTM-type. The impact of the genre to the choice of rhetorical figures in Unit 2 can best be observed on the 818 words long section on 0-level (1.9.3–1.12.5, see Table 12 for different genres). Here, the dialogues connect speeches from the genre of contemplations (embellished contemplation over love), explanation (explanation of Clinias about love) and a lamentation (of Clitophon, who is at a loss about what to do).

The lamentation in this section has the highest frequency of rhetorical figures and the highest number of different figures occurs in the same speech (especially asyndeton and word repetition occur here more often than in other genres of Unit 2). The dialogues in this section are very different from each other; only the occurrence of change of presentation mode is high in all of them.

The dialogue between the embellished contemplation and explanation (in 1.9.31–1.9.35) is the most figurative of the three dialogues in this section, probably because it is a transition between those two speeches and the position between two figurative sections seems to influence the occurrence of figures here. The embellished contemplation and explanation by Clinias in 1.9.7–1.9.31 and 1.10.1–1.10.31 are similar in the use of figures. As the secondary purpose of this contemplation is explanation, the function and position probably influence the use of figures also in the contemplation.

From other NTM-types the differences according to genres are seen more clearly in sections in compression of time, which are used for presenting three different (sub-)genres.<sup>240</sup> The section containing a summary has the highest frequency of rhetorical figures, as summaries are very figurative in general. The sections in narration of the plot use only sound-repetitions and/or some lexical repetitions – figures characteristic to this sub-genre. The surprising fact is that sections of dialogues do not contain any lexical repetition, only an isocolon, sound-repetitions and change of presentation mode. The latter occurs in all sections of CT, because this type is used for narrating dialogues or connecting speeches.

**In conclusion:** Unit 2, describing the story-time from the second night to the sixth day, focuses on different speeches on the 0-level instead of narrating the plot in quicker types of narrative tempo-management, as in Unit 1. Two scenes are narrated at length in Unit 2, the genres and types of narrative tempo-management change less frequently here than in the preceding unit. Although the average length of sections in this unit is relatively long, we can observe that very short sections alternate with very long ones (more in the case of narrative tempo-management types than regarding sections in different genres of the novel). No dominant genre can be brought out in Unit 2. Mostly sections of narration of events or dialogues alternate with speeches from the genre of contemplations, explanations and lamentations. Of the NTM-types, a pause and a detailed summary occur at the beginning of the unit, the rest is narrated in the alternation of compression of time and 0-level.

All four sub-genres of narration of events occur in Unit 2. Most of them are very short and used for connecting speeches. As usual, the highest general frequency of rhetorical figures in Unit 2 occurs in one of the summaries (in 1.9.1–1.9.3). Remarkable is the direct speech of a character in the sub-genre of introduction of a character, which does not occur in any other introductions. Otherwise, the most characteristic figures to all sub-genres of NE are lexical and sound-repetitions. The tendency that more figures occur in longer sections, is most evident in this genre – the narrative speech has the largest number of

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<sup>240</sup> Compression of time may be used for nine different genres or sub-genres (see Table 6 in Ch. 3), the 0-level even for 13 and pauses for 10 different (sub-)genres. Thus, the use of rhetorical figures in these NTM-types may vary in a great extent.

different figures and the shortest section (narration of the plot) contains only one figure (an isocolon).

The occurrence of figures varies the most in the genre of dialogues. The frequency of rhetorical figures reveals here (and also in many sections in other units) no correspondence with the length of the section; the number of different figures used is also not connected to the length.<sup>241</sup> The most characteristic figures to dialogues in Unit 2 (and in general) are different types of appellation, in addition sound-figures are used slightly more frequently than in other genres. The occurrence of lexical repetitions, on the other hand, is lower.

Lamentation is the most figurative genre in Unit 2 (one of the most figurative genres in general, see Table 44), represented by two sections but three different speeches here (last two speeches by different characters follow each other). These speeches surpass other genres in the use of lexical repetitions, figures of appellation and figures of tempo, the lexical repetitions are used to emphasize the keywords. The genre of explanation has the lowest frequency of rhetorical figures in Unit 2, but this sub-genre is less figurative in general, and the longer the section, the lower the general frequency of figures tends to be. The figures used in the explanation in Unit 2 are rather characteristic to this sub-genre in the novel of Achilles Tatius.

Of the types of narrative tempo-management, all the analyzed figures occur on the 0-level, but lexical repetitions occur more often (as in every type of NTM except compression of time) than others. The dissimilarities between different genres are more obvious in longer 0-level sections, other sections are too short for any definite conclusions (for instance the two ellipses). The change of the level of narration (CPM) occurs mostly on the 0-level or compression of time, because the character-speech and ego-narration of Clitophon alternate most often in the former type (i.e., speeches and dialogues), the latter is used for NP-sections connecting speeches or narrative parts of dialogues.

#### 4.2.2.3 Unit 3: Ch. 1.15.1–2.3.16

Unit 3 covers the period of days 7–18, nights 7–19 in story-time and 1661 words in narrative time. The majority of story-time is omitted in two ellipses framing the unit (day and night 7 at the beginning, days 9–18 and nights 9–19 at the end), the rest focuses on narrating one long scene on day 8,<sup>242</sup> describing mainly Clitophon's attempts to catch the attention of Leucippe. This unit differs

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<sup>241</sup> The reason for such lack of correspondence between length of the section and number of different figures/general frequency of figures may be that dialogues consist of utterances of different characters (usually short) with introducing, explanative etc. clauses and sentences by the ego-narrator (also usually short). Thus, the figurativeness of a dialogue may depend greatly on the length of single components (turn-takings and sentences by the ego-narrator) of the dialogue. This is, however, not examined in this dissertation and needs a further study.

<sup>242</sup> The ellipsis *Μετὰ δὲ τὴν ταφὴν* (*After the burial...*) is problematic because the author does not specify, how many days passed between the death of Charicles and his burial. Therefore I have reckoned with an omission of one day. See Ch. 1.1.

from two preceding ones: neither narration of the plot nor speeches dominate regarding the genres, and the narrative tempo is rather slow (see Graph 13).

The first half of day 8 focuses on the love-theme, the courtship of Clitophon and Leucippe. After ellipsis a short section of narration of the plot (in detailed summary) informs us, that Clitophon goes to look for Leucippe in the garden, followed by the long and beautiful ekphrasis of the garden (in expansion of time). A long scene, which comprises most of Unit 3, starts with a section in narration of the plot (in compression of time), followed by a dialogue (on 0-level) between Clitophon and his servant Satyrus. These introduce the embellished contemplation of Clitophon about love in nature. During the speech Clitophon observes the girl and then describes her beauty (presented as narration of the plot and ekphrasis of an object in expansion of time).

The longest section of narration of the plot (in detailed summary) describes Leucippe's cithara-playing and the summary of her song (in pause) introduces the theme of gods. A short narration of the plot (in compression of time) about festivities in honour of Dionysus Protrygaios is followed by a myth of how Dionysus brought wine to people (in pause). Clitophon's father brings out a beautiful *kratēr* (NP in compression of time), which is then described (EO in expansion of time). Another narration of the plot starts the second short scene and tells, how Clitophon gazes at Leucippe during dinner (in compression of time). The unit ends with a short contemplation over the joint influence of Eros and Dionysus (in pause), which also closes and combines the two themes. The narration of the plot at the end relates the continuing courtship between Leucippe and Clitophon for ten days (in detailed summary and ellipsis). Thus, the most frequently occurring genre here is the narration of events, in addition there are two sections of descriptions. Other genres occur only once in Unit 3.

Major part of Unit 3 is presented as the ego-narration of Clitophon in different genres, only the embellished contemplation and parts of dialogues (also the dialogue within myth) occur in character-speech. The narrative tempo is relatively slow, more than half of this unit is presented in expansion of time or pauses, about a third on 0-level). The quicker types of NTM occur only in shorter sections and are used only for the sub-genre narration of the plot.

Both the genres and the types of narrative tempo-management change 15 times during Unit 3. The sections are of a medium length compared to other units (average length of a section is 103.8 words, which is much shorter than in Unit 2 and longer than in Unit 1). The borders of sections in different genres and NTM-types mostly coincide, only twice is a section in one genre narrated in two types of NTM and vice versa. Yet again, very long sections alternate with very short ones, the longer sections tend to occur more at the beginning of Unit 3, and shorter sections at the end. The sub-genre of narration of the plot, which ends the unit, actually continues in the next unit, but due to the border of day (the scene ends and an ellipsis of 10 days separates two units), I have divided it between Unit 3 and Unit 4 (the rhetorical figures are given according to Unit 3 and Unit 4 in App. 2).

Looking at the **genres in Unit 3**, we can again see the framing and connecting function of the sub-genre of narration of the plot. Altogether eight short sections occur, almost all alternate with other genres (dialogue, ekphraseis, contemplations, myth). Only one NP-section in 1.19.8–2.2.2 alternates with another sub-genre of narration of events, the summary. All NP-sections are narrated in quicker types of narrative tempo-management (compression of time, detailed summary, ellipsis), but the summary is presented in a pause.<sup>243</sup>

It is difficult to bring out any similarities and differences in the use of rhetorical figures to **narration of the plot** in Unit 3 because the sections are all very short. The characteristic features, which occurred in previous two units, may be observed here: 1) the tendency that the longer the section, the more different figures occur; 2) mostly sound-repetitions (especially alliteration) and lexical repetitions (especially polyptoton) are used, in some longer sections also parallel structures. The use of figures is quite dissimilar in sections (see Table 16) and several short sections include only one figure. The narrative level changes at the beginnings of sections, which occur after the direct speech of a character.

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<sup>243</sup> The summary is categorized as a pause, because the main narrator does not present the summary of Leucippe's song to any characters of the story, but to my opinion as a digression to the reader/listener. The categorization of this section as summary is, however problematic (see Ch. 3.2.1.4) and it is the only summary presented in pause in *Leucippe and Clitophon*.

**Graph 13.** Division of text into (sub-)genres and types of NTM in Unit 3 (Ch. 1.15.1–2.3.16).

1		2			3								
Ekphrasis of objects		N P	D	Embellished contemplation	E O	NP	S U M	N P	Myth	N P	E O	S N C P	
377w		4 8 w	101w	427w	5 9 w	98w	5 7 w	4 3 w	261w	3 5 w	5 6 w	2 2 9 4 w w	
Expansion of time		C T	0-level		ET	DS	P	C T	Pause	C T	E T	P	
377w		4 8 w	528w		78 w	98w	5 7 w	4 3 w	261w	3 5 w	5 6 w	2 9 w w	
4.5											6		7.8

Numbers above and below graph: 1 – NP 17w; 2 – NP 19w; 3 – NP 10w; 4 – E 4w; 5 – DS 13w; 6 – DS 10w; 7 – DS 9w; 8 – E 15w;

**Abbreviations:** Narration of events: NP – narration of the plot; SUM – summary. Descriptions: EO – ekphrasis of objects. D – dialogue. Contemplations: EC – embellished contemplation. Myth and fable: MYTH – myth. Types of NTM: E – ellipsis; DS – detailed summary; CT – compression of time; 0-L – 0-level; ET – expansion of time; P – pause.

**Table 16.** Rhetorical figures in all sections in different (sub-)genres in Unit 3 (Ch. 1.15.1–2.3.16).

	NP/E, DS	EO/ET	NP/CT	D / 0-L	EC / 0-L	NP/ET	EO/ET	NP/DS	SUM / P	NP/CT	Myth / P	NP/CT	EO/ET	NP/DS	SC /	NP /
	1.15.1– 15.2.17w	1.15.2– 15.37 377w	1.16.1– 16.5.48w	1.16.6– 17.3 101w	1.17.3– 18.23 427w	1.19.1– 19.2.19w	1.19.2– 19.8.59w	1.19.8– 2.1.5 98w	2.1.5– 1.11.57w	2.1.11– 2.2.43w	2.2.2– 2.26 261w	2.3.1–3.4 35w	2.3.4– 3.10.56w	2.3.10– 3.11.10w	P 2.3.11– 3.14.29w	NP/ DSE 2.3.14– 3.16.24w
POL	0	0.0557	0.0625	0.0594	0.0422	0	0.0169	0.0612	0.0877	0	0.0192	0.0857	0.0536	0	0.0690	0
WR	0	0.0292	0	0.0297	0.0351	0	0	0.0204	0	0	0.0307	0	0	0	0	0
AN	0	0.0212	0	0	0.0187	0	0.0169	0.0102	0.0175	0.0233	0.0230	0	0	0	0	0.0417
RWR	0	0	0	0	0	0	0	0	0	0.0233	0	0	0	0	0	0
PRL	0	0.0080	0.0417	0	0.0070	0	0.0339	0.0102	0.0175	0	0.0230	0	0.0179	0	0	0
ANT	0	0.0133	0	0	0.0164	0	0	0	0	0	0	0	0	0	0.0345	0
CHM	0	0	0	0	0.0070	0	0	0	0.0351	0	0.0038	0	0	0	0	0
ISO	0	0.0239	0.0208	0	0.0234	0	0	0.0204	0.0351	0	0.0153	0	0.0179	0	0.0345	0
PRS	0	0.0239	0.0417	0	0.0117	0	0.0169	0.0102	0.0351	0	0.0230	0	0.0179	0	0.0345	0
AS	0	0.0212	0	0	0.0070	0	0.0169	0	0.0526	0	0	0	0.0357	0	0	0
EN	0	0.0053	0	0	0.0023	0	0	0	0.0175	0	0	0	0	0	0	0
RQ	0	0	0	0	0.0023	0	0	0	0	0	0	0	0	0	0	0
EX	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
AD	0	0	0	0	0	0	0	0	0	0	0.0038	0	0	0	0	0
CPM	0.0588	0.0027	0	0.0495	0.0047	0.0526	0	0	0.0175	0.0233	0.0230	0	0	0	0	0
QUOT	0	0	0	0	0	0	0	0	0.0175	0	0	0	0	0	0	0
ALL	0	0.0239	0.0208	0.0396	0.0141	0.0526	0	0.0510	0	0	0	0	0.0536	0.1	0	0.0417
HOM	0	0.0159	0	0	0.0141	0.0526	0	0	0.0351	0	0.0038	0	0	0	0	0
PRN	0	0.0106	0	0	0.0070	0	0.0169	0.0102	0	0.0233	0.0038	0	0	0	0	0
<i>Gen. fr.</i>	<b>0.0588</b>	<b>0.2546</b>	<b>0.2083</b>	<b>0.1782</b>	<b>0.2131</b>	<b>0.1579</b>	<b>0.1186</b>	<b>0.1939</b>	<b>0.3684</b>	<b>0.0930</b>	<b>0.1724</b>	<b>0.0857</b>	<b>0.1964</b>	<b>0.1</b>	<b>0.1724</b>	<b>0.0833</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; NP – narration of the plot; SUM – summary; EO – ekphrasis of objects; D – dialogue; EC – embellished contemplation; SC – short contemplation; E – ellipsis; DS – detailed summary; CT – compression of time; 0-L – 0-level; ET – expansion of time; P – pause, Gen.fr. – general frequency.

The **summary** is presented as a quotation of an unspecified person in direct speech on the third level of narration). An example from the summary shows the typical style in this sub-genre (2.1.8–2.1.11):

γῆς ἐστὶ κόσμος, φυτῶν ἀγλαΐσμα, ὀφθαλμὸς ἀνθέων, λειμῶνος ἐρύθημα, κάλλος ἀστράπτων· ἔρωτος πνέει, Ἀφροδίτην προξενεῖ, εὐώδεσι φύλλοις κομᾶ, εὐκινήτοις πετάλοις τρυφᾶ, τὸ πέταλον τῷ Ζεφύρῳ γελαῖ.

*(It (the rose) is the embellishment of the earth, the adornment of the plants, the eye of the flowers, the flush of the meadow, and astonishing beauty. It exhales desire, procures Aphrodite, thick with fragrant leaves and luxurious with fluttering petals, its petals laughing in the West wind.)*

This example consists of two sequences of parallel structures of five members. The first part of the sentence (until *stigma*) forms an enumeration, where the first colon (γῆς ἐστὶ κόσμος) has a verb, which is not repeated in the following four cola. The second and third colon (φυτῶν ἀγλαΐσμα, ὀφθαλμὸς ἀνθέων), as well as the third and fourth colon (ὀφθαλμὸς ἀνθέων, λειμῶνος ἐρύθημα) form chiasmic pairs – these are the only chiasmic structures among NE-sections in Unit 3. The first four cola are also parisa (with gradually growing number of syllables 5+6+6+7), the middle part (first chiasmus) forms an isocolon (6+6 syllables). The last colon is slightly different in its form (generalizing the preceding enumeration), but still part of it. The second half of the sentence is formed of four strictly parallel structures, which are also parisa (number of syllables grows gradually 5+7+8+9), the last colon is again slightly different syntactically. The parallel structure is supported by two homoioteleuta (bold in the example; in last three cola in bold and italics) and polyptota (πετάλοις – πέταλον; the repetition of prefix εὐ- in εὐώδεσι – εὐκινήτοις).

This sentence is very carefully composed, different figures support and combine with each other. The asyndetically following cola characterize the quick tempo of utterance in summaries very well. Such accumulation of different rhetorical figures, especially in parallel structures is very common also in other genres throughout the whole novel. Usually such combinations support the key-points of a certain section.

Similarly to previous and following units, summary has the highest frequency of rhetorical figures within the genre of narration of events – average frequency 0.37 figures –, whilst the NP-sections have the average frequency of 0.06–0.21 figures (see Table 16).

The sub-genre of **ekphrasis of objects** appears at the beginning, in the middle and at the end of Unit 3, all narrated in the NTM-type of expansion of time. Correspondingly to the overall character of this unit the first ekphrasis (of the garden) is 377 words in narrative time, the last two sections only 56 (ekphrasis of Leucippe) and 59 words (ekphrasis of the *kratēr*). The most characteristic figures to ekphraseis of objects are lexical (especially polyptoton)

and structural repetitions (mainly parallelism and parison), asyndeton, and sound-repetitions (see Table 16 and Graph 14). The longest section has again the highest number of various figures, but in contrast to the sub-genre of NP, the longest section also has the highest frequency of rhetorical figures (0.25). Similarly for instance to the description of the painting in the narration of the supposed author (1.1.10–1.1.63) the figures are not distributed evenly throughout the section. The parallel structures in ekphrasis of the garden occur mainly at the beginning and at the end of the description, the middle part uses mostly lexical repetitions and sound-figures, although these figures also strongly support the parallel structures, e.g., in 1.15.33–1.15.36:

οἱ δὲ χειροθήεις, ταῶς καὶ κύκνος καὶ ψιττακός· ὁ κύκνος περὶ τὰς τῶν ὑδάτων πίδακας νεμόμενος, ὁ ψιττακός ἐν οἰκίσκῳ περὶ δένδρον κοιμώμενος, ὁ ταῶς τοῖς ἀνθεσι περισύρων τὸ πτερόν.

*(The tame birds were peacocks, swans, and parrots: the swans were feeding around the springs of water; the parrots rested in their cages suspended in the trees; the peacocks trailed their plumes among the flowers.)*

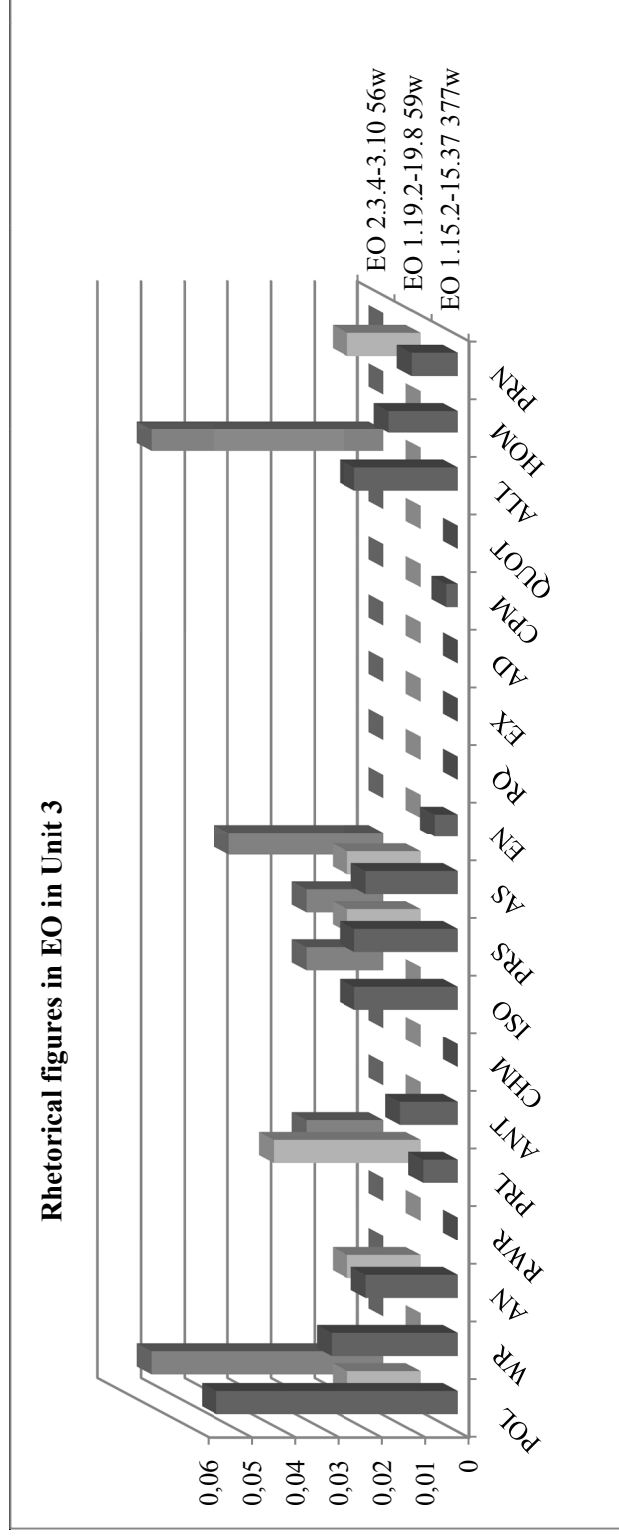
The example starts with an enumeration (double-underlined) of three bird-names, which are repeated (in italics) in the following amplifying parallelism (this starts with an asyndeton). The last two members of enumeration and first two members of parallelism are supported by homoioteleuton (in bold and italics), the parallelism also by anaphora of the article ὁ (in bold). There is also a paronomasia of πίδακας-ψιττακός and the example ends with an alliteration (in bold).

The ekphrasis of Leucippe in 1.19.2–1.19.8 is almost fully composed of parallel structures, which are supported only by two lexical repetitions and a paronomasia (again parallels with the ekphrasis of Sidon by the supposed author may be brought, but lexical repetitions are used less frequently here). The ekphrasis of the wine-mixing bowl in 2.3.4–2.3.10 is slightly different, as structural repetitions do not emphasize the keywords as much as in previous ekphrasis. Instead, Tatius uses polyptota and alliterations for that. As seen from the Graph 14, the ekphrasis of the *krater* has also the highest occurrence of asyndeta, but these are not pure, because the particle μέν<sup>244</sup> is used in both cases.

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<sup>244</sup> See Denniston 1954: 359.

**Graph 14.** Rhetorical figures in ekphrasis of objects in Unit 3 (Ch. 1.15.1–2.3.16).



POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; EO – ekphrasis of objects.

The genre of **contemplations** occurs in two sections – as an **embellished contemplation** (on NTM-type of the 0-level) and as a **short contemplation** (presented as a pause in story-time). They are very difficult to compare because of the difference in length (427 vs. 29 words). Still, the two sections resemble in the general frequencies of rhetorical figures (0.21 and 0.17 respectively) and by the use of antithetical structures. The short contemplation consists of one sentence; its second half is based on an antithetical structure (with parison), which in turn forms an isocolon with the first half of the sentence (two polyptota occur in addition).

The embellished contemplation seems to have a similar construction: the first half of the speech mainly uses lexical and sound-repetitions (although it starts again with an antithesis), but the abundance of antithesis in the second half is remarkable (the majority of the example of the courting-habits of the terrestrial snake viper and the snake-like fish lamprey in this speech alternately describes the actions of one and then another creature). The other manifestations of love are, on the other hand, described mostly using lexical and sound-repetitions. Thus, the use of antithesis probably expresses the love between two very different creatures. The average frequency of antithetical structures is thus very high in contemplations in Unit 3 (and in contemplations in general, see Table 44), considering the overall low occurrence of this figure in other genres in the novel. The embellished contemplation uses altogether 15 figures of the 19 figures analyzed in this thesis, but the occurrence of other figures other than the antithesis is not conspicuously high (see Table 16).

The **dialogue** in Unit 3 is conspicuous because of the lack of figures of appellation (usually characteristic to this genre) occur and the presentation mode changes only five times in 101 words. But the dialogue consists of only two turn-takings (one by Clitophon and one by Satyrus), in addition a remark by the main narrator Clitophon is inserted into the utterance of Clitophon the character (marked with brackets in Vilborg's edition). Of the other rhetorical figures only polyptoton, anaphora and alliteration occur (see Tables 16, 17). The use of these figures may be influenced by the previous narration of the plot. The lexical repetitions, on the other hand, accumulate to the second half, which is continued by an embellished contemplation, which may be due to the author's wish to introduce the more figurative style of the following section.

The **myth**, in Unit 3 about Dionysus and wine, contains a dialogue between the god Dionysus and a shepherd (similarly to several other myths in *Leucippe and Clitophon*).<sup>245</sup> Thus, in addition to the most common figures – lexical, structural and sound-repetitions – the presentation mode changes between the ego-narration of Clitophon and the utterances of Dionysus and the shepherd as characters in the myth, and an address is used (see Tables 16,17). Most of the lexical repetitions in this myth occur in combination with structural repetitions, some of them emphasizing the keywords of the section. The myth itself is

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<sup>245</sup> Such dialogues are regarded as part of myths, not as dialogues (see also Ch. 3.2.7.1).

narrated in the narrative tempo-management type of pause, again only to the reader/listener of the novel.

As seen from Table 17, the most figurative (sub-)genre in Unit 3 is the ekphrasis of object, but more different figures occur in contemplations. The general frequency of the dialogue here is below average, whilst narration of events has a slightly higher general frequency than the average. The figure of address distinguishes the myth from the narration of the plot, otherwise the use of figures is very similar in those sub-genres.

**Table 17.** Rhetorical figures in all genres (counted together) in Unit 3 (Ch. 1.15.1–2.3.16).

	NE 351w	DESC 492w	CONT 456w	D 101w	MYTH 261w
POL	0.0456	0.0508	0.0439	0.0594	0.0192
WR	0.0057	0.0224	0.0329	0.029703	0.0307
AN	0.0114	0.0183	0.0175	0	0.0230
RWR	0.0028	0	0	0	0
PRL	0.0114	0.0122	0.0066	0	0.0230
ANT	0	0.0102	0.0175	0	0
CHM	0.0057	0	0.0066	0	0.0038
ISO	0.0256	0.0203	0.0241	0	0.0153
PRS	0.0142	0.0224	0.0132	0	0.0230
AS	0.0085	0.0224	0.0066	0	0
EN	0.0028	0.0041	0.0022	0	0
RQ	0	0	0.0022	0	0
EX	0	0	0	0	0
AD	0	0	0	0	0.0038
CPM	0.0114	0.0020	0.0044	0.049505	0.0230
QUOT	0.0028	0	0	0	0
ALL	0.0256	0.0244	0.0132	0.039604	0
HOM	0.0085	0.0122	0.0132	0	0.0038
PRN	0	0.0102	0.0066	0	0.0038
<b>Gen.fr.</b>	<b>0.1852</b>	<b>0.2317</b>	<b>0.2105</b>	<b>0.1782</b>	<b>0.1724</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; NE – narration of events; DESC – description; Cont. – contemplation; D – dialogue; Gen.fr. – general frequency.

Regarding the **narrative tempo-management types** in Unit 3, the **expansion of time** corresponds almost entirely to one genre – the ekphraseis of objects. Only one section of ET contains also a short narration of the plot, where only three different figures occur. Therefore, I will not analyze the figures in expansion of time again here separately, but only mention that ET has the highest frequency of rhetorical figures among all types of NTM in Unit 3 (0.23, see Tables 18, 19).

**Table 18.** Rhetorical figures in all sections according to division into types of NTM in Unit 3 (Ch. 1.15.1–2.3.16).

	E/NP 1.15.1 4w	DS/NP 1.15.1– 15.2 13w	ET/EO 1.15.2– 15.37 377w	CT/NP 1.16.1– 16.5 48w	0-L/D, EC	ET/ NP,EO 1.19.1– 19.8 78w	DS/ NP 1.19.8– 2.1.5 98w	P/SUM 2.1.5– 1.11 57w	CT/NP 2.1.11– 2.2 43w	P/Myth 2.2.2– 2.26 261w	CT/NP 2.3.1–3.4 35w	ET/EO 2.3.4– 3.10 56w	DS/NP 2.3.10– 3.11 10w	P/ SC 2.3.11– 3.14 29w	DS/NP 3.14– 3.15 9w	E/NP 2.3.15– 3.16 15w
POL	0	0	0.0557	0.0417	0.0455	0.0128	0.0612	0.0877	0	0.0192	0.0857	0.0536	0	0.0690	0	0
WR	0	0	0.0292	0	0.0341	0	0.0204	0	0	0.0307	0	0	0	0	0	0
AN	0	0	0.0212	0	0.0152	0.0128	0.0102	0.0175	0.0233	0.0230	0	0	0	0	0	0.0667
RWR	0	0	0	0	0	0	0	0	0.0233	0	0	0	0	0	0	0
PRL	0	0	0.0080	0.0417	0.0057	0.0256	0.0102	0.0175	0	0.0230	0	0.0179	0	0	0	0
ANT	0	0	0.0133	0	0.0133	0	0	0	0	0	0	0	0	0.0345	0	0
CHM	0	0	0	0	0.0057	0	0	0.0351	0	0.0038	0	0	0	0	0	0
ISO	0	0	0.0239	0.0417	0.0189	0.0256	0.02408	0.0351	0	0.0153	0.0286	0.0179	0	0.0345	0	0
PRS	0	0	0.0239	0.0417	0.0095	0.0128	0.010204	0.0351	0	0.0230	0	0.0179	0	0.0345	0	0
AS	0	0	0.0212	0	0.0057	0.0128	0	0.0526	0	0	0	0.0357	0	0	0	0
EN	0	0	0.0053	0	0.0019	0	0	0.0175	0	0	0	0	0	0	0	0
RQ	0	0	0	0	0.0019	0	0	0	0	0	0	0	0	0	0	0
EX	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
AD	0	0	0	0	0	0	0	0	0	0.0038	0	0	0	0	0	0
CPM	0.25	0.0769	0	0	0.0133	0.0128	0	0.0175	0.0233	0.0230	0	0	0	0	0	0
QUOT	0	0	0	0	0	0	0	0.0175	0	0	0	0	0	0	0	0
ALL	0	0	0.0239	0.0208	0.0189	0.0128	0.05102	0	0	0	0	0.0536	0.1	0	0	0.0667
HOM	0	0	0.0159	0	0.0114	0.0128	0	0.0351	0	0.0038	0	0	0	0	0	0
PRN	0	0	0.0106	0	0.0057	0.0128	0	0	0	0.0038	0	0	0	0	0	0
<b>Gen.fr.</b>	<b>0.25</b>	<b>0.0769</b>	<b>0.2520</b>	<b>0.1875</b>	<b>0.2064</b>	<b>0.1538</b>	<b>0.1837</b>	<b>0.3684</b>	<b>0.0698</b>	<b>0.1724</b>	<b>0.1143</b>	<b>0.1964</b>	<b>0.1</b>	<b>0.1724</b>	<b>0</b>	<b>0.1333</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; NP – narration of the plot; SUM – summary; EO – ekphrasis of objects; D – dialogue; EC – embellished contemplation; SC – short contemplation; E – ellipsis; DS – detailed summary; CT – compression of time; 0-L – 0-level; ET – expansion of time; P – pause, Gen.fr. – general frequency.

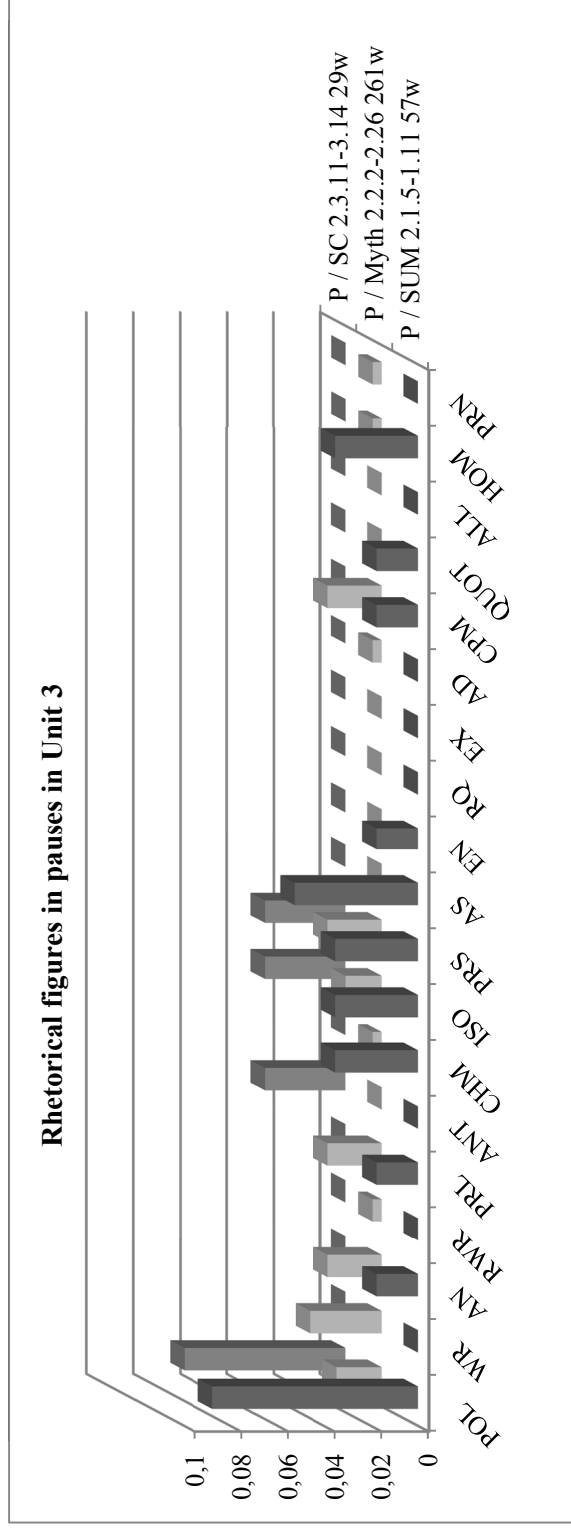
**Table 19.** Rhetorical figures in all types of NTM (calculated together) in Unit 3 (Ch. 1.15.1–2.3.16).

	P 347w	ET 511w	0-level 528w	CT 126w	DS 130w	E 19w
POL	0.0346	0.0489	0.0455	0.0397	0.0462	0
WR	0.0231	0.0215	0.0341	0	0.0154	0
AN	0.0202	0.0176	0.0152	0.0079	0.0077	0.0526
RWR	0.0029	0	0	0.0079	0	0
PRL	0.0202	0.0117	0.0057	0.0159	0.007692	0
ANT	0.0029	0.0098	0.0133	0	0	0
CHM	0.0086	0	0.0057	0	0	0
ISO	0.0202	0.0235	0.0189	0.0238	0.0154	0
PRS	0.0259	0.0215	0.0095	0.0159	0.0077	0
AS	0.0086	0.0215	0.0057	0	0	0
EN	0.0029	0.0039	0.0019	0	0	0
RQ	0	0	0.0019	0	0	0
EX	0	0	0	0	0	0
AD	0.0029	0	0	0	0	0
CPM	0.0202	0.0020	0.0133	0.0079	0.0077	0.0526
QUOT	0.0029	0	0	0	0	0
ALL	0	0.0254	0.0189	0.0079	0.0462	0.0526
HOM	0.0086	0.0137	0.0114	0	0	0
PRN	0.0029	0.0098	0.0057	0	0	0
<b>Gen.fr.</b>	<b>0.2075</b>	<b>0.2309</b>	<b>0.2064</b>	<b>0.1270</b>	<b>0.1538</b>	<b>0.1579</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; P – pause; ET – expansion of time; 0-L – 0-level; CT – compression of time; DS – detailed summary; E – ellipsis, Gen.fr. – general frequency..

All the sections of detailed summary and compression of time are used for the sub-genre of narration of the plot. Three sections in **detailed summary** are all very short (9–13 words), one longer section is 98 words (see Table 18). The first three contain either no figures at all or only one figure (change of presentation mode or alliteration). The longest section is again constructed of the three most frequently occurring groups of figures: lexical, structural and sound-repetitions, and the occurrence of alliteration (a very characteristic figure to the sub-genre narration of the plot) is much higher than average in DS.

**Graph 15.** Rhetorical figures in pauses in Unit 3 (Ch. 1.15.1–2.3.16).



POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; P – pause; SUM – summary; SC – short contemplation.

The three sections in **compression of time** are all of a similar length (35–48 words), but very different regarding the occurrence of rhetorical figures. Only few and rather dissimilar figures occur in them, mostly from three mainly used groups of figures (lexical, structural, sound-repetitions). The influence of the neighbouring genre (myth) can be noticed in the section in 2.1.11–2.2.2. As it follows the summary in direct speech, the presentation mode changes. This section also contains an anadiplosis as a rare word-repetition. When comparing DS and CT in general, the use of rhetorical figures in both types of NTM is quite similar as they are both used for the same genre (see Table 19). Some differences appear in the ratios of figures in one or another type. Remarkable is the higher occurrence of alliteration in detailed summary, whence in general alliteration occurs more frequently in sections of compression of time (see Table 45).

As in most units, the largest amount of text in Unit 3 is narrated on the **0-level**, this type is here used for a dialogue and an embellished contemplation. Therefore, the highest number of different figures also occurs in this type, including rhetorical question, which is not used in any other NTM-type. Otherwise, the use of figures is quite similar to the sections in expansion of time (here corresponding to ekphraseis of objects). The greatest differences can be observed in the use of structural repetitions (more *parisa* occur in ET, but chiasmus and isocolon on 0-L) and *asyndeton*. The general frequency of rhetorical figures is similar to ET (0.21) as well.

The three **pauses** in Unit 3 are all used for very different genres – a myth, a summary, and a short contemplation (the last two sections are quite short (see Graph 15)). The overall tendency that shorter sections have higher general frequency of rhetorical figures is not entirely valid in this type of NTM here. The two sections of pauses containing a short contemplation and myth are very similar in the general frequency of rhetorical figures (0.17 in both sections), although the length in narrative time is very different (29 vs. 261 words). But the pause containing the summary, as a very figurative genre, has the highest frequency among all sections in Unit 3 (0.37). The section of myth, as the longest, includes the highest number of different figures. It is quite difficult to bring out any characteristic figures to the pause in Unit 3 as the occurrence of figures seems to depend more on the genre. Even the use of lexical and sound-repetitions, which usually occur more frequently in pauses, is not very high. The use of structural repetitions in pauses in Unit 3 is higher than average (see Table 45), these figures are, however, characteristic to all three sub-genres presented in this type.

The longest **ellipsis** in the novel occurs in Unit 3 (15 words) in 2.3.15–2.3.16:

*καὶ* ταῦτα μὲν ἡμῖν ἡμερῶν ἐπράττετο δέκα· *καὶ* πλεόν τῶν ὀμμάτων ἐκερδαίνομεν ἢ ἐτολμῶμεν οὐδέν.

*(And so it went for ten more days: a circumscribed audacity, a limited enjoyment – we dallied with our eyes and nothing more.)*

The ellipsis contains even two rhetorical figures: an anaphora of *καί* (in bold and italics) and an alliteration (in bold). The 4-words long ellipsis at the beginning of Unit 3, on the other hand, contains only the change of presentation mode (see Table 18).

**In conclusion:** Unit 3 in the analysis of *Leucippe and Clitophon* relates the period of night/day 7 to day 18/night 19 in story-time in 1661 words in narrative time. However, the majority of this time is omitted in ellipses, which frame the unit. The narrative tempo in this unit is mostly slow, because the bulk of the text is narrated in pauses and expansion of time. The central position is occupied by an embellished contemplation on the 0-level. The quicker types of NTM (compression of time and detailed summary) are used for narrating the plot. These short sections alternate with other genres throughout the whole unit. In most cases, the borders between the alternation of different genres and different types of NTM coincide.

When looking at the genres, the sections in narration of events are very short and very different. Typically to this sub-genre, narration of the plot (presented in quicker types of NTM) uses lexical and sound-repetitions, also some structural repetitions in longer sections. The sub-genre of summary is exceptionally presented as a pause and has the highest average frequency of rhetorical figures among all sections in Unit 3. The embellished contemplations in this unit are not very figurative, mostly the more frequently occurring figures are used (lexical, structural and sound-repetitions), but also asyndeton and enumeration are common in this sub-genre. The figure most characteristic to the contemplations in Unit 3 (and also in general) seems to be antithesis, which is then supported by lexical or sound-repetitions. The only dialogue in Unit 3 is remarkable because of its small number of different figures, whereas no figures of appellation occur, which usually are characteristic to this genre. On the other hand, the frequency of figures used in this dialogue is quite high. The figures in myth are similar to the sub-genre narration of the plot, but because it contains a dialogue, the change of presentation mode and address occur (as in several other myths in the novel).

From the point of view of the narrative tempo-management types, great similarities can be observed between the detailed summary and compression of time. These are, however, used for narrating the same genre (NP) and the figures characteristic to this sub-genre occur. Similarly, sections in expansion of time and 0-level use very similar figures and have the highest general frequency of figures (the highest in expansion of time). The pauses in Unit 3 have also a high frequency of rhetorical figures. The largest number of different figures occurs there, although the amount of text is much smaller than in ET or 0-level. The three sections in pauses are very different from each other, thus it can be concluded, that the influence of the genre is more important in pauses. The ellipses, as usual, contain only one or two figures.

#### 4.2.2.4 Unit 4: Ch. 2.4.1–2.10.21

Unit 4 depicts only one day, namely the day 19 in story-time in 1117 words in narrative time. This is the first section in the novel, where mainly two genres – the narration of the plot and dialogue – alternate in a long narrative time. The level of narration here changes constantly between the second (ego-narration of Clitophon) and third level (direct speech of characters). Of the types of narrative tempo-management the 0-level and compression of time are used, with occasional accelerations or slow-downs. The borders of different genres and narrative tempo-management types in Unit 4 coincide much less frequently than in other units of Part I (see Graph 16), this is caused by the alternation of the sections in narration of the plot and in dialogues. The NTM-types which are used for narrating the plot, continue partly in dialogues and then the type changes to 0-level. The opposite can be seen at the end of dialogues when a NP-section follows.

The depiction of the 19<sup>th</sup> day can be divided into two separate scenes, but the theme is the same – the courtship of the protagonists and their first kisses. In the first and longer scene Clitophon confesses his love towards Leucippe to his servant Satyrus (narration of the plot in compression of time) and Satyrus gives Clitophon some advice in an explanatory speech on how to win a girl's heart (on the 0-level). A dialogue follows between them (interrupted once by CT, then continuing on the 0-L), but after the departure of Satyrus (NP in CT), Clitophon continues the dialogue with himself (or with Eros speaking through his mind, on the 0-level and compression of time). Unexpectedly he encounters Leucippe (NP) and, remembering an incident from the previous day (the first analepsis in the novel, narrated in pause), when Leucippe cured the bee-sting of her servant with some kissing, pretends that a bee stung him on his lips (narrated in compression of time). Leucippe whispers some spells (a dialogue) and kisses him, Clitophon answers with more kisses (narration of the plot in compression of time). Suddenly they are interrupted and Clitophon's contemplation over a kiss (in pause) ends the scene.

The next scene is narrated entirely in one sub-genre (narration of the plot) which is quite unusual for the style of Achilles Tatius,<sup>246</sup> in most of the cases he uses several different (sub-) genres during a scene. The second scene in Unit 4 takes place in the evening, during wine-drinking, where the protagonists invent a new way of kissing – they drink from the same cup and from the same spot as the beloved one, Satyrus being their wine-waiter (section begins with detailed summary, the kissing is narrated in compression of time, and ends with brief summary). After drinking Clitophon makes another attempt to approach the maiden, but they are interrupted again (an exhortation by Satyrus is presented on the 0-level, then the narration continues as detailed summary and ends in compression of time).

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<sup>246</sup> In Part I of Clitophon's ego-narration a similar situation, where Tatius uses for narrating a scene only the sub-genre narration of the plot, occurs only at the beginning of Unit 6.



**Table 20.** Rhetorical figures in different (sub-)genres in Unit 4 (Ch. 2.4.1–2.10.21).

	NP/CT 2.4.1–4.4 39w	ED/0-L 2.4.4–4.12 82w	D/0-L, CT 2.4.12–5.12 200w	NP/CT 2.6.1–6.3 22w	D/0-L, CT 2.6.3–6.10 77w	NP/P,CT 2.7.1–7.12 112w	D/CT, 0-L 7.12–7.28 162w	NP/CT 2.8.1–8.5 46w	SC/P 2.8.5–8.11 55w	NP/BS,DS,CT,0-L 2.9.1–10.21 322w
POL	0.0256	0.0366	0.02	0	0.0260	0.0625	0.0309	0.0217	0.0545	0.0404
WR	0.0256	0.0366	0.01	0	0	0.0357	0.0185	0.0217	0	0.0217
AN	0	0	0.025	0	0	0.0357	0.0370	0	0	0.0155
RWR	0	0	0	0.0455	0	0	0	0	0	0
PRL	0.0256	0.0122	0.02	0.0909	0.0130	0	0.0062	0	0.0182	0.0093
ANT	0	0.0122	0	0	0	0	0	0.0217	0	0.0093
CHM	0	0.0122	0	0	0	0	0.0062	0	0	0.0062
ISO	0	0.0366	0.025	0	0.0130	0.0089	0.0309	0.0217	0	0.0311
PRS	0.0256	0.0488	0.015	0	0	0	0.0062	0	0.0182	0.0093
AS	0.0256	0.0122	0.025	0	0	0	0.0062	0	0	0.0124
EN	0	0	0.005	0	0	0	0	0	0	0.0031
RQ	0	0	0.04	0	0	0	0	0	0	0
EX	0	0	0.005	0	0	0	0.0062	0	0	0
AD	0	0.0122	0.03	0	0.0130	0	0.0123	0	0	0
CPM	0	0.0122	0.05	0.0455	0.1558	0	0.0556	0	0	0.0062
QUOT	0	0	0	0	0	0	0	0	0	0
ALL	0	0.0122	0.01	0	0	0.0357	0.0185	0	0.0182	0.0435
HOM	0.0256	0	0.02	0	0	0.0089	0	0	0	0.0093
PRN	0	0	0.01	0	0.0130	0	0.0062	0	0.0182	0.0062
<b>Gen.fr.</b>	<b>0.1538</b>	<b>0.2439</b>	<b>0.31</b>	<b>0.1818</b>	<b>0.2338</b>	<b>0.1875</b>	<b>0.2407</b>	<b>0.0870</b>	<b>0.1273</b>	<b>0.2236</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; NP – narration of the plot; D – dialogue; SC – short contemplation; ED – explanation by a character in direct speech; P – pause; 0-L – 0-level; CT – compression of time; DS – detailed summary; BS – brief summary, Gen.fr. – general frequency.

The NTM-types change much more frequently here (20 times, the average length of a section in one type is 53.2 words, the shortest among all eight units) than the genres (only nine times, the average length of a section in one genre is 111.7 words – a medium length compared to other units). Thus the changes between NTM-types occur more frequently than in any other units. The basic rhythm in the first scene is the alternation of the 0-level and compression of time, with two slow-downs in a pause. In the second scene the tempo accelerates, besides one section on the 0-level, the rest is narrated in quicker types of NTM.

Similarly to the preceding unit, the change of days occurs during the last section in the sub-genre of narration of the plot and continues in the next unit. I have followed this division by Achilles Tatius and regarded the ellipsis of ten days in the narration of the plot at the end of Unit 3 as a border of Units 3 and 4 and the ellipsis of few days in the same sub-genre at the beginning of Unit 5 as the border of Units 4 and 5 (the NP-section continues in Unit 5). In all units in Part I the narration of a new day starts with a sub-genre of narration of events. Mostly narration of the plot is used, only two first units are exceptions. Unit 1 starts with an introduction of a character – Clitophon – which is in accordance with the introductory character of this unit, and Unit 2 starts with a summary of Clitophon's dreams.

The prevailing genre, which is the only sub-genre of narration of events in Unit 4, is the **narration of the plot**. The sections are of an uneven length: shorter during the first scene, where their function is to present the development of the plot between the dialogues (and the speech), the long last section, on the other hand, wholly corresponds to the second scene. In shorter sections Tatius uses quite different rhetorical figures, even if they are narrated in the same type of narrative tempo-management (see Table 20). In NP-sections in Unit 4 the most frequent are lexical and structural repetitions; in longer sections sound-repetitions are also used, the occurrence of polyptoton is much more frequent than in shorter sections.<sup>247</sup> The most conspicuous section regarding parallel structures is in 2.6.1–2.6.3:

Ταῦτα διαλεγόμενος ἔλαθον ἐπιστάς ἀπροοράτως τῇ κόρη καὶ  
ὠχρίασά τε ἰδὼν ἐξαίφνης, εἶτ' ἐφοινίχθην. μόνη δ' ἦν καὶ οὐδὲ ἡ  
Κλειῶ συμπαρήν.

*(At the end of this conversation, I realized to my surprise that Leucippe was nearby; seeing her so suddenly I blanched and then blushed. She was alone, not even Clio was with her.)*

Although it is a very short section, it is based on two parallelisms (underlined), one supported by an epiphora (in bold and italics). It follows a very figurative dialogue of Clitophon with himself (the change of presentation mode takes

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<sup>247</sup> In other units in shorter sections rather lexical and sound-repetitions are used, in longer sections also structural repetitions.

place). The two parallelisms during two sentences might be influenced by the preceding text, although the parallel structures do not occur very frequently in this dialogue.

In the longest NP-section in 2.9.1–2.10.21 Tattius uses all different parallel structures and tempo-figures, from other figures only the frequency of polyptoton and alliteration is higher in comparison to most other NP-sections in Unit 4. As in whole unit, rhetorical figures are used throughout the section, but certain figures accumulate into certain parts. This happens for instance with parallel structures, which occur at the beginning of this NP-section, or middle-part, where several antitheses describe the actions of different persons. The sound-repetitions, on the other hand, are rather used in these parts of the section, where the content is slightly more poetical (in Ch. 2.9 where the wine-cup kissing is described or in 2.10, where Clitophon’s actions are inspired by love, hope and the fact that the girl is alone - ἔρωσ, ἐλπῖς, ἐρημία). Lexical repetitions occur more frequently at the beginning, where they help to emphasize the theme of wine and kissing together with sound-repetitions, and at the end (narration of how the protagonists are disturbed and separated).

The second prevalent genre in this unit, alternating with narration of the plot, is **dialogue**. All three dialogues have a relatively high general frequency of rhetorical figures – from 0.23 to 0.31<sup>248</sup> (see Table 20; regarding the genres the longest section of dialogue has the highest frequency of figures in Unit 4). The first dialogue in 2.4.12–2.5.12 starts between Satyrus and Clitophon, and then continues as the “inner dialogue” of Clitophon in the last two turn-takings instead of actual speakers a change of different voices of Clitophon takes place (see also Ch. 3.3). Most of the dialogue is presented on the 0-level of narrative tempo-management; only two sentences are narrated in compression of time (leaving of Satyrus). The rhetorical figures accumulate in the second half, to the part of “inner dialogue”, e.g., 2.5.1–2.5.7:

ἐγὼ δὲ κατ' ἑμαυτὸν γενόμενος καὶ ὑπὸ τοῦ Σατύρου παροξυνθεὶς ἤσκουν ἑμαυτὸν εἰς εὐτολμίαν ἐπὶ τὴν παρθένον. “Μέχρι τίνος, ἄναδρε, σιγᾶς; τί δὲ δειλὸς εἶ στρατιώτης ἀνδρείου θεοῦ; τὴν κόρην προσελθεῖν σοὶ περιμένεις;” εἶτα προσετίθην. “Τί γάρ, ᾧ κακόδαίμον, οὐ σωφρονεῖς; τί δὲ οὐκ ἐρᾶς ὧν σε δεῖ; παρθένον ἔνδον ἔχεις ἄλλη καλήν: ταύτης ἔρα, ταύτην βλέπε, ταύτην ἔξεστὶ σοὶ γαμεῖν.”  
*(Left to myself, I took Satyrus’ advice to heart. I tried to whip up my courage to ace the maiden. “How long will you keep silent, sissy boy? What use is a spineless soldier in the service of a virile god? Are you waiting for her to make the first move?” Then I answered to myself: “Come to your senses, you fool. Aim your love shafts at the proper target. You have another lovely maiden in your own family: desire her, gaze at her; marriage with her is in your power.”)*

<sup>248</sup> The average general frequency in all dialogues together is 0.24 (see Table 43).

In this turn-taking of the character Clitophon his thoughts are expressed through consecutive rhetorical questions (in italics) with addresses (double-underlined). The questions at the beginning of the second turn-taking are connected by an anaphora of τί, the two sets of questions are connected by a homoioteleuton (in bold and italics). A parallel structure (underlined), supported by anaphora (in bold), paronomasia of ἄλλην καλήν, polyptoton ταύτης-ταύτην-ταύτην and alliteration ἔνδον ἔχεις occurs at the end. Their function seems to be emphasizing the rational solution to Clitophon's problem (to marry his halfsister).

The following turn-taking, the response of Eros inside Clitophon also uses a parallel structure and rhetorical questions with lexical and sound-repetitions. Thus, in both turn-takings the complex combination of all groups of rhetorical figures, which otherwise is not so characteristic to the genre of dialogue, can be noticed. The thematics and the important inner-conflict of the main protagonist Clitophon is most probably the reason Tatius wanted to use a more figurative style in this dialogue, the emotionality is emphasized by asyndeta, the tempo of utterance is accelerated in addition by enumerations. Most of the figures used in this section occur more frequently than average in dialogues (see also Table 44).

In the dialogue between Clitophon and Leucippe in 2.6.3–2.6.10, the narrative level and speakers change most frequently among the dialogues in Unit 4, and more frequently than in most other dialogues in the novel. The turn-takings follow each other with very short or even no reporting clauses, but the number and frequency of rhetorical figures is low.

The dialogue in 2.7.12–2.7.28 has the lowest general frequency of rhetorical figures among dialogues. As in the previously discussed dialogue, one of the factor for low frequency of figures is the shortness of the sentences. Because of the criterion of analysis (most figures are analyzed within one sentence in Vilborg's edition of 1955) it is here not possible to take into account for instance some polyptota in consecutive short sentences. The influence of NTM-type can also be observed – the lexical and sound-repetitions occur more in the section narrated in the NTM-type of compression of time (they occur here more frequently than usual for CT), the 0-level sections use addresses (very characteristic to this type) and some structural repetitions.

From explanations only the sub-genre **explanation in the direct speech of a character** occurs here, immediately after the short introduction of the 19<sup>th</sup> day in narration of the plot. The first part of Satyrus' explanation is focused on informing and the occurrence of rhetorical figures is very infrequent: only an alliteration, a polyptoton and a word-repetition are used (see Table 20, 21). The second half, on the other hand, is advisory and is based on antithesis, chiasmus and a simple parallelism, which are also parisa, in two cases also isocola. All these are supported by lexical repetitions and presented mostly as recommendations in the form of imperative sentences and addresses. In this section again the different functions of the first and second part influence the author's choice of rhetorical figures.

The **short contemplation** (in the NTM-type of pause) over the essence and pleasure of a kiss by Clitophon uses primarily the figure of polyptoton; only one parallelism/parison, an alliteration and a paronomasia occur next to it (see Table 20, 21). Therefore the average frequency of figures is only 0.13, the lowest among all analyzed sections in this sub-genre in Part I of Clitophon's egonarration. Although the subject of the contemplations is the *kiss*, the polyptoton emphasizes the words φωνή and ὄργανον, e.g., in 2.8.5–2.8.7:

καὶ γὰρ ἀπὸ τοῦ καλλίστου τῶν τοῦ σώματος ὀργάνων τίκεται στόμα γὰρ φωνῆς ὄργανον φωνὴ δὲ ψυχῆς σκιά.  
*(A kiss is the foremost sweetness, for it is born of the most beautiful of body-parts, the mouth, which is the organ of speech, and speech is the image of soul.)*

The three polyptota (in bold and italics) explain why the kiss is so beautiful. The last two cola in this example form a parallelism (underlined) and parison of 8+7 syllables. The paronomasia of σώματος-στόμα (double-underlined) with a polyptoton helps to emphasize the notional development of body-mouth-voice.<sup>249</sup> The fact that it was the first kiss is emphasized also by the polyptoton of πρότερον-πρώτον at the end of the contemplation.

Regarding the **types of narrative tempo-management** the dominating type, especially in the first scene, is **0-level**, used mainly for narrating dialogues, but also for an explanation and one part of narration of the plot. As in other units, more different figures are used in longer sections (the explanation and the internal dialogue of Clitophon in 2.5.1–2.5.12; the latter has the highest general frequency of rhetorical figures among all sections in Unit 4 regarding the types of NTM – 0.38).

The most characteristic figures in sections on the 0-level in this unit (and in general) are the change of presentation mode (i.e., change of narrative level) which takes place in every section, and address which is missing in only one section (see Table 22). The influence of genre can be again observed: the section containing an explanation uses more parallel structures and lexical repetitions. Only sections containing dialogues use exclamation and rhetorical question; the frequency of rhetorical figures is the lowest in the section used for narrating the plot (NP, only 0.08), as characteristic to this sub-genre in general (see Table 44). The very high frequency of figures in dialogue in 2.7.13–2.7.14 is caused by the shortness in narrative time (10 words) – genres with a small or medium occurrence of rhetorical figures tend to have a higher general frequency in shorter sections.

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<sup>249</sup> We can also observe the gradation from στόμα to φωνή and the opposition of words σῶμα and ψυχή.

**Table 21.** Rhetorical figures in all genres (counted together) in Unit 4 (Ch. 2.4.1–2.10.21).

	NP 541w	D 439w	EXPL 82w	CONT 55w
POL	0.0407	0.0251	0.0366	0.0545
WR	0.0240	0.0114	0.0366	0
AN	0.0166	0.0251	0	0
RWR	0.0018	0	0	0
PRL	0.0111	0.0137	0.0122	0.0182
ANT	0.0074	0	0.0122	0
CHM	0.0037	0.0023	0.0122	0
ISO	0.0222	0.0251	0.0366	0
PRS	0.0074	0.0091	0.0488	0.0182
AS	0.0111	0.0137	0.0122	0
EN	0.0018	0.0023	0	0
RQ	0	0.0182	0	0
EX	0	0.0046	0	0
AD	0	0.0205	0.0122	0
CPM	0.0055	0.0706	0.0122	0
QUOT	0	0	0	0
ALL	0.0333	0.0114	0.0122	0.0182
HOM	0.0092	0.0091	0	0
PRN	0.0037	0.0091	0	0.182
<b>Gen.fr.</b>	<b>0.1978</b>	<b>0.2711</b>	<b>0.2439</b>	<b>0.1273</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; NP – narration of the plot; D – dialogue; EXPL – explanation; CONT – contemplation; Gen.fr. – general frequency.

The nine sections in **compression of time** in Unit 4 are used for presenting the genres of narration of the plot and dialogue. It is one of the functions of CT to depict the action and emotions during the dialogue or between dialogues and to give the background information to the reader/listener. CT is thus used for the voice of the ego-narrator Clitophon between the direct speech of characters, which causes the higher occurrence of change of presentation mode in this type of NTM (similarly to the 0-level). Another feature characteristic to CT is that the sections are generally very short, except some that are used for narrating the plot (like the last section in CT in 2.10.8–10.21 of 126 words). As generally in short CT-sections very few figures occur and they tend to be mostly lexical repetitions (especially polyptoton, but also anaphora and word-repetition). In sections longer than 20–30 words sound-repetitions (especially alliteration) and structural repetitions (parallelism, usually with parison) occur. The same can be said in general for sections of CT in Unit 4 (see Table 22). The general frequency of rhetorical figures in sections of compression of time remains between 0.15 and 0.28.

**Table 22.** Rhetorical figures in different types of narrative tempo-management in Unit 4 (2.4.1–2.10.21).

	CT/ NP	0-L/ ED, D	CT/D	0-L/D	CT/ D	P/ NP	CT/ NP,D	0-L/D	CT/ D	0-L/D	CT/ D	0-L/D	CT/ D	0-L/D	CT/ D	P/ SC	DS/ NP	CT/ NP	BS/ NP	0-L/ NP	DS/ NP	CT/ NP	
	2.4.1– 4.4 39w	2.4.4– 4.20 166w	2.5.1 6w	2.6.1– 6.3 67w	2.6.9– 6.10 10w	2.7.1– 7.9 84w	2.7.9– 7.13 39w	2.7.14– 7.19 49w	2.7.19– 7.27 77w	2.7.27– 8.5 61w	2.8.5– 8.11 55w	2.9.1– 9.2 19w	2.9.2– 9.11 87w	2.9.11– 9.12 16w	2.10.1– 10.5 48w	2.10.5– 10.8 26w	2.10.5– 10.8 26w	2.10.5– 10.8 26w	2.10.5– 10.8 26w	2.10.5– 10.8 26w	2.10.5– 10.8 26w	2.10.5– 10.8 26w	2.10.5– 10.8 26w
POL	0.0256	0.0181	0	0.0364	0	0.0595	0.0513	0	0.0612	0.0260	0.0164	0.0545	0	0.0575	0	0	0	0.0635	0	0	0	0.0635	
WR	0.0256	0.0241	0	0.0091	0	0	0.0357	0.0256	0	0.0204	0.0164	0	0	0.0230	0	0	0	0.0317	0	0.0208	0	0.0317	
AN	0	0.0060	0	0.0364	0	0	0.0238	0.0513	0	0.0408	0.0164	0	0	0.0345	0.0625	0	0	0.0079	0	0	0	0.0079	
RWR	0	0	0	0.0455	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
PRL	0.0256	0.0060	0	0.0364	0.0909	0.0149	0	0	0	0.0130	0	0.0182	0	0.0115	0	0	0	0.0079	0	0.0208	0	0.0079	
ANT	0	0.0060	0	0	0	0	0	0	0	0	0.0164	0	0	0.0115	0	0	0	0.0769	0	0	0	0.0769	
CHM	0	0.0060	0	0	0	0	0	0	0	0	0.0164	0	0	0	0	0	0	0.0769	0	0	0	0.0769	
ISO	0	0.0361	0	0.0091	0	0.0149	0	0.0256	0.1	0.0408	0.0328	0.1053	0.0345	0	0	0	0	0.0385	0	0.0208	0	0.0385	
PRS	0.0256	0.0241	0	0.0182	0	0	0	0	0	0	0.0164	0.0182	0	0	0	0	0	0.0385	0.0159	0	0	0.0385	
AS	0.0256	0.0181	0	0.0273	0	0	0	0	0	0.0130	0	0	0.0230	0	0	0	0	0.0385	0.0079	0	0	0.0385	
EN	0	0.0060	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0.0079	0	0	0	0.0079	
RQ	0	0.0060	0	0.0636	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
EX	0	0.0060	0	0	0	0	0	0	0	0.0130	0	0	0	0	0	0	0	0	0	0	0	0	
AD	0	0.0181	0	0.0364	0	0.0149	0	0	0	0.0130	0	0	0	0	0	0	0	0	0	0	0	0	
CPM	0	0.0301	0.1667	0.0455	0.1642	0.1	0	0	0.0204	0.0779	0.0164	0	0	0	0	0	0	0.0385	0	0.0208	0	0.0385	
QUOT	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
ALL	0	0.0060	0	0.0182	0	0	0.0238	0.1026	0	0.0130	0	0.0182	0.0526	0.0805	0	0	0	0.0397	0	0	0	0.0397	
HOM	0.0256	0.0060	0	0.0273	0	0	0.0119	0	0	0	0	0	0	0	0	0	0	0.0385	0.0079	0.0208	0	0.0385	
PRN	0	0	0	0.0182	0	0.0149	0	0	0.0204	0	0.0182	0	0	0	0	0	0	0.0159	0	0	0	0.0159	
<b>Gen.fr.</b>	<b>0.1538</b>	<b>0.2229</b>	<b>0.1667</b>	<b>0.3818</b>	<b>0.1818</b>	<b>0.2388</b>	<b>0.2564</b>	<b>0.3</b>	<b>0.2041</b>	<b>0.2597</b>	<b>0.1475</b>	<b>0.1273</b>	<b>0.1579</b>	<b>0.2759</b>	<b>0.0625</b>	<b>0.0833</b>	<b>0.3462</b>	<b>0.2460</b>					

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoteleuton; PRN – paronomasia; NP – narration of the plot; D – dialogue; SC – short contemplation; ED – explanation of a character in direct speech; P – pause; 0-L – 0-level; CT – compression of time; DS – detailed summary; BS – brief summary, Gen.fr. – general frequency.

The two sections in **detailed summary** are different from each other. The short section in 2.9.1–2.9.2 occurs at the beginning of the chapter, probably for this reason the figure of isocolon occurs (this figure occurs often in that position, as well as at the end of chapters), together with an alliteration. The slightly longer section in 2.10.5–2.10.8, describing the execution of Satyrus’ plan to divert Clio in order to leave the lovers alone, is the most figurative section among different types of NTM (general frequency is 0.35, which is also twice as much as the average in DS-sections in general, see Table 45). It is almost entirely based on chiasmic antitheses (one of them also parison and isocolon), which rather typically for the sub-genre narration of the plot is used to describe the actions of one and another character. In addition, a homoioteleuton connects the two sentences. A change of narrative level occurs (it follows the direct speech of Satyrus) and the section contains an asyndeton. The two sections in detailed summary are very different in the choice of figures, although similar in length and used for presenting the same sub-genre. Thus, the use of figures rather indicates the influence of the neighbouring sections.

**Table 23.** Rhetorical figures in all types of NTM (counted together) in Unit 4 (2.4.1–2.10.21).

	P 139w	0-L 478w	CT 439w	DS 45w	BS 16w
POL	0.0576	0.0209	0.0478	0	0
WR	0.0216	0.0167	0.0228	0	0
AN	0.0144	0.0167	0.0205	0	0.0625
RWR	0	0	0.0023	0	0
PRL	0.0072	0.0167	0.0114	0	0
ANT	0	0.0021	0.0046	0.0444	0
CHM	0	0.0021	0.0023	0.0444	0
ISO	0	0.0230	0.0296	0.0667	0
PRS	0.0072	0.0126	0.0091	0.0222	0
AS	0	0.0146	0.0091	0.0222	0
EN	0	0.0021	0.0023	0	0
RQ	0	0.0167	0	0	0
EX	0	0.0042	0	0	0
AD	0	0.0209	0	0	0
CPM	0	0.0607	0.01139	0.022222	0
QUOT	0	0	0	0	0
ALL	0.0216	0.0084	0.0364	0.0222	0
HOM	0.0072	0.0105	0.0046	0.0222	0
PRN	0.0072	0.0063	0.0068	0	0
<b>Gen.fr.</b>	<b>0.1439</b>	<b>0.2552</b>	<b>0.2210</b>	<b>0.2667</b>	<b>0.0625</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; P – pause; 0-L – 0-level; CT – compression of time; DS – detailed summary; BS – brief summary, Gen.fr. – general frequency.

The only figure occurring in the section in **brief summary** is an anaphora (Table 22), because of the shortness of the sections no conclusions can be made. Both sections of **pauses** have a very low general frequency of rhetorical figures, as the sections are rather short, very few figures are used in them (lexical and sound-repetitions, also a parallelism/parison). The reason is probably, that both sub-genres, which occur in these pauses (narration of the plot and short contemplation), are not very figurative in general.

When looking at all the sections in different types of NTM together, the highest general frequency of figures occurs in sections in detailed summary (0.27, see Table 23), whereas both sections in this type belong to the sub-genre of NP and the frequency of figures is unusually high for this genre. The genres narrated on 0-level in Unit 4 (dialogues and explanations) have mostly higher general frequency than usual, thus the general frequency in 0-level sections is 0.26. A low frequency of figures in the NTM-type of pause is again unusual, caused by the choice of genre (short contemplation).

**In conclusion:** Unit 4 depicts day 19 in story-time and can be divided into two scenes. The genres change much less frequently in this unit than the types of narrative tempo-management. Due to the frequent alternation of dominating genres – dialogue and narration of the plot – the sections divided into NTM-types are the shortest ones in Part I. Due to such choice of genres the main types of NTM are compression of time and 0-level. The second scene is untypically to the style of Tattius narrated entirely in one sub-genre (narration of the plot), whereas several, mostly quicker types of NTM are used for that. Usually Tattius embeds dialogues or speeches of characters into a scene.

The distribution of rhetorical figures in the sub-genre of narration of the plot is uneven throughout sections, certain figures tend to accumulate in certain parts, regarding the theme and content. The unusual feature of this sub-genre in Unit 4 is the high occurrence of structural repetitions, even in shorter sections. The first of the three dialogues in Unit 4 differs from others because the turn-takings at the end take place between different voices in the mind of the character Clitophon. Rhetorical figures also accumulate to the part of “inner dialogue,” which is of a more emotional character. The dialogue between Leucippe and Clitophon is the liveliest; turn-takings follow each other without or with very short reporting clauses. The second and third dialogues in Unit 5 have a low frequency of rhetorical figures, but this can be explained perhaps by the fact that sentences are very short and few figures occur within short sentences. An influence of the NTM-type (0-level or compression of time) may also be noticed in the use of figures.

In the explanation by Satyrus the figures accumulate to the end of the explanation, whereas the informative beginning has very few figures. The short contemplation ending the first scene has the lowest average frequency of rhetorical figures among all analyzed short contemplations. The figures accumulate to the sentence explaining, why a kiss is beautiful.

Of the types of narrative tempo-management mainly compression of time and 0-level alternate during the first scene, this pattern is interrupted twice by a pause. In the second scene quicker types of NTM are used with one exception on the 0-level. The 0-level sections in Unit 4 are characterized by the high occurrence of change of presentation mode and addresses, because they are used primarily for narrating dialogues. The choice of figures is characteristic to genres, which occur on 0-level. In sections in compression of time the occurrence of CPM is again quite high, because they are inserted mostly between sections on the 0-level (in direct speech). CT-sections are short, except for the last two, which are used for the sub-genre of narration of the plot in the second scene. In short sections very few figures occur in general, mostly lexical repetitions. In longer sections structural and sound-repetitions are added.

The sections in detailed summary are very different – the shorter one used for NP contains only two figures, the longer one in contrast has a very high frequency of rhetorical figures. Only one very short section of brief summary is used for NP, an anaphora occurs in it.

#### 4.2.2.5 Unit 5: Ch. 2.11.1–2.18.23

Unit 5 depicts days 20–23 and nights 20–24 in story-time in 1774 words in narrative time. The unit starts with an ellipsis of “few days”, after which the narrative focuses on the 23<sup>th</sup> day and 24<sup>th</sup> night. The day starts with Clitophon’s father’s plans to marry Clitophon and his half-sister Calligone sooner than intended (narration of the plot in brief summary, see Graph 17). An ekphrasis of Calligone’s purple wedding-dress and the myth about the discovery of the purple colour are presented as digressions in pause. The next section of narration of the plot describes Clitophon’s perplexity (he does not want to marry Calligone, in detailed summary), followed by a short analepsis to events at the wedding-sacrifice (in expansion of time describing the parallel action). The brief summary recounts the summoning of prophets and their advice to conduct another sacrifice to Zeus. This all forms the beginning of the only scene in Unit 5, which is followed by an unusually long pause in several sub-genres. First Tatius introduces the Byzantian man Callisthenes and tells about his intentions to kidnap and marry Leucippe (whom he has not seen).<sup>250</sup> The narration of these events is part of one of two mixed analepseis in the novel (see Ch. 2.2.1).

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<sup>250</sup> Tatius uses pauses and expansion of time occasionally for informing the reader/listener about previous events or parallel action. However, the narrator in those cases is the ego-narrator Clitophon, which means he is already aware of them beforehand and acts as an omniscient narrator. The beginning of the side story with Callisthenes kidnapping Calligone is a good example because the character Clitophon becomes aware of Callisthenes’ plans and actions only in Ch. 8.17 through the narrative speech of Leucippe’s father Sostratus. For this analepsis, see also Ch. 2.1.

The narration of the plot introduces the plans of Callisthenes and is interrupted by a short explanation by the ego-narrator Clitophon. NP continues with an oracle given to the Byzantines, which enables Callisthenes to devise the kidnapping of Leucippe. The oracle is explained by Leucippe's father, general Sostratus (explanation in direct speech of a character), and is followed by an embellished contemplation by another Byzantine commander, Chaerephon, who (amplifying the examples brought in the explanation) discusses wonders connected to water. Both of these speeches can be interpreted as digressions inside this analepsis, functioning as a slow-down within a pause before more intensive description of events.<sup>251</sup> The following narration of the plot describes the departure from Byzantium to Tyre, where a sacrifice takes place (ekphrasis of an event) and Callisthenes sees Calligone with Leucippe's mother. He believes that Calligone is Leucippe (explanation by the main narrator Clitophon). The description of the sacrifice is yet another short digression (after embellished contemplation) in the sub-plot. The last section in narration of the plot ends by describing Callisthenes' preparations for kidnapping Leucippe and unites this side story with the main storyline – at the midnight festival on the beach Callisthenes kidnaps Calligone (whom he thinks to be Leucippe). The festival and kidnapping continues the scene, which began before the pause. The kidnapping is described in the NTM-type of detailed summary (as narration of the plot) with a short interruption on the 0-level in order to enliven the ego-narration of Clitophon.

After this scene we do not hear about Callisthenes or Calligone until the penultimate chapter of the book. The kidnapping is forgotten very quickly – Clitophon is relieved as he does not have to marry Calligone and can continue courting Leucippe. Only at the end of the novel the ending of this storyline is explained to the reader: Calligone's fate is fortunate – Callisthenes falls in love with her, becomes an exemplary citizen and marries her. In this sub-plot we see the hand of the real author of the story, who, instead of narrating the outcome of the events in the form of prolepsis at once in the second book, chooses to maintain the perspective of the ego-narrator Clitophon and hold the tension concerning Calligone's fate until the very last minute.

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<sup>251</sup> The speeches are categorized as pauses, because in the mixed analepsis the main storyline stops. Within the analepsis, however, it is also possible to notice the quicker and slower tempo of narration.

**Graph 17.** Division of text into (sub-)genres and types of NTM in Unit 5 (2.11.1-2.18.23).

N P		EO	Myth	NP	I N T			N P	ED	Embellished contemplation	N P	EE	EM	Narration of the plot	
4		120w	172w	145w	5	6	6	180w	244w	4	167w	116w	337w		
4		4			5	4	6			5					
w		w			w	w	w			w			w		
B	P			D E	Pause					DS			D		
S				S T									S		
4	292w			3	3	80	1102w						4		
0				2	3	w							8		
w				w	w								w		
3															

Numbers above and below Graph 29: 1 – EM 19w; 2 – E 4w; 3 – 0-L 3w.

**Abbreviations:** Narration of events: NP – narration of the plot; INT – introduction of a character. Descriptions: EO – ekphrasis of objects; EE – ekphrasis of events. Contemplations: EC – embellished contemplation; SC – short contemplation. Explanations: EM – explanation by main narrator; ED – explanation in the direct speech of a character. Types of NTM: E – ellipsis; BS – brief summary; DS – detailed summary; 0-L – 0-level; ET – expansion of time; P – pause.

Most of Unit 5 is narrated by the ego-narrator Clitophon in the narrative tempo-management type of pause. The exceptions are the three words on the 0-level at the end of Unit 5. Of the genres narration of events prevails. The borders between different genres and different types of NTM coincide only three times within Unit 5 – this is rather similar to Unit 4, but here the reason is the occurrence of one long pause (the second-longest section in one NTM-type in *Leucippe and Clitophon*<sup>252</sup>), during which 10 sections from six different genres are presented. The genres change 13 times, the average length of a section is 126.7 words. The types of narrative tempo-management change only nine times and the average length of a section in one NTM-type is 177.4 words, being thus the second-longest ones in Part I (only sections in Unit 8 are longer).

The genre of **narration of events** is represented with seven sections in Unit 5. Six of them belong to the sub-genre of narration of the plot and one to introduction of a character. The sections in the first half of this unit are shorter (except for one 145-word section in Ch. 2.12.1–2.12.15); the last section extends to 337 words (see Table 24). The first section is a continuation of the NP-section at the end of Unit 4 (together with it the entire NP section is 366 words in narrative time).<sup>253</sup>

The general frequency of rhetorical figures in all sections in the genre of narration of events in Unit 5 is only 0.13 (see Table 25). The general frequency is the highest in the **introduction of a character** (0.2), which starts the analepsis. Its beginning resembles the introduction of Clitophon, but the rhetorical figures accumulate around the parallel structure (an enumeration, which forms also parallelism/parison/isocolon) in the first sentence. In the rest only some lexical repetitions, an alliteration and isocolon are used.

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<sup>252</sup> The longest section occurs on 0-level (1239 words) in 8.9.1–8.11.12, where three judicial speeches follow each other (see App. 3).

<sup>253</sup> The days in story-time change (or ellipsis of several days occurs) often within a section in the sub-genre narration of the plot (i.e., a section in this genre continues from one unit to another). In dividing the first part of Clitophon's ego-narration into units I have followed the division of story-time by Achilles Tatius. The borders of days in most of the cases, but not always, coincide with borders of chapters in the novel.

**Table 24.** Rhetorical figures in different (sub-)genres in Unit 5 (2.1.1.1–2.1.8.23).

	NP/E,BS 2.1.1.1– 11.5.44w 120w	EO/ P.2.11.5– 11.16 120w	Myth./P 2.11.16– 11.33 172w	NP /DS,ET,B S.2.12.1.1– 12.15 145w	INT/ P.2.13.1.1– 13.6.55w	NP/ P.2.13.6– 13.13.64w	EM/ P.2.13.13– 13.15.19w	NP/ P.2.13.15– 14.8.66w	ED/ P.2.14.9– 14.25 180w	EC/ P 2.14.25– 14.48 244w	NP/ P.2.15.1– 15.5.45w	EE/ P.2.15.5– 15.21 167w	EM/ P.2.16.1– 16.12 116w	NP/ P.DS.0-L 2.17.1– 18.23 337w
POL	0.0682	0.075	0.0407	0.0138	0.0364	0.0156	0.1053	0.0152	0.0389	0.0451	0	0.0240	0.0862	0.02671
WR	0	0.0083	0.0291	0	0.0364	0.0156	0	0	0.0167	0.0492	0	0.0359	0.0086	0.0119
AN	0	0	0.0174	0	0	0.0313	0	0	0.0111	0.0041	0.0222	0.0299	0.0086	0.0178
RWR	0	0	0.0058	0	0	0	0	0	0	0	0	0	0	0
PRL	0	0.0083	0.0116	0	0.0182	0.0469	0	0	0.0111	0.0082	0.0222	0.0240	0.0086	0.0119
ANT	0	0.0083	0	0	0	0	0	0	0.0222	0.0041	0	0	0.0086	0.0148
CHM	0	0	0	0	0	0	0	0	0.0056	0.0041	0	0	0	0.0030
ISO	0.0227	0.0167	0.0116	0.0207	0.0364	0	0.0526	0.0152	0.0222	0.0041	0.0444	0.0359	0.0086	0.0208
PRS	0	0.0083	0.0116	0	0.0182	0	0	0	0.0278	0.0164	0.0222	0.0299	0.0086	0.0148
AS	0.0227	0.0250	0.0174	0.0138	0	0.0156	0	0.0152	0.0167	0	0	0.0180	0	0.0030
EN	0	0	0	0	0.0182	0	0	0	0	0	0	0.0180	0	0
RQ	0	0	0	0	0	0	0	0	0	0	0	0	0	0
EX	0	0	0	0	0	0	0	0	0	0	0	0	0	0
AD	0	0	0	0	0	0	0	0	0	0.0041	0	0	0	0
CPM	0	0	0	0	0	0	0	0.0152	0.0111	0.0082	0.0222	0	0	0.0059
QUOT	0	0	0	0	0	0	0	0.0152	0.0056	0	0	0	0	0
ALL	0	0.0083	0.0233	0.0276	0.0182	0.0156	0	0.0152	0.0167	0.0205	0	0.0240	0.0172	0.0089
HOM	0	0.0083	0.0058	0	0.0182	0	0	0	0.0111	0.0082	0	0.0240	0	0.0089
PRN	0	0	0.0058	0	0	0.0156	0.0526	0	0.0056	0	0	0.0120	0	0.0030
<b>Gen.fr.</b>	<b>0.1136</b>	<b>0.1667</b>	<b>0.1802</b>	<b>0.0759</b>	<b>0.2</b>	<b>0.1563</b>	<b>0.2105</b>	<b>0.0909</b>	<b>0.2222</b>	<b>0.1762</b>	<b>0.1333</b>	<b>0.2754</b>	<b>0.1552</b>	<b>0.1513</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; NP – narration of the plot; INT – introduction; EO – ekphrasis of objects; EE – ekphrasis of events; EC – embellished contemplation; EM – explanation by the main narrator Clitophon; ED – explanation by a character in direct speech; P – pause; ET – expansion of time; 0-L – 0-level; DS – detailed summary; BS – brief summary; E – ellipsis; Gen.fr. – general frequency.

The sections in **narration of the plot** mostly contain occasional polyptota (most of lexical repetitions occur less frequently than generally, see Table 44), isocola, asyndeta and alliterations (see Table 24), even the rather long section in 2.12.1–2.12.15 about events at the wedding-sacrifice. Regarding the narrative tempo-management types in the whole novel it can be noticed that the sections in pauses tend to have more different figures, but not the highest average frequency of figures. In this unit, however, the 64-words long section in 2.13.6–2.13.13 in pause contains rather many different figures and has the highest general frequency of rhetorical figures (0.16) among sections in the sub-genre narration of the plot in Unit 5. One of the reasons for such a high frequency (although not very high compared to the general frequency of pauses and NP in the whole Part I) may be the position – this section is situated between the introduction of Callisthenes and the explanation by the main narrator, which both have a relatively high general frequency of figures. The section ends with describing Callisthenes’ state of mind and plans after Leucippe’s father had rejected his wish to marry Leucippe (e.g., 2.13.9–2.13.13):

θυμὸς ἴσχει τὸν Καλλισθένην **καὶ** ἠτιμᾶσθαι νομίσαντα ὑπὸ τοῦ Σωστράτου **καὶ** ἄλλως ἐρῶντα· ἀναπλάττων γὰρ ἑαυτῷ τῆς παιδὸς τὸ κάλλος **καὶ** φανταζόμενος τὰ ἀόρατα ἔλαθε σφόδρα κακῶς διακείμενος. *ἐπιβουλεύει δ' οὖν **καὶ** τὸν Σώστρατον ἀμύνασθαι τῆς ὕβρεως **καὶ** αὐτῷ τὴν ἐπιθυμίαν τελέσαι.*

*(Callisthenes grew angry at what he considered the dishonor cast on him and the battlement of his desire. By indulging fantasies of her beauty and dreaming of whom he had never seen, he sank by imperceptible degrees into a miserable state. Well, he began plotting to revenge himself on Sostratus for his rejection and to fulfill his own desire.)*

The parallel clauses (underlined) are supported by anaphora (in bold), polyptoton (in bold and italics) and paronomasia (in italics). In addition to the anaphora of *καί*, in the first sentence, a triple repetition of this conjunction also occurs (double-underlined) and the first sentence starts asyndetically. The first third of this NP-section contains only one alliteration. The reason, why the figures have accumulated to the sentences in the example could be the content, the emotions of Callisthenes. It is characteristic to the style of Tatius, that the more emotional genres and parts of text are more figurative than othes.

The longest section of NP has again the largest number of different figures in this sub-genre in Unit 5. All figures of structural and sound-repetitions are used, although the average frequency is not very high. Only two parallel structures occur in the form of *parisa* and *isocola*, whereas many lexical figures are connected to parallel structures. An interesting example of an antithesis with a parallelism occurs in lines 2.18.16–2.18.17:

ἡμῶν δὲ οἱ μὲν ἔφευγον, οὐδὲν οὔτε εἰδότες οὔτε ἑωρακότες, οἱ δὲ ἅμα τε εἶδον καὶ ἐβόων· “Λησταὶ Καλλιγόνην ἔχουσι.”

*(Some of us were still running and neither knew nor had seen anything, but those, who had seen what happened cried out, "Pirates have kidnapped Calligone.")*

The first part of antithesis is prolonged by a parallelism with anaphora, polyptoton οὐδέν-οὔτε-οὔτε and homoioteleuton. The two parts of antithesis are in turn connected with the anaphora of the article οἱ and the polyptoton εἰδότες-εἶδον. The sentence presents also the only three words in direct speech of characters (uttered by the participants of the sacrifice) in this unit on the 0-level of narrative tempo-management. This is also one of the examples, where Tattius enlivens the ego-narration of events and adds emotionality with a sentence in direct speech.

The genre of **descriptions** in Unit 5 is represented with two sub-genres: **ekphrasis of objects** and **ekphrasis of events**. Both of them use lexical, structural and sound-repetitions (see also Table 24), but the ekphrasis of events differs from the former sub-genre by the occurrence of asyndeton, enumeration, anaphora and paronomasia. The general frequency of rhetorical figures is here much higher than in the ekphrasis of objects (0.28 vs. 0.17). The figures in the ekphrasis of the sacrifice are concentrated in three sentences, two at the beginning of the section and one in the middle. An example from 2.15.6–2.15.8:

τὰ θυμαίματα, κασσία καὶ λιβανωτὸς καὶ κρόκος: τὰ ἄνθη,  
νάρκισσος καὶ ῥόδα καὶ μυρρίναι· ἡ δὲ τῶν ἀνθέων ἀναπνοή πρὸς  
τὴν τῶν θυμιαμάτων ἤριζεν ὀσμὴν.  
*(The offerings were cassia, frankincense, and saffron; the flowers were amaryllis lilies, roses, and sprigs of myrtle. The scent of the blossoms competed with the odor of the offerings.)*

The first two cola present an enumeration of incenses and flowers, both have the same structure, start with asyndeton and anaphora, and form a parallelism together, which in turn starts with the anaphora of τὰ (such anaphora of articles are quite common in *Leucippe and Clitophon*). The first enumeration contains a homoioteleuton. The third colon is connected to the first two by the figure of polyptoton (in bold and italics, forming a chiasmus), in addition an alliteration occurs (underlined). Both enumerations form also parisa, counted as one parison in parallelism ((6+3+5+3)+(3+3+3+4) = 17+13). The second enumeration with the last comma of the first enumeration forms a fourfold isocolon (3+3+3+3) and is an example of the combination of different structural repetitions. In the rest of the ekphrasis only some lexical repetitions and two alliterations are used.

The only figure that occurs in EO and not in EE is antithesis, whereas this antithesis and a parallelism with isocolon are the only structural repetitions that are used in the ekphrasis of objects in Unit 5. The rest of the section contains

only polyptota, a word-repetition, a homoioteleuton and two asyndeta.<sup>254</sup> The intertwined polyptota can be found in one sentence describing the stones on Calligone's dress (2.11.10–2.11.14):

ἐν μέσῳ δὲ **τρεις** ἦσαν **λίθοι**, τὴν χροιὰν ἐπάλληλοι· συγκείμενοι δὲ ἦσαν οἱ **τρεις** μέλαινα μὲν ἢ κρηπίς τοῦ **λίθου**, τὸ δὲ μέσον σῶμα **λευκόν** τῷ **μέλανι** συνυφαίνεται, ἐξῆς δὲ τῷ **λευκῷ** τὸ λοιπὸν ἐπυρρία κορυφούμενον· ὁ **λίθος** δὲ τῷ **χρυσῷ** στεφανούμενος ὀφθαλμὸν ἐμιμῆτο **χρυσοῦν**.

*(A central pendant was composed of three precious stones, juxtaposed for their colors: the base stone was jet, joined by a thread-line seam to a white one in the middle and surmounted by a flame-red jewel above. The pendant was surrounded with a ring of gold like a pigeon's eye.)*

The polyptota (in bold and italics) and word-repetition (in bold) emphasize the contrast between different colours on the pendant, supported in addition by a homoioteleuton (bold and underlined). They also emphasize here the division of text into smaller units. An asyndeton (although not a pure one) starts the fourth colon (μέλαινα μὲν...).

The sub-genre of **myth** follows the ekphrasis of Calligone's dress by explaining the origin and discovery of the purple colour and also continues to use the same rhetorical figures – again mostly lexical repetitions, some sound-repetitions, asyndeta and parallel structures. However, the occurrence of word-repetition and anaphora in this section is higher than in the preceding ekphrasis (Table 24, 25) – figures that are slightly more characteristic to myths than to EO in general (see Table 44). The lexical repetitions are used to emphasize the keywords of the myth (κύων, αἷμα, κόχλος, πορφύρα or *dog, blood, shell, purple*). The other difference is the homogeneous distribution of figures throughout the whole section (the same can be said about the second myth in Part I in 2.2.2–2.2.26), although the sound figures are used at the beginning and at the end.

Both sub-genres of **explanations** occur in Unit 5; two shorter sections are presented as **explanation by the main narrator** (EM) and one longer one as the **explanation in direct speech of a character** (ED). All of them are narrated during a long section in the NTM-type of pause. In explanations by the main narrator mainly lexical and structural repetitions are used (see Table 24, Graph 18). From sound-repetitions only alliteration and paronomasia occur in this sub-genre (the occurrence of paronomasia is rather high in this sub-genre in general (see Table 44)). As in the myth in Unit 5, the polyptota (another characteristic figure to EM) are distributed quite evenly throughout the section. The longest section is the explanation by Leucippe's father Sostratus (in 2.14.9–2.14.25).

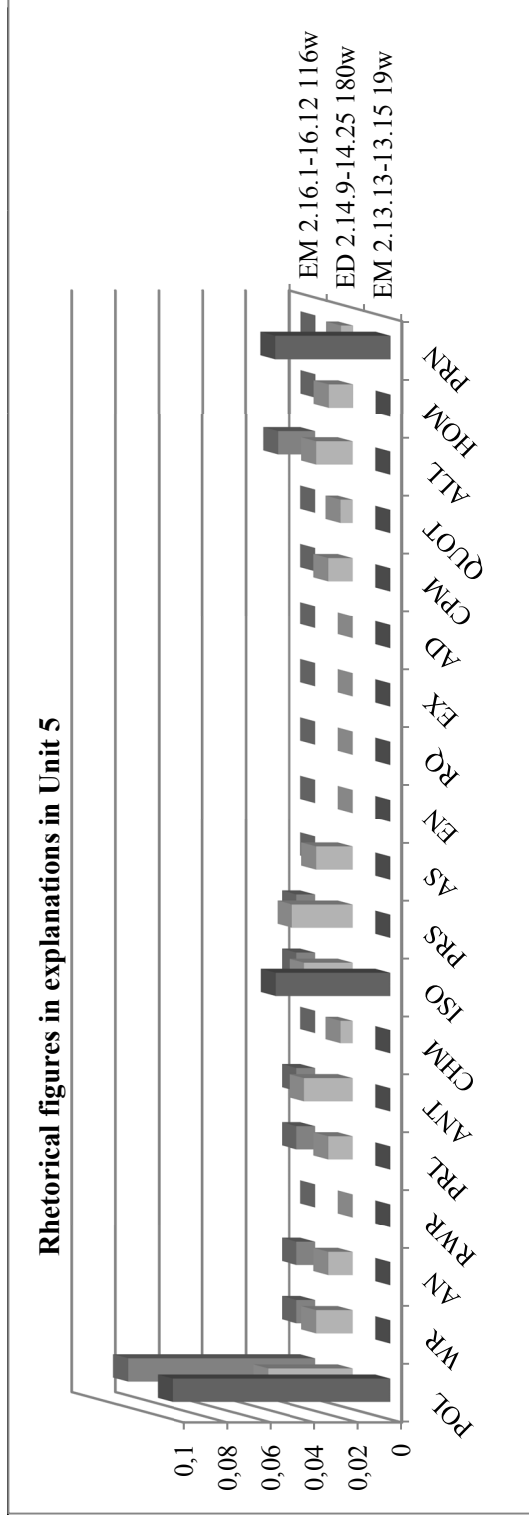
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<sup>254</sup> The important words in descriptions in the sub-genre ekphrasis of an object tend to be emphasized by polyptota (a very characteristic figure to this sub-genre), rather than by parallel structures, which are used more in the sub-genre ekphrasis of an event.

More different figures are used in this section than in other explanations in Unit 5 and it has the highest general frequency of rhetorical figures (0.22) among them. Of parallel structures (which are in Unit 5 usually also *parisa*) antitheses are used more frequently, mostly for explaining or describing the characteristics of two different objects. The sound-repetitions tend to be used in or around parallel-structures. The frequency of lexical repetitions is average or below average, these are used mostly for highlighting the keywords of the explanation. From other figures *asyndeta* and a quotation (due to the latter figure also change of presentation mode occurs) are used. The ED is the only section of explanations, where *asyndeton* is used, mostly in the more descriptive part (Sostratus describes why Tyre should be the destination of the sacrificial expedition prescribed in the oracle), thus the descriptive function within explanation causes the use of a rather uncharacteristic figure.

The last genre occurring in Unit 5 is **embellished contemplation** in 2.14.25–2.14.48, which follows the explanation of the oracle by Sostratus ending with the explanation of the coexistence of Athena and Hephaistus (the olive tree and fire) in Tyre. In the contemplation another commander of the Byzantine army discusses the wonders connected with water. As in the preceding explanation, several parallel structures are used, which are distributed evenly over the section. Similarly to the *ekphraseis* (especially *ekphrasis* of the dress), several sentences contain intertwined *polyptota* and repetitions of different words that tend to be concentrated around the parallel structures. The word-repetitions, emphasizing the keywords, are in this contemplation used much more frequently than average (see also Table 24, 44). One of the reasons could be the NTM-type of pause, where lexical repetitions are used slightly more often than on 0-level (this is the usual type, where embellished contemplations are presented). Of sound-repetitions *homoioteleuton* is used within structural repetitions, alliterations mostly outside parallel structures. Embellished contemplation is the only genre in Unit 5 where *asyndeton* is not used, but the low occurrence of this figure in contemplations is usual. The speech starts with an address to Sostratus.

**Graph 18.** Rhetorical figures in the genre of explanations in Unit 5 (2.11.1–2.18.23).



POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; EM – explanation by the main narrator; ED – explanation in the direct speech of a character.

**Table 25.** Rhetorical figures in all genres (counted together) in Unit 5 (2.11.1–2.18.23).

	NE 756w	DESC 287w	EXPL 315w	CONT 244w	MYTH 172w
POL	0.0238	0.0453	0.0603	0.0451	0.0407
WR	0.0093	0.0244	0.0127	0.0492	0.0291
AN	0.0119	0.0174	0.0095	0.0041	0.0174
RWR	0	0	0	0	0.0058
PRL	0.0119	0.0119	0.0095	0.008197	0.0116
ANT	0.0066	0.0035	0.0159	0.004098	0
CHM	0.0013	0	0.0032	0.004098	0
ISO	0.0212	0.027875	0.0190	0.004098	0.0116
PRS	0.0093	0.020906	0.0190	0.0164	0.0116
AS	0.0079	0.020906	0.0095	0	0.0174
EN	0.0013	0.010453	0	0	0
RQ	0	0	0	0	0
EX	0	0	0	0	0
AD	0	0	0	0.004098	0
CPM	0.0053	0	0.0063	0.008197	0
QUOT	0.0013	0	0.0032	0	0
ALL	0.0132	0.0174	0.0159	0.0205	0.0233
HOM	0.0053	0.0174	0.0063	0.0082	0.0058
PRN	0.0027	0.0070	0.0063	0	0.0058
<b>Gen.fr.</b>	<b>0.1323</b>	<b>0.2300</b>	<b>0.1968</b>	<b>0.1762</b>	<b>0.1802</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; NE – narration of events; DESC – description; CONT – embellished contemplation; EXPL – explanation; Gen.fr. – general frequency.

When looking to the genres in Unit 5 altogether (see Table 25), the general frequency of figures is below average in all genres except explanations. As usual, the highest general frequency of figures among genres occurring in this unit is in descriptions.

Of the **types of narrative tempo-management** the most dominant type in Unit 5 is **pause**. Although it occurs in only two sections, it covers 1394 words of the total of 1774. The general frequency of rhetorical figures in these two pauses is not very high (0.17 and 0.18, see Table 26), but this is characteristic to Unit 5 in general (usually pauses have a slightly higher general frequency of figures). The figures in the longer pause in Unit 5 are not distributed evenly and the use varies according to the genre. More different figures occur in ekphrasis and speeches (explanation by a character, myth and embellished contemplation). The frequency of polyptoton is the highest in two explanations by the main narrator (EM, see Tables 24, 26). On the other hand, the influence of context and the position of text on the use of genres and figures in them can be observed as well – e.g., the higher frequency of parison and isocolon in NP 2.15.1–2.15.5 and EE 2.16.1–2.16.12 or similar use of figures in ED 2.14.9–

2.14.25 and EC in 2.14.25–2.14.48, the quotation in NP 2.13.15–2.14.8 causes the quotation in the following ED in 2.14.9–2.14.25. One of the characteristic features of this long pause is the more frequent use of parallel structures in almost all genres (except the contemplation, where rhetorical figures occur less frequently than average for this sub-genre), whereas different parallel structures do not follow each other, but are distributed all over the text. The lexical repetitions on the contrary tend to occur less frequently in this pause.

Three sections in Unit 5 are narrated in the NTM-type of **detailed summary**, used for the genre of narration of the plot. The analysis has shown, that only few figures tend to be used in shorter sections in quickest types of NTM. Similarly, two shorter sections in DS contain only two and four different figures (see Table 26). The longer section in 2.18.3–2.18.17, on the other hand, has quite a high general frequency of rhetorical figures for this type of NTM (0.22). As in the preceding pause, parallel structures are used much more frequently, due to that also the occurrence of anaphora is very high. Thus, the neighbouring types of NTM probably influence here the use of figures in the following sections as well.

The two sections in **brief summary** are similarly used for the genre of narration of the plot and occur both in the first half of Unit 5 (before the analepsis). Again, only four different figures are used (polypton, isocolon, asyndeton and alliteration). The **ellipsis** in Unit 5 does not contain any figures at all. But also the only section in **expansion of time** in Unit 5 contains only three figures in 33 words (see Table 26, 27). The whole section in the sub-genre of narration of the plot in 2.12.1–2.12.15, where detailed summary, expansion of time and brief summary are used consecutively, has a very low general frequency of rhetorical figures, and in all NTM-types similar figures are used. Thus the influence of genre can be observed again. The focus seems to be on narrating the events important for Clitophon (due to the bad omen in sacrifice the marriage to his half-sister Calligone is postponed).

The three words on the **0-level** in Unit 5 only changes the narrative level for a moment (which brings along the change of presentation mode), no other figures are used. The function of this short exclamation in direct speech on the third level on narration enlivening the longer section presenting events in the ego-narration, Tattius uses the same device several times in *Leucippe and Clitophon*.<sup>255</sup>

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<sup>255</sup> Such use of short utterance in direct speech of a character occurs for instance in 3.9.7 and 5.7.15–5.7.16.

**Table 26.** Rhetorical figures in different types of narrative tempo-management in Unit 5 (2.11.1–2.18.23).

	E / NP 2.11.1 4w	BS / NP 2.11.1– 11.5 40w	P / EO, Myth 2.11.5– 11.33 292w	DS / NP 2.12.1– 12.4 32w	ET / NP 2.12.4– 12.7 33w	BS / NP 2.12.7– 12.15 80w	P / NP, INT,EM, ED, EE, EC 2.13.1– 18.3 1102w	DS / NP 2.18.3– 18.17 140w	0-L / NP 2.18.17– 18.18 3w	DS / NP 2.18.18– 18.23 48w
POL	0	0.075	0.0548	0	0.0303	0.0125	0.0363	0.0429	0	0.0208
WR	0	0	0.0205	0	0	0	0.0245	0.0143	0	0
AN	0	0	0.0103	0	0	0	0.0136	0.0214	0	0
RWR	0	0	0.0034	0	0	0	0	0	0	0
PRL	0	0	0.0103	0	0	0	0.0127	0.0286	0	0
ANT	0	0	0.0034	0	0	0	0.0073	0.0143	0	0.0208
CHM	0	0	0	0	0	0	0.0027	0	0	0
ISO	0	0.025	0.0137	0.0313	0	0.025	0.0163	0.0357	0	0.0208
PRS	0	0	0.0103	0	0	0	0.0163	0.0286	0	0
AS	0	0.025	0.0205	0	0.0303	0.0125	0.0082	0	0	0
EN	0	0	0	0	0	0	0.0036	0	0	0
RQ	0	0	0	0	0	0	0	0	0	0
EX	0	0	0	0	0	0	0	0	0	0
AD	0	0	0	0	0	0	0.0009	0	0	0
CPM	0	0	0	0	0	0	0.0054	0	0.3333	0.0208
QUOT	0	0	0	0	0	0	0.0018	0	0	0
ALL	0	0	0.0171	0.0313	0.0303	0.025	0.0163	0.0071	0	0
HOM	0	0	0.0068	0	0	0	0.0082	0.0214	0	0
PRN	0	0	0.0034	0	0	0	0.0054	0.0071	0	0
<b>Gen.fr.</b>	<b>0</b>	<b>0.125</b>	<b>0.1747</b>	<b>0.0625</b>	<b>0.0909</b>	<b>0.075</b>	<b>0.1797</b>	<b>0.2214</b>	<b>0.3333</b>	<b>0.0833</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; NP – narration of the plot; INT – introduction; EO – ekphrasis of objects; EE – ekphrasis of events; EC – embellished contemplation; EM – explanation by the main narrator Clitophon; ED – explanation by a character in direct speech; P – pause; ET – expansion of time; 0-L – 0-level; DS – detailed summary, BS – brief summary; E – ellipsis, Gen.fr. – general frequency.

**Table 27.** Rhetorical figures in all types of NTM (counted together) in Unit 5 (2.11.1–2.18.23).

	P 1394w	ET 33w	DS 220w	BS 120w	E 4w	0-L 3w
POL	0.0402	0.030303	0.0318	0.0333	0	0
WR	0.0237	0	0.0091	0	0	0
AN	0.0129	0	0.0136	0	0	0
RWR	0.0007	0	0	0	0	0
PRL	0.0115	0	0.0122	0	0	0
ANT	0.0065	0	0.0136	0	0	0
CHM	0.0022	0	0	0	0	0
ISO	0.0158	0	0.0318	0.025	0	0
PRS	0.0151	0	0.0182	0	0	0
AS	0.0108	0.030303	0	0.0167	0	0
EN	0.0029	0	0	0	0	0
RQ	0	0	0	0	0	0
EX	0	0	0	0	0	0
AD	0.0007	0	0	0	0	0
CPM	0.0043	0	0.0045	0	0	0.3333
QUOT	0.0014	0	0	0	0	0
ALL	0.0165	0.030303	0.0091	0.0167	0	0
HOM	0.0079	0	0.0136	0	0	0
PRN	0.0050	0	0.0045	0	0	0
<b>Gen.fr.</b>	<b>0.1786</b>	<b>0.0909</b>	<b>0.1793</b>	<b>0.0917</b>	<b>0</b>	<b>0.3333</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; P – pause; ET – expansion of time; DS – detailed summary; BS – brief summary; E – ellipsis, Gen.fr. – general frequency.

Looking at the use of figures in different NTM-types in Unit 5 altogether, the general frequency of figures is mostly below average, only in detailed summary and 0-level is it slightly higher than usual (cf. Table 45), although only one figure in three words is used in the latter type. Remarkable is however the absence of the type compression of time and the lack of 0-level, which are otherwise two of the most frequently used types in the novel. The reason is the different character of this unit, which presents the long flashback to events starting before the time-frame of the novel. The events and descriptions before and after the pause are presented in quicker or slower types of NTM. The lack of 0-level and compression of time may be explained by the absence of dialogues in Unit 5.

**In conclusion:** the 1774 words long unit 5 starts with an ellipsis of days 20–23 and focuses on describing the day 23 and night 24 in story-time. This unit is different from others in two aspects: firstly, the second-longest section in one narrative tempo-management type in the novel occurs here – the pause of 1102 words; secondly, this pause is used for narrating the mixed analepsis, presenting the sub-plot in *Leucippe and Clitophon*, the events of the analepsis intersect with the main storyline at the end of Unit 5. The most frequently used type in this unit is thus the pause and the most frequently used genre narration of events, the author focuses on narrating the events instead of speeches and dialogues. Hence, the NTM-type compression of time is absent and the 0-level occurs only in three words in this unit.

The sections in Unit 5 are not full of rhetorical figures: the average frequency remains mostly under 0.2 (both regarding the types of narrative tempo-management and the genres). Characteristic figures to certain (sub-) genres can again be observed, however, in several cases the position of a section is also important. For instance, similar use of figures may be noticed in the embellished contemplation and in the preceding explanation or in the myth about purple and in the preceding ekphrasis of Calligone's dress. In latter case the only difference is the more even distribution of figures.

In some genres the figures are distributed evenly throughout sections (e.g., in explanations, myth), but in some genres the figures are concentrated in certain parts of sections (e.g., in descriptions), mostly then around parallel structures. Structural repetitions in Unit 5 occur more frequently than usual in most of the sections presented during the analepsis in pause. The parallelisms are for instance used for presenting consecutive events, antitheses express the actions of one or another character or different characteristics of objects in descriptions. The lexical repetitions in descriptions and explanations are very often used for highlighting the keywords. The frequency of rhetorical figures is the highest in descriptions, which is a very figurative genre in general, and the lowest in narration of events, which also elsewhere is less figurative.

Of the narrative tempo-management types, pauses have the highest general frequency of rhetorical figures (apart from 0-level, which is too short for any conclusions). As the dominant type, it has also the highest number of different figures. The figures are not distributed evenly throughout the whole type, but tend to be concentrated in certain sections in certain genres. Thus, the subject determines the genre and the genre influences the use of rhetorical figures. The only influence of the NTM type pause may be noticed in the higher frequency of structural repetitions, as mentioned above. The structural repetitions are rather characteristic to pauses and although they occur here less frequently than average (cf. Table 45), they are used more frequently than usual in the genres presented in this pause.

In other types of NTM the influence of genre determines the use of figures even more. For instance the figures are very similar in sections in detailed summary, brief summary and expansion of time, which are used for the sub-genre narration of the plot. The number of different figures depends on the

length of the section. The 0-level, used for enlivening the ego-narration of Clitophon, occurs only in three words and ellipsis in four words in Unit 5, thus are too short for making any conclusions.

#### 4.2.2.6 Unit 6: 2.19.1–2.22.36

Unit 6 describes the period from the 24<sup>th</sup> day to 27<sup>th</sup> day in 868 words in narrative time; the ellipsis at the beginning omits days 24–26/nights 25–27 and the narration focuses on the 27<sup>th</sup> day. The section in narration of the plot at the beginning continues the section with the end of Unit 5, divided into two because of the change of days. The section is narrated on the 0-level and detailed summary after ellipsis. Thus an ellipsis again marks the border between different units and occurs within one section of narration of the plot. Two scenes occur in this unit: a short one at the beginning (in the narration of the plot) and the second longer one containing fables and a dialogue.

The first scene is presented in the sub-genre narration of the plot: Clitophon asks Leucippe's permission to go to her room at night (in direct speech on 0-level). The answer of the maiden (her consent) after repeating requests of Clitophon is not presented in direct speech but mediated through the ego-narration of Clitophon, thus the section is categorized as NP instead of dialogue (in detailed summary). The direct speech here enlivens the narration of the main narrator. The ekphrasis of object (in pause) describes the women's quarters in the house and the ekphrasis of events the complex ritual of Leucippe's mother Pantheia, when she locks the doors at night. The function of this ekphrasis is to show, how difficult it is to get into Leucippe's room at night. This obstruction is however removed by Clitophon's servant Satyrus, who has provided the keys (presented in narration of the plot in detailed summary).

The introduction of Pantheia's servant Conops starts in a pause, as usual, but continues in an expansion of time, describing his habit of keeping an eye on Clitophon and Satyrus. The introduction is followed by an explanation by the main narrator (also in ET), why Satyrus mocks the servant. Then a long scene of two consecutive fables on 0-level by Satyrus and Conops follows (both fables are about a gnat). The two fables can be taken as turn-takings of two characters, thus short answer of Satyrus following the fables is categorized as a dialogue (on the 0-level, ending with three words in expansion of time).

**Graph 19.** Division of text into different (sub-)genres and types of narrative tempo-management in Unit 6 (2.19.1–2.22.36).

<b>NP</b>	<b>EO</b>	<b>EE</b>	<b>NP</b>	<b>INT</b>	<b>EM</b>	<b>FABLE</b>	<b>D</b>
59w	77w	45w	29w	52w	38w	555w	13w
<b>0-L</b>	<b>D</b>	<b>Pause</b>	<b>DS</b>	<b>P</b>	<b>ET</b>	<b>0-LEVEL</b>	
37w	1	122w	29w	19w	71w	565w	

1

2

Numbers above and below the graph: 1 – E 4w; 2 – ET 3w.

**Abbreviations:** Narration of events: NP – narration of the plot; INT – introduction of a character. Descriptions: EO – ekphrasis of an object. D – dialogue. Explanations: EM – explanation by the main narrator. Types of NTM: P – pause; ET – expansion of time; 0-L – 0-level; DS – detailed summary; E – ellipsis.

The unit is the shortest among eight units in Part I of Clitophon's ego-narration and both the genres and the types of narrative tempo-management change less frequently here than in other units in Part I (genres only seven times and types of NTM eight times, see Graph 19). The changes occur primarily in the first half. The second half includes only two genres using two different types of NTM. The average length of a section in one genre is 108.5 words and in one type of NTM 96.4 words (the changes in tempo and genres take place more frequently than average); the borders between genres and NTM-types coincide five times. The largest part of narrative time is spent on presenting fables, three sections occur in the genre of narration of events, three genres are represented by one section only. Of the types of narrative tempo-management 0-level clearly prevails, two sections are narrated in pauses, expansion of time and detailed summary, and one section presents an ellipsis in story-time.

The genre of **narration of events** is represented by two sub-genres in Unit 6: two sections in narration of the plot and one section of **introduction of a character**. In the latter sub-genre introducing Pantheia's servant Conops the highest general frequency of rhetorical figures (0.29) among different sub-genres in Unit 6 (see also Table 28). Almost all figures are used more frequently than average in this introduction (cf. Table 44). The reason could be the colourful character of Conops, which the author emphasizes with many rhetorical figures. The first sentence starts with an enumeration of the characteristic features to Conops (e.g., 2.20.1–2.20.5):

Ἦν δέ τις αὐτῶν οἰκέτης πολυπράγμων καὶ ἄλλος καὶ λίννος καὶ  
 πᾶν ὃ τι ἂν εἴποι τις, ὄνομα Κώνωψ. οὗτός μοι ἐδόκει πόρρωθεν  
 ἐπιτηρεῖν τὰ πραττόμενα ἡμῖν· μάλιστα δέ, ὅπερ ἦν, ὑποπτεύσας μή  
 τι νύκτωρ ἡμῖν πραχθῆ, διενυκτέρευε μέχρι πόρρω τῆς ἑσπέρας,  
 ἀναπετάσας τοῦ δωματίου τὰς θύρας, ὥστε ἔργον ἦν αὐτὸν λαθεῖν.  
*(Among their slaves was a fellow who was interfering, garrulous, gluttonous,  
 and anything else you might want to call him, by the name of Conops. It seemed  
 to me that he was observing our actions from afar. He particularly suspected  
 that we might be up to some nocturnal intrigue (which was in fact the case); and  
 so he stayed awake well into the evening with the doors of his room wide open,  
 and as a result it was difficult to avoid his attention.)*

The enumeration (underlined) forms a parison (of 4+3+3 syllables) and ends in isocolon, connected with the anaphora of καί and homoioteleuton. Similar enumeration occurs for instance at the beginning of the introduction of Callisthenes (in 2.13.1–2.13.6), in other introductions in Part I short parallel clauses are used.<sup>256</sup> In addition, an alliteration occurs, which emphasizes the nature of the servant. In the rest of this section (not in the example) lexical

<sup>256</sup> The last two introductions of Chaereas and Thersander (introduced in the NTM-type of expansion of time after they have entered the plot) are different in this respect – they are without enumerations or short parallel clauses.

repetitions (polyptota in bold and italics, word-repetitions in bold) are used to emphasize the fact that Conops was accustomed to keeping his eye on Clitophon and his companions until late at night.

**Table 28.** Rhetorical figures in different (sub-)genres in Unit 6 (2.19.1–2.22.36).

	NP/ E, 0- L, DS 2.19.1– 19.7 59w	EO / P 2.19.7– 19.14 77w	EE / P 2.19.14– 19.18 45w	NP/ DS 2.19.18– 19.21 29w	INT/ P, ET 2.20.1– 20.5 52w	EM / ET 2.20.6– 20.9 38w	Fable / 0-L 2.20.10– 21.16 175w	Fable / 0-L 2.21.16– 22.34 380w	D / 0-L, ET 2.22.34– 22.36 13w
POL	0.0509	0.0260	0.0889	0	0.0769	0.0263	0	0.0316	0
WR	0	0.0390	0.0667	0.0345	0.0577	0.0263	0.0057	0.0211	0.0769
AN	0	0.0390	0	0	0.0192	0.0526	0.0171	0.0132	0
RWR	0	0	0	0	0	0	0	0	0
PRL	0	0.0130	0	0	0	0	0.0057	0.0211	0
ANT	0	0.0260	0	0	0	0	0.0114	0.0079	0
CHM	0	0	0	0	0	0.0526	0.0057	0.0026	0
ISO	0	0.0260	0.0222	0.0690	0.0385	0.0263	0.0171	0.0211	0
PRS	0	0.0130	0	0	0.0192	0.0263	0.0171	0.0237	0
AS	0.0339	0.0130	0	0	0	0	0	0.0079	0
EN	0	0	0	0	0.0192	0	0	0.0026	0
RQ	0	0	0	0	0	0	0.0057	0.0158	0
EX	0	0	0	0	0	0	0	0.0026	0
AD	0.0339	0	0	0	0	0	0	0.0026	0
CPM	0.0339	0	0	0	0	0	0.0629	0.0132	0.2308
QUOT	0	0	0	0	0	0	0	0	0
ALL	0.0169	0.0130	0.0222	0	0.0192	0.0263	0.0286	0.0237	0
HOM	0	0.0260	0	0	0.0192	0	0.0057	0.0079	0
PRN	0	0.0130	0.0222	0	0.0192	0.0263	0.0057	0.0053	0
<i>Gen.fr.</i>	<i>0.1695</i>	<i>0.2468</i>	<i>0.2222</i>	<i>0.1034</i>	<i>0.2885</i>	<i>0.2632</i>	<i>0.1886</i>	<i>0.2237</i>	<i>0.3077</i>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; NP – narration of the plot; INT – introduction of a character; EO – ekphrasis of objects; EE – ekphrasis of events; D – dialogue; EM – explanation by the main narrator Clitophon, Gen.fr. – general frequency..

The section of **narration of the plot** in 2.19.1–2.19.7 differs from most of the other sections in this sub-genre because the direct speech of the character Clitophon (on 0-level) is included into narration of the plot. Therefore, two addresses and changes of presentation mode occur in this section, an unusual figure for this sub-genre. In addition an alliteration and two asyndeta in the section in direct speech, where Clitophon asks Leucippe to make love to him, help to make the request more persuasive. The direct speech may be inserted here by the author to emphasize the unusual behaviour for the protagonists of an ancient Greek novel – their intent to have sexual intercourse before the marriage

(which however does not happen). The rest of this section of NP, presented as ego-narration of Clitophon in detailed summary, contains a polypton of θαλάμῳ–θαλαμηπόλος (*bed-chamber – maid of the bed-chamber*), which again emphasizes the keywords (Leucippe agrees to let Clitophon into her bedroom with her slave Clio as an accomplice).

In the second section of narration of the plot in 2.19.18–2.19.21 only two figures are used (it is very short) and the general frequency of rhetorical figures is the lowest of all the sections in Unit 6.

The two sections of narration of the plot are interrupted by an **ekphrasis of an object** (womens quarters) followed by **ekphrasis of an event** (Pantheia locking the doors at night<sup>257</sup>), both presented in pause. As generally characteristic to descriptions, three groups of figures are used in this ekphrasis of the object: lexical, structural (except chiasmus) and sound-repetitions, as well as an asyndeton (see Table 29). The ekphrasis of an object describes the placement of rooms in consecutive antithetical sentences, where the second half of the second antithesis uses a parallelism (double-underlined) in 2. 19.11–2.19.14:

καὶ τὰ μὲν ἐνδοτέρῳ τῶν οἰκημάτων ἢ τε παρθένος καὶ ἡ μήτηρ αὐτῆς  
διελήφουσιν, ἐκάτερα τὰ ἀντικρῦ, τὰ δὲ ἔξω δύο τὰ πρὸς τὴν εἴσοδον,  
τὸ μὲν ἡ Κλειῶ τὸ κατὰ τὴν παρθένον, τὸ δὲ ταμείον ἦν.

*(The inner two rooms opposite one another were occupied by the maiden and her mother, while, of the outer two nearer the door, the one next to the maiden's was occupied by Clio, and the other served as a storeroom).*

The members of antitheses begin with an anaphora (τά-τά; τό-τό), in addition an alliteration (Κλειῶ τὸ κατὰ), a homoioteleuton (in bold) and repetition of καί (in italics) occur here. The antithetical structure emphasizes the placement of rooms on one side of the hallway and two on the other. The following ekphrasis of events uses only four figures (see Table 28). The average frequency of lexical figures is much higher than in the preceding ekphrasis of object, but due to the absence of most other figures the general frequency of rhetorical figures is lower (0.22 vs. 0.25 in ekphrasis of object). The same tendency may be noticed in general (see Table 44). The polyptota and word-repetitions in EE-section in Unit 6 highlight the words *key* (ἔκλειεν, ἐπέκλειε, κλειῖς, κλειῖς) and *throw* (ἔβαλλε, διέβαλλε), because Leucippe's mother had asked someone to lock the outer door to the women's quarters and to throw the key back inside to her. In the morning she threw the keys back and the door was unlocked. The function of the two sections of descriptions is to emphasize how

<sup>257</sup> For discussion of the ritual and its meaning, see Whitmarsh 2010: 334–336, where he also refers to the word-play with the Greek word κλειῶ (*kleiō – I lock*) and the name of the chambermaid Clio (Κλειῶ).

difficult it was for Clitophon to get into Leucippe's room – the women's quarters are separated and locked with utmost care at night.<sup>258</sup>

The introduction of Conops is followed by the **explanation by the main narrator** Clitophon (also in the NTM-type expansion of time) and precedes the two fables at the end of Unit 6, explaining the meaning of the name of the servant *Conops* (*gnat*) and the reason why Clitophon's servant Satyrus mocked him constantly. The figures used in explanation resemble the ones in the preceding introduction of Conops, the frequency of figures is also much higher than average for this sub-genre (see Tables 28, 44). Only the figure of polyptoton, which otherwise is used very frequently in explanations, occurs less in this section. Nevertheless, the polyptoton ἀντιπαίξειν-παιδιᾶ, as well as alliteration of προσέπαιξε πολλάκις highlight the words which express the mocking.

The most prevalent sub-genre by the length in narrative time in Unit 6 is the **fable** – two fables are told consecutively by Satyrus and Conops, because the subject of both fables is the gnat (κώνωψ). The fables are analyzed as two separate sections. The fable told by Conops shows that a small gnat can terrify a big elephant, and the one told by Satyrus is about a boastful gnat who gets caught in a spider web. The presenting style of these two fables is rather different – one by Conops is presented mostly as a dialogue, the other by Satyrus mostly as a speech. The latter fable is much longer and has therefore more different rhetorical figures (see Table 28, Graph 20 – only rare rhetorical word-repetitions and quotation are missing) and the general frequency of figures is also slightly higher (0.22 vs. 0.19 in Conops' fable).

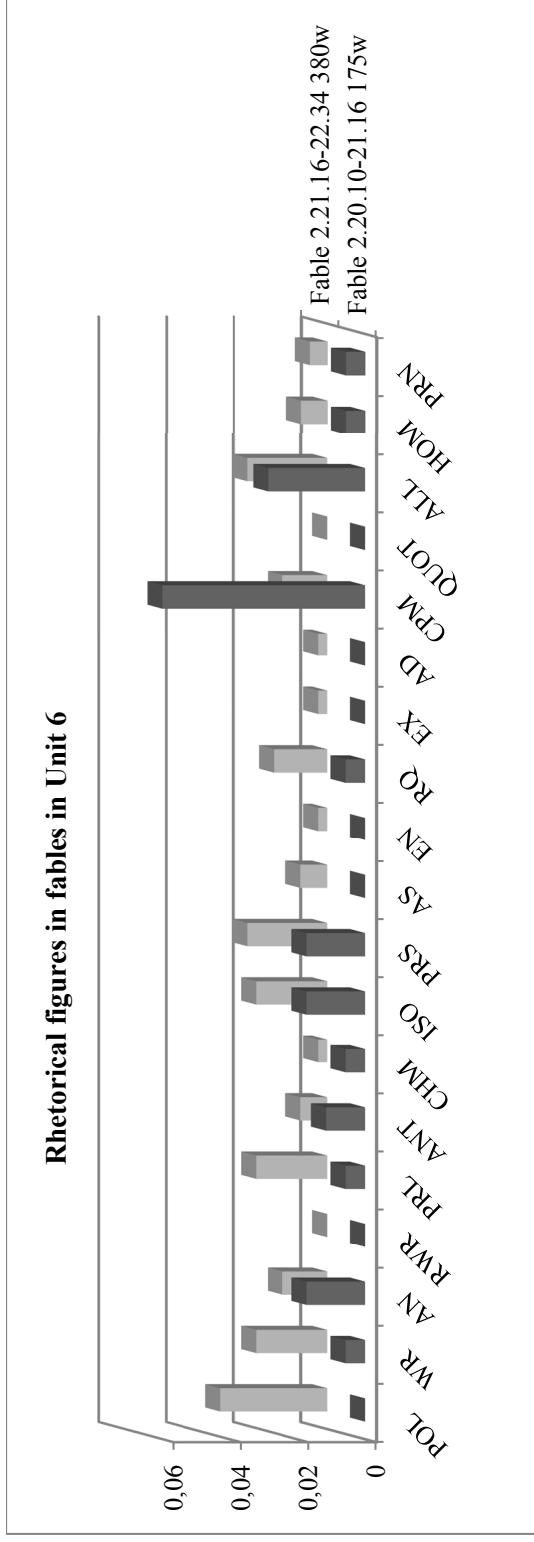
The fable by Conops is remarkable because of its lack of polyptoton, which usually occurs very frequently in *Leucippe and Clitophon*. The reason may be the dialogic structure of the fable (the sentences are shorter, therefore the lexical repetitions can occur less frequently). On the other hand, the sentences in this dialogue are not very short. Due to the form, the most frequently occurring figure is change of presentation mode, turn-takings occur rather frequently (these appears as change of presentation mode). The parallel structures in the fable are sometimes supported by anaphora, once by homoioteleuton. Alliteration highlights the words *gnat* and *buzzing*, e.g., in 2.21.11–2.21.15:

καὶ ὁ ἐλέφας, κατὰ τύχην παραπτάντος αὐτῷ κώνωπος, 'Ὅρας,' ἔφη, 'τοῦτο τὸ βραχὺ τὸ βρομβοῦν; ἦν εἰσδύη μου τῆ τῆς ἀκοῆς ὁδῶ, τέθνηκα.' καὶ ὁ λέων, 'Τί οὖν ἔτι ἀποθνήσκειν,' ἔφη, 'με δεῖ, τοσοῦτον ὄντα καὶ ἐλέφαντος εὐτυχέστερον, ὅσον κρείττων κώνωπος ἀλεκτροῦν;' (The elephant replied as follows, for as it happened a gnat had just flown in his direction: "Do you see this little buzzing thing? If it enters my ear-duct, I am dead." "What reason, then," said the lion, "is there for me to die, given that I am more fortunate than the elephant, to the same degree that a cock is mightier than a gnat.")

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<sup>258</sup> Cf. De Temmerman 2012: 520–521, who explains that spatial descriptions are inserted into the narrative, when they become important to the character Clitophon.

**Graph 20.** Rhetorical figures in two fables by different characters in Unit 6 (2.19.1–2.22.36).



POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RO – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia;

In addition to the alliteration (in bold and underlined) the change of presentation mode (underlined) occurs three times in this example. It ends with a rhetorical question, which is a very characteristic figure to both fables.

The counter-fable of a gnat and a lion by Satyrus consist mostly of the boasting of a gnat (in secondary direct speech) who tries to denigrate the strength of the lion and exalt his own effectiveness in battle using rhetorical questions, lexical repetitions and parallelisms (in the form of *parisa*) with anaphora and *homoioteleuta*. The second half of the fable describes the battle between the lion and the gnat, parallelisms and antitheses are used for describing the actions of two characters (for narrating events/presenting action). Only few other figures are used in this part of the section. The fable ends with *polyptota* (underlined) and alliterations (2.22.30–32):

μακρότερον δὲ ποιούμενος τῆς πτήσεως τὸν κύκλον ὑπὸ περιττῆς  
ἀπειροκαλίας ἀράχνης λανθάνει νήμασιν ἐμπλακεῖς, καὶ τὴν  
ἀράχνην οὐκ ἔλαθεν ἐμπεσών.

*(As he swung in everwidening circles, crassly exaggerating his triumph, he failed to notice that he was flying straight into a spider's web. But the spider noticed.)*

These figures emphasize the sad fate of the over-confident gnat, who flies into (ἐμ-) the unnoticed spider web and is noticed by the spider. This sentence is followed by the exclamation ὦ τῆς ἀνοΐας by the gnat. The use of rhetorical figures differs much in both fables, most of all in the use of lexical figures and figures of address in the second fable. These are here concentrated into the very figurative speech of the gnat. Thus, in the genre of fables the use of figures seems to depend most of all on the structure of the fable.<sup>259</sup> In additions different functions of parts within a section (speech, dialogue, narrative) influence the use of figures.

The genre of **dialogue**, corresponding to one sentence at the end of this unit, contains only three changes of presentation mode and an anaphora (see Tables 28,29). Here one of these rare occasions occur, where anaphora (here καί) is used at the beginning of the last sentence of a chapter and at the beginning of the first sentence of the following chapter. It is here divided between two units and marked with grey in App. 2 and 3.

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<sup>259</sup> As no other fables occur in the novel of Achilles Tatius, the only conclusions can be made on the basis of the fables in Unit 6.

**Table 29.** Rhetorical figures in all the genres (counted together) in Unit 6 (2.19.1–2.22.36).

	NE 140w	DESC 122w	EXPL 38w	Fable 555w	D 13w
POL	0.05	0.0492	0.0263	0.0216	0
WR	0.0286	0.0492	0.0263	0.0162	0
AN	0.0071	0.0246	0.0526	0.0144	0.0769
RWR	0	0	0	0	0
PRL	0	0.0082	0	0.0162	0
ANT	0	0.0164	0	0.0090	0
CHM	0	0	0.0526	0.0036	0
ISO	0.0286	0.0246	0.0263	0.0198	0
PRS	0.0071	0.0082	0.0263	0.0216	0
AS	0.0143	0.0082	0	0.0054	0
EN	0.0071	0	0	0.0018	0
RQ	0	0	0	0.0126	0
EX	0	0	0	0.0018	0
AD	0.0143	0	0	0.0018	0
CPM	0.0143	0	0	0.0288	0.2308
QUOT	0	0	0	0	0
ALL	0.0143	0.0164	0.0263	0.0252	0
HOM	0.0071	0.0164	0	0.0072	0
PRN	0.0071	0.0164	0.026	0.0054	0
<b>Gen.fr.</b>	<b>0.2</b>	<b>0.2377</b>	<b>0.263</b>	<b>0.2126</b>	<b>0.3077</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; NE – narration of events; DESC – description; D – dialogue; EXPL – explanation; Gen.fr. – general frequency.

The largest amount of narrative time regarding the **types of narrative tempo-management** occurs on the **0-level**. The two sections in this type are, however, very different at length (37 and 565 words, see Table 30). Therefore also the number of figures is very different. In the shorter section at the beginning of Unit 6 (after ellipsis), the request of Clitophon to Leucippe, only six figures are used, all in its first half (in 2.19.1–2.19.4):

Ὀλίγας δὲ ἡμέρας **διαλιπὼν** ἰ πρὸς τὴν Λευκίππην **διελεγόμεν**  
 “Μέχρι τίνος ἐπὶ τῶν **φιλημάτων** ἰστάμεθα, **φιλιτάτη**; καλὰ τὰ  
 προοίμια· **προσθῶμεν** ἤδη τι καὶ ἐρωτικόν. φέρε **ἀνάγκην** ἀλλήλοις  
 ἐπιθῶμεν πίστεως.

*(I waited a few days and then said to Leucippe: “How long will we stop at mere kisses, dearest? The overture is delightful, but now let us add erotic grace notes. We can exchange promises to be faithful to each other.)*

Two asyndeta (in italics) and addresses (underlined) add here persuasiveness, polyptota (in bold) and alliteration (in bold and italics) highlight the keywords. Because the first sentence of Unit 6 is divided between two types of NTM (four first words present the ellipsis), the polyptoton *διαλιπών - διελεγόμην* is divided between **ellipsis** and the reporting clause of direct speech on the 0-level (such occasions are marked with grey background in App. 2 and App. 3).

The second section on the 0-level contains the two fables discussed above, but also most of the dialogue (i.e., 10 words).<sup>260</sup> Similarly to 0-level, the two **pauses** are unequal in length (19 and 122 words). The occurrence of rhetorical figures in them is relatively similar, although they belong to different genres (longer section contains descriptions, shorter an introduction). The ratios of average frequency as well as the general frequency of rhetorical figures are higher than usual in both sections (see Table 30, cf. Table 45). The frequent use of lexical figures can be explained by the genres, which occur in each pause – they are used more often in introductions and explanations than in ekphraseis. The higher occurrence of sound-repetitions in the first pause is however partly connected to the structural repetitions (e.g., homoioteleuta), which are not used so much in the second section, partly help to emphasize the keywords.

The two sections in **expansion of time** are again very uneven in length: the shorter section is only three words in narrative time at the end of the dialogue (and contains a change of presentation mode and anaphora), the longer section of 71 words is divided between introduction of a character and explanation by the main narrator. In the latter section differences can be observed between the two genres, e.g., parallel structures occur only in the explanation but in the introduction mostly lexical and sound-repetitions are used. However, the average frequency of almost all figures is higher than usual for both of these genres, therefore here we may presume the influence of the expansion of time, which is the most figurative among all NTM-types.

Both sections in **detailed summary** are used for the sub-genre narration of the plot and are very short (see Table 30). Only few figures occur in them and it is not possible to bring out any characteristic features.

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<sup>260</sup> As the dialogue contains only one anaphora and a change of presentation mode, I will not repeat the analysis here.

**Table 30.** Rhetorical figures in different types of narrative tempo-management in Unit 6 (2.19.1–2.22.36).

	E / NP 2.19.1 4w	0-L / NP 2.19.1– 19.5 37w	DS / NP 2.19.5– 19.7 18w	P / EO, EE 2.19.7– 19.18 122w	DS / NP 2.19.18– 19.21 29w	P / INT 2.20.1– 20.2 19w	ET / INT, EM 2.20.2– 20.9 71w	0-L / Fable 2.20.10– 22.35 565w	ET / D 2. 22.35– 22.36 3w
POL	0.25	0.0541	0.0556	0.0492	0	0.0526	0.0563	0.0212	0
WR	0	0	0	0.0410	0.0345	0.0526	0.0423	0.0159	0
AN	0	0	0	0.0246	0	0.0526	0.0282	0.0142	0.3333
RWR	0	0	0	0	0	0	0	0	0
PRL	0	0	0	0.0082	0	0	0	0.0159	0
ANT	0	0	0	0.0164	0	0	0	0.0088	0
CHM	0	0	0	0	0	0	0.0282	0.0035	0
ISO	0	0	0	0.0246	0.0690	0.1053	0.0141	0.0195	0
PRS	0	0	0	0.0082	0	0.0526	0.0141	0.0212	0
AS	0	0.0541	0	0.0082	0	0	0	0.0083	0
EN	0	0	0	0	0	0.0526	0	0.0018	0
RQ	0	0	0	0	0	0	0	0.0124	0
EX	0	0	0	0	0	0	0	0.0018	0
AD	0	0.0541	0	0	0	0	0	0.0018	0
CPM	0	0.0270	0.0556	0	0	0	0	0.0319	0.3333
QUOT	0	0	0	0	0	0	0	0	0
ALL	0	0.0270	0	0.0164	0	0.0526	0.0141	0.0248	0
HOM	0	0	0	0.0164	0	0.0526	0	0.0071	0
PRN	0	0	0	0.0164	0	0	0.0282	0.0053	0
<b>Gen.fr.</b>	<b>0.25</b>	<b>0.2162</b>	<b>0.1111</b>	<b>0.2295</b>	<b>0.1034</b>	<b>0.4737</b>	<b>0.2254</b>	<b>0.2126</b>	<b>0.6667</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; NP – narration of the plot; INT – introduction of a character; EO – ekphrasis of objects; EE – ekphrasis of events; D – dialogue; EM – explanation by the main narrator Clitophon, Gen.fr. – general frequency.

Comparing all types of narrative tempo-management in this unit (see Table 31), we see that the occurrence of lexical repetitions is the most homogeneous: only anaphora are missing in detailed summary, but this is connected often with the absence of structural repetitions. Of sound-repetitions alliteration is used most frequently, but also paronomasia occurs in three types. The frequent use of alliteration on the 0-level (regarding also the total length of 602 words in narrative time) is remarkable, whereas the frequency in both genres on the 0-level (narration of the plot and fable) is equally high. No sound-figures are used in detailed summary due to shortness of sections. Structural repetitions occur more in pauses and on the 0-level. The use of chiasmus in expansion of time is very high, but occurs only in one of the two genres presented in this type of NTM. The figures of appellation, as usual, occur only on the 0-level in Unit 6. The change of presentation mode occurs in addition to the 0-level (where the narrative level changes most frequently in all the novel) in these types, which follow the 0-level in Unit 6.

**Table 31.** Rhetorical figures in all types of NTM (counted together) in Unit 6 (2.19.1–2.22.36).

	P 141w	ET 74w	0-L 602w	DS 47w	E 4w
POL	0.0496	0.0541	0.0233	0.0213	0.25
WR	0.0426	0.0405	0.0150	0.0213	0
AN	0.0284	0.0405	0.0133	0	0
RWR	0	0	0	0	0
PRL	0.0071	0	0.0150	0	0
ANT	0.0142	0	0.0083	0	0
CHM	0	0.0270	0.0033	0	0
ISO	0.0355	0.0135	0.0183	0.0426	0
PRS	0.0142	0.0135	0.0199	0	0
AS	0.0071	0	0.0083	0	0
EN	0.0071	0	0.0017	0	0
RQ	0	0	0.0116	0	0
EX	0	0	0.0017	0	0
AD	0	0	0.0050	0	0
CPM	0	0.0135	0.0316	0.0213	0
QUOT	0	0	0	0	0
ALL	0.0213	0.0135	0.0249	0	0
HOM	0.0213	0	0.0066	0	0
PRN	0.0142	0.0270	0.0050	0	0
<b>Gen.fr.</b>	<b>0.2624</b>	<b>0.2432</b>	<b>0.2126</b>	<b>0.1064</b>	<b>0.25</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; P – pause; ET – expansion of time; 0-L – 0-level; DS – detailed summary; E – ellipsis, Gen.fr. – general frequency.

**In conclusion:** unit 6 focuses on the 27<sup>th</sup> day in story-time. An ellipsis at the beginning omits the period from the 24<sup>th</sup> day to 27<sup>th</sup> day. Both the types of narrative tempo-management and genres change more frequently in the first half of the 868-word unit, the second half contains one long section of two fables on the 0-level. The narration of the fables is motivated by the name of a servant Conops (*a gnat*), who is introduced to the plot in Unit 6.

The figures in the sub-genre narration of the plot are usual, but one of the sections contains a direct speech of the character Clitophon, which occurs usually in a more emotional or tragic situation (like the kidnapping of Calligone in the previous unit). The introduction of Conops as a very colourful character is very figurative, but resembles to other introductions in Part I of Clitophon’s ego-narration in the use of figures. The following explanation by the main narrator is also very figurative, one of the reasons could be the NTM-type expansion of time used for presenting the introduction and explanation. The first fable by Conops is mostly presented as a dialogue, the second mostly as a speech of a boasting gnat. Thus the rhetorical figures used are also different and the

narrative level in them changes between the third and fourth level. The occurrence of figures is in addition to the different structure influenced also by the functions of different parts of the fables. The first fable by Conops is notable for the lack of polyptoton, which may be caused by the dialogic form and shorter sentences. The change of presentation mode is the most frequently occurring figure, as the turn-takings of different characters are rather frequent.

The sections within different types of NTM in Unit 6 are difficult to compare with each other, as they are usually very uneven in length. Mostly the genres occurring in each type determine the use of rhetorical figures, but in some occasions the NTM-type seems to have its influence. For instance the 0-level occurring in the section used for narration of the plot causes the use of an address and change of presentation mode. In the longer section in expansion of time, which is generally the most figurative NTM-type, the average frequency of figures is much higher than usual for the genres explanation and introduction of a character.

The two sections of pauses belong to different genres, however the occurrence of figures is rather similar in both sections. The two sections in detailed summary remain under 30 words in narrative time, thus it is difficult to bring out figures characteristic to this type here.

#### 4.2.2.7 Unit 7: Ch. 2.23.1 – 2.30.6

In 1075 words the unit 7 describes events from the night 28 to night 32 in story-time, but the majority is omitted in the ellipsis at the beginning (days 28–30 and nights 28–31). The focus of narration is thus on day 31, night 32 and day 32, the narrative tempo slows down in three scenes, which are however connected to each other by the summarizing narrative between.

The narration of the plot starts with the afternoon or evening of day 31, telling how Satyrus invites Conops to dinner and drugs him, so that Clitophon could enter Leucippe's bedroom. Quicker types of NTM are used for this, but the message from Satyrus (that Conops is asleep and it is time to act) is given in direct speech on the 0-level, slowing the narrative tempo down. Clitophon enters Leucippe's room, but at the same time her mother Pantheia sees a dream about her daughter being kidnapped and cut open. As Achilles Tatius presents the dreams in the summary form and they occur simultaneously with Clitophon's actions, this section is categorized as in expansion of time. The narration of the plot continues with the description of how Pantheia rushes to Leucippe's room and Clitophon barely manages to escape (the parallel action of Pantheia in ET intersects with the actions of Clitophon and the narration continues in DS<sup>261</sup>). The lamentation of Pantheia over her daughter's impudence and the

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<sup>261</sup> This section is rather difficult to categorize, because the parallel-events join the main line of events and it is not entirely clear, how much time does the arrival of Pantheia and the escaping of Clitophon take. As the narrative seems rather compendious, I have categorized it as detailed summary. However, if the events did evolve very quickly, compression of time is perhaps more accurate.

dialogue with Leucippe (or more precisely her defence as a reply to Pantheia's lamentation) follow on the 0-level and compression of time.

The narration of the plot (in DS) then describes again the actions of Clitophon: he decides to escape from home and goes to his friend Clinias with his servant Satyrus. On the road Leucippe's chambermaid Clio, an accomplice in his plan to visit Leucippe, joins them. In the dialogue, forming the second scene, Clinias recommends to hide Clio who would be tortured, if caught by Pantheia, and to persuade Leucippe to escape too (0-level with an end in detailed summary). The narration of the plot in brief summary describes their actions at night, the new day (and third scene) starts with the dialogue (on the 0-level) between Leucippe and her mother: the maiden claims she has not lost her virginity, Pantheia does not believe her. After Pantheia leaves, the feelings of Leucippe are described (in expansion of time), followed by the contemplation over those feelings (in pause). When Satyrus reaches Leucippe (NP in CT), she prays that she would be taken away from her mother (on the 0-level). These words are then reported to Clitophon (NP in DS, the narration of the plot continues in the next unit).

The types of narrative tempo-management change more frequently here (19 times) than the genres (13 times, see Graph 21). The average length of a section in one genre is 76.8 words, in one type of NTM only 53.75 words, thus they are amongst the shortest ones in Part I (see Table 42). The borders between genres and tempo-management types coincide 11 times. The most prevailing genre in Unit 7 is narration of events (altogether seven sections, mostly in the sub-genre of narration of the plot), which alternates several times with dialogues (three sections) or with other genre occurring only once. The largest amount of narrative time is presented on the NTM-type 0-level (speeches, dialogues, once also in the narration of the plot). The events are narrated mostly in detailed summary or compression of time. In the long section of narration of the plot at the beginning the narrative tempo slows down gradually (e.g., E>BS>DS>0-L at the beginning), such gradual change of tempo may be noticed also elsewhere in the novel, in parts which concentrate on narrating events (cf. NP-section in Unit 1) or where character-speech and narration of the plot alternate (e.g., in Unit 2 and 4). The section of 72-words in brief summary is also remarkable, usually sections in this type are shorter. The only sudden jump from brief summary to 0-level occurs in the second half of Unit 7 where the sub-genre narration of the plot alternates with a dialogue. However, this abrupt change marks the start of a new day in story-time. The slower types occur less frequently here, thus the general tempo of narration is very quick in Unit 7. It is also the first unit in Part I of Clitophon's ego-narration, where all seven types of narrative tempo-management are used.

**Graph 21.** Division of text into different (sub-)genres and different types of narrative tempo-management in Unit 7 (2.23.1–2.30.6).

Narration of the plot		SUM	NP	LAM	D	Narration of the plot	D	NP	D	DE	Short contemplation	NP	PRAY
BD	0	CT	ET	DS	0-level	DS	0-L	BS	0-L	CT	Pause	CT	0
SS	1		45		166w	124w	78w	72w	59w	2	179w	2	-
2	4	79w	w	71w						7		2	3
9	0									w		3	4
w	w											w	w

Numbers above and below graph: 1 – NP 10w; 2 – E 4w; 3 – CT 4w; 4 – DS 11w; 5 – ET 5w; 6 – DS 10w.

**Abbreviations:** Narration of the plot: NP – narration of the plot; SUM – summary. Descriptions: DE – description of emotions; D – dialogue. LAM – lamentation. Types of NTM: ET – expansion of time; 0-L – 0-level; CT – compression of time; DS – detailed summary; BS – brief summary; E – ellipsis.

**Table 32.** Rhetorical figures in different (sub-)genres in Unit 7 (2.23.1–2.30.6).

NP/ E,BS,DS, 0-L, CT 2.23.1– 23.17 171w	SUM/ET 2.23.17– 23.20 25w	NP/ET, DS 2.23.20– 24.3 91w	LAM/0-L 2.24.3– 24.14 110w	D/ 0-L,CT 2.25.1– 25.7 62w	NP/DS 2.25.7– 26.10 118w	D/ 0-L, DS 2.26.10– 27.7 87w	NP/BS 2.27.8– 28.2 74w	D/ 0-L 2.28.2– 28.7 64w	DE/CT 2.29.1– 29.4 27w	SC/ P.2.29.4– 29.21 179w	NP/CT 2.29.21– 30.2 23w	Pray/0-L 2.30.2– 30.5 34w	NP/ DS 30.5– 10w
POL	0.08	0.0220	0.0545	0.0484	0.0339	0.046	0.0541	0.0313	0	0.0391	0	0.0294	0
WR	0.0175	0.0110	0.0091	0	0.0254	0.0115	0.0270	0.0156	0	0.0447	0	0.0294	0
AN	0.0175	0.0110	0.0182	0.0323	0.0170	0	0.0405	0	0.0741	0.0112	0	0	0
RWR	0	0	0	0	0	0	0	0	0	0	0	0	0
PRL	0.04	0	0.0182	0	0.0085	0	0	0	0.0741	0.0223	0	0	0
ANT	0.0117	0.0110	0.0091	0	0	0.0115	0.0135	0	0	0.0056	0	0	0
CHM	0.0058	0.0110	0	0	0	0	0	0	0	0	0	0	0
ISO	0.0292	0	0.0182	0.0323	0.0170	0.023	0	0.0156	0.0741	0.0056	0	0	0
PRS	0.0175	0.0110	0.0182	0.0161	0.0085	0.0115	0	0	0.1111	0.0223	0	0	0
AS	0.04	0.0110	0.0364	0.0323	0	0.0115	0	0	0.0741	0.0056	0	0	0
EN	0	0	0	0.0161	0	0	0	0	0.0370	0	0	0	0
RQ	0	0	0	0	0	0	0	0	0	0	0	0	0
EX	0	0	0.0545	0	0	0	0	0	0	0	0	0.0294	0
AD	0	0	0.0273	0.0161	0	0	0	0.0313	0	0	0	0.0294	0
CPM	0.0117	0	0.0091	0.0484	0	0.046	0	0.0938	0	0	0	0.0294	0
QUOT	0	0	0	0	0	0	0	0	0	0	0	0	0.1
ALL	0.0117	0.04	0.0091	0	0.0169	0	0	0.0313	0	0.0056	0	0	0
HOM	0	0	0.0091	0.0161	0	0.0115	0	0	0.1111	0.0223	0	0.0294	0
PRN	0	0.04	0	0.0161	0.0085	0.0115	0.0135	0	0	0	0	0	0
<i>Gen.fr.</i>	<b>0.1579</b>	<b>0.24</b>	<b>0.1319</b>	<b>0.2742</b>	<b>0.1356</b>	<b>0.1839</b>	<b>0.1486</b>	<b>0.2188</b>	<b>0.5556</b>	<b>0.1844</b>	<b>0</b>	<b>0.1765</b>	<b>0.1</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoteleuton; PRN – paronomasia; NP – narration of the plot; SUM – summary; DE – description of emotions; D – dialogue; SC – short contemplation; LAM – lamentation; P – pause; E – expansion of time; 0-L – 0-level; CT – compression of time; DS – detailed summary; BS – brief summary; E – ellipsis; Gen.fr. – general frequency.

Unit 7 focuses again more on advancing the main storyline and six of the sub-genres of **narration of events** are presented as narration of the plot. In addition, one section of summary occurs. The **summary** has again a higher frequency of occurrence of rhetorical figures than the sections in narration of the plot, although only five figures occur in it and the general frequency (0.24) is below average for a summary (see Table 32, cf. Table 44). The summary is of a dream, where Leucippe is kidnapped by a brigand, laid on her back and cut open with a sword. Most of the figures also emphasize the key-words: polyptoton μάχαιραν-μαχαίρα and καταθέμενον-κάτωθεν the sword and laying down/cutting from below; the paronomasia of θυγατέρα-γαστέρα the girl and belly, which were cut open. These figures partly occur within the parallelism.

In the sections of **narration of the plot** similar figures are used (lexical, structural and sound-repetitions, as well as asyndeton and change of presentation mode in some sections), but in a different number. In the longest section at the beginning of Unit 7 (in 2.23.1–2.23.17), which is narrated using three different types of NTM (see Graph 21), a slight differences may be noticed within the section (see also Table 34): mostly lexical repetitions are used in the part narrated in DS, in CT different parallel structures occur. The antitheses and chiasms (also parisa) describe the action of one and then another character. Clitophon's feelings on entering Leucippe's chamber are emphasized by the polyptoton of φόβος - φόβον - ἐφοβείτο (*fear – to fear*) and ἐλπίδας - ἐλπίς - ἐλπίζον (*hope – hoping*). The sentence of Satyrus in direct speech (on 0-L) does not reveal any figures characteristic to this type of NTM, but refers playfully to the story of Odysseus (2.23.9–2.23.10): Κεῖται σοι καθεύδων ὁ Κύκλωψ· σὺ δὲ ὅπως Ὀδυσσεύς ἀγαθὸς γένη. (*“Your Cyclops is fast asleep; now you prove yourself a good Odysseus.”*). The similarity of the names Conops and Cyclops is quite obvious, as well as the connections between Conops' habit to keep an eye on Clitophon and the intoxication of both.<sup>262</sup>

In the NP section in brief summary in 2.27.8–2.28.2 surprisingly many rhetorical figures for this type of NTM are used, both regarding the sub-genre and the NTM-type. After the longest NP- section it has the second-highest general frequency of rhetorical figures (0.15) in Unit 7. Mostly lexical figures occur here, as well as one antithesis and a paronomasia. The reason for higher general frequency may lay in the position: it is situated between more figurative sections and similarities in the use of figures may be noticed with the prededing dialogue. In other NP-sections the usual figures for this sub-genre are used: in shorter ones lexical and sound-repetitions, in longer ones structural repetitions are added (see Table 34). In some sections or parts of sections the

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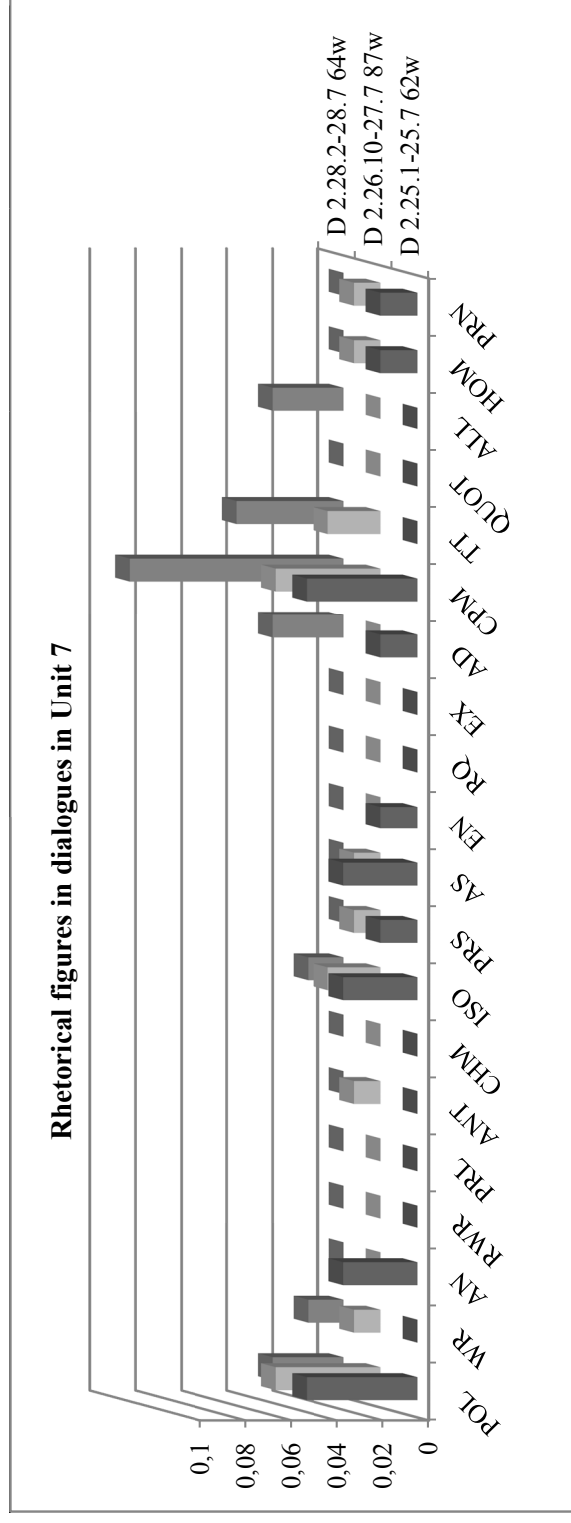
<sup>262</sup> But, as De Temmerman 2012: 543 brings out, there is a difference in purpose: Cyclops was intoxicated so that Odysseus could escape from the cave, Conops is intoxicated so that Clitophon could enter Leucippe's room.

accumulation of figures around parallel structures may be noticed. In shortest sections no rhetorical figures or only change of presentation mode occurs.

All **dialogues** in Unit 7 remain under 90 words in narrative time. As usual in dialogues, change of presentation mode occurs more often in addition to the three most frequently occurring groups of figures in the novel (lexical, structural and sound-repetitions, see Table 32, Graph 22). Figures of tempo and addresses are also used few times. The shortest section in 2.25.1–2.25.7 contains the highest number of various figures and has the highest general frequency of figures (0.27). This dialogue presents Leucippe's response to her mother's lamentation (which is regarded as the first turn-taking) over her supposed loss of virginity. The polyptota emphasize the keywords *παρθένος-παρθενίαν* (*maiden-virginity*); *ἐμοῦ-μου-μοι* (*pronoun for first person singular*); *οὐδέν-οὐδέ* (*negation*); *πεφοβημένη-φόβον* (*to be afraid-fear*). The enumeration (also a parison and isocolon) with anaphora is used to express, that Leucippe did not know who the intruder was. The high occurrence of figures is here probably influenced by the preceding genre of lamentation and by the emotional content. The genres or parts of sections, which express emotions are usually more figurative in the novel of Achilles Tatius.

The longest dialogue between Clio and Clinias (containing only two turn-takings) in 2.26.10–2.27.7 has the lowest general frequency of rhetorical figures (0.18), but the figures cluster in the response of Clinias. The third dialogue between Leucippe and her mother in 2.28.2–2.28.8 is quite lively and only the most characteristic figures to dialogues are used here (see Table 32, Graph 22). In addition to the change of presentation mode and turn-takings (three turn-takings in 64 words) only some lexical repetitions, an isocolon, two addresses and alliterations appear, in the turn-taking of Leucippe the figures help to persuade the mother that Leucippe is still a virgin and ready to prove it.

**Graph 22.** Rhetorical figures in dialogues in Unit 7 (2.23.1–2.30.6).



POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; D – dialogue.

The very figurative **lamentation** of Pantheia in 2.24.3–2.24.14 has the highest number of different figures in Unit 7. In addition to lexical, structural and sound-repetitions the frequency of asyndeton and figures of appellation (exclamations and addresses) is high (see Tables 32, 33), these are very characteristic figures to emotional genres.<sup>263</sup> The parallel structures appearing at the beginning, in the middle and at the end of the lamentation are all supported by anaphora and polyptota (these figures accumulate around parallel structures, this tendency can be noticed in the whole novel). In the rest of the lamentation only few lexical and sound-repetitions occur. The polyptota emphasize the fact, that Leucippe’s father is currently at war in Byzantium but should be fighting for his daughter’s marriage and good name in Tyre (πολεμεις-καταπεπολεμησαι; γάμων-γάμους; ὕβριν-ὕβρισεν – *to fight; marriage; outrage*), and refer back to the dream of Pantheia (ἀνετμήθης-τομή; δυστυχεστέρα-τύχην – *(you were cut-cut; unluckier-fate)*).

The **description of emotions** in 2.29.1–2.29.4 has the highest general frequency of rhetorical figures in Unit 7 (0.56, see Table 34) and altogether seven different figures occur in 27 words in narrative time (see Table 32). Its second half is constructed with two parallelisms, where the second one amplifies the first (2.29.2–2.29.4):

ἤχθετο, ἠσχύνετο, ὠργίζετο. ἤχθετο μὲν πεφωραμένη, ἠσχύνετο δὲ ὀνειδιζομένη, ὠργίζετο δὲ ἀπιστουμένη. (*She was vexed, ashamed, angered: vexed at being caught, ashamed at being criticized, angered at not being believed.*)

Both parallelisms (underlined) start with an asyndeton (a figure quite characteristic to a more emotional style) are connected through an anaphora (in italics) and homoioteleuta (double-underlined). They are parisa (3+4+4 and 9+11+10 syllables) and the first one contains an isocolon (4+4 syllables). Thus, the section is very thoroughly composed.

The similar structure of DE continues with a gnomic enumeration (in bold) in the following **short contemplation** over these three feelings (shame, sorrow and anger). It contains an anaphora (in italics), homoioteleuton (double-underlined), isocolon and parison of 3+3+3 syllables (e.g., in 2.29.4–2.29.10):

αἰδῶς δὲ καὶ λύπη καὶ ὀργῇ τρία τῆς ψυχῆς κύματα<sup>264</sup> ἢ μὲν γὰρ αἰδῶς διὰ τῶν ὀμμάτων εἰσρέουσα τὴν τῶν ὀφθαλμῶν ἐλευθερίαν

<sup>263</sup> Cf. the analysis by Ferrini (1987: 151–171) of sections in 5.25–5.26, which in this thesis are categorized as a lamentation and a persuasion (see App. 2).

<sup>264</sup> Similar, even longer enumerations of different feelings occur for instance in the novel of Chariton (e.g., in 1.9.3 of *Chaereas and Callirhoe*: τὴν Καλλιρόην κατελάμβανεν ὁμοῦ πάντα, φόβος, χαρὰ, λύπη, θαυμασμός, ἐλπίς, ἀπιστία (text from Molinié 2002); or in 5.8.2 (I am thankful to M. Kaimio, who quoted these examples in her article (1996: 49, 57)). Chariton, however, does not contemplate over such feelings like Achilles Tatius, but

καθαιρεί· ἡ λύπη δὲ περὶ τὰ στέονα διανεμομένη κατατῆκει τῆς ψυχῆς τὸ ζωπυροῦν· ἡ δὲ ὀργὴ περιῦλακτοῦσα τὴν καρδίαν ἐπικλύζει τὸν λογισμὸν τῷ τῆς μανίας ἀφρώ. λόγος δὲ τούτων ἀπάντων πατήρ, καὶ ἔοικεν ἐπὶ σκοπῷ τόξον βάλλειν καὶ ἐπιτυγχάνειν καὶ ἐπὶ τὴν ψυχὴν πέμπειν τὰ βλήματα καὶ ποικίλα τοξεύματα.

*(Shame, grief and anger are three waves rising in the soul. Shame enters at the eyes, where it takes away their freedom of movement; grief lodges in the breast, where it dampens the soul's glow; anger barks around the heart, where it overwhelms reason with its foaming insanity. Speech is the father of all three: like arrows aimed at a target and hitting it dead center, words pierce the soul and wound it in many places.)*

Again, each part of the enumeration is amplified in a longer parallel structure (underlined) which also contains three polyptota (in bold and italics) and word-repetitions (in bold). The next parallelism with anaphora and homoioteleuta specifies the impact of the words. The contemplation continues with other parallel structures supported by anaphora, polyptota and word-repetitions, but also sound-repetitions. Thus, the use of figures is rather similar in the consecutive sections of description of emotions and short contemplation, but the general frequency of figures in SC is below average. The amount of text involved in parallel structures is remarkable, but because some of these structures in the contemplation are very long, the average frequency of parallelism is not very high, which may be one of the reasons for the lower general frequency.<sup>265</sup>

The last genre in Unit 7 is a **prayer** by Leucippe to Satyrus (and through him to Clitophon) to take her away from her mother, e.g., in 2.30.2–2.30.5:

ἡ δὲ πρὶν ἀκοῦσαι **πρὸς** τὸν Σάτυρον, “Δέομαι,” ἔφη, “πρὸς θεῶν ξένων καὶ ἐγχωρίων, ἐξαρπάσατέ με τῶν τῆς μητρὸς ὀφθαλμῶν, ὅποι βούλεσθε. εἰ δὲ **με** ἀπελθόντες καταλίποιτε, βρόχον πλεξαμένη τὴν ψυχὴν **μου** οὕτως ἀφήσω.”

*(But before he could get a word in, she said: „I beg you, by all the gods – ours and anyone else's, get me out of my mother's sight, anywhere you like. If you go and leave me behind, I will hang myself.“)*

This example contains only polyptoton (in bold and italics), word-repetition (in bold), an address (in italics), exclamation (underlined) and homoioteleuton (double-underlined), in addition a change of presentation mode occurs. There is a surprising occurrence of homoioteleuton, which usually appears at the colon-

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rather amplifies them in the further description or lets his characters express them in direct speech.

<sup>265</sup> One of the possibilities for analyzing the figures is to count the words, which are part of a rhetorical figure, this would show the amount of text subsumed in a certain figure. This method is however not used in this thesis.

endings of parallel structures. Repetition of the preposition *πρός* and polyptoton of *με-μου* can be seen as supporting the appellation. It is the only prayer in Part I of Clitophon's ego-narration, but the analysis of other prayers shows that the same figures are used, in addition in several prayers parallel structures and asyndeta occur. The polyptoton, parallelismus, parison, asyndeton, address and exclamation are the most frequently used figures.

Looking at the genres in Unit 7 in general, the most figurative is the section describing the emotions – this is in accordance with the overall character of Tatius' style, which tends to use more figures in emotional genres, the sub-genre description of emotions is the most figurative of all (see Table 44). In other (sub-)genres the frequency of most of the figures is average or even slightly lower than usual. Thus, the Unit 7 is not very figurative in general, because the focus is on narrating the events of the plot.

Of the **types of narrative tempo-management** the most prevalent type in Unit 7 is the **0-level**, represented in five sections. 0-level occurs mostly in dialogues, but also in a narration of the plot, a lamentation and a prayer. All groups of figures are used, the most frequently occurring are lexical repetitions, figures of appellation and change of presentation mode – as characteristic figures to 0-level in general. Although the structural repetitions and figures of tempo occur rather frequently in this type, in Unit 7 they are used only in two sections (lamentation and dialogue). The frequency of rhetorical figures is the highest in the longest section on the 0-level (lamentation/dialogue in 2.24.3–2.25.6; general frequency is 0.3) and it contains the largest number of different figures (see Table 34). Usually no connection can be seen between the length of the section and general frequency of figures in this NTM-type, thus the genre influences here the occurrence of figures. Of other sections, the high occurrence of the change of presentation mode in the dialogue between Leucippe and her mother in 2.28.2–2.28.8 is remarkable – there are three turn-takings in this short dialogue, all utterances of characters alternate with the reporting clauses of the ego-narrator Clitophon. For the analysis of other sections see the dialogues and prayer.

Four sections in the NTM-type **compression of time** occur. Two of them are used for narration of the plot, one for dialogue and one for description of emotions. In this type the most frequent figures are not lexical repetitions, but structural repetitions (see Tables 33,34), which occur more frequently than usual. In one section it is caused by the sub-genre of description of emotions, where parallel structures are used very frequently. This section has also the highest general frequency of figures among different NTM-types (see the analysis above). The other section in 2.23.10–2.23.17 in the sub-genre narration of the plot describes the moment Clitophon is entering Leucippe's room and is captured by different feelings (hope and fear) – this is narrated using antithetical or chiasmic constructions, supported by lexical and sound-repetitions. Thus the content influences here also the use of figures. The short section used for the dialogue contains only a change of presentation mode.

**Table 33.** Rhetorical figures in all genres (counted together) in Unit 7 (2.23.1–2.30.6).

	NE 512w	D 213w	DESC 27w	CONT 179w	LAM 110w	Pray 34w
POL	0.0352	0.0423	0	0.0391	0.0545	0.0294
WR	0.0176	0.0094	0	0.0447	0.0091	0.0294
AN	0.0176	0.0094	0.0741	0.0112	0.0182	0
RWR	0	0	0	0	0	0
PRL	0.0039	0	0.0741	0.0223	0.0182	0
ANT	0.0078	0.0047	0	0.0056	0.0091	0
CHM	0.0039	0	0	0	0	0
ISO	0.0117	0.0235	0.0741	0.0056	0.0182	0
PRS	0.0098	0.0094	0.1111	0.0223	0.0182	0
AS	0.0039	0.0141	0.0741	0.0056	0.0364	0
EN	0	0.0047	0.0370	0	0	0
RQ	0	0	0	0	0	0
EX	0	0	0	0	0.0545	0.0294
AD	0	0.0141	0	0	0.0273	0.0294
CPM	0.0059	0.0610	0	0	0.0091	0.0294
QUOT	0	0	0	0	0	0
ALL	0.0176	0.0094	0	0.0056	0.0091	0
HOM	0	0.0094	0.1111	0.0223	0.0091	0.0294
PRN	0.0059	0.0094	0	0	0	0
<b>Gen.fr.</b>	<b>0.1406</b>	<b>0.2207</b>	<b>0.5556</b>	<b>0.1844</b>	<b>0.2909</b>	<b>0.1765</b>

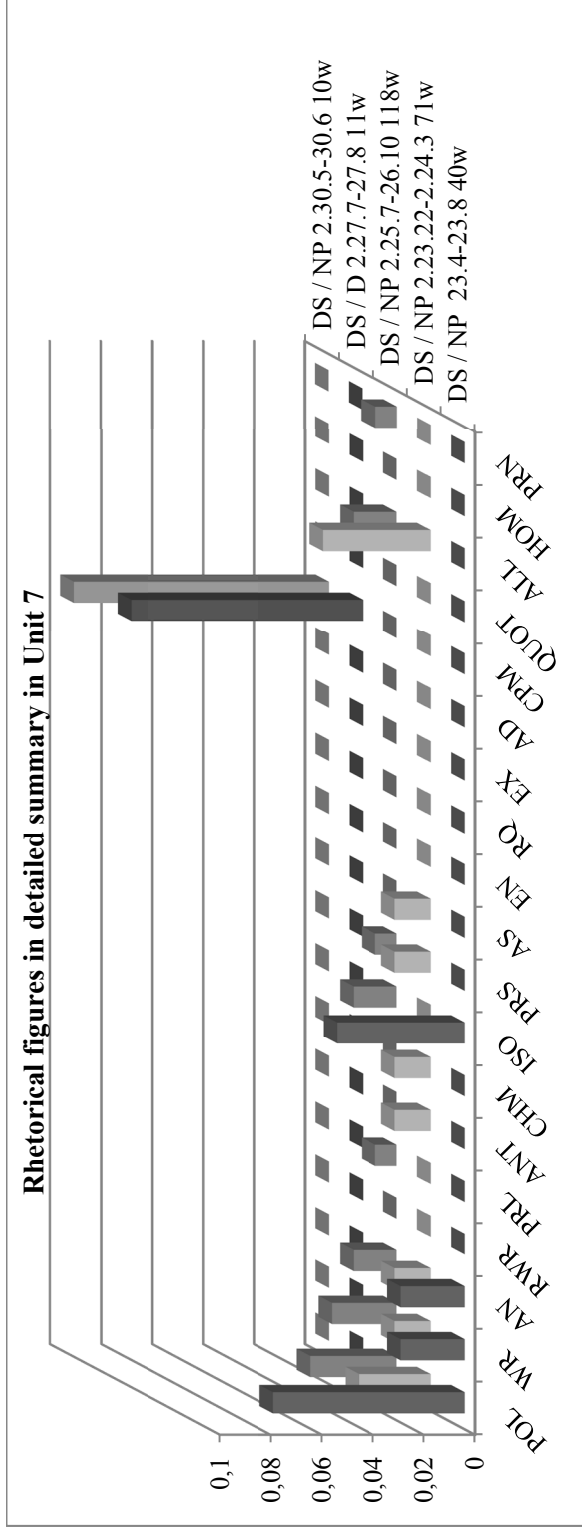
POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; NE – narration of events; DESC – description; D – dialogue; CONT – contemplation; LAM – lamentation; Gen.fr. – general frequency.

**Table 34.** Rhetorical figures in different types of narrative tempo-management in Unit 7 (2.23.1–2.30.6).

	E/ NP	BS/NP	DS/ NP	0-L/ NP	CT/NP	ET/ SUM,NP	DS/NP	0-L/NP	LAM,D	CT/D	DS/D	0-L/D	DS/D	BS/NP	0-L/D	ET/ D	CT/DE	P/ SC	CT/NP	0-L/ Pray	DS/NP
	2.23.1 2.23.1 4w	2.23.1 23.4 29w	23.4 23.8 40w	2.23.8 23.10 19w	23.17 79w	2.23.17 23.22 45w	2.23.22 2.24.3 71w	2.24.3 25.6 166w	2.25.7 6w	2.25.6 6w	2.27.7 27.8 11w	2.26.10 78w	2.27.7 27.8 11w	2.27.8 28.2 72w	2.28.2 28.8 59w	2.28.8 5w	2.29.1 29.4 27w	2.29.1 29.21 179w	2.29.21 30.2 23w	2.30.2 30.5 34w	2.30.5 30.6 10w
POL	0	0	0.075	0.0526	0.0253	0.0444	0.0282	0.0542	0	0	0.0339	0.0513	0	0.0556	0.0339	0	0	0.0391	0	0.0294	0
WR	0	0.03	0.025	0	0.0127	0	0.0141	0.0060	0	0	0.0254	0.0128	0	0.0278	0.0169	0	0	0.0447	0	0.0294	0
AN	0.25	0	0.025	0	0.0127	0	0.0141	0.0241	0	0	0.0170	0	0	0.0417	0	0	0.0741	0.0112	0	0	0
RWR	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
PRL	0	0	0	0	0	0.0222	0	0.0120	0	0	0.0085	0	0	0	0	0	0.0741	0.0223	0	0	0
ANT	0	0	0	0	0.0253	0	0.0141	0.0060	0	0	0.0128	0	0	0.0139	0	0	0	0.0056	0	0	0
CHM	0	0	0	0	0.0127	0	0.0141	0	0	0	0	0	0	0	0	0	0	0	0	0	0
ISO	0	0	0.05	0.0526	0.0253	0	0	0.0241	0	0	0.0170	0.0256	0	0	0.0169	0	0.0741	0.0056	0	0	0
PRS	0	0	0	0	0.0380	0	0.0141	0.0181	0	0	0.0085	0.0128	0	0	0	0	0.1111	0.0223	0	0	0
AS	0	0	0	0	0	0.0222	0.0141	0.0361	0	0	0.0128	0	0	0	0	0	0.0741	0.0056	0	0	0
EN	0	0	0	0	0	0	0	0.0060	0	0	0	0	0	0	0	0	0.0370	0	0	0	0
RQ	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
EX	0	0	0	0	0	0	0	0.0361	0	0	0	0	0	0	0	0	0	0	0	0.0294	0
AD	0	0	0	0	0	0	0	0.0241	0	0	0	0	0	0	0.0339	0	0	0	0	0.0294	0
CPM	0	0	0	0.0526	0.0127	0	0.0241	0.1667	0	0	0.0385	0.0909	0	0	0.0847	0.2	0	0	0	0.0294	0.1
QUOT	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
ALL	0	0	0	0.0526	0.0127	0.0444	0.0423	0.0060	0	0	0.0170	0	0	0	0.0339	0	0	0.0056	0	0	0
HOM	0	0	0	0	0	0	0	0.0120	0	0	0.0128	0	0	0	0	0	0.1111	0.0223	0	0.0294	0
PRN	0	0	0	0	0	0.0222	0	0.0060	0	0	0.0085	0.0128	0	0.0139	0	0	0	0	0	0	0
<i>Gen.fr.</i>	<i>0.25</i>	<i>0.0345</i>	<i>0.175</i>	<i>0.2105</i>	<i>0.1772</i>	<i>0.1556</i>	<i>0.1549</i>	<i>0.2952</i>	<i>0.1667</i>	<i>0.0909</i>	<i>0.1923</i>	<i>0.1356</i>	<i>0.2703</i>	<i>0.1528</i>	<i>0.2203</i>	<i>0.2</i>	<i>0.5556</i>	<i>0.1844</i>	<i>0</i>	<i>0.1765</i>	<i>0.1</i>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; NP – narration of the plot; SUM – summary; DE – description of emotions; D – dialogue; SC – short contemplation; LAM – lamentation; P – pause; ET – expansion of time; 0-L – 0-level; CT – compression of time; DS – detailed summary; BS – brief summary; E – ellipsis; Gen. fr. – general frequency.

**Graph 23.** Rhetorical figures in the NTM-type of detailed summary in Unit 7 (2.23.2–2.30.6).



POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RO – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; DS – detailed summary; NP – narration of the plot; D – dialogue.

The type of **detailed summary** occurs five times in Unit 7, used for the sub-genre narration of the plot and a dialogue. The figures used are the same as in the sub-genre narration of the plot (see Tables 32, 34, Graph 23), as well as the tendency that more different figures occur in longer sections. The DS-section in 2.23.22–2.24.3, describing how Clitophon escapes from Leucippe's room, comprises the largest number of different figures. The use of lexical repetitions in 2.23.4–2.23.8 is very high compared to others. The section describes, how Satyrus drugs the servant Conops, thus these figures highlight the words expressing Satyrus, the drug and falling asleep.

Other types of NTM occur only once or twice in Unit 7. Both sections in **brief summary** are used for the sub-genre narration of the plot. Lexical repetitions seem to be the most characteristic figures for this type (see Tables 34, 35), whereas in the longer section in 2.27.8–2.28.2 lexical figures are used most frequently among all types of NTM, only the polyptoton in the 0-level sections occurs more often. Of other figures an antithesis and paronomasia are used. No rhetorical figures are used in the first section in the **expansion of time** (apart from the change of presentation mode at the beginning). The second section is used for the sub-genre of summary and then for narration of the plot, again the use figures depend on sub-genres (summary, narration of the plot, dialogue). The alliteration is used much more frequently than usual for this type (see Table 35, cf. Table 45), this figure helps here to emphasize the keywords.

**Ellipsis** is presented through four words in narrative time at the beginning of Unit 7 and contains the second part of the anaphora between two chapters (cf. Unit 6). **Pause** occurs only once in Unit 7, for presenting the short contemplation over the feelings. The figures used are similar to the preceding description of emotions in CT (see the analysis of the sub-genre short contemplation above).

The most figurative NTM-type in Unit 7, when looking all the sections together, is the 0-level, probably due to the lamentation, which occurs in this type, the occurrence of figures characteristic to this genre is much higher. Again, because of the figures in description of emotions, the occurrence of most of the parallel structures, as well as anaphora and homoioteleuta (these are connected to parallel structures) is very high. The expansion of time and detailed summary are not very figurative, similarly the pause has a lower general frequency than average and three most common groups of figures are used in these types. Brief summary is characterized foremost by the lexical figures, one anaphora occurs also in ellipsis.

**Table 35.** Rhetorical figures in all types of NTM (counted together) in Unit 7 (2.23.1–2.30.6).

	P 179w	ET 50w	0-L 356w	CT 135w	DS 250w	BS 101w	E 4w
POL	0.0391	0.04	0.0478	0.0148	0.036	0.0396	0
WR	0.0447	0	0.0112	0.0074	0.02	0.03	0
AN	0.0112	0	0.0112	0.0222	0.016	0.03	0.25
RWR	0	0	0	0	0	0	0
PRL	0.0223	0.02	0.0056	0.0148	0.004	0	0
ANT	0.0056	0	0.0056	0.0148	0.004	0.0099	0
CHM	0	0	0	0.0074	0.004	0	0
ISO	0.0056	0	0.0225	0.0296	0.06	0	0
PRS	0.0223	0	0.0112	0.0444	0.008	0	0
AS	0.0056	0.02	0.0197	0.0148	0.004	0	0
EN	0	0	0.0028	0.0074	0	0	0
RQ	0	0	0	0	0	0	0
EX	0	0	0.0197	0	0	0	0
AD	0	0	0.0197	0	0	0	0
CPM	0	0.02	0.0393	0.0148	0.008	0	0
QUOT	0	0	0	0	0	0	0
ALL	0.0056	0.04	0.0112	0.0074	0.02	0	0
HOM	0.0223	0	0.0112	0.0222	0	0	0
PRN	0	0.02	0.0056	0	0.004	0.0099	0
<i>Gen.fr.</i>	<i>0.1844</i>	<i>0.16</i>	<i>0.2444</i>	<i>0.2222</i>	<i>0.144</i>	<i>0.1188</i>	<i>0.25</i>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; P – pause; ET – expansion of time; 0-L – 0-level; CT – compression of time; DS – detailed summary; BS – brief summary, Gen.fr. – general frequency.

**In conclusion:** Unit 7 focuses on narrating the events from the 31<sup>th</sup> to the 32<sup>nd</sup> day (including the night between) in story-time. An ellipsis at the beginning omits the period from 28<sup>th</sup> to 31<sup>st</sup> night. Changes between different types of narrative tempo-management and genres are rather frequent and the average length of sections short compared to other units. The events in this unit again evolve more intensively, therefore the prevailing genre is narration of the plot narrated in quicker types of narrative tempo-management (from compression of time to ellipsis), alternating with several dialogues narrated mainly on the 0-level. The tempo of narration is also slowed down by a lamentation (on the 0-level) and a contemplation in pause. The general tendency in *Leucippe and Clitophon*, that the narrative tempo changes gradually when narrating the events in the plot, may be noticed also in Unit 7. The most sudden change from brief summary to the 0-level in Unit 7 marks the beginning of the new day in story-time.

The rhetorical figures in the genre of narration of events are very characteristic to each sub-genre: the only summary again has a higher occurrence of figures than the narration of the plot and lexical, structural, sound-repetitions and asyndeton occur in these sub-genres. Of structural repetitions, antitheses

often describe the actions of one and then another character. Lexical repetitions are mostly used for emphasizing the keywords.

In addition to lexical, structural and sound-repetitions in both dialogues the figures of tempo and some figures of appellation are used. The change of presentation mode is the most characteristic feature of this genre. The lamentation has the highest occurrence of polyptoton and figures of appellation (especially exclamation), again the tendency that figures accumulate around parallel structures may be observed. The highest average frequency of rhetorical figures appears in the section describing the emotions of Leucippe (0.56, which is very high compared to the usual general frequency of 0.15–0.25 in sections in different genres of the novel, but characteristic to this sub-genre in the novel). Similar figures to the description of emotions are used in the following short contemplation, especially parallel structures. The shorter parallel structures are several times amplified in the following longer parallelisms supported by lexical and sound-repetitions. In the prayer of Leucippe only figures of appellation with lexical and sound-repetitions are used. In other prayers (which occur in other parts of the novel) often parallel structures and asyndeton occur in addition.

Comparing the types of narrative tempo-management, the 0-level has the highest occurrence of polyptoton and change of presentation mode. In addition, exclamations and addresses as characteristic figures to 0-level in general occur only in this type in Unit 7. In the compression of time in Unit 7 more structural repetitions and homoioteleuton than in any other type are used, the abundance of parallel structures is influenced once by the very figurative sub-genre description of emotions, in the other section by the content of the text (opposing feelings). Lexical repetitions are the figures most characteristic to the brief summary. The occurrence of anaphora and word-repetition is the highest of all types, while of all the other figures only antithesis and paronomasia are used. The sections in expansion of time are very short, but the occurrence of alliteration in them is very high – this figure is used to highlight the keywords in the summary and narration of the plot. Otherwise, only few figures occur in this type in Unit 7. In detailed summary again the influence of the genre may be observed, as figures characteristic to the narration of the plot are used. Ellipsis contains only one anaphora (divided between two chapters) and in the pause three main groups of figures (lexical, structural and sound-repetitions) with asyndeton are used.

#### 4.2.2.8 Unit 8: Ch. 2.30.6–2.38.21

Unit 8 describes days 33–36 in story-time in 1647 words of narrative time. The ellipsis at the beginning omits days 33–34 and nights 33–35 in story-time. The narration focuses on describing the period from the 35<sup>th</sup> to the 36<sup>th</sup> day, the beginning is a rather compendious narration of events, but the unit ends with a long scene with speeches and dialogues. As in many preceding units, the sub-genre of narration of the plot continues from one unit to another, divided with an ellipsis. The narration of the events on day 35 (in detailed summary) tells,

how Clitophon and his friends have been preparing for flight, which takes place in the evening of the 35<sup>th</sup> day. Satyrus pours sleeping drug into the drink of Leucippe's mother Pantheia and her chambermaid. Clitophon's father and the servant Conops happen to be away, thus the company of six (Clitophon, Leucippe, Satyrus, Clinias and two of his servants) starts their way towards Beirut through Sidon. There they find a ship ready to set sail and begin the voyage to Alexandria.

On board they meet a young man Menelaus, start talking to him (dialogue on the 0-level) and ask him to tell his story. Menelaus narrates about the death of his beloved youngster Patroclus (narrative speech on the 0-level). A short section describes the feelings of Clinias (in expansion of time). Then Menelaus asks Clitophon and Clinias to tell their stories (dialogue/narration of the plot on the 0-level, detailed summary and compression of time). In the following dialogue (on the 0-level) Clitophon proposes to compare the love of boys and the love of women. Three embellished contemplations follow by Menelaus, Clitophon and Menelaus. These three speeches can be regarded as a slow-down at the end of Part I of *Leucippe and Clitophon*, preparing for the more intense development of the plot in Part II.

Changes between different genres and tempo-management types occur very infrequently here when compared to preceding units. Thus also the average length of sections in Unit 8 is the longest in Part I: the genres change only six times (the average length of a section is 235.3 words) and types of NTM only seven times (the average length of a section in one type is 205.9 words). In the first half of Unit 8 the prevailing genre is narration of events, which alternates with dialogues. The second half of Unit 8 is narrated in one genre only – three consecutive embellished contemplations by two characters.

The narrative tempo is quicker at the beginning of the unit, starting with an ellipsis and detailed summary, but after that the predominant type is the 0-level. The second dialogue and narration of the plot sections together (in the middle part) are narrated in four quickly alternating types of NTM (expansion of time, 0-level, detailed summary and compression of time), followed by over 900 words on the 0-level. Unit 8 is presented mainly in the character-speech, the narration of the plot and parts of dialogues as the ego-narration of Clitophon.

**Graph 24.** Division of text into (sub-)genres and type of narrative tempo-management in Unit 8 (2.30.6–2.38.21).

		1			
		Narration of the plot	D Narrative speech	N P	D Embellished contemplation
368w		4 5 w	224w	5 0 w	117w 822w
Detailed summary		0-level			
364w		3 8 w			
		0-LEVEL			
		3 8 w			
		3,4,5			

Numbers above and below the graph: 1 – D 21w; 2 – E 4w; 3 – ET 9w; 4 – 0-L 12w; 5 – DS 12w.

**Abbreviations:** Narration of events: NP – narration of the plot. D – dialogue. Types of NTM: ET – expansion of time; 0-L – 0-level; CT – compression of time; DS – detailed summary; E – ellipsis.

**Table 36.** Rhetorical figures in different (sub-)genres in Unit 8 (in 2.30.6–2.38.21).

	NP / E, DS 2.30.6– 33.4 368w	D / 0-L 2.33.4– 33.9 45w	NS / 0-L 2.34.1– 34.23 224w	D / ET, 0-L 2.34.23– 34.25 21w	NP / DS, CT 2.34.25– 35.5 50w	D / 0-L 2.35.5– 35.16 117w	EC / 0-L 2.36.1– 36.21 201w	EC / 0-L 2.37.1– 37.41 412w	EC / 0-L 2.38.1– 38.21 209w
POL	0.0435	0.0222	0.0402	0	0.08	0.0256	0.0299	0.0437	0.0431
WR	0.0245	0	0.0223	0.0476	0.02	0	0.0249	0.0194	0.0383
AN	0.0027	0	0.0134	0	0.02	0.0085	0.0149	0.0097	0.0144
RWR	0	0	0	0	0	0	0	0.0024	0
PRL	0.0054	0.0222	0.0268	0	0.02	0	0.0149	0.0170	0.0191
ANT	0.0027	0	0.0089	0	0	0	0.0149	0.0073	0.0144
CHM	0.0027	0	0	0	0	0	0	0.0073	0
ISO	0.0109	0.0889	0.0268	0	0.04	0.0342	0.0299	0.0121	0.0526
PRS	0.0109	0.0222	0.0134	0	0	0	0.0199	0.0194	0.0287
AS	0.0136	0.0222	0.0134	0	0	0.0085	0	0.0073	0
EN	0.0027	0	0	0	0	0	0	0	0.0096
RQ	0	0	0.0045	0	0	0	0	0.0024	0
EX	0	0	0	0	0	0	0	0	0
AD	0	0.0222	0.0045	0	0	0	0.0100	0	0.0048
CPM	0	0.1556	0.0179	0.0952	0.02	0.0427	0.0199	0.0049	0.0096
QUOT	0	0	0.0045	0	0	0	0.0050	0	0
ALL	0.0245	0	0.0223	0	0.04	0.0342	0.0100	0.0146	0.0096
HOM	0.0054	0	0	0	0	0	0.0149	0.0073	0.0239
PRN	0.0054	0	0	0	0	0	0.0199	0.0024	0.0096
<b>Gen.fr.</b>	<b>0.1549</b>	<b>0.4667</b>	<b>0.2188</b>	<b>0.1429</b>	<b>0.24</b>	<b>0.1795</b>	<b>0.2289</b>	<b>0.1772</b>	<b>0.2775</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; NP – narration of the plot; NS – narrative speech; D – dialogue; EC – embellished contemplation; ET – expansion of time; 0-L – 0-level; CT – compression of time; DS – detailed summary; E – ellipsis, Gen.fr. – general frequency.

Only three genres occur in Unit 8, the genre of **narration of events** is represented by two sub-genres. Two sections of **narration of the plot** are used for advancing the main storyline and describing the action between two dialogues. In the NP-section in 2.30.6–2.33.4 (the longest section in this sub-genre in Part I of *Leucippe and Clitophon*) the use of figures is very characteristic to narration of the plot (see Table 36, Graph 25), as is the low general frequency of figures (0.15). A fivefold polyptoton of the preposition ἐπί occurs in 2.31.16–2.31.19 expressing the movement towards Sidon, then to Beirut and further. Most of the figures, mainly lexical and sound-repetitions, occur however more frequently at the end (in chapters 2.32–2.33) and emphasize the words connected to sailing (*to sail, wind, ship, the sails*). Parallel structures and asyndeta tend to be used only in Ch. 2.32, which is more descriptive (of the ship sailing out from Beirut), other figures are there concentrated around two consecutive parallel structures, thus the function of the part of the section influences the occurrence of figures.

In the second, shorter section of NP, most of the lexical figures are similarly connected to the parallel structures. Only few lexical repetitions and two alliterations occur independently. Due to the shortness of the section the general frequency of figures is higher (0.24) than in the longer section, as is usual in this sub-genre.

In the **narrative speech** of Menelaus (in 2.34.1–2.34.23) figures of appellation occur in addition to the figures used in the sub-genre narration of the plot (see Table 36). In the introductory part of the speech two asyndetic sentences and two polyptota occur. The latter figure emphasizes the keywords and theme of the speech (μειράκιου-μειράκιον, *young man*; ἐθηρῶμεν-θηρίων, *we hunted-animals*). The most emotional part of the speech, describing how the young Patroclus was wounded, is expressed through consecutive parallel structures (five parallel cola and an antithesis), e.g., in 2.34.6–2.34.9:

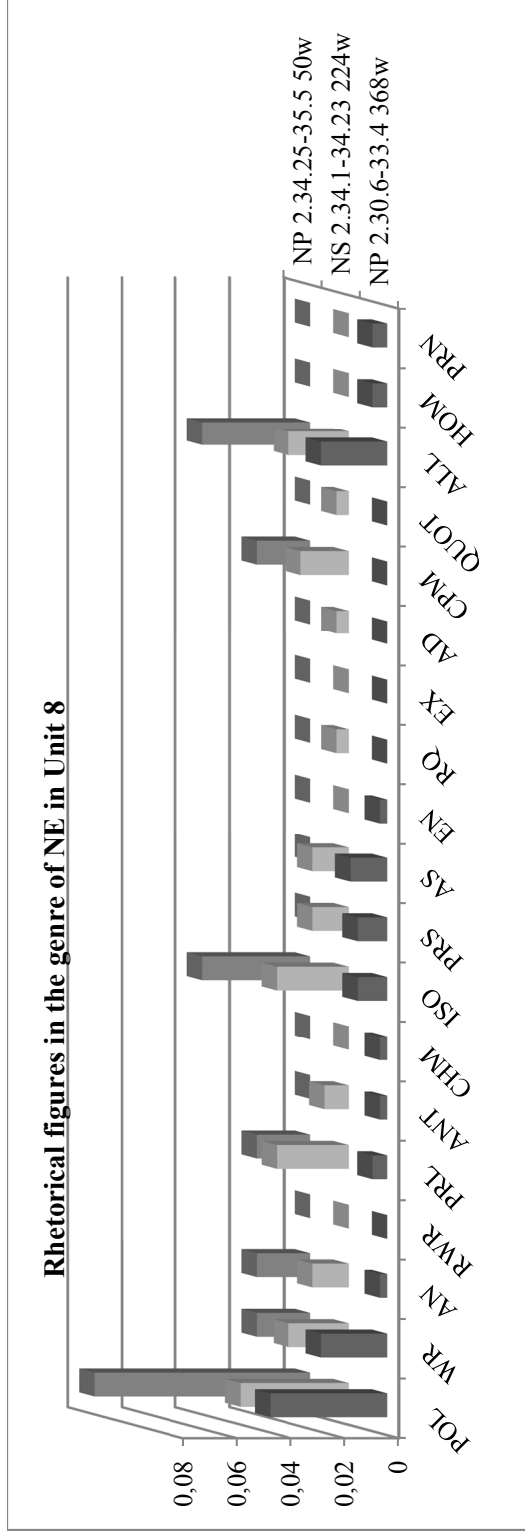
ἔξαίφνης δὲ σῶς τῆς ὕλης προπηδᾷ, καὶ τὸ μειράκιον ἐδίωκε· καὶ ὁ σῶς ἐπιστρέφει τὴν γένυν καὶ ἀντιπρόσωπος ἐχώρει δρόμῳ, καὶ τὸ μειράκιον οὐκ ἐξετρέπετο, βοῶντος ἐμοῦ καὶ κεκραγότος· “Ἐλκε τὸν ἵππον, μετένεγκε τὰς ἡνίας· πονηρὸν τὸ θηρίον.”

*(But suddenly a wild boar bolted from the underbush, and the lad took off in hot pursuit. The boar wheeled about, leveled his tusks at him, and ran straight at him. My boyfriend didn't turn aside, though I called and screamed, “Hold back; rein aside; he's dangerous.”)*

There are four parallelisms in this example (underlined, first σῶς τῆς ὕλης ... ἐδίωκε; second καὶ ὁ σῶς...ἐξετρέπετο, third βοῶντος ἐμοῦ καὶ κεκραγότος and fourth Ἐλκε τὸν ἵππον...), the last parallelism is also a parison. The example contains three isocola: the parallelism βοῶντος ἐμοῦ καὶ κεκραγότος is an isocolon of 5+5 syllables, the beginning of the sentence until ἐχώρει δρόμῳ forms an isocolon of (11+10)+(10+11) syllables, and the first colon (ἔξαίφνης δὲ σῶς τῆς ὕλης προπηδᾷ) together with the colon at the end of the previous sentence forms an isocolon of 11+11 syllables. Four consecutive cola are connected with the anaphora of **καί** (in bold). Together with the **καί** in the following colon a fivefold repetition of this conjunction occurs. In addition two word-repetitions (in bold and italics) refer to the two main characters of action and an exclamation of Menelaus himself at the end of the example is presented in direct speech on the fourth level of narration (thus a change of presentation mode occurs).

Parallel structures, alliteration and rhetorical questions are also used towards the end of the speech (where Menelaus describes the death of Patroclus and blames himself for it), together with lexical repetitions, which help to underline the keywords. The speech is thus very carefully composed, the emotional content is expressed through frequent asyndeta and rhetorical questions – figures characteristic rather to the more emotional genres in *Leucippe and Clitophon* (e.g., to lamentations, persuasions), not to the narrative speeches and we can notice the influence of the content to the use of figures.

**Graph 25.** Rhetorical figures in the genre of narration of events in Unit 8 (2.30.6–2.38.21).



POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RO – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; NE – narration of events; NP – narration of the plot; NS – narrative speech.

The genre of **dialogue** alternates with the genre of NE in the first half of Unit 8 and introduces the section of embellished contemplations in the second half. All dialogues are rather different in the use of figures, the only figures occurring in all dialogues are lexical repetitions and change of presentation mode. However, the very high frequency of isocolon in dialogues in general is remarkable (0.09), when compared to other genres in Unit 8 (see Table 37), this is the most frequently occurring parallel structure in dialogues in general (see Table 44). It is noteworthy that the second-longest dialogue in Unit 8 (in 2.33.4–2.33.9) contains more different figures than the longest dialogue in this unit, it is also a very lively dialogue (there are five turn-takings in 45 words in narrative time), which is relatively rare in *Leucippe and Clitophon*. The reporting clauses of the main narrator Clitophon are very short or the turn-takings follow without reporting clauses at all (e.g., 2.33.4–2.33.9):

λέγω δὴ πρῶτος: *“Πόθεν, ὦ νεανίσκε, καὶ τίνα σε δεῖ καλεῖν;”* *“Ἐγὼ Μενέλαος,”* εἶπεν, *“τὸ δὲ γένος Αἰγύπτιος. τὰ δὲ ὑμέτερα τίνα;”* *“Ἐγὼ Κλειτοφῶν, οὗτος Κλεινίας, Φοίνικες ἄμφω.”* *“Τίς οὖν ἡ πρόφασις ὑμῖν τῆς ἀποδημίας;”* *“Ἦν σὺ πρῶτος **ἡμῖν** φράσης, καὶ τὰ παρ’ ἡμῶν ἀκούση.”*

*(I spoke first. “Where do you come from, my young friend, and what is your name?” “I am Menelaus, born in Egypt. And you?” “I am Clitophon, and this is Clinias, both from Phoenicia.” “Why are you traveling?” “We’d like to hear your story first: then we will tell you ours.”)*

The dialogue starts with an asyndeton (although the particle δὴ is used, thus it is not a pure asyndeton<sup>266</sup>) in the reporting clause and the whole dialogue consists of relatively short sentences and cola. The direct speech of Clitophon contains an address (double-underlined), and forms an isocolon of (2+5)+7 syllables (all isocola are presented in italics in this example). The answer of Menelaus is introduced only by the verb εἶπεν and is similar to the self-introduction of Clitophon in Ch. 1.3.1–1.3.2, presented in the form of triple isocolon ((6+2)+8+8). The next turn-taking of Clitophon contains the only parallelism/parison in the dialogue (underlined), which together with the next colon forms an isocolon of 5+5+5 syllables (in italics). The next two turn-takings occur without reporting clauses, but again the answer of Clitophon is an isocolon (8+8 syllables) and contains a polyptoton (in bold). Even though the sentences are short,<sup>267</sup> this dialogue has the highest general frequency of rhetorical figures among sections in Unit 8 (0.47).

<sup>266</sup> See Denniston 1954: 203–236.

<sup>267</sup> Usually sections with short sentences are less figurative, as lexical repetitions and also structural repetitions occur mostly in longer sentences.

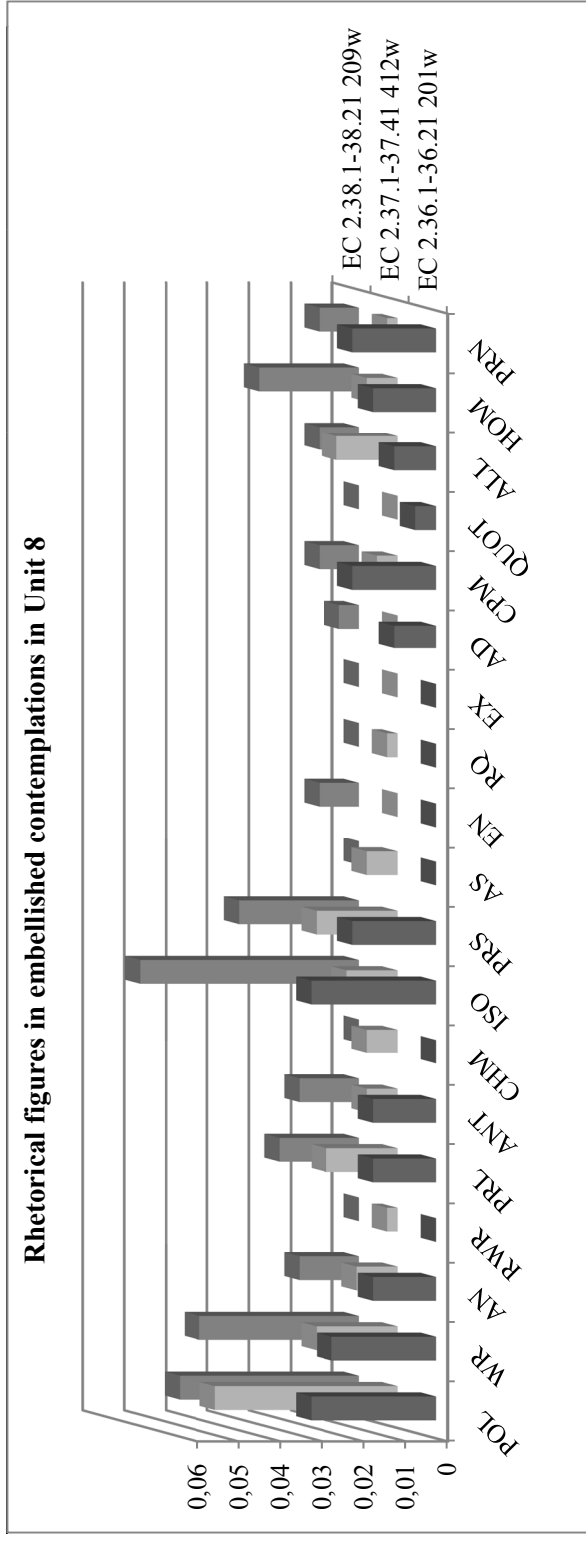
The shortest dialogue in Unit 8 (in 2.34.23–2.34.25) contains only two figures and has the lowest general frequency of figures. In the longest dialogue (in 2.35.5–2.35.16) more figures, mainly polyptoton and alliteration, but also isocola, occur in the turn-takings of Clitophon (at the beginning and end of the dialogue, similarly to the first dialogue discussed above), thus we can observe different use of figures by different characters. Only one anaphora and an isocolon are used in the turn-taking of Menelaus. This is peculiar, because the speeches by Menelaus in Unit 8 are more figurative than the speeches by Clitophon. The reason for such dissimilarity may also be in the different subject of the contemplations.<sup>268</sup>

The three **embellished contemplations** by Clitophon and Menelaus at the end of Unit 8 are about love (Clitophon praises the love of women and Menelaus the love of boys). As said, the embellished contemplations of Menelaus (in Ch. 2.36 and 2.38) have a higher general frequency of rhetorical figures (0.23 and 0.28 respectively) than the speech of Clitophon (0.18). Although the latter speech is twice as long, the general frequency of figures in longer embellished contemplations tends to be higher than in shorter ones. However, it contains more different figures (see Table 36, Graph 26). Mostly lexical, structural and sound-repetitions occur, other figures only in single speeches. The asyndeton, a characteristic figure to Clitophon in general, is used only in his speech, Menelaus on the other hand, uses for instance a quotation from Homer.

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<sup>268</sup> The differences in the use of figures by different characters can be noticed for instance in the sub-genre of persuasion (see Ch. 4.2.3), the differences in the purpose and subject, on the other hand, for instance in judicial speeches (see Ch. 4.2.4).

**Graph 26.** Rhetorical figures in embellished contemplations in Unit 8 (2.30.6–2.38.21).



POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; EC – embellished contemplation.

When comparing the occurrence of figures in the speeches of Menelaus and Clitophon, it can be noted, that almost a half of the text in both speeches by Menelaus is involved in parallel structures (the occurrence of isocola, but also parisa in the second speech in 2.38 is especially high, see Graph 26). Lexical repetitions are distributed quite evenly in the speeches of both, but tend to accumulate more around parallel structures in the speeches of Menelaus, e.g., in his first speech in 2.36.2–2.36.6:

τὸ μὲν γὰρ εἰς χρόσιν χρονιώτερον τῷ κόρῳ μαραίνει τὸ τεοπνόν· τὸ δὲ ἀπαζόμενον καινόν ἐστὶν αἰεὶ καὶ μᾶλλον ἀνθεῖ· οὐ γὰρ γεγηρακυῖαν ἔχει τὴν ἡδονήν· καὶ τὸ κάλλος ὅσον ἐλαττοῦται τῷ χρόνῳ, τοσοῦτον εἰς μέγεθος ἐκτείνεται πόθῳ.

*(The delights of something that is experienced over a period wilt through satiety; whereas something snatched is ever fresh and blooms all the more, since the pleasure it provides is unaged. Longing amplifies beauty all the more that it is diminished by time.)*

This example contains an antithesis (underlined at the beginning of the sentence until the second *stigma*) and a parallelism (underlined at the end of the sentence). The parallelism with the previous colon (after antithesis) forms a triple isocolon (13+13+13 syllables, in italics). Four pairs of paronomasia (κόρῳ-χρόνῳ; κόρῳ-πόθῳ; μᾶλλον-κάλλος; αἰεὶ-ἀνθεῖ), polyptoton of χρονιώτερον-χρόνῳ (underlined with dots), repetition of καὶ and εἰς (in bold), an alliteration (χρόσιν χρονιώτερον) and a homoioteleuton (χρόνῳ-πόθῳ, double-underlined) occur. In addition, an anaphora of τό (in bold and underlined) connects two halves of antithesis. Here the sound figures are connected to the keywords of this contemplation.

In the following text the words are emphasized through lexical repetitions (especially the word *beauty* – κάλλος), also the intertwining polyptota, seen for instance in the sub-genres ekphrasis of an object or short contemplation before, are used here. In the speech of Clitophon (in 2.37.1–2.37.41) several parallel structures are used, the words γυνή (*woman*) and especially the stem φίλη- (*kiss, kissing*) are emphasized through many lexical repetitions. The lexical repetitions (which occur rather frequently in embellished contemplations in general) of words expressing the kissing and embracing occur many times also in the last speech of Menelaus in 2.38.

**Table 37.** Rhetorical figures in all genres (counted together) in Unit 8 (2.30.6–2.38.21).

	NE 642w	D 183w	CONT 822w
POL	0.0452	0.0219	0.0401
WR	0.0234	0.0055	0.0255
AN	0.0078	0.0055	0.0122
RWR	0	0	0.0012
PRL	0.0140	0.0055	0.0170
ANT	0.0047	0	0.0109
CHM	0.0016	0	0.0036
ISO	0.0187	0.0437	0.0268
PRS	0.0109	0.0055	0.0219
AS	0.0125	0.0109	0.0036
EN	0.0016	0	0.0024
RQ	0.0016	0	0.0012
EX	0	0	0
AD	0.0016	0.0055	0.0036
CPM	0.0078	0.0765	0.0097
QUOT	0.0016	0	0.0012
ALL	0.0249	0.0219	0.0122
HOM	0.0031	0	0.0134
PRN	0.0031	0	0.0085
<b>Gen. fr.</b>	<b>0.1838</b>	<b>0.2022</b>	<b>0.2153</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; NE – narration of events; D – dialogue; CONT – contemplation; Gen.fr. – general frequency.

Looking at all sections in three genres in Unit 8 together, it can be seen that the narration of events has a higher general frequency of figures than usual for this genre (see Table 43), especially high is the occurrence of asyndeton, but also polyptoton. The dialogues are less figurative, only isocolon occurs very frequently. The embellished contemplations together have an average general frequency, but all the parallel structures except chiasmus are used more often than usual in Unit 8.

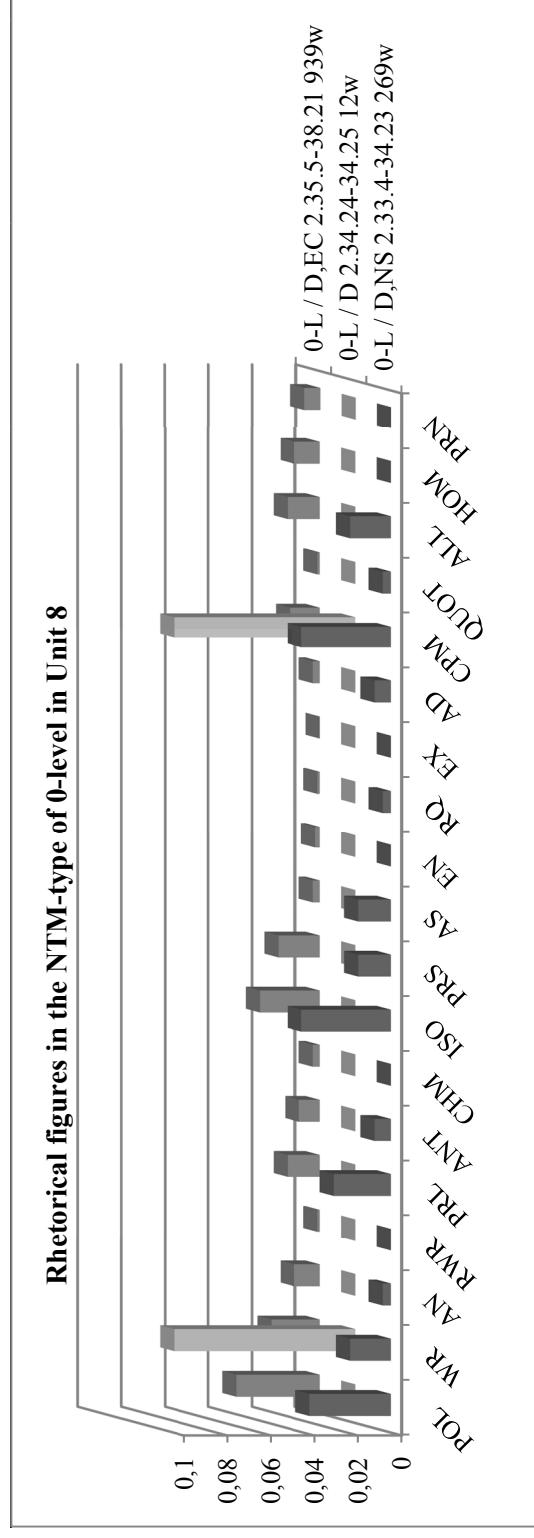
**Table 38.** Rhetorical figures in different types of narrative tempo-management in Unit 8 (2.30.6–2.38.21).

	E / NP 2.30.6 4w	DS / NP 2.30.7– 33.4 364w	0-L / D,NS 2.33.4– 34.23 269w	ET/ D 2.34.23– 34.24 9w	0-L / D 2.34.24– 34.25 12w	DS / NP 2.34.25– 34.26 12w	CT / NP 2.35.1– 35.5 38w	0-L / D, EC 2.35.5- 38.21 939w
POL	0	0.0440	0.0372	0	0	0	0.1053	0.0383
WR	0	0.0247	0.0186	0	0.0833	0.0833	0	0.0224
AN	0	0.0027	0.0037	0	0	0	0.0263	0.0117
RWR	0	0	0	0	0	0	0	0.0011
PRL	0	0.0055	0.0260	0	0	0	0.0263	0.0149
ANT	0	0.0027	0.0074	0	0	0	0	0.0096
CHM	0	0.0027	0	0	0	0	0	0.0032
ISO	0	0.0110	0.0409	0	0	0.0833	0.0263	0.0277
PRS	0	0.0110	0.0149	0	0	0	0	0.0192
AS	0	0.0137	0.0149	0	0	0	0	0.0032
EN	0	0.0027	0	0	0	0	0	0.0021
RQ	0	0	0.0037	0	0	0	0	0.0011
EX	0	0	0	0	0	0	0	0
AD	0	0	0.0074	0	0	0	0	0.0032
CPM	0	0	0.0409	0.1111	0.0833	0	0	0.0138
QUOT	0	0	0.0037	0	0	0	0	0.0011
ALL	0	0.0247	0.0186	0	0	0.0833	0.0263	0.0149
HOM	0	0.0055	0	0	0	0	0	0.0117
PRN	0	0.0055	0	0	0	0	0	0.0075
<i>Gen.fr.</i>	<i>0</i>	<i>0.1566</i>	<i>0.2379</i>	<i>0.1111</i>	<i>0.1667</i>	<i>0.25</i>	<i>0.2105</i>	<i>0.2066</i>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; ET – expansion of time; 0-L – 0-level; CT – compression of time; DS – detailed summary; E – ellipsis, Gen.fr. – general frequency.

The main **type of narrative tempo-management** in Unit 8 is the **0-level**: a total of 1220 words out of 1647 are narrated in this type, whereas the 939 words long section at the end of Unit 8 is the longest section in this type in Part I of Clitophon's ego-narration. 0-level in Unit 8 is used either for speeches (narrative speech, embellished contemplations) or for dialogues. In the shortest section only two figures are used. In longer sections all groups of figures occur (see Table 38, Graph 27), whereas CPM, structural and sound-repetitions are used more than in other types in Unit 8 (see Table 39). The reason is that the embellished contemplations, which is the most figurative genre in Unit 8, are presented on the 0-level. Although the parallel and sound-repetitions are not the most characteristic figures for this sub-genre, they occur in it more frequently than in the narration of the plot, which is presented in other types of NTM (in CT and DS). Parallel structures are more characteristic also to the NTM-type 0-level than to compression of time and detailed summary. However, the same cannot be said about the sound-repetitions.

**Graph 27.** Rhetorical figures in the narrative tempo-management type of 0-level in Unit 8 (2.30.6–2.38.21).



POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; 0-L – 0-level; NS – narrative speech; D – dialogue; EC – embellished contemplation.

In the first section in 2.33.4–2.34.23 (divided between dialogue and narrative speech) the figures are concentrated in the dialogue at the beginning of the section (see the example in the section of dialogues above) and around the parallel structures in the following narrative speech. Both sub-genres are very figurative here, differences in the use of rhetorical figures can be noticed in both genres (e.g., higher frequency of lexical repetitions and paralellisms in the narrative speech, this is characteristic for this sub-genre in general). The second section on the 0-level is also divided between two genres and the figures are different according to the sub-genre. Some figures are more characteristic to the embellished contemplations than to dialogues, e.g., quotation (it occurs in dialogues only once in the whole novel, in 4.7.5–4.7.6), higher occurrence of sound-figures (except alliteration) and parison (see Table 44). The differences of figures may be noticed also in speeches by different characters (see the analysis of embellished contemplations).

**Table 39.** Rhetorical figures in all the types of narrative tempo-management in Unit 8 (2.30.6–2.38.21).

	ET 9w	0-L 1220w	CT 38w	DS 376w	E 4w
POL	0	0.0377	0.1053	0.0426	0
WR	0	0.0221	0	0.0266	0
AN	0	0.0098	0.0263	0.0027	0
RWR	0	0.0008	0	0	0
PRL	0	0.0172	0.0263	0.0053	0
ANT	0	0.0090	0	0.0027	0
CHM	0	0.0025	0	0.0027	0
ISO	0	0.0303	0.0263	0.0133	0
PRS	0	0.0180	0	0.0106	0
AS	0	0.0057	0	0.0133	0
EN	0	0.0016	0	0.0027	0
RQ	0	0.0016	0	0	0
EX	0	0	0	0	0
AD	0	0.0041	0	0	0
CPM	0.1111	0.0205	0	0	0
QUOT	0	0.0016	0	0	0
ALL	0	0.0156	0.0263	0.0266	0
HOM	0	0.0090	0	0.0053	0
PRN	0	0.0057	0	0.0053	0
<b>Gen. fr.</b>	<b>0.1111</b>	<b>0.2131</b>	<b>0.2105</b>	<b>0.1596</b>	<b>0</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; ET – expansion of time; 0-L – 0-level; CT – compression of time; DS – detailed summary; E – ellipsis, Gen.fr. – general frequency.

Two sections in Unit 8 are narrated in the NTM-type of **detailed summary**, very uneven in length (12 and 364 words in narrative time), both in the sub-genre of narration of the plot. Only three figures occur in the shorter section, 13 in the longer one, the figures are characteristic to the sub-genre narration of the plot. Compared to other types of NTM, the frequency of word-repetition and asyndeton is higher (see Table 39, see the analysis of the narration of the plot in 2.30.6–2.33.4). The only section in **compression of time** is also used for the sub-genre of NP and similar figures occur there. As characteristic to the NP, shorter sections have a higher general frequency of figures, but few different figures are used (see Table 39). The sections presented in **expansion of time** and **ellipsis** do not contain any figures or only change of presentation mode and are too short for making any conclusions.

**In conclusion:** Unit 8 describes the period from the 33<sup>th</sup> night to the 36<sup>th</sup> day in story-time. Nights 33 to 35 and days 33 and 34 are omitted in an ellipsis at the beginning. The average length of sections in different genres and tempo-management types is the longest in Part I, although the ellipsis and the sections of ET, CT and 0-L in the middle of Unit 8 are very short. The overall narrative tempo in this unit is rather slow, as the prevailing type NTM is the 0-level. Regarding the genres, almost half of the unit is presented in embellished contemplation, the rest in narration of events and dialogues. The figures used in NE are characteristic to this genre in general. In the longer section in NP the figures (especially parallel structures) are more concentrated in the descriptive part. Lexical and sound-repetitions are distributed evenly, but not very frequently in the rest of the section. In the second NP-section figures are again accumulated around parallel structures.

The narrative speech by Menelaus is full of parallel structures, which are used for narrating the most emotional parts of the speech. Lexical repetitions are again connected to the keywords of the section. One of the dialogues has the highest general frequency of figures in Unit 8 (0.47) and is very lively (turn-takings occur very frequently, with short reporting clauses or without them). Mainly structural repetitions and asyndeton are used. The high frequency of isocolon is especially remarkable. In the longest dialogue rhetorical figures tend to occur more in the parts presented by Clitophon and less in the parts presented by Menelaus. An opposite tendency can be seen in the three embellished contemplations – the two speeches of Menelaus have a much higher average frequency of figures than the speech of Clitophon, also the figures used are slightly different. The dissimilarities may be influenced by the characters, but also by the subject of the contemplation. Menelaus uses more structural and sound-repetitions, but the speech of Clitophon is longer and contains more different figures.

Regarding the types of narrative tempo-management, the occurrence of rhetorical figures on the 0-level seems to depend partly on the genre (e.g., figures occur sometimes more frequently in embellished contemplations) and partly on the speaker (e.g., Menelaus and Clitophon). The detailed summary and

compression of time are used only for the narration of the plot, the use of figures is characteristic to the sub-genre. The ellipsis and expansion of time are too short for any conclusions.

### 4.2.3 Sub-genres absent from Part I

The purpose of this sub-chapter is to analyze three sub-genres: persuasion, accusation and refutation. These sub-genres do not occur in Part I of *Leucippe and Clitophon*, and in order to be able to compare the usage of rhetorical figures in all genres and sub-genres described in this thesis, they are analyzed separately in this chapter. Persuasions occur in Part III and Part IV, the judicial speeches only in Part IV of the novel. From persuasions a longer section of four consecutive persuasions from Part III of the novel (Ch. 5.15–5.16) has been chosen, two persuasions from Melite and two from Clitophon. From seven judicial speeches five belong to the sub-genre of accusations and two to the sub-genre refutations, one speech from each sub-genre (from Ch. 8.8–8.9) is analyzed here. The examples are chosen from consecutive sections in order to observe, if the use of rhetorical figures varies in speeches of different characters and with different function, or if the figures from one section transgress into the following section (i.e., the aspect of linearity in the occurrence of figures is noticed).

#### 4.2.3.1 Persuasions

The persuasions in Ch. 5.15.11–5.16.31 are held on the 246<sup>th</sup> day in story-time when Clitophon and Melite (who have just married) sail from Alexandria to Ephesus. Clitophon has witnessed the second *Scheintod* of Leucippe (her head was cut off on a pirate ship), mourned her for six months and then married a rich Ephesian widow Melite. Clitophon has asked her to wait with the consummation of their marriage until they reach Ephesus (Clitophon saw that Leucippe died at sea and thinks this would not be the right place), although Melite tries to persuade him to change his mind. Clitophon gives his counter-arguments, Melite in turn tries to refute them. Finally Clitophon manages to persuade Melite that love-making at sea would not be a good idea. The division of text into genres and types of narrative tempo-management is presented on Graph 28. As often in the novel, the day starts with an ellipsis in the genre of narration of the plot, which connects different days in narration. After the ellipsis, the events are told in a detailed summary. Most of the description of the day focuses on one scene on the ship, where four persuasions are presented by Melite and Clitophon. The day ends with a short compendious section of narration of the plot in a brief summary.

**Graph 28.** Division of text during day 246 in story-time (in 5.15.1–5.16.32, 520w).

Narration of the plot 99w	PERSUASION				NP 1 2 w
	Melite 110w	Clitophon 89w	Melite 137w	Clitophon 73w	
Detailed summary 96w	0-Level 409w				BS 1 2 w

Numbers below the graph: 1 – ellipsis 3w.

**Abbreviations:** Narration of events: NP – narration of the plot. Types of NTM: BS – brief summary.

The more characteristic figures for persuasions are figures of appellation (especially addresses and rhetorical questions), asyndeton and strict parallel structures (i.e., parallelisms with parison). The two speeches by Melite have a slightly higher general frequency of rhetorical figures than the persuasions by Clitophon (0.29 and 0.18 vs. 0.19 and 0.25). The greatest differences between the utterances of the two characters can be observed the best in the occurrence of asyndeton and parallelisms, which are higher in the persuasions of Melite (see Table 40). In addition to the different characters the reason may also be the purpose of the persuasion – the speeches by Melite are exhortations, the speeches by Clitophon dissuasions. The figures used in Melite’s two persuasions are also more similar than the figures used in the two persuasions by Clitophon. The last section by Clitophon uses for instance much more lexical repetitions, isocola and addresses than the first section.

The first persuasion by Melite uses parallelisms/parisa at the beginning and at the end. The first two parallelisms are supported by homoioteleuta and an alliteration. The second half of the persuasion is full of lexical repetitions which emphasize her wish to make love to Clitophon (in 5.15.15–5.15.22):

πίστευσόν μοι, Κλειτοφῶν, καίωμα: ὄφελον ἠδυνάμην δεῖξαι τὸ πῦρ ὄφελον εἶχον τὴν αὐτὴν φύσιν τῷ κοινῷ τοῦ ἔρωτος πυρί, ἵνα σοι περιχυθεῖσα κατέφλεξα· νῦν δὲ πρὸς τοῖς ἄλλοις τοῦτο μόνον τὸ πῦρ ἰδίαν ὕλην ἔχει καὶ ἐν ταῖς περὶ τοὺς ἔραστὰς συμπλοκαῖς ἀνακαϊόμενον λάβρον τῶν συμπλεκόμενων φεῖδεται. ὦ πυρὸς μυστικοῦ, πυρὸς ἐν ἀπορορῆτῳ δαδουχομένου, πυρὸς τοὺς ὄρους αὐτοῦ φυγεῖν μὴ θέλοντος. μνηθῶμεν οὖν, ὦ φίλτατε, τὰ τῆς Ἀφροδίτης μυστήρια.”

*(Trust me, Clitophon; I am on fire. Would that I could show you the flame; would that my combustion like the element itself could lick along your flesh and ignite you in a sheet of flames. But with its other properties this fire alone has its own*

*fuel – it smoulders in the secret places where lover’s bodies intertwine, and however incandescent glows the furnace of their love, they are not burned away. O mystic fire! O torch for private handling only! O flame refusing to leave your proper hearth! My dearest, let us enter Aphrodite’s inner sanctum and initiate ourselves into her mystic liturgy.”)*

The polyptota ἔρωτος-ἐραστάς; πυρί-πῦρ; συμπλοκαῖς-συμπλεκομένων, καίομαι-ἀνακαϊόμενον, συμπλοκαῖς-συμπλεκομένων in the first sentence all help to create an erotic atmosphere. The address (double-underlined) and asyndeta (underlined with dots) intensify the persuasion. The word *fire* (πυρρός) also occurs in the triple exclamation (underlined) at the second sentence, followed by an address. The exclamation is supported by an anaphora (in bold) and a homoioteleuton (in bold and italics). The last sentence starts with an address (double-underlined) and is framed by the polyptoton of μνηθῶμεν-μυστήρια.

**Table 40.** Four persuasions by Melite and Clitophon in Ch. 5.15.11–5.16.31.

	Melite 5.15.11– 15.22 110w	Clitophon 5.16.1– 16.9 89w	Melite 5.16.9– 16.23 137w	Clitophon 5.16.23– 16.31 73w	PERS 409w
POL	0.0545	0.0112	0.0073	0.0137	0.0220
WR	0.0273	0	0.0219	0.0274	0.0196
AN	0.0182	0.0225	0.0073	0.0411	0.0196
RWR	0	0.0112	0	0	0.0024
PRL	0.0273	0.0112	0.0146	0.0274	0.0196
ANT	0	0.0112	0	0	0.0024
CHM	0	0	0	0	0
ISO	0.0091	0.0112	0.0146	0.0411	0.0171
PRS	0.0273	0.0225	0.0146	0.0137	0.0196
AS	0.0455	0.0112	0.0365	0.0137	0.0293
EN	0	0	0	0	0
RQ	0.0091	0.0337	0.0073	0	0.0122
EX	0.0091	0	0	0	0.0024
AD	0.0182	0.0112	0.0292	0.0411	0.0244
CPM	0.0091	0.0225	0.0146	0.0274	0.0171
QUOT	0	0	0	0	0
ALL	0.0091	0.0112	0.0073	0	0.0073
HOM	0.0273	0	0	0.0137	0.0098
PRN	0	0	0.0073	0	0.0024
<b><i>Gen.fr.</i></b>	<b><i>0.2909</i></b>	<b><i>0.1910</i></b>	<b><i>0.1825</i></b>	<b><i>0.2603</i></b>	<b><i>0.2274</i></b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; Cl. – Clitophon; Mel. – Melite, Gen.fr. – general frequency.

The second section of Melite's persuasion (not presented here) uses mostly addresses in exhortations and short asyndetic clauses. Two parallelisms/parisa also occur. The first one is in addition an isocolon and contains a polyptoton of γαμηλίω-γάμω (*of nuptial-marriage*), the second one an alliteration. The second half of the persuasion uses relatively few figures – only some asyndeta, addresses and word-repetitions, which do not highlight the keywords here. The higher frequency of figures in Melite's speeches is thus caused foremost by her first persuasion. The second persuasion of Melite and first persuasion of Clitophon have rather an explanative function, the purpose is to refute the arguments of the preceding persuasion.

In the first persuasion by Clitophon rhetorical figures occur more in the second half. It starts with an address; an anaphora and alliteration also occur in the first half. Besides structural and lexical repetitions the most frequently occurring figure is rhetorical question: three consecutive questions in gradation are used at the end, trying to prove to Melite that the sea is not the best place to consummate a marriage (5.16.7–5.16.9):

ἐπιτήδειον δέ σοι δοκεῖ καὶ τὸ χωρίον εἶναι πρὸς γάμον; **γάμος** ἐπὶ κύματος, **γάμος** ὑπὸ θαλάσσης φερόμενος; θάλαμον ἡμῖν θέλεις γενέσθαι μὴ μένοντα;

*(And is this an appropriate place to consummate any marriage? Our wedding night on choppy waves? Our first time on a rocking boat? Surely you want our bridal bed to stay in one place?)*

An anaphora (in bold) connects the two parallel cola in the second rhetorical question, which also forms a parison. In the last question a conspicuous repetition of θ-sound occurs (θάλαμον ἡμῖν θέλεις γενέσθαι), although it is not categorized as alliteration. Still, it might support the keywords θάλασσα (*sea*) and θάλαμος (*bridal chamber*). As in the first speech of Melite and second speech of Clitophon, a triple structure (rhetorical questions) is used here

The second section of persuasion by Clitophon similarly to the first speech starts with an address, then an oath based on a parallel structure (parallelism/parison/isocolon) follows, the cola end with a homoioteleuton. Some lexical repetitions occur in the middle and Clitophon finishes his persuasion again with a triple structure, an address and exhortation forming a parallelism (5.16.29–5.16.31):

μὴ ἐνυβρίσωμεν, ὦ φιλότατη, τῇ θαλάσσει· **μὴ** συμμείξωμεν γάμον ὁμοῦ καὶ φόβον. **τηρήσωμεν** ἑαυτοῖς καθαρὰν τὴν ἡδονήν.

*(Let us cause no offence to the sea, dearest: let us not unite consummation with perturbation. Let us set aside an undefiled pleasure for our later enjoyment.)*

The first and second colon begin in addition to the address (underlined) with an anaphora of μή (in bold).

Thus, the address is the most frequently occurring and most characteristic figure of persuasions. This genre is constructed mainly of short, often asyndetic cola or sentences. Parallel structures also seem to help persuasion. The

occurrence of figures in the text uttered by different characters also seems to be slightly different, but the purpose of each speech also influences the use of figures. Another characteristic feature of this sub-genre (also in other sections not analyzed here) is a triple structure at the end – either three consecutive rhetorical questions, triple exclamation, triple address or other.

#### 4.2.3.2 Judicial speeches

The two judicial speeches out of seven are chosen from chapters 8.8 and 8.9 and are held on the 257<sup>th</sup> day in story-time (Part IV contains days 255–271 in story-time, see Ch. 1 of the thesis). The day itself begins again with an ellipsis omitting 257<sup>th</sup> night in story-time. The background events are the following: after marriage, Clitophon discovers that Leucippe is alive and has become Melite's slave, Melite's husband Thersander (he was supposed to have died at sea) is also alive and accuses Clitophon and Melite of adultery. Clitophon is dragged into prison. At the same time Thersander falls in love with Leucippe, kidnaps her and keeps her secretly in a small hut. He sends a false prisoner into the jail who tells Clitophon that Melite has killed Leucippe. The trial over Melite and Clitophon starts, Clitophon decides to take the blame for murdering Leucippe and is condemned to death. At the same time Leucippe escapes and reaches the temple of Artemis. The servant of the temple brings the good news also to the trial. The priest of Artemis takes Clitophon under his custody.

The judicial speeches analyzed here are held on day 257, starting with Thersander's accusation<sup>269</sup> that the priest of Artemis has freed a man condemned to death (although it is obvious that Clitophon did not murder Leucippe). The accusation is refuted by the priest himself (a short section of narration of the plot in compression of time interrupts the speeches).<sup>270</sup> The descriptions of days in Part IV are usually longer in narrative time than the days described in previous parts.<sup>271</sup> For comparison with Part I, the distribution of genres and narrative tempo-management types in the text describing one day in Part IV are presented on Graph 29. The analyzed speeches are followed by another accusation of Thersander's lawyer Sopatros (not analyzed here), which is interrupted by Thersander (dialogue), who wishes to challenge Leucippe and Melite and reads out the text of the challenge (categorized as letter because it is presented in a written form, see Ch 3.2.10). Leucippe and Clitophon accept the challenge (dialogue in detailed summary), but Melite's acceptance is presented in direct speech (0-level). The narration of the plot (in brief summary) announces the continuation of the trial on the next day. A myth about the river Styx, where the test of Melite (who has to prove she has not committed adultery in her husband's absence) will take place, is narrated in pause, followed by the description of the test itself. The beginning of the NP-section in BS ends the day (as often in Part I the NP-section continues, the new day starts with an ellipsis).

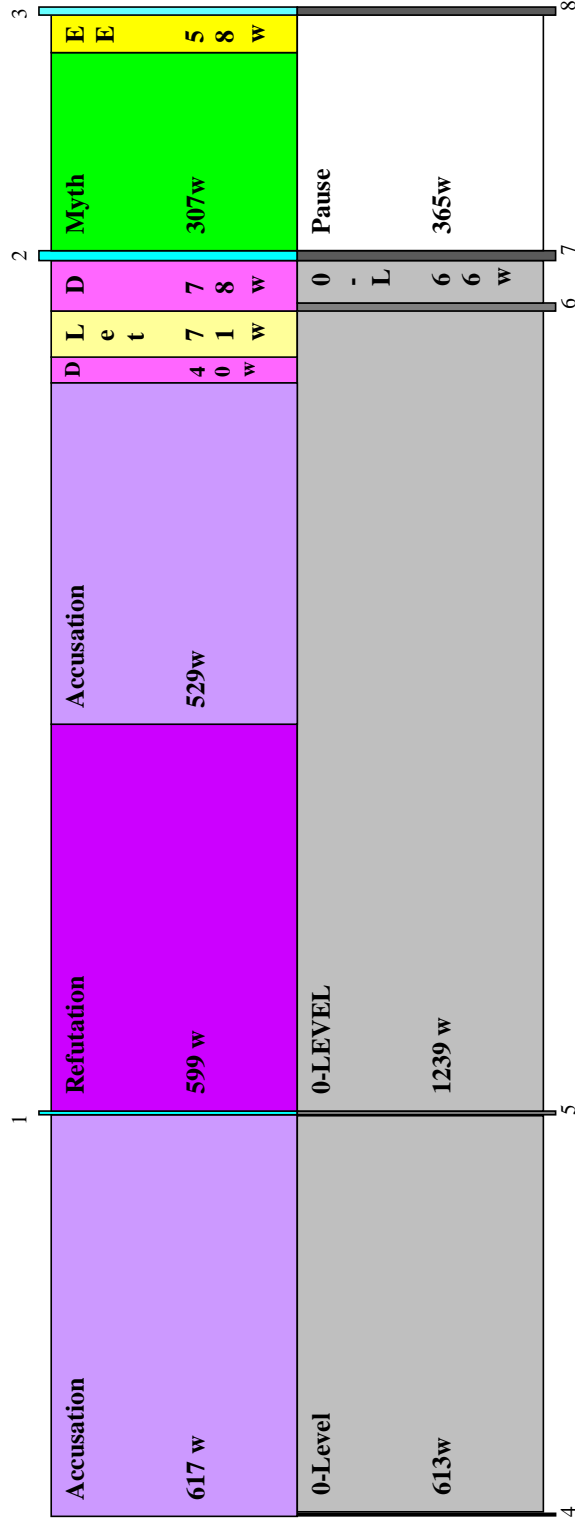
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<sup>269</sup> For the discussion over the trial-scenes in Achilles Tatius see Webb 2010: 532.

<sup>270</sup> See Grammenidis 2003: 79–85 for the structure of both speeches.

<sup>271</sup> In Part I of Clitophon's ego-narration only one day is longer in narrative time – the second day, 2294 words (see Unit 2 in Ch. 4.2.2.2).

**Graph 29.** Distribution of text into different genres and types of narrative tempo-management in Ch. 8.8.1–8.12.37 (day 257 in story-time, 2332 words in narrative time).



Numbers above and below the graph: 1 – NP 6w; 2 – NP 15w; 3 – NP 12w; 4 – E 4w; 5 – CT 6w; 6 – DS 12w; 7 – BS 15w; 8 – BS 12w.

**Abbreviations:** Narration of events: NP – narration of the plot. Descriptions: DE – description of emotions. D – dialogue. Let – letter. Types of NTM: P – pause; 0-L – 0-level; CT – compression of time; DS – detailed summary; BS – brief summary; E – ellipsis.

The genres change ten times in 2332 words (the average length of a section is 212 words), the narrative tempo changes only eight times (the average length of a section is 259.1 words). Several genres are narrated within one tempo-management type and vice-versa. This unit is presented primarily in character-speech, the last quarter mostly as ego-narration of Clitophon.

The judicial speeches are the longest speeches in the whole novel<sup>272</sup> and the chosen sections together contain all the figures analyzed in this thesis (see Table 41). The general frequency of rhetorical figures is not very high, but this can also be caused by the length of the speeches. The most characteristic figures to judicial speeches seem to be the figures of appellation (rhetorical questions and exclamations occur rather infrequently in other genres,<sup>273</sup> also addresses are used very often in this genre<sup>274</sup>). In addition the frequency of lexical repetitions is quite high as they help to underline the main points of the speech.

The **accusation** of Thersander has a slightly higher general frequency of rhetorical figures than the refutation of the priest (0.23 vs. 0.22) and lexical and sound-repetitions occur more frequently than in the speech of the priest. The figures are distributed evenly throughout the speech. Of structural repetitions parallelisms, which are often also *parisa*, occur most frequently. More lexical repetitions are used in the first half, some connected to parallel structures, but mostly occurring independently and emphasizing the keywords of the speech. Even rare word-repetitions like epiphora are used, e.g., in 8.8.1–8.8.4:

Ἡκούσης δὲ τῆς κυρίας ὁ Θέρσανδρος εἶπεν ὧδε· “Ὅνκ οἶδα τίνος ἄρξωμαι λόγου **καὶ** πόθεν, οὐδὲ τίνων κατηγορήσω πρώτον **καὶ** τίνων δεύτερον, τὰ τε γὰρ τετολημμένα *πολλὰ* ὑπὸ *πολλῶν*,<sup>275</sup> καὶ οὐδὲν οὐδενός τῶ μεγέθει δεύτερον.

*(When the moment arrived, Thersander spoke as follows. “It is hard to know where to begin, which crime should take precedence, whom I should accuse first and whom second. The outrages are so daring, the outrages so numerous, and no one of them takes second place to any other. ...)*

This example presents the very beginning of the speech (together with the reporting clause in ego-narration). Thersander starts with a parallelism (underlined), which includes a triple polyptoton of *τίνος-τίνων-τίνων* (*somebody*), word-repetitions (in bold, part in polyptoton also in italics), homoioteleuton of *πρῶτον-δεύτερον* (*first-second*) and anaphora (οὐκ - οὐδέ). The epiphora of

<sup>272</sup> This was proven by the analysis in Novikov 2004: 49.

<sup>273</sup> Rhetorical questions are used in nine (sub-)genres, more frequently in fables, persuasions and lamentations; exclamations are used in eight (sub-)genres more frequently in prayers and lamentations, see Table 44.

<sup>274</sup> Cf. Grammenidis 2003: 184–187 for the use of the figure appellation/apostrophe in Tatios and in classical orators. He brings out three different types: reverse apostrophe; apostrophe to the opponent; apostrophe to the judges (Grammenidis 2003:186).

<sup>275</sup> *πολλὰ ὑπὸ πολλῶν* does not form an alliteration because of the accentuated preposition in between.

δεύτερον is formed at the end of two consecutive sentences. The second sentence again contains two polyptota (in bold and italics). The polytoton of οὐδὲν οὐδενός is analyzed also as an alliteration. The lexical repetitions and parallelism add here emotionality, but the indefinite pronouns and negations express perhaps also the perplexity of Thersander – he does not have any reason to demand the execution of Clitophon, because Leucippe is alive.

The sound-repetitions are used more independently in the first half of Thersander's speech while in the second half they tend to occur in parallel structures. The length of sentences and cola is longer at the beginning and at the end of the speech. In the middle the occurrence of asyndetic cola, addresses and rhetorical questions is more frequent and the tempo of utterance much quicker, e.g., in 8.8.20–8.8.25:

λέγε δὲ ᾧδε τῶν προέδρων καὶ τῶν συμβούλων τὸ δόγμα.<sup>276</sup> – Ἀκούετε καθάπερ ἐψηφίσασθε καὶ τὴν περὶ τούτου μοι γραφήν· ἔδοξεν ἀποθνήσκειν Κλειτοφῶντα, ποῦ τοίνυν ὁ δήμιος; **ἀπαγέτω** τούτον λαβῶν. **δός ἤδη τὸ κώνειον**. *ἤδη τέθνηκε τοῖς νόμοις· **κατάδικός ἐστιν ὑπερήμερος***. τί λέγεις, **ὦ σεμνότατε καὶ κοσμιώτατε ἱερεῦ**;  
(Read here the decree of the presidents and their counselors. – You hear then how you voted and the verdict you reached in my favor against him. The vote was, that Clitophon was to die. Then where is the executioner? Let him take this man away. Administer the hemlock. He is already legally dead. His doom is overdue. What do you have to say for yourself, most reverend and proper priest?)

Four addresses<sup>277</sup> (in bold) occur in this example, three of them in the form of imperatives. Four clauses are analyzed as beginning with asyndeton (in italics and underlined). The imperative δός is also analyzed as asyndeton, because it follows another colon containing an imperative.<sup>278</sup> Due to such short sentences, no other figures are analyzed here, although for instance the words λέγε-ἀποθνήσκειν-τέθνηκε-λέγεις are placed chiastically in this example.<sup>279</sup> Such sections with shorter sentences, as stated earlier, occur in the middle of this speech, the style resembles to the sub-genre of persuasions, as the function is similar. Towards the end, where Thersander demands the punishment of

<sup>276</sup> There is an interruption in Thersander's speech here during which the legal document is read out. Because the text of the decree is not presented in the narrative, no change of presentation mode occurs (the narrative level or narrator does not change), but also no asyndeton is analyzed at the beginning of the next sentence (as there still is an interruption in the flow of the discourse).

<sup>277</sup> The word ἀκούετε may be taken as imperative or as indicative, here it is not regarded as an address.

<sup>278</sup> Only the first of the consecutive imperatives is not analyzed as asyndeton (but the imperatives are analyzed as addresses).

<sup>279</sup> These polyptota, however, are not counted in statistics, because I have taken the sentence by Vilborg's edition as a basis for analysis.

Clitophon and Melite the sentences are longer and mainly lexical, structural and sound-repetitions are used. Words like θάνατος and δίκη (*death, justice*) and the demonstrative pronouns are emphasized. Still, the higher frequency of asyndeton and figures of appellation makes the tempo of this speech quicker and the style more emotional than in the second other judicial speech. The reason could be, that Thersander desperately tries to achieve the execution of Clitophon, although he did not murder Leucippe.

**Table 41.** Rhetorical figures in two judicial speeches from Part IV (in Ch. 8.8 and 8.9).

	Accusation 8.8.1–8.62 617w	Refutation 8.9.1–9.61 599w	Judicial speeches 1218w
POL	0.0648	0.0467	0.0558
WR	0.0243	0.0200	0.0222
AN	0.0178	0.0083	0.0131
RWR	0.0032	0	0.0016
PRL	0.0162	0.0134	0.0148
ANT	0.0032	0.0083	0.0057
CHM	0.0032	0.0033	0.0033
ISO	0.0081	0.0267	0.0172
PRS	0.0097	0.0134	0.0115
AS	0.0194	0.0100	0.0148
EN	0.0016	0.0017	0.0016
RQ	0.0097	0.0134	0.0115
EX	0.0016	0.0017	0.0016
AD	0.0146	0.0050	0.0099
CPM	0.0016	0.0117	0.0066
QUOT	0	0.0050	0.0025
ALL	0.0162	0.0150	0.0156
HOM	0.0130	0.0067	0.0099
PRN	0.0032	0.0067	0.0049
<b>Gen.fr.</b>	<b>0.2318</b>	<b>0.2170</b>	<b>0.2241</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia, Gen.fr. – general frequency.

In the **refutation** by the priest of Artemis Tattius uses, in addition to other figures, quotations (therefore CPM occurs), which are absent in the preceding accusation of Thersander. The use of this figure is in accordance with the

purpose of the refutation – to disprove the arguments of the accuser. The style of the priest is rather argumentative, whereas Thersander’s speech is more emotional. The priest uses more parallel structures than Thersander. The frequency of isocola, which in half of the cases are not connected to parallelisms, is especially high. The first half of the speech describes the character of Thersander from his youth to manhood.<sup>280</sup> Fewer figures are used in this part of the speech. Lexical and sound-repetitions do not seem to support the keywords so much, but play rather with different prefixes and pronouns. When the priest talks about the accusations against himself, lexical repetitions occur more often, emphasizing the words *you*, *me* and keywords *life-live* through polyptoton and convincing that the hearers (you) know the way of life of the priest (me). Then the part of refutation follows. A quotation from Thersander’s speech is used three times to introduce the counter-arguments, e.g., in 8.9.47–8.9.52:

καὶ νῦν πολλάκις βοᾷ· ‘Κατάδικον ἔλυσας θανάτῳ παραδοθέντα.’ ποιῶ θανάτῳ; ποιῶν κατάδικον; **εἰπέ** μοι τοῦ θανάτου τὴν αἰτίαν. ‘Ἐπὶ φόνῳ κατέγνωσται,’ φησί. πεφόνευκεν οὖν; **εἰπέ** μοι τίς ἐστίν; ἦν ἀπέκτεινε καὶ ἔλεγεσ ἀνηρῆσθαι, ζῶσαν βλέπεις, **καὶ** οὐκ ἂν ἔτι τολμῆσειας τὸν αὐτὸν αἰτιάσθαι φόνου.

*(And now he cries repeatedly “You set free a convict sentenced to death.” What death? What conviction? Tell me the grounds for his death sentence. “He has been judged guilty of murder,” he says. He has committed murder then? Tell me who it was. The woman whom he killed and who you said had been murdered you see here alive. You would not be so foolhardy as still to accuse the same man of her murder.)*

Both of the two quotations in this example (in italics) are at first refuted with two rhetorical questions, then by a more rational explanation, which starts with an asyndeton (double-underlined). In addition, two addresses in the form of imperatives (in bold) and a repetition of *καὶ* (in bold and italics) are used. Similarly to Thersander’s speech, no other figures but quotations and rhetorical questions occur because of the short sentences in this example.<sup>281</sup> The addresses are used in order to incite the chief of the council to make his own decisions and discard the absurd accusations of Thersander. The end of the speech (not presented here) is constructed again with the help of parallel structures (including three antitheses presenting again different sides of arguments).

<sup>280</sup> The purpose of the description of the character (*ethos*) of Thersander is to show, that his arguments must not be regarded as truthful and reliable because of his immoral personality. Cf. Grammenidis 2003: 177–183 with examples from classical oratory (e.g., Demosthenes, Aeschines, Lysias).

<sup>281</sup> As in the previous example from the speech of Thersander there are lexical repetitions, which still occur rather closely in consecutive sentences and emphasize the keywords: the repetition of *κατάδικον*; the repetition and polyptoton of *θανάτω-θανάτω-θανάτου* and *φόνω-πεφόνευκεν-φόνου*. These figures are however not counted in the statistics.

The two judicial speeches use very similar rhetorical figures, but the occurrence is still slightly different regarding the purpose of the speech. The accusation is more emotional, the tempo of the speech is quicker. More lexical and sound-repetitions are used to stress the keywords, the rhetorical questions and addresses are meant to help to persuade the audience. The rhetorical figures in the refutation of the priest of Artemis vary in different parts, depending on the purpose of the section. In the characterizing part fewer figures are used and mainly lexical and structural repetitions occur. In the part of the refutation quotations from Thersander's speech are disproved through rhetorical questions and addresses. The speech ends with a counter-accusation presented through antithetical structures. In some parts of both speeches the length of the sentences, however, distorts the picture given by the statistical analysis – when short sentences follow each other, usually no lexical repetitions occur, as these are analyzed only within one sentence. Thus, there is a need for a further study of the prosodical structuring and rhythm of the novel of Achilles Tatius, as the sentence-borders presented in the contemporary editions in many cases probably do not coincide with the intended prosodical parsing by the author.

#### **4.2.4 Some observations about the frequency of figures from the linear perspective**

The frequency of rhetorical figures in consecutive sections is uneven in the novel of Achilles Tatius. Usually, consecutive sections have a different general frequency of figures, sometimes two or three sections with a similar general frequency occur successively. The author creates often a contrast by using more figures in one or two sections between the less figurative ones (sometimes preceded or followed by a section with very low frequency of figures). This can be noticed both regarding the genres and the types of narrative tempo-management, although the reasons for such differences lay to my opinion rather in the genre and content of a section. Hence, in the following conclusions the main emphasis is on the genres.

The narration of the supposed author is outstanding as very figurative in general – five out of six sections have a much higher general frequency of figures than average. Only the last short dialogue before the beginning of the ego-narration of Clitophon has a lower general frequency. The narration of the supposed author is foremost characterized by very frequent use of lexical figures (especially in three consecutive sections in Ch. 1.2) and parallel structures (parallelism/parisa/isocola, especially in the three consecutive sections in Ch. 1.1). In sections, where figures of tempo are used, their frequency is also very high.

In the narration of Clitophon most of the sections have rather a medium or low general frequency of figures and sections with a high or very high frequency seem to be more highlighted among the less figurative ones. Unit 1 is of an introductory character. Most of the sections belong here to the genre

narration of events and have a low general frequency of figures, as the focus is on presenting the plot. Only two sections in the sub-genres short contemplation (at the beginning and at the end) and the description of Leucippe are more figurative. Unit 1 is the only one in Part I, where as much as four short contemplations occur – they deliberate over destiny and erotic feelings, which are the most important themes of the novel. Although no higher concentration of certain figures may be observed in this unit, there are several consecutive sections, where the choice of figures is very similar, e.g., in EO-SC-DE-NP-SUM in 1.4.7–1.5.18 or in the last three sections (SC, NP and SC) similar lexical and structural repetitions and asyndeton are used (see Table 8). The parallel structures seem to be the most characteristic figures to this unit in general.

In Unit 2 the general frequency of figures is higher, one or two succeeding figurative sections alternate with less figurative ones. In three genres more figures than usual are used: in the contemplation, the summary and the two lamentations over the death of Charicles at the end of the unit. However, two of the dialogues also have a higher general frequency of figures, one of them preceding the figurative embellished contemplation. In the dialogue in 1.7.8–1.8.3 Clitophon confesses to have fallen in love and in the contemplation his friend Clinias vituperates the marriage to women, these are followed by two sections with a very low frequency of figures, the succeeding summary is again very figurative. Both the embellished contemplation and the lamentations at the end receive their subject from the character of Charicles, Clinias' beloved youngster. In the lamentations, although they are not very long in narrative time, remarkably many different figures are used (only two or three figures are missing). Most of the figurative sections are here presented in the NTM-type 0-level, the least figurative sections in compression of time. All lexical repetitions (even rare word-repetitions) and structural repetitions (especially isocolon) seem to be more characteristic to this unit in general, occurring more frequently than usual in most of the sub-genres. The sound-repetitions are also used in most of the sections, their frequency is especially high in dialogues.

Unit 3 is again much less figurative, probably because it focuses on narrating the plot. Only in three sections (two of them succeeding each other) is the general frequency of figures higher than average. The occurrence of figures in the narration of the plot in 1.16.1–1.16.5 may be influenced by the preceding ekphrasis of the garden (which has an average frequency for its sub-genre). The narration of the plot describing how Clitophon and Satyrus congratulate each other after a successful presentation of the contemplation over love in nature to Leucippe and the following summary of Leucippe's song seem to be especially highlighted by the contrast of neighbouring sections with a very low general frequency of figures. The most surprising is the low figurativeness of two of the ekphrasises of objects. The description of the garden, as said, is close to average, but contains most of the figures analyzed in this thesis, whence in the neighbouring sections only few different figures are used. Comparing to the preceding unit, which ends with more figurative sections, very few figures are

used at the end of Unit 3. Regarding the NTM-types it must be noted, that both ellipses framing this unit contain one or two figures (rhetorical figures rarely occur in this type). The general frequency is the highest in the pause containing the summary. Due to the shortness of most of the sections few figures are used, but the higher occurrence of alliteration is remarkable – it is used in five consecutive sections in 1.15.2–1.19.2 8 (see Table 16). Anaphora are used in five succeeding sections in 1.19.2–2.2.26. There are no figures, which are characteristic to Unit 3 in general.

Most of the sections in Unit 4 have a higher general frequency of figures than average. On the contrary to the preceding unit, the sections with a very low frequency of figures are conspicuous – these belong to the narration of the plot (protagonists are separated after their first kiss) and short contemplation (over the kiss). These sub-genres precede the last long section of narration of the plot describing the wine-cup kissing at dinner, which is again much more figurative than usual. Thus, it is possible that the author wanted to emphasize this section by using less figures before it. Regarding the genres, there are some figures, which are used in consecutive sections, e.g., polyptoton occurs in all sections but one, word-repetitions and paralellisms in most of the sections, *parisa* and *asyndeta* in first three sections, *isocola* in four consecutive sections in 2.6.3–2.8.5. Looking at the types of NTM, however, it can be noticed, that the figures do not occur evenly and are used more in certain types (e.g., detailed summary, compression of time in the second half of the unit). From figures *parallelisms* and *lexical repetitions* occur in the whole Unit 4 more frequently (see Table 20).

In Unit 5 the less figurative sections alternate with more figurative ones, but in general the frequency is close to or below average. The myth about discovering purple colour and both explanations seem to be highlighted by the preceding and/or following less figurative sections. The choice of figures in succeeding sections is varying, no characteristic figures for this unit can be found. Within Unit 5 the choice of figures is however rather similar: *polyptoton* and *isocola* occur in all sections but one, *asyndeta* and *alliteration* in most of the sections. The figures used in six consecutive sections of genres at the end are also very similar (in 2.14.9–2.18.23; see Table 24).

In Unit 6 the general frequency is above average in most of the sections. Two consecutive sections – the introduction of the servant *Conops* and explanation, why he was mocked – are more figurative than usual for these sub-genres (also the dialogue at the end, which is however only 13 words long). The reason for emphasizing these sections is probably the very colourful character of *Conops*, in addition the two fables at the end of Unit 6 receive their subject from this character. From rhetorical figures the *lexical repetitions* are used more frequently in most of the sub-genres of Unit 6, as they highlight the keywords here, also *sound-repetitions* occur in most of the sections. There are two figures – *word repetitions* and *isocolon* –, which occur in seven consecutive sections (in 2.19.7–2.22.34, *isocolon* in addition in the following dialogue). Otherwise more figures are used in the second half of Unit 6 than in the first (see Table 28).

As opposed to the previous unit, most of the sections in Unit 7 have a medium or low general frequency of rhetorical figures. Only two sections, the dialogue between Leucippe and her mother after she has discovered an invader in her daughter's room and the description of Leucippe's emotions after another dialogue with her mother, are more figurative. Both sections are very emotional, which is the reason for more frequent use of figures, in addition the first section is probably influenced by the preceding lamentation of Panthea (a more figurative sub-genre than dialogue). The figures thus seem to highlight the emotions. The NP-section at the beginning is also remarkable by its high occurrence of figures for its length, lexical and structural repetitions are primarily used in it. The more frequently used figures in Unit 7 in general are the structural repetitions (parallelism, parison), asyndeton (a figure often connected to emotionality) and sound-repetitions (homoioteleuton, paronomasia). Several figures occur in four or five consecutive sections within Unit 7 (e.g., paronomasia in 2.25.1–2.28.2; parison in 2.23.20–2.27.2, anaphora in 2.23.20–2.26.10, etc., see Table 32), especially in the first half and middle part of Unit 7. In three sections at the end very few or no figures occur.

Most of the sections in the last unit in Part I of Clitophon's ego-narration have medium or higher general frequency of figures, and the more figurative sections alternate with less figurative ones. The frequent occurrence of structural repetitions, but also word-repetition and change of presentation mode (due to speeches and dialogues) is more characteristic to this unit in general. Within the unit the choice of figures is rather similar in the first three and last three consecutive sections, the change of presentation mode and isocola occur in eight sections out of nine. The most figurative is the dialogue, where a new character Menelaus is introduced (see Table 36). From three consecutive embellished contemplations over love the two speeches by Menelaus praising the love of boys have the higher general frequency of figure than the speech by Clitophon, whereas the choice of figures is also slightly different (e.g., rhetorical question, asyndeta, rare word-repetition occur in Clitophon's speech, but address and quotation are missing). Thus, it is probable, that the author wanted to create a small contrast between the two characters and two opposite sides in debate (women vs. boys) both by the choice and frequency of rhetorical figures in these contemplations.

In conclusion it can be said, that the frequency of occurrence of rhetorical figures is not homogeneous throughout the novel. The only exception is the narration of the supposed author, where the occurrence of rhetorical figures is above the average in almost all six sections. In the rest of the text, diversity may be noticed on the level of sections, but also in consecutive units, where the more figurative sections/units alternate with less figurative ones. Regarding separate units, it is very important, whether the focus is on narrating the plot or on presenting speeches, dialogues, descriptions. Regarding the sections within units, the content/theme of the section is most important. Sometimes the author seems to emphasize the more figurative sections by using less figures in the

preceding and following sections. Within units the use of certain figures in consecutive sections may be noticed, on the other hand, the choice of figures may also create a contrast between sections in different genres or speeches by different characters, resulting in a very dynamic style of narration.

### 4.3 Conclusions: rhetorical figures in different genres and types of narrative tempo-management

#### 4.3.1 The coexistence of genres and types of narrative tempo-management in the analyzed text

As demonstrated in Ch. 4.2.1, 4.2.2 and 4.2.3, the sections in different genres and types of narrative tempo-management in many cases coincide in the analyzed text. In two analyzed units the average length of sections is equal in both of these aspects – in the narration of the supposed author and in Unit 3 of Clitophon’s narration in Part I (see Table 42), but the borders of genres and NTM-types coincide absolutely only in the narration of the supposed author. In general, narrative tempo changes slightly more often (see also App. 4) and thus the borders of sections in different genres and in different NTM-types do not always coincide. The more frequent changes of sections bring along the acceleration of the overall narrative pace. The acceleration and slow-down of the tempo becomes evident for instance when comparing the average length of sections in Unit 7 and Unit 8: in Unit 7 several short scenes are narrated on one day, whereas in Unit 8 a long scene with speeches occurs after longer narration of the plot.

**Table 42.** Average length of sections (in words) in (sub-)genres and types of NTM.

<i>Unit</i>	<i>Sections of genres</i>	<i>Sections of NTM-types</i>
Narration of the supposed author in 1.1.1–1.2.15	131.3	131.3
Unit 1 1.3.1–1.6.17	57.9	71.3
Unit 2 1.6.17–1.14.14	128.6	168.2
Unit 3 1.15.1–2.3.16	103.8	103.8
Unit 4 2.4.1–2.10.21	111.7	53.2
Unit 5 2.11.1–2.18.23	126.7	177.4
Unit 6 2.19.1–2.22.36	108.5	96.4
Unit 7 2.23.1–2.30.6	76.8	53.75
Unit 8 2.30.6–2.38.21	235.3	205.9
The unit containing persuasions in 5.15.1–5.16.32	86,7	130.0
The unit containing judicial speeches in 8.8.1–8.12.37	212.0	259.1

The length of single sections in genres and in NTM-types within units may be rather dissimilar: sometimes the sections in genres are longer, sometimes vice versa. The main type of NTM which tends to be divided between different genres is the 0-level (used e.g., for consecutive dialogues, speeches from different genres). Of genres, the sub-genre of narration of the plot tends to be narrated most often using several different, mostly quicker types of NTM, the tempo in this sub-genre very often accelerates or slows down gradually. The very long pause used for narrating a mixed analepsis in Unit 5 is the longest section in one type of NTM. The longest section from among genres occurs at the very end of Part I and belongs to the sub-genre embellished contemplations. There are (sub-)genres, where the sections are usually longer (e.g., judicial speeches, ekphraseis of objects, embellished contemplations) and (sub-)genres, where the sections are shorter (e.g., prayer, short contemplation, summary).

Sometimes long sections in genres and types of NTM coincide (e.g., the narration of the two consecutive fables on the 0-level), but mostly they tend to be divided regarding one of the aspects. The difference in the length of sections in genres and types of NTM is the greatest in Unit 4, where differences in the division of text according to these two aspects are most conspicuous, when compared to other units. The reason for such a difference is that longer sections in the sub-genre of narration of the plot and dialogues occur there (two (sub-)genres, where the NTM-types change most frequently). One section of NP or dialogue is then narrated in several types of NTM. In addition, the type of NTM used for narrating the end of one genre (e.g., NP) continues in the next genre (e.g., dialogue). The continuation may be observed also between different units – the sub-genre narration of the plot at the end of one unit very often begins the following unit, but regarding NTM-types Tatius has mostly used ellipses (i.e., he leaves a gap in the story-time) for separating different units in Part I of Clitophon's ego-narration.

### **4.3.2 Genres and sub-genres**

The following three chapters (4.3.2–4.3.4) observe the occurrence of rhetorical figures in detail in the text analyzed in Chapter 4, which enfold the narration of the supposed author in Ch. 1.1–1.2, the Part I of Clitophon's ego-narration in Ch. 1.3.–2.38 and the sections from three sub-genres (persuasions, accusation, refutation) from Part III (Ch. 5.15.11–5.16.31) and Part IV (Ch. 8.8.1–8.9.61). The statistics is presented through frequencies of figures (the number of occurrence of a figure divided with the number of words in the section) and general frequencies (the sum of all figures divided with the number of words in the section) for better comparison. The average frequency of each figure (the sum of the occurrence of a figure divided by the number of words in all the analyzed text) is given in Table 45. The ratios have been rounded to the second decimal point in text and third decimal point in tables (see Tables 43, 44, 45). The average general frequency of rhetorical figures in all of the analyzed text is 0.21 (this is presented in Table 44 together with the average frequency of rhetorical figures in different types of NTM).

The general frequency of rhetorical figures among all genres in the analyzed text is the highest in lamentations (0.31, see Table 43), followed by descriptions (0.27) and dialogues (0.23). In dialogues, the frequency of change of presentation mode is however the main reason for such a high general frequency, most of the other figures (except figures of appellation) occur less frequently than average. The general frequency of figures is the lowest in the genres of explanations (0.18) and narration of events (0.17).

When we also consider the sub-genres, the general frequency in description of emotions is the highest – 0.35 (see Table 44), the lowest (0.15) in the narration of the plot (in which the largest amount of text is presented). There are, however, two problematic genres regarding the statistical analysis – the genre of letters comprises only 31 words and the sub-genre of prayer only 34 words in narrative time in the analyzed text. Therefore, the comparison with other genres and sub-genres is difficult and in the majority of this discussion letters and prayers are left out. Only the figures characteristic to these (sub-) genres are indicated.

Looking at each genre and sub-genre separately, **narration of events** is the least figurative genre in *Leucippe and Clitophon* (general frequency is 0.17, whereas the average is 0.21, see tables 44 and 45), but covers the largest amount of text (4008 words). The low frequency of figures can be explained by the fact that the emphasis is on presenting the plot, the events in the story. Most of the sections in this sub-genre are presented as the ego-narration of Clitophon (except the narrative speeches), only sometimes is a direct speech of a character inserted, thus the changes between narrative voices (levels) are rather infrequent. The figures most common in this genre are the lexical, structural and sound-repetitions (three of the most usual groups of figures), especially polyptoton, isocolon and alliteration. The length of the section influences both the occurrence of different figures and the general frequency of figures: in longer sections usually more different figures occur and the general frequency is lower.

**Table 43.** Frequency of rhetorical figures in all the genres in the analyzed text (Part I of Clitophon's ego-narration, the narration of the supposed author, persuasions in 5.15.11–5.16.31 and judicial speeches in 8.8.1–8.9.61).

	<i>NE</i>	<i>DESC</i>	<i>D</i>	<i>CONT</i>	<i>Jud. Sp.</i>	<i>LAM</i>	<i>Myth &amp; Fab.</i>	<i>EXPL</i>	<i>Pers.&amp;Pray</i>	<i>LET</i>
	<b>4008w</b>	<b>1707w</b>	<b>1425w</b>	<b>2550w</b>	<b>1218w</b>	<b>562w</b>	<b>988w</b>	<b>739w</b>	<b>443w</b>	<b>31w</b>
<i>POL</i>	0.037	0.051	0.029	0.044	0.056	0.052	0.024	0.046	0.023	0
<i>WR</i>	0.018	0.021	0.013	0.029	0.022	0.025	0.022	0.022	0.020	0
<i>AN</i>	0.013	0.018	0.015	0.015	0.013	0.021	0.017	0.009	0.018	0
<i>RWR</i>	0.001	0	0.001	0.002	0.002	0.002	0.001	0	0.002	0
<i>PRL</i>	0.010	0.018	0.008	0.014	0.015	0.020	0.017	0.007	0.02	0
<i>ANT</i>	0.006	0.008	0.001	0.010	0.006	0.011	0.005	0.011	0.002	0
<i>CHM</i>	0.003	0.006	0.002	0.004	0.003	0.005	0.003	0.005	0	0.032
<i>ISO</i>	0.018	0.027	0.024	0.019	0.017	0.021	0.017	0.019	0.016	0
<i>PRS</i>	0.011	0.026	0.007	0.018	0.011	0.023	0.020	0.016	0.018	0
<i>AS</i>	0.008	0.044	0.011	0.009	0.015	0.032	0.006	0.005	0.027	0.032
<i>EN</i>	0.001	0.006	0.002	0.002	0.002	0.004	0.001	0	0	0
<i>RQ</i>	0.000	0	0.008	0.003	0.011	0.011	0.007	0	0.011	0
<i>EX</i>	0.000	0	0.003	0.001	0.002	0.020	0.001	0	0.005	0
<i>AD</i>	0.001	0	0.013	0.003	0.010	0.027	0.002	0.004	0.025	0.032
<i>CPM</i>	0.007	0.001	0.069	0.008	0.007	0.011	0.022	0.007	0.018	0.032
<i>QUOT</i>	0.001	0	0	0.002	0.002	0	0	0.001	0	0
<i>ALL</i>	0.021	0.018	0.016	0.015	0.016	0.011	0.018	0.016	0.007	0.032
<i>HOM</i>	0.006	0.016	0.007	0.011	0.010	0.014	0.006	0.007	0.011	0.032
<i>PRN</i>	0.006	0.010	0.004	0.005	0.005	0.005	0.005	0.007	0.002	0
<i>Gen.</i>	<b>0.169</b>	<b>0.269</b>	<b>0.235</b>	<b>0.213</b>	<b>0.224</b>	<b>0.313</b>	<b>0.196</b>	<b>0.183</b>	<b>0.227</b>	<b>0.194</b>
<i>fr.</i>										

Abbreviations: NE – narration of events; DESC – descriptions;; DIAL – dialogue; CONT – contemplations; Jud.Sp. – judicial speeches; LAM – lamentations; Fab. – fable; EXPL – explanations; Pers. – persuasion; Pray. – prayer; LET – letter; POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homototeleuton; PRN – paronomasia, Gen.fr. – general frequency.

**Table 44.** Frequency of rhetorical figures in all sub-genres in the analyzed text (Part I of Clitophon's ego-narration, the narration of the supposed author, persuasions in 5.15.11–5.16.31 and judicial speeches in 8.8.1–8.9.61).

	NP	NS	INT	SUM	EO	EE	DE	DD	D	EC	SC	Acc.	Ref.	LAM	Myth4	Fab.	EM	ED	Pers.	Pray	LET
	3050w	482w	286w	190w	1344w	212w	87w	64w	1425w	2040w	510w	617w	599w	562w	33w	555w	173w	566w	409w	34w	31w
<i>POL</i>	0.035	0.037	0.045	0.063	0.054	0.038	0.057	0.016	0.029	0.042	0.053	0.065	0.047	0.052	0.028	0.022	0.075	0.037	0.022	0.029	0
<i>WR</i>	0.017	0.017	0.035	0.011	0.019	0.042	0	0.016	0.013	0.029	0.025	0.024	0.020	0.025	0.030	0.016	0.012	0.025	0.020	0.029	0
<i>AN</i>	0.012	0.015	0.007	0.026	0.017	0.024	0.023	0	0.015	0.015	0.018	0.018	0.008	0.021	0.021	0.014	0.017	0.007	0.020	0	0
<i>RWR</i>	0.001	0	0.007	0	0	0	0	0	0.001	0.002	0	0.003	0	0.002	0	0	0	0	0.002	0	0
<i>PRL</i>	0.008	0.019	0.007	0.026	0.016	0.019	0.034	0.031	0.008	0.013	0.018	0.016	0.013	0.020	0.018	0.016	0.006	0.007	0.020	0	0
<i>ANT</i>	0.005	0.010	0.010	0	0.010	0	0	0	0.001	0.009	0.012	0.003	0.008	0.011	0	0.009	0.006	0.012	0.002	0	0
<i>CHM</i>	0.002	0.004	0.003	0.016	0.006	0	0	0.031	0.002	0.005	0	0.003	0.003	0.005	0.002	0.004	0.012	0.004	0	0	0.032
<i>ISO</i>	0.017	0.021	0.024	0.021	0.023	0.033	0.069	0.031	0.024	0.019	0.020	0.008	0.027	0.021	0.014	0.020	0.017	0.019	0.017	0	0
<i>PRS</i>	0.009	0.015	0.014	0.037	0.025	0.024	0.057	0.016	0.007	0.018	0.018	0.010	0.013	0.023	0.018	0.022	0.012	0.018	0.020	0	0
<i>AS</i>	0.008	0.006	0	0.026	0.048	0.014	0.034	0.063	0.011	0.010	0.004	0.019	0.010	0.032	0.007	0.005	0	0.01	0.03	0	0.032
<i>EN</i>	0.001	0	0.007	0.011	0.004	0.014	0.023	0.016	0.002	0.002	0	0.002	0.002	0.004	0	0.002	0	0	0	0	0
<i>RQ</i>	0	0.002	0	0	0	0	0	0	0.008	0.003	0.002	0.010	0.013	0.011	0	0.013	0	0	0.012	0	0
<i>EX</i>	0	0	0	0	0	0	0	0	0.003	0.001	0	0.002	0.002	0.020	0	0.002	0	0	0.002	0.029	0
<i>AD</i>	0.001	0.004	0	0	0	0	0	0	0.013	0.003	0.002	0.015	0.005	0.027	0.002	0.002	0	0.005	0.024	0.029	0.032
<i>CPM</i>	0.007	0.010	0.007	0.005	0.001	0	0	0	0.069	0.009	0.002	0.002	0.012	0.011	0.014	0.029	0	0.009	0.017	0.029	0.032
<i>QUOT</i>	0	0.002	0	0.005	0	0	0	0	0	0.002	0	0	0.005	0	0	0	0	0.002	0	0	0
<i>ALL</i>	0.023	0.017	0.010	0.021	0.018	0.024	0	0.016	0.016	0.015	0.018	0.016	0.015	0.011	0.009	0.025	0.017	0.016	0.007	0	0.032
<i>HOM</i>	0.004	0.004	0.021	0.016	0.013	0.019	0.046	0.031	0.007	0.011	0.012	0.013	0.007	0.014	0.005	0.007	0	0.009	0.010	0.029	0.032
<i>PRN</i>	0.005	0.010	0.007	0.011	0.010	0.014	0.000	0.016	0.004	0.005	0.004	0.003	0.007	0.005	0.005	0.005	0.012	0.005	0.002	0	0
<i>Gen. fr.</i>	<b>0.154</b>	<b>0.193</b>	<b>0.206</b>	<b>0.295</b>	<b>0.265</b>	<b>0.264</b>	<b>0.345</b>	<b>0.281</b>	<b>0.235</b>	<b>0.215</b>	<b>0.206</b>	<b>0.232</b>	<b>0.217</b>	<b>0.313</b>	<b>0.176</b>	<b>0.213</b>	<b>0.185</b>	<b>0.182</b>	<b>0.227</b>	<b>0.176</b>	<b>0.194</b>

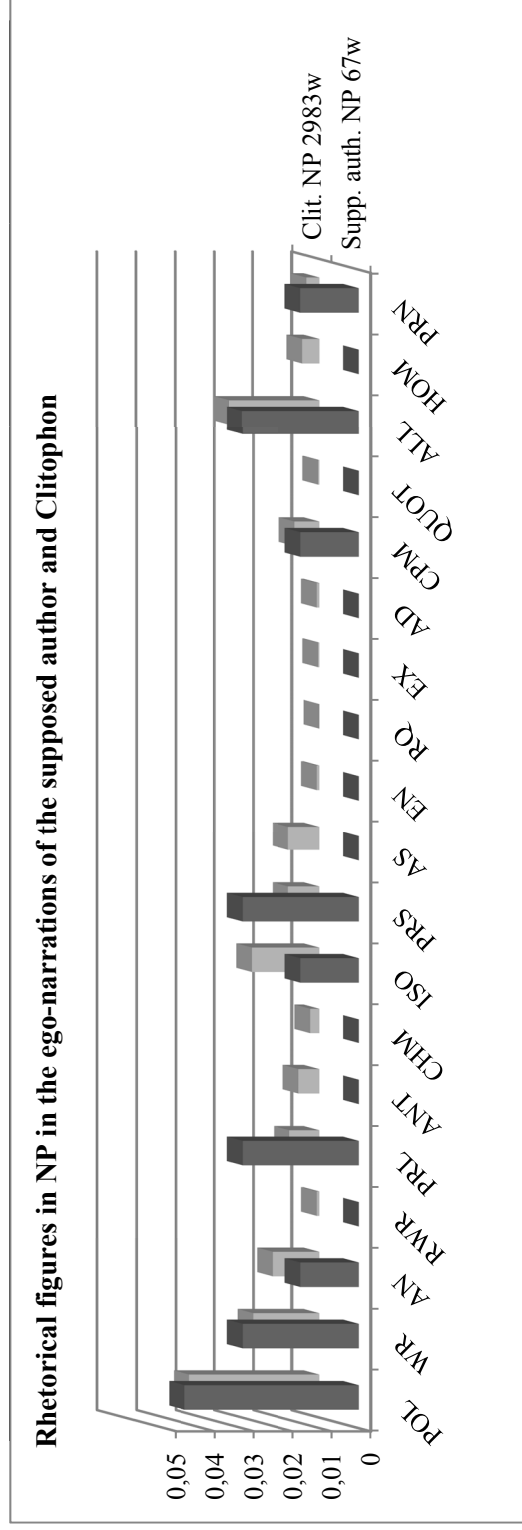
Abbreviations: NP – narration of the plot; NS – narrative speech; INT – introduction; SUM – summary; EO – ekphrasis of objects; EE – ekphrasis of events; DE – description of emotions; DD – description of dreams; DIAL – dialogue; EC – embellished contemplation; SC – short contemplation; ACC – accusation; EXF – refutation; LAM – lamentation; Fab. – fable; EM – explanation by the main narrator; EI – explanation in the direct speech of a character; Pers. – persuasion; LET – letter; POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; Gen.fr. – general frequency.

This tendency is especially obvious in the sub-genre of **narration of the plot** (see Table 44), which occurs in every unit in Part I. 33 sections in this sub-genre occur in the ego-narration of Clitophon, two in the ego-narration of the supposed author. The average length of a section in this sub-genre in Part I is 90.4 words (see App. 2). The frequency of most of the figures is the lowest here compared to other sub-genres. Only alliteration is used more frequently in narration of the plot than in other (sub-)genres (except fables). In shorter sections of NP the figures used are mostly lexical and sound-repetitions, in longer sections structural repetitions and asyndeton occur as well. The structural repetitions are often concentrated in one part of the section and the other figures tend to occur either in or around such parallel structures. Antithesis is often used for narrating actions of different characters. Figures of appellation occur in the few sections where an utterance of a character is inserted into the narration of the plot. Looking at the single sections of NP, great differences may be observed both in the choice and frequency of figures. It can be concluded, that this is not a very homogeneous sub-genre and the use of figures in a section depends on its length, position and content.

Narration of the plot is one of the three sub-genres which occur both in the ego-narration of the supposed author and the ego-narration of Clitophon. Although the amount of text presented by Clitophon in this sub-genre is almost incomparably larger than the text presented by the supposed author, the choice of rhetorical figures is quite similar. The sections in Clitophon's narration naturally contain more different figures, as the amount of text is much larger, the frequency of figures is on the other hand higher in the narration of the supposed author (see Graph 30). The greatest differences are in the use of parison and paronomasia. Most of the differences may be explained by the nature of the sub-genre – longer sections contain more different figures and shorter sections have a higher frequency of figures.

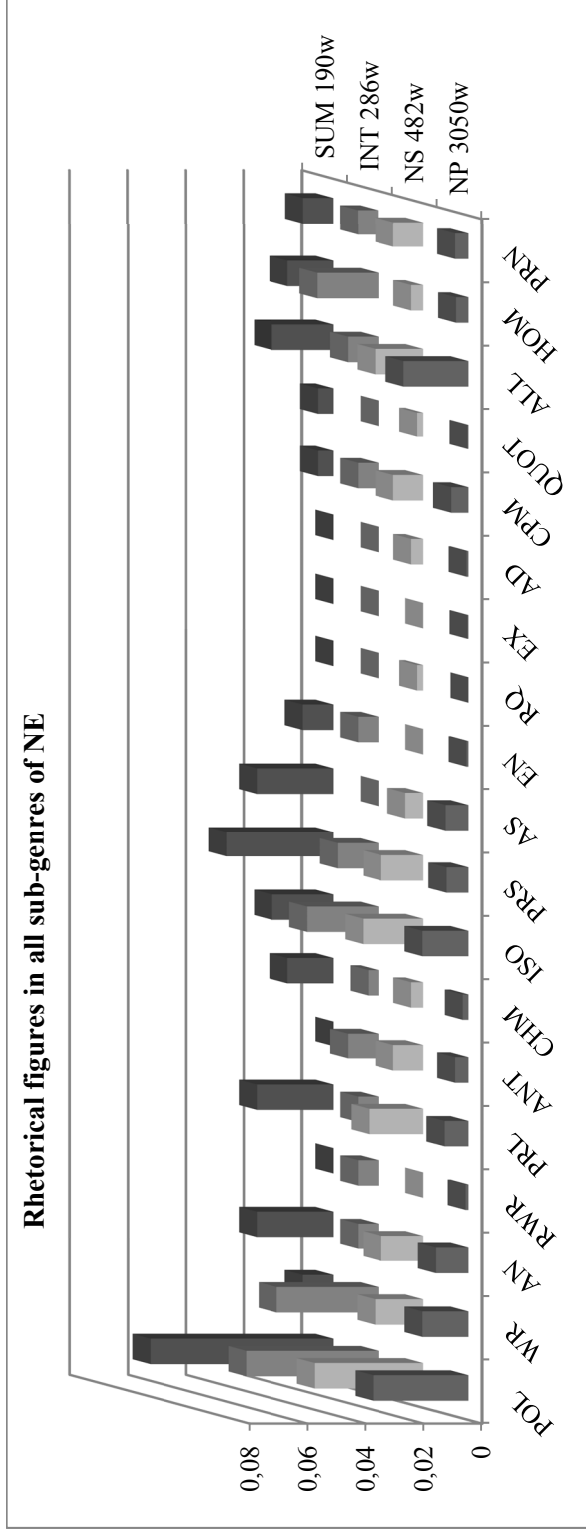
The sub-genre **narrative speech** occurs only twice in Part I. The use of rhetorical figures is quite similar to the sub-genre of narration of the plot (see Graph 31), but the frequency of figures, especially structural repetitions is mostly higher. The similarity in the choice of figures can be explained by the same purpose of the narrative speech and narration of the plot – to give information about certain events. Narrative speeches differ however by the use of some figures occurring primarily in the narrative tempo-management type of 0-level (thus characteristic to speeches): addresses, a rhetorical question and a quotation. The two speeches in Part I are very similar in their choice of lexical and structural repetitions, some dissimilarities occur in the use of other figures. The speech by Menelaus seems to be slightly more emotional (asyndeton and rhetorical question are used, an address presented as quotation serves the same function) and that causes the different choice of figures.

**Graph 30.** Rhetorical figures in the sub-genre of NP in the ego-narrations of the supposed author and Clitophon.



POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homototeuton; PRN – paronomasia; NP – narration of the plot; Clit. – Clitophon; Sup.auth. – supposed author.

**Graph 31.** Rhetorical figures in different sub-genres of narration of events in all the analyzed text (Part I of the ego-narration of Clitophon and the ego-narration of the supposed author).



POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homototeuton; PRN – paronomasia; NP – narration of the plot; NS – narrative speech; INT – introduction; SUM – summary.

The sub-genre of **introduction of a character** is used four times in Part I. Amongst lexical repetitions the frequency of word-repetitions and amongst sound-repetitions the frequency of homoioteleuton is much higher than in other sub-genres of NE. Introduction is often presented through short parallel cola, which are supported by lexical and sound-repetitions, sometimes enumeration is used. The tempo of utterance is thus rather quick in this sub-genre, although they are presented in slower types of NTM. The lexical repetitions again are used to emphasize words characterizing the person.

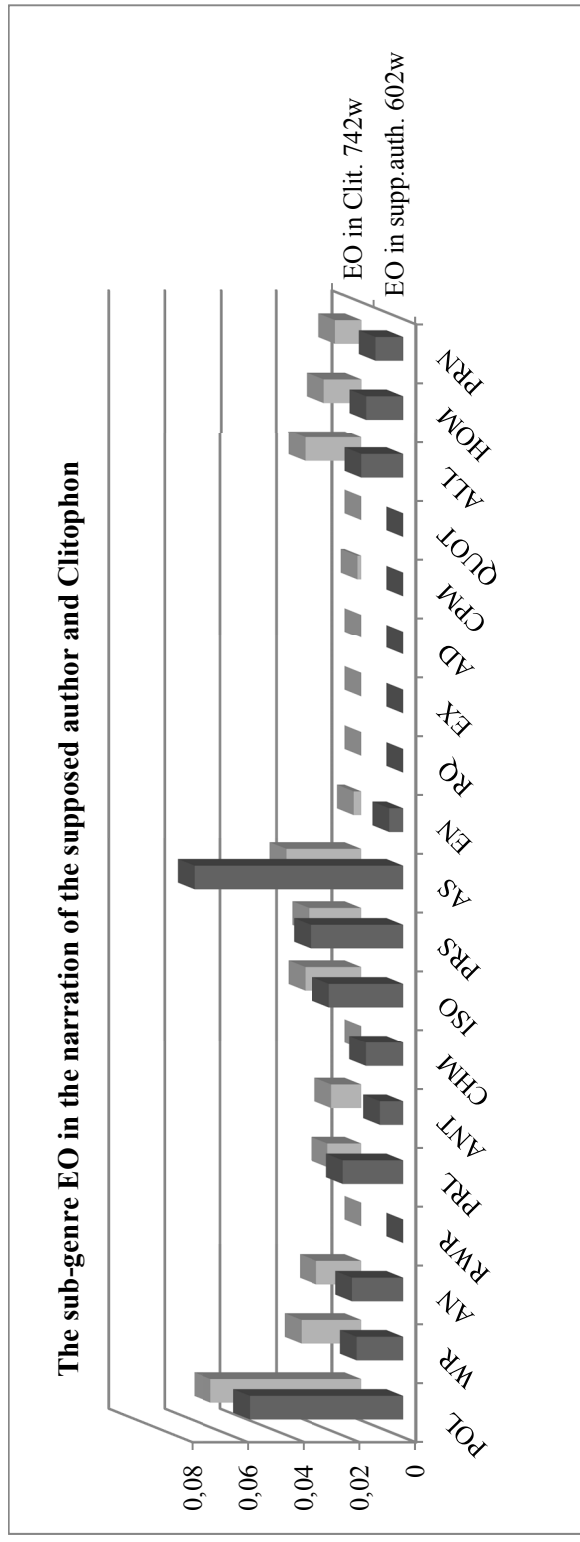
Five sections present **summaries** in Part I of Clitophon's narration. This sub-genre has the highest general frequency of rhetorical figures in the genre of NE (see Table 44), but they are at the same time the shortest (average length in Part I is 38 words, see App. 2) and this can explain the high general frequency. Regardless of the shortness, quite many different figures occur in summaries (see Graph 31). The use of polyptoton, structural repetitions, asyndeton and sound-repetitions is much more frequent than other sub-genres of narration of events. As in introductions, the tempo of utterance is often quick, but they are presented in quicker types of NTM. When looking at single summaries, the occurrence of figures is not so homogeneous. The only figure, which is used in all summaries is the parallelism. Parison, asyndeton and anaphora is used in four summaries out of five. Anaphora and homoioteleuton (which are also used rather frequently) mostly support the parallel structures. Lexical and other sound-repetitions are used to highlight the keywords in summaries.

The genre of **descriptions** has the second-highest general frequency of rhetorical figures in Part I (see Table 43). They occur primarily in the ego-narration of Clitophon, twice also in the ego-narration of the supposed author. The frequency of most of the figures is higher than average of all genres, especially high is the frequency of polyptota, chiasmus, isocolon, parison, both figures of tempo, homoioteleuton and paronomasia. The frequent occurrence of anaphora and homoioteleuton can be explained by the use of structural repetitions, as both these figures tend to be used primarily in parallel structures. Descriptions is the only genre (besides letters), which do not contain the figures of appellation and quotations (as they are all presented by the ego-narrators). The change of presentation mode occurs only when following a section in character speech, i.e., the narrative voice does not usually change during a description. The frequency of different figures is higher in longer sections, as is the general frequency (this tendency is the opposite in the narration of events). Thus the general frequency of figures tends to be higher in longer sections in more figurative genres, but lower in longer sections in less figurative genres. All sub-genres of descriptions have a very high general frequency of rhetorical figures.

The most common sub-genre of descriptions in the analyzed text is **ekphrasis of objects** (altogether six sections occur in Part I, in addition two sections in the narration of the supposed author, see App. 2). The sections in this sub-genre are the longest in narrative time in the genre of descriptions, the general frequency of figures is 0.27 (the average of all genres is 0.21). Three groups of figures are primarily used here: lexical, structural and sound-repetitions (see Table 44), in addition asyndeta occur in most sections of EO. The lexical and sound-repetitions tend to accumulate around parallel structures. Sections in this sub-genre are thus rather rhythmical, often with a quick tempo of utterance, the lexical repetitions are used for highlighting the keywords or as word-play together with paronomasia. Again a seeming contradiction between different levels of narrative tempo may be observed – sections in EO tend to be presented in slower types of NTM, but the tempo on sentence level is often rather quick.

Ekphrasis of an object is the second sub-genre which occurs also in the narration of the supposed author. The amount of text in narrative time in this sub-genre is not so different in both narrators. No remarkable differences can be observed, but the ekphraseis of the supposed author have the higher general frequency of figures (0.31 vs. 0.23), as in the case of narration of the plot. The frequency of structural repetitions and particularly asyndeton is also higher in his descriptions – the frequency of this figure in his descriptions is as high as 0.08, whereas the frequency of asyndeton in the sections presented by Clitophon is only 0.03. Another figure, which differs in sections of both narrators is chiasmus, which occurs only in the descriptions by the supposed author. Otherwise, the figures occurring in both narrators are very similar, as are separate sections. Thus, Achilles Tatius seems to distinguish the narrative of the supposed author only by the higher figurativeness, but not by the choice of figures, which again proves the hypothesis, that certain figures occur in certain (sub-)genres.

**Graph 32.** Rhetorical figures in the sub-genre of ekphrasis of objects in the analyzed text (Part I of the ego-narration of Clitophon and ego-narration of the supposed author).



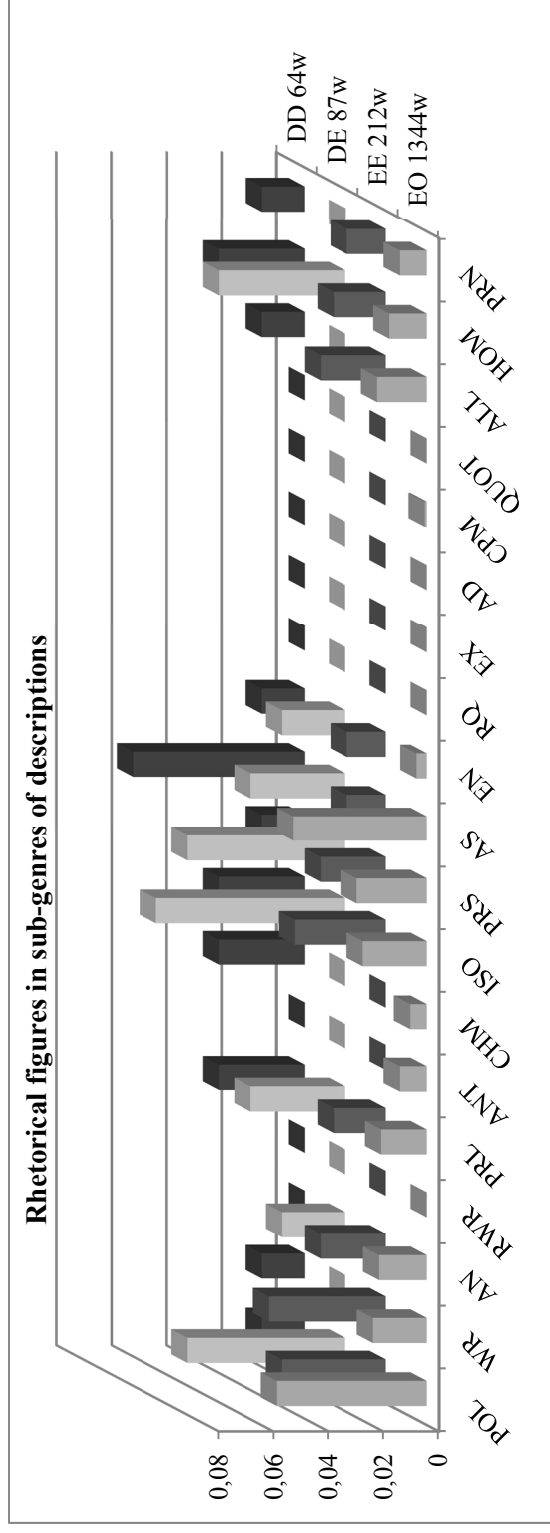
POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; EO – ekphrasis of objects; supp. auth. – supposed author; Clit. – Clitophon.

The sub-genre **ekphrasis of events** occurs only twice in Part I (see App. 2). The general frequency of figures is similar to ekphraseis of objects (0.26, see Table 44), although their average length is slightly shorter. Word-repetition, anaphora and alliteration occur more frequently here than in other sub-genres of descriptions while other figures tend to occur less frequently (see Graph 33). Figures tend to accumulate around structural repetitions and lexical repetitions highlight the keywords in certain sections. Several similarities can be found with the sub-genre narration of the plot, because their function is the same – to describe events – and this influences the use of figures in it. The frequency of figures is however much higher in the genre of descriptions, as their purpose is to bring the events vividly before the reader's eyes.

The sub-genre **description of emotions** has the highest general frequency of figures among descriptions (0.35) as well as among all genres and sub-genres, although their average length is the shortest (29 words, see App. 2). Thus the tendency seen in other descriptions – that the general frequency in descriptions tends to be in correlation with the length of the text – does not apply here. The small number of different figures used in DE is most probably caused by the shortness of these sections. Altogether three sections of descriptions of emotions occur in Part I of Clitophon's ego-narration. The average frequency of most figures which occur in this sub-genre is higher than in other sub-genres of descriptions (although not all sections are evenly figurative). The higher frequency of figures is characteristic to the emotional style (cf. lamentations, persuasions), hence the function – to describe or express feelings – causes the high frequency of occurrence of rhetorical figures. Sections in the sub-genre description of emotions may be characterized as consisting of rhythmical parallel clauses, often with a quick tempo of utterance, supported by lexical and sound-repetitions (again anaphora and homoioteleuton are used frequently, see Table 44).

The **description of dreams** occurs in only one section of 64 words in Part I (the general frequency of figures in it is 0.28), thus it is difficult to compare it with other sub-genres. In the dream of Clitophon mostly structural repetitions with figures of tempo and sound-repetitions are used. The average frequency of asyndeton is especially high, the tempo of utterance in this description is very fast.

**Graph 33.** Rhetorical figures in sub-genres of descriptions in all the analyzed text (Part I of Clitophon's ego-narration and the narration of the supposed author).



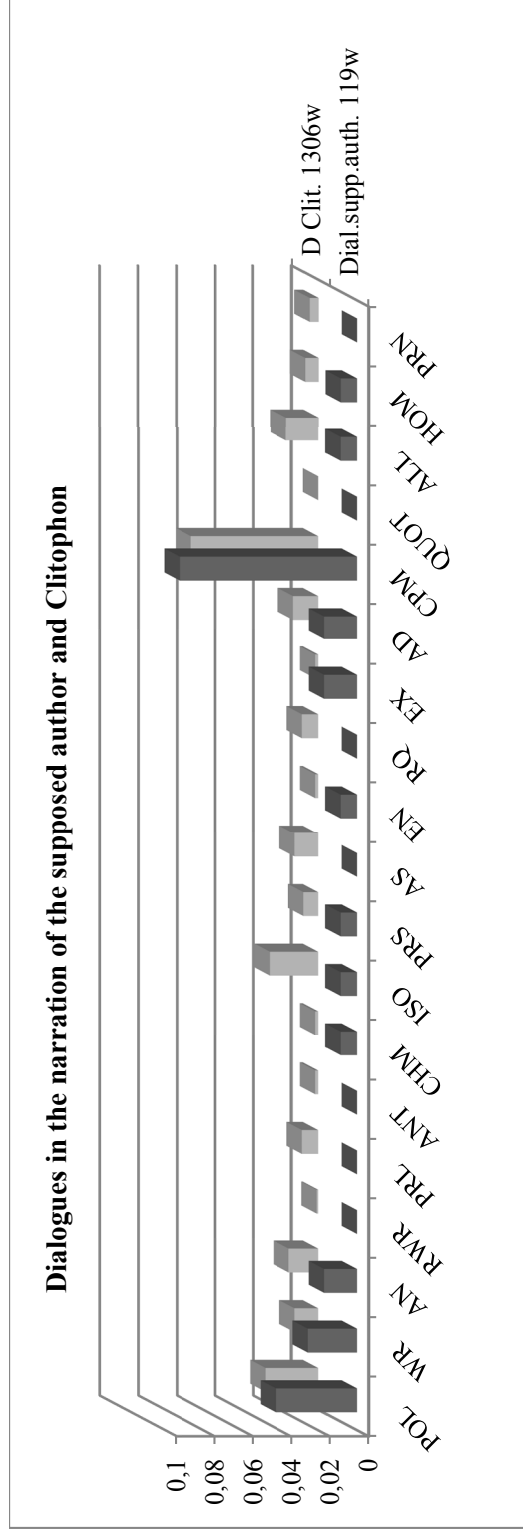
POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; EO – ekphrasesis of objects; EE – ekphrasesis of events; DE – descriptions of emotions; DD – descriptions of dreams.

**Dialogues** occur 17 times in Part I of Clitophon's narration and twice in the narration of the supposed author, the general frequency of figures in this genre is slightly above average (0.24) – the third-highest when looking at all the genres together (see Table 43). The most characteristic feature to dialogues is the change of presentation mode (the average frequency is as high as 0.07, see Table 44), because utterances in direct speech of characters alternate constantly with the ego-narration of Clitophon (in reporting clauses, sentences giving the background information). The CPM also causes the relative high general frequency of dialogues, without counting the occurrence of CPM the general frequency would be only 0.17, thus dialogues actually belong to the less figurative genres. The rhythm of changes between different narrative voices is however very quick compared to most other (sub-)genres.

From the rhetorical figures the most characteristic is the relatively frequent occurrence of all figures of appellation, although the frequency of single figures is usually higher in some other sub-genre. Lexical and structural repetitions (except anaphora and isocolon) occur much less frequently here than in other genres. The frequency of isocolon, on the other hand, is the highest compared to other genres, often it occurs independently from other parallel structures. Dialogue is a genre of high diversity. No definite influence of the length of the section on the number of different figures or the general frequency of figures can be noticed. Dialogues are probably most frequently influenced by the position of the section – it often has a similar occurrence of figures as the preceding or following genre –, as well as by the function and content of each section.

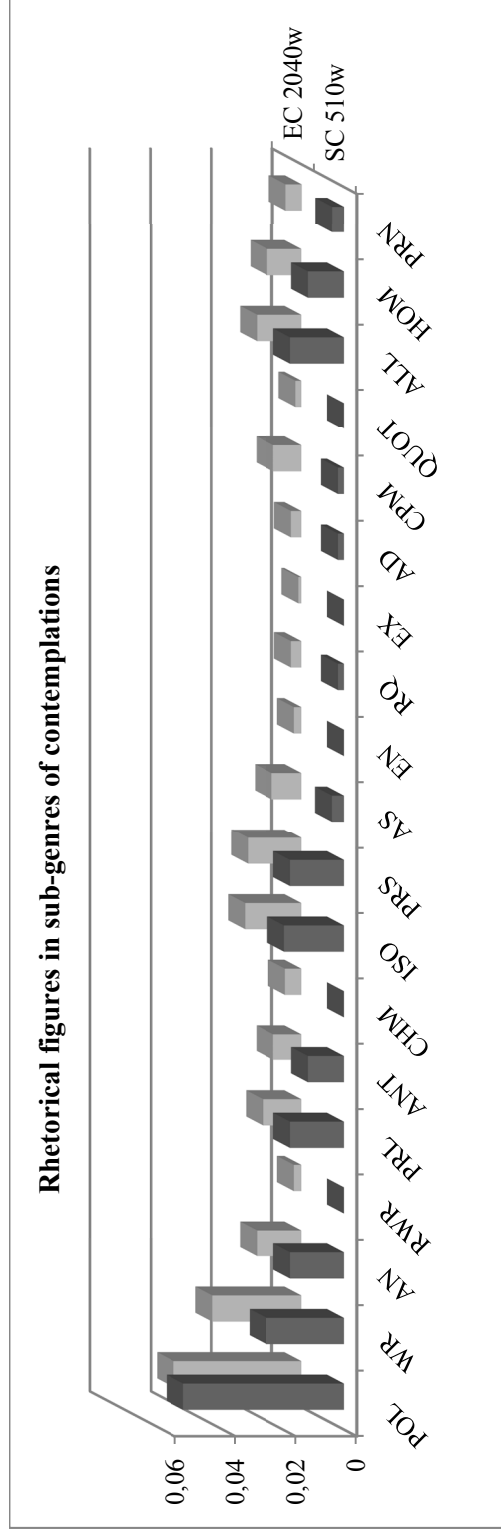
Dialogue is the last genre which occurs in both ego-narrations (Clitophon and the supposed author). Slight differences between two narrative voices can be noticed here: the general frequency of figures is again higher in the dialogues of the supposed author (0.26 vs. 0.23 in Clitophon's dialogues) and he uses enumeration, chiasmus and exclamation in his sections. The frequency of lexical repetitions, appellations, change of presentation mode and turn-takings is higher than in the dialogues in Clitophon's narration (see Graph 34), but structural and sound-repetitions are used more frequently by Clitophon. The reason for the use of a larger number of different figures by Clitophon is the larger amount of text, which occurs in this genre in the narration of both ego-narrators. The use of different structural repetitions in the dialogues of the supposed author during such a short narrative time again hints to the fact that the text presented by him is perhaps intentionally more figurative, as structural repetitions do not occur very frequently in this genre. However, the position of one of the dialogues after a more figurative description may also have its influence.

**Graph 34.** Rhetorical figures in the dialogues in the narration of the supposed author and the main narrator Clitophon.



POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homototeleuton; PRN – paronomasia; D/Dial. – dialogue; Clit. – Clitophon; supp. auth. – supposed author.

**Graph 35.** Rhetorical figures in the sub-genres of contemplations in all the analyzed text.



POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; EC – embellished contemplation; SC – short contemplation.

**Contemplations** have a general frequency of figures very close to the average (0.21), the main figures used are structural and lexical repetitions, quotations (from Homer and Hesiod) and homoioteleuton. Figures of tempo and appellation occur less frequently than in most of the other genres. Although sections in the sub-genre **embellished contemplations** are speeches on the 0-level (direct speech of characters), they do not use figures of appellation much (see Table 44). The seven sections of EC in Part I are the third longest of all genres in analyzed text (after refutations and accusations), with the average length of 291.4 words.<sup>282</sup> The speeches are held by four different characters.

The use of rhetorical figures may vary in different parts within the sections of embellished contemplations according to the purpose of each part. For instance in Unit 2 the choice and frequency of figures differs in explanatory parts of EC (where more structural repetitions occur) and in the persuasive parts (where rhetorical questions, addresses, exclamations are used). In longer sections more different figures occur and the general frequency of figures is higher as the frequency of parallel structures increases. Apart from the figures of tempo and appellation the use of figures is rather similar in the second sub-genre of contemplations, the **short contemplation** (see Graph 35). The latter sub-genre also occurs seven times in Part I, but the average length of sections is much shorter than of embellished contemplations – 72.9 words. Short contemplations in Part I resemble each other regarding the occurrence of figures: mostly lexical, structural and sound-figures are used, the lexical and sound-repetitions highlight the keywords in contemplations. The figures of appellation are used only in one short contemplation, which is partly a self-encouragement of Clitophon presented in direct speech.

Sections in the genre **judicial speech** are the longest among the analyzed text (their average length of all judicial speeches is 409.3 words, see App. 2) and they occur only in Part IV of Clitophon's narration. The most commonly used figures in this genre are lexical repetitions, parallelisms, figures of appellation (see Table 43). Lexical repetitions, especially polyptoton, are mostly used for emphasizing the main points in the speech.

Of the two analyzed speeches, the **accusation** by Thersander has a slightly higher general frequency of figures than the **refutation** by the priest of Artemis (0.23 vs. 0.22 respectively), the general frequency in both speeches is close to the average of all genres. In the accusation more parallelisms, lexical repetitions, asyndeta and addresses are used. In the refutation, on the other hand, the priest uses several quotations for rebutting the accusations and other parallel structures (besides parallelisms) in the part dedicated to the counter-accusation and argumentation. The tempo of utterance within speeches varies – the tempo is slower at the beginning and end both speeches, but in the middle short asyndetic cola, exclamations and rhetorical questions follow one another,

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<sup>282</sup> 7 embellished contemplations out of 8 in the whole novel occur in the first part. One shorter contemplation is in Book IV, therefore the average length of all embellished contemplations in the novel is 268.3w.

making the tempo of utterance much quicker. The middle-part is more emotional and resembles the style of persuasions.

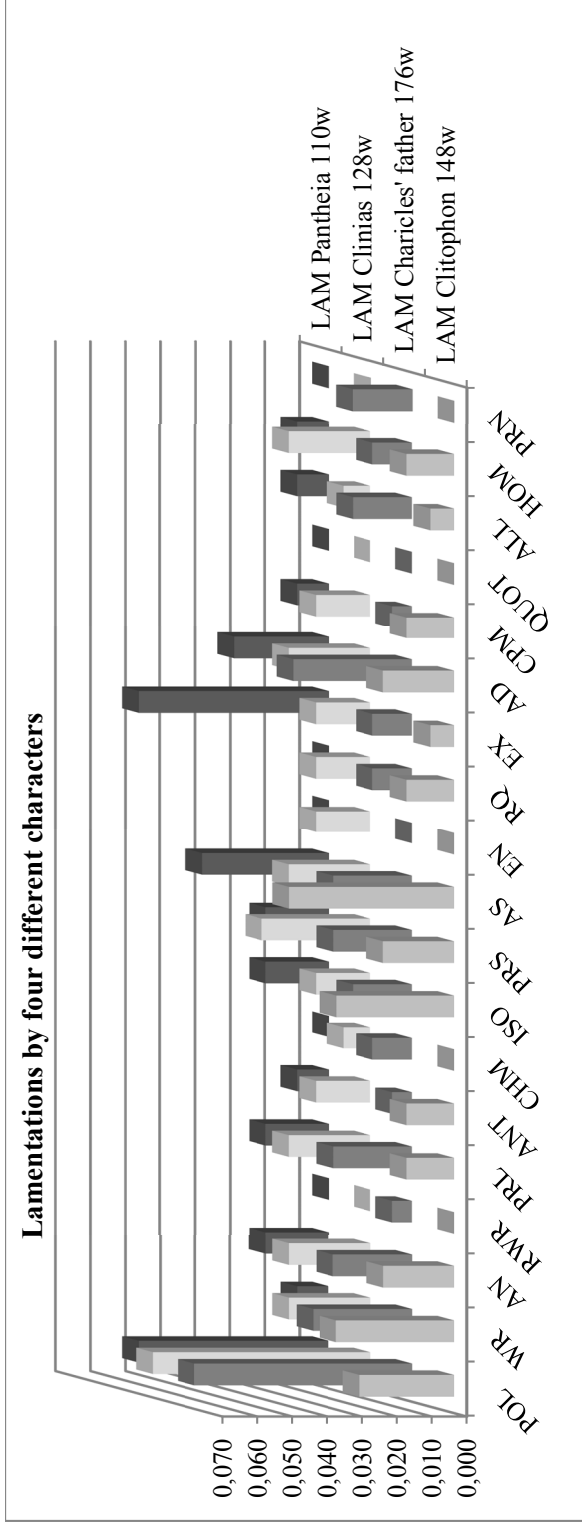
**Lamentation** is the most figurative genre – the general frequency of figures in all of the analyzed text is 0.31 (see Table 43). Four lamentations with an average length of 140.5 words occur in Part I. Although the frequency of most of the figures is above the average, lamentations are especially marked by the very frequent use of figures of tempo and appellations. All three different figures of appellation occur very frequently in lamentations compared with other genres, although in some sub-genres the frequency of occurrence of single figures is higher (see Table 44). In addition, lexical and structural repetitions are used very often compared to most of the other (sub-)genres.<sup>283</sup> From sound-repetitions the homoioteleuton occurs more frequently, this is caused by the frequent use of parallel structures. The lamentations are thus well structured and emotional speeches.

The length of a section is not relevant for the use of figures in lamentations regarding both the number of different figures and the general frequency of figures (again, this tendency can be noticed in the more figurative genres). All four lamentations in Part I are held by different characters and differ slightly from each other in the use of figures (see Graph 36). Thus, the speaker (or narrative voice) might have its influence. On the other hand, the speeches by Charicles' father and Clinias, both held after the death of Charicles, resemble much in the choice and frequency of figures, while the other two are slightly different. Therefore the subject might also influence the use of rhetorical figures.

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<sup>283</sup> Cf. Evans 1965: 599, who says that intense emotions seem naturally to give rise to parallel utterances.

**Graph 36.** Lamentations by four different characters in Part I of Clitophon's ego-narration.



POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia.

The genre of **myth/fable** has a slightly lower general frequency of figures than average (0.2). Amongst the analyzed figures some lexical repetitions (e.g., word-repetitions, anaphora), parallelism and parison, rhetorical questions and change of presentation mode occur more frequently than others (see Table 43). The frequency of rhetorical questions and change of presentation mode is above average (see Table 44) and is caused by the dialogic parts and direct speech of characters which occur in fables and myths. Both myths and fables are quite long (the average length the myths in Part I is 216,5 words and of fables 277.5 words, two sections of both occur in Part I, see App. 2).

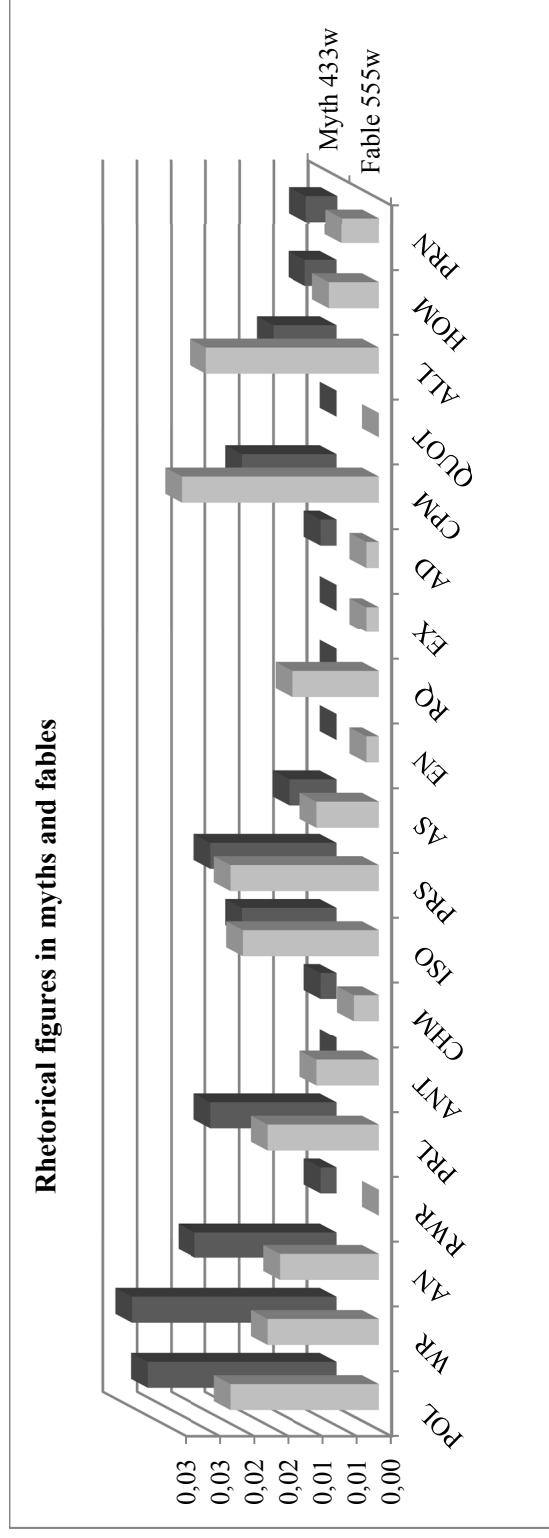
The sub-genre **fables** has a higher general frequency of figures than the sub-genre myth (0.21 vs. 0.18), thus the fables are close to average of all genres, while myths have a lower general frequency. Both fables contain the direct speech of characters (a dialogue and a speech), which is reflected also in the more frequent use of figures of appellation (see Table 44). These figures are used primarily in one fable (containing a speech), but also distinguish the fables from myths, as only one address occurs in the analyzed sections of the latter sub-genre. The other fable is distinguished by its frequent alternation of different narrative voices i.e., the change of presentation mode). From other figures, the fables have a higher frequency of structural and sound-repetitions and figures of tempo than in the myths (see Graph 37), whereas alliteration and rhetorical questions occur in fables more frequently than in other (sub-)genres.

Sound-repetitions, but also some lexical repetitions are used to highlight the keywords in the fables, while the parallel structures are used more in these parts, where the consecutive events or actions of different characters are described (i.e., in narrative parts). Remarkable is the fable narrated by Conops, as it lacks the figure of polyptoton (the most commonly used figure in the novel), which may be caused by the dialogic structure and slightly shorter sentences in this fable. This is compensated by the high frequency of sound-repetitions and other lexical repetitions. Thus, in the sub-genre of fables the function of the different parts within a section and different structure of the fable influences strongly the use of figures.

The sub-genre of **myth** is in its essence more similar to the sub-genre of narration of the plot (the narrative function may influence the use of figures like in ekphrasis of events), although myths are more figurative and the frequency of lexical and structural repetitions is higher. As in fables, the different structure of both myths analyzed in Ch. 4 influences the use of figures: in the myth containing a dialogue the occurrence of structural repetitions is higher, in the purely narrative myth the lexical repetitions occur more frequently and are very strongly used to highlight the keywords of the myth.

While other sub-genres within one genre are very similar in their frequencies and choice of rhetorical figures, great differences can be noticed between the myths and fables, although the general frequency of figures is not remarkably different. In addition, the separate sections and even parts of sections differ from one another depending on the structure and function of each.

**Graph 37.** Rhetorical figures in the sub-genres myth and fable in all the analyzed text.

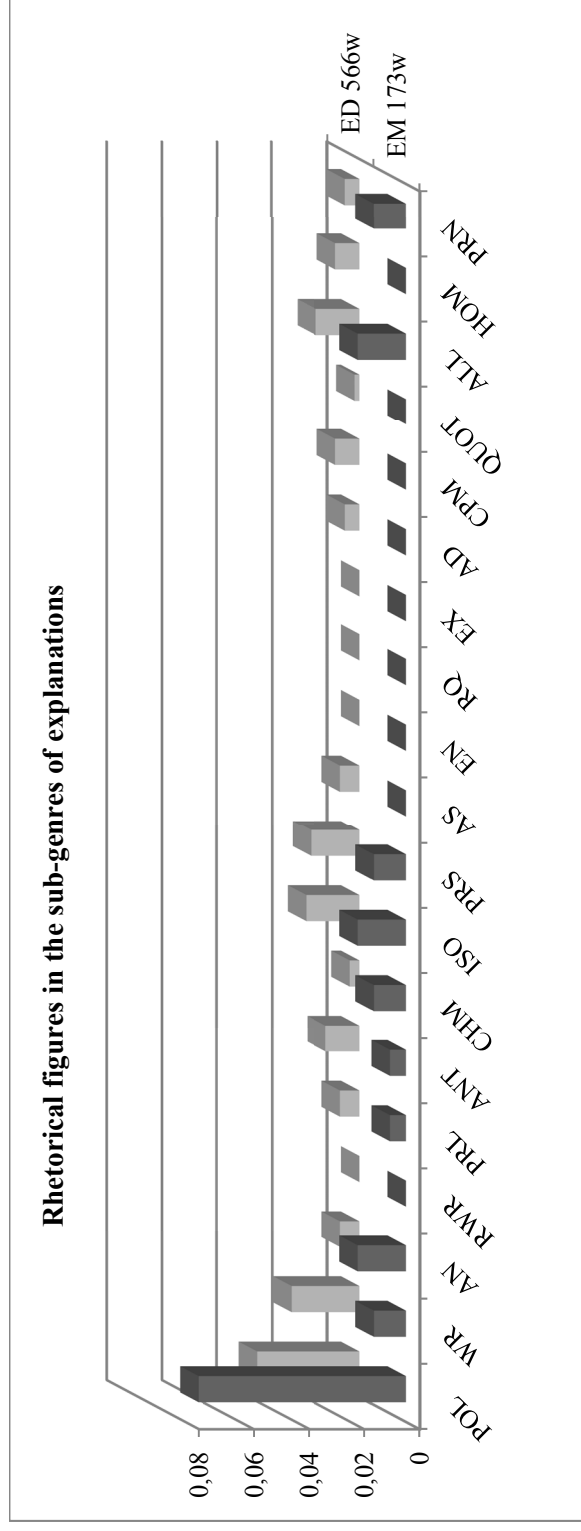


POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia.

The genre of **explanations** has the second-lowest general frequency of rhetorical figures (0.18, see Table 43), therefore the frequency of most of the figures is medium or below average (the only exception is the figure of antithesis, which occurs more frequently than in other genres). Lexical, structural (especially antithesis) and sound-repetitions are the most commonly used figures in this genre. Both sub-genres of explanations (explanation by the main narrator and explanation in direct speech of a character) occur three times in the analyzed text, in Part I of Clitophon's ego-narration, but are very uneven regarding the average length (average length of a section in EM is 51.6 words (57.7 in Part I) and of a section in ED 140.1 words (188.7 in Part I), see App. 2).

Sections in the sub-genre **explanations by the main narrator** have a slightly higher general frequency of figures than in the other sub-genre, explanations in a direct speech of a character, but both of them are still very similar (0.185 vs. 0.182). Only lexical and sound-repetitions occur in shorter sections of EM, while structural repetitions are also used in longer ones. Of lexical repetitions, the frequency of polyptoton is the highest among all sub-genres (0.075, whereas the average of all is 0.041). Chiasms and paronomasia occur here more often than in most other sub-genres (see Table 44), but the higher frequency is caused by the short sections. The lexical repetitions in this sub-genre are mostly used to emphasize the keywords, as are the sound-repetitions, especially in the longest section. At least in one section out of three the influence of the neighbouring genre to the choice and frequency of figures may be noticed.

**Graph 38.** Rhetorical figures in the sub-genres of explanations in all the analyzed text.



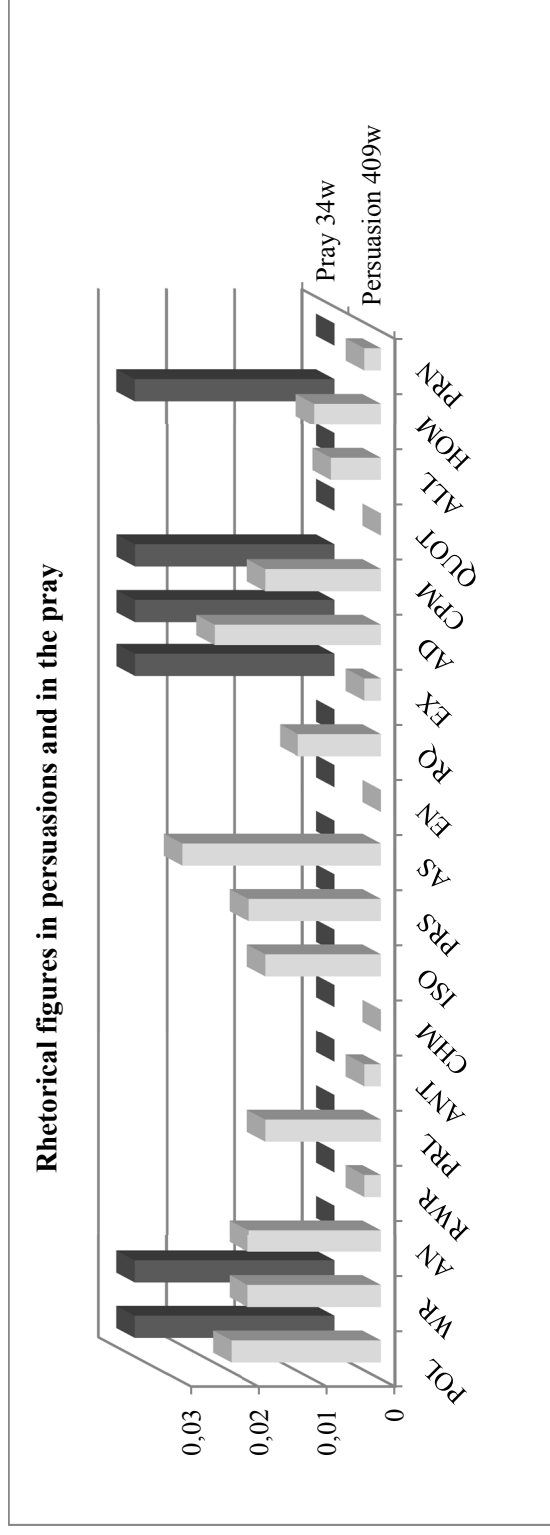
POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; ED – explanation in the direct speech of a character; EM – explanation by the main narrator.

The sub-genre **explanation in the direct speech of a character** differs from the sub-genre of EM primarily in the occurrence of addresses, change of presentation mode and quotation (see Graph 38) – figures more common in speeches and sections presented on 0-level. Of other figures structural repetitions and figures connected to them (anaphora and homoioteleuton) occur more frequently than in sections of EM, in addition asyndeton is used (although not very frequently). The length of the section does not seem to have an impact on the general frequency of figures, but more different figures occur in longer sections.

The choice of figures seems to differ slightly within sections in the sub-genre of ED depending on the function of each part, e.g., in informative parts there are very few figures, in descriptive parts asyndeta are used more often (as in the genre of descriptions) and in persuasive and advisory parts structural repetitions occur more frequently, supported by lexical repetitions. The use of antithesis for showing the different aspects of a question is especially high in ED. As in some other genres, we can see that although a section has characteristic features of a genre, it may not be homogeneous in content and function, therefore the choice and frequency of figures may vary within a section categorized as belonging into one genre.

The **persuasions and prayers** are very difficult to compare here, as only one prayer of 34 words occurs in Part I of Clitophon's ego-narration, whereas the section of analyzed persuasions from Part III is 409 words. The choice and frequencies of rhetorical figures in these two sub-genres differ more than in other genres. In the **prayer** Achilles Tatius uses only figures of appellation, lexical repetitions, change of presentation mode and homoioteleuton. More different figures are used in **persuasions** (with an average length of a section of 107.6 words), the general frequency of figures is higher than in the prayer (0.23 vs. 0.18, thus it is above average of all genres (0.21) in persuasions and below average in the prayer, see Table 44). In the analyzed persuasions by Melite and Clitophon parallelisms/parisa occur very often, these are supported by anaphora and homoioteleuta. Addresses, rhetorical questions and asyndeta are used more frequently than in most other genres. Some differences can be observed in the frequency of figures in the persuasions by different characters – the speeches of Melite, for instance, use more asyndeta and parallelisms. On the other hand, it may be caused by the different functions of the persuasions (Melite presents arguments for making love, Clitophon tries to dissuade her). The length of the section of persuasion does not seem to influence the general frequency of rhetorical figures or the number of occurrences of different figures in it.

**Graph 39.** Rhetorical figures in persuasions and in the pray in the analyzed text.



POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia.

The last genre, **letter**, is represented only by one section of 31 words in Part I of Clitophon's ego-narration. Because of its shortness no far-reaching conclusions can be made in comparison with other genres. The letter contains only six figures (asyndeton, chiasm, alliteration, homoioteleuton, address and change of presentation mode, see Table 44); no lexical repetitions occur. A short comparison of this letter to other three letters in the novel was made in Ch. 3.2.2.1 and it may be said, that the letters are rather different regarding their content and purpose. The letters of Leucippe and Clitophon to each other in Book V are of an emotional, the other two of a formal character. But differences in the choice and frequency of figures can be noted also between the letters of Leucippe and Clitophon according to their different purpose (accusing vs. defending and persuading).

### 4.3.3 Narrative tempo-management types

Looking at the types of narrative tempo-management, the general frequency of rhetorical figures is the highest in expansion of time (0.26, see Table 45). The 0-level has only slightly lower general frequency 0.23, although the amount of text narrated in this type is the largest (6877 words in narrative time). These are the only types with the higher general frequency than average of all genres and NTM-types (0.21), but they enfold the major part of narrative time (8218 words from 13671).

The general frequency is the lowest in the quickest types of NTM: in ellipsis and brief summary (0.12 in both types), which also cover the smallest amount of narrative time. The length of ellipsis is again problematic – only 52 words in Part I of Clitophon's ego-narration mark the omission of story-time (see App. 3). Thus, it is difficult to make exhaustive conclusions in comparison with other types. The occurrence of the NTM-type of brief summary in very short sections also complicates the comparison with other types.

The choice and frequency of figures in each type may often be explained by the genres, which tend to occur in these types: for instance asyndeton, which is used more in expansion of time, is also very common in the genre of descriptions – a genre occurring frequently in expansion of time. The lower frequency of figures in quickest types (detailed summary, brief summary and ellipsis) can be explained by the fact, that they are used primarily for the sub-genre narration of the plot, which has the lowest general frequency of figures among different sub-genres. As follows, the use of figures in each NTM-type will be characterized in detail.

**Table 45.** Frequency of rhetorical figures in all types of NTM in the analyzed text (Ch. 1.1.1–2.38, 5.15.11–5.16.31, 8.8.1–8.9.61).

	<i>P</i> 2633w	<i>ET</i> 1341w	<i>0-L</i> 6877w	<i>CT</i> 1064w	<i>DS</i> 1416w	<i>BS</i> 288w	<i>E</i> 52w	<i>ALL</i> 13671w
<i>POL</i>	0.043	0.054	0.039	0.037	0.037	0.038	0.019	<b>0.041</b>
<i>WR</i>	0.027	0.016	0.021	0.017	0.019	0.014	0	<b>0.021</b>
<i>AN</i>	0.015	0.016	0.015	0.017	0.010	0.014	0.038	<b>0.015</b>
<i>RWR</i>	0.002	0	0.001	0.003	0	0	0	<b>0.001</b>
<i>PRL</i>	0.014	0.013	0.014	0.014	0.008	0.003	0	<b>0.013</b>
<i>ANT</i>	0.007	0.007	0.007	0.004	0.006	0.003	0	<b>0.007</b>
<i>CHM</i>	0.003	0.007	0.004	0.005	0.004	0	0	<b>0.004</b>
<i>ISO</i>	0.018	0.025	0.021	0.025	0.020	0.014	0	<b>0.021</b>
<i>PRS</i>	0.016	0.025	0.015	0.017	0.011	0.003	0	<b>0.015</b>
<i>AS</i>	0.009	0.045	0.013	0.009	0.008	0.010	0	<b>0.015</b>
<i>EN</i>	0.002	0.004	0.002	0.004	0.001	0	0	<b>0.002</b>
<i>RQ</i>	0	0	0.008	0	0	0	0	<b>0.004</b>
<i>EX</i>	0	0	0.003	0	0.001	0	0	<b>0.002</b>
<i>AD</i>	0.001	0	0.011	0	0	0	0	<b>0.005</b>
<i>CPM</i>	0.006	0.003	0.023	0.012	0.006	0	0.019	<b>0.015</b>
<i>QUOT</i>	0.001	0	0.001	0	0	0	0	<b>0.001</b>
<i>ALL</i>	0.015	0.019	0.015	0.029	0.021	0.007	0.038	<b>0.017</b>
<i>HOM</i>	0.011	0.012	0.010	0.008	0.005	0	0	<b>0.009</b>
<i>PRN</i>	0.006	0.009	0.005	0.006	0.005	0.007	0	<b>0.006</b>
<i>Gen.fr.</i>	<b>0.196</b>	<b>0.256</b>	<b>0.227</b>	<b>0.207</b>	<b>0.160</b>	<b>0.115</b>	<b>0.115</b>	<b>0.212</b>

POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; E – ellipsis; BS – brief summary; DS – detailed summary; CT – compression of time; 0-L – 0-level; ET – expansion of time; P – pause, Gen.fr. – general frequency.

The general frequency of rhetorical figures in the NTM-type **pause** is 0.2 (see Table 45). Pauses are usually very long, the average length of a section in Part I is 183.6 words,<sup>284</sup> altogether 15 sections in pauses occur in the analyzed text (see App. 3). The most frequently used figures are lexical and structural repetitions. The frequency of rare word-repetitions, parallelisms and antitheses is very high, anaphora are used most frequently here compared to other NTM-types. Pause is one of the two NTM-types where quotations and addresses are used (the latter figure occurs here only due to the speeches presented in a mixed analepsis (see Ch. 2.2.1), which is categorized as pause). The general frequency

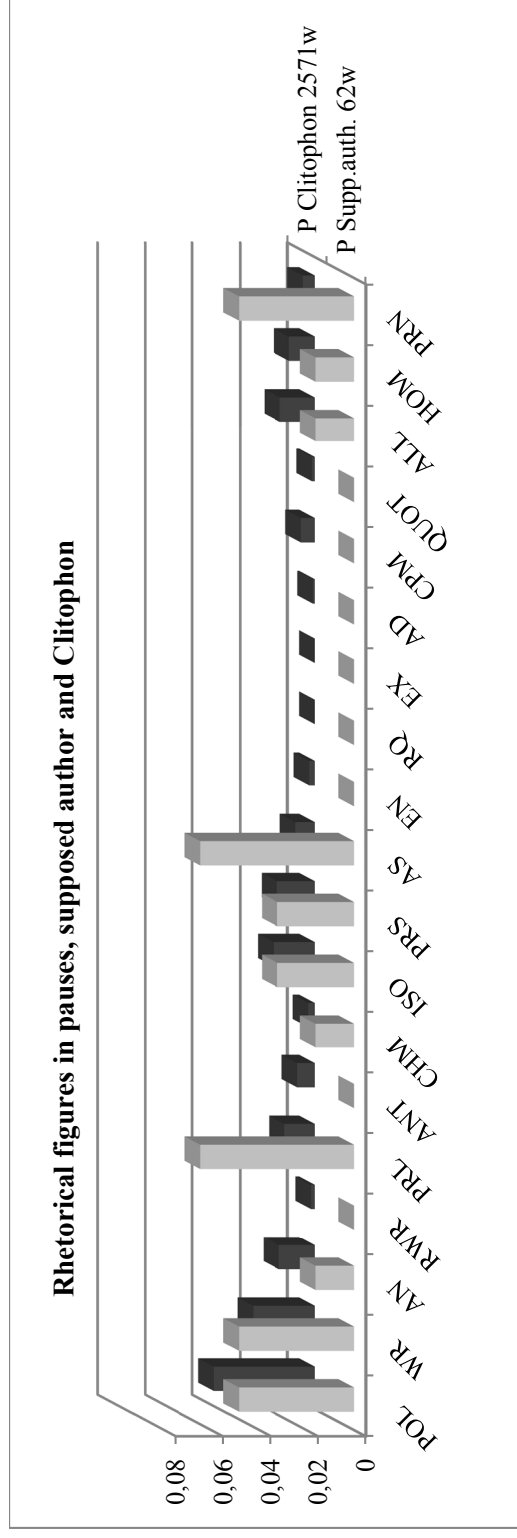
<sup>284</sup> The average length of a section of pauses in the whole novel is however shorter – 138.7 words. The pauses occur more frequently and are longer in Part I of Clitophon's egnarration (see Table 2 in Ch. 2.3).

of figures is not clearly connected to the length of a section in pauses. The influence of genre on the frequency and choice of figures can be noticed in most of the cases, e.g., in Unit 3 and Unit 4 (sections belonging to genres with a lower general frequency are less figurative). The lower general frequency of figures may be explained also by the genres, which occur in pauses in Part I – the introduction, short contemplation and myth (all sub-genres have the general frequency below average of all genres/types of NTM).

The pauses in sections of the two ego-narrators are difficult to compare, because only one pause of 62 words occurs in the narrative of the supposed author, and this is used for only one genre – ekphrasis of an object. The pauses in Clitophon's narration, on the other hand, are used for several genres – narration of events, descriptions, contemplations, myths and explanations (see Table 6 in Ch. 3.4). Therefore the general frequency of rhetorical figures is very different (0.4 in the narration of the supposed author vs. 0.2 in the narration of Clitophon, see also Graph 40), although the choice of figures is rather similar in general. The most frequently occurring sub-genre in Clitophon's ego-narration is short contemplation, where similar figures are used, but frequencies of figures are lower than in ekphrasis.

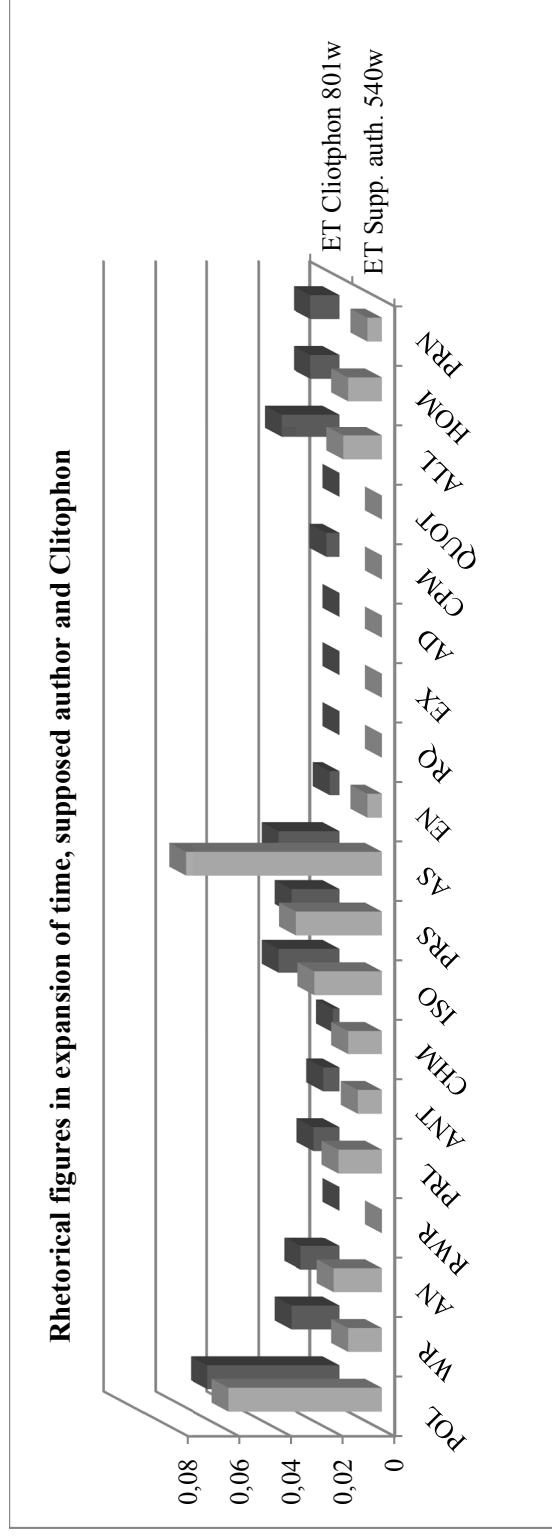
**Expansion of time** is the most figurative type of NTM (see Table 45). The average length of sections in this type is not very long (in Part I the average length is 80.1 words, see App. 3), altogether 11 sections are narrated in this type in the analyzed text. The majority of the rhetorical figures occur most frequently in sections in expansion of time, with the exception of the figures of appellation because no direct speech is used in this type and the main narrator Clitophon usually does not turn towards the reader/listener during his ego-narration (i.e., the changes between different narrative voices are very infrequent). The change of presentation mode is thus very low and these sections do not contain any quotations. From sound-repetitions alliteration is used most frequently, the average frequency of homoioteleuton and paronomasia is the highest compared to other types. A larger number of different figures occurs in longer sections, but the influence of length on the general frequency of figures is more difficult to establish. The longer sections also tend to have a very high general frequency of figures, but this is also high in some short sections.

**Graph 40.** Rhetorical figures in pauses in narration of the supposed author and Clitophon.



POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; P – pause; supp. auth. – supposed author.

**Graph 41.** Rhetorical figures in sections of expansion of time in the narration of the supposed author and Clitophon.



POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; ET – expansion of time; sup. auth. – supposed author.

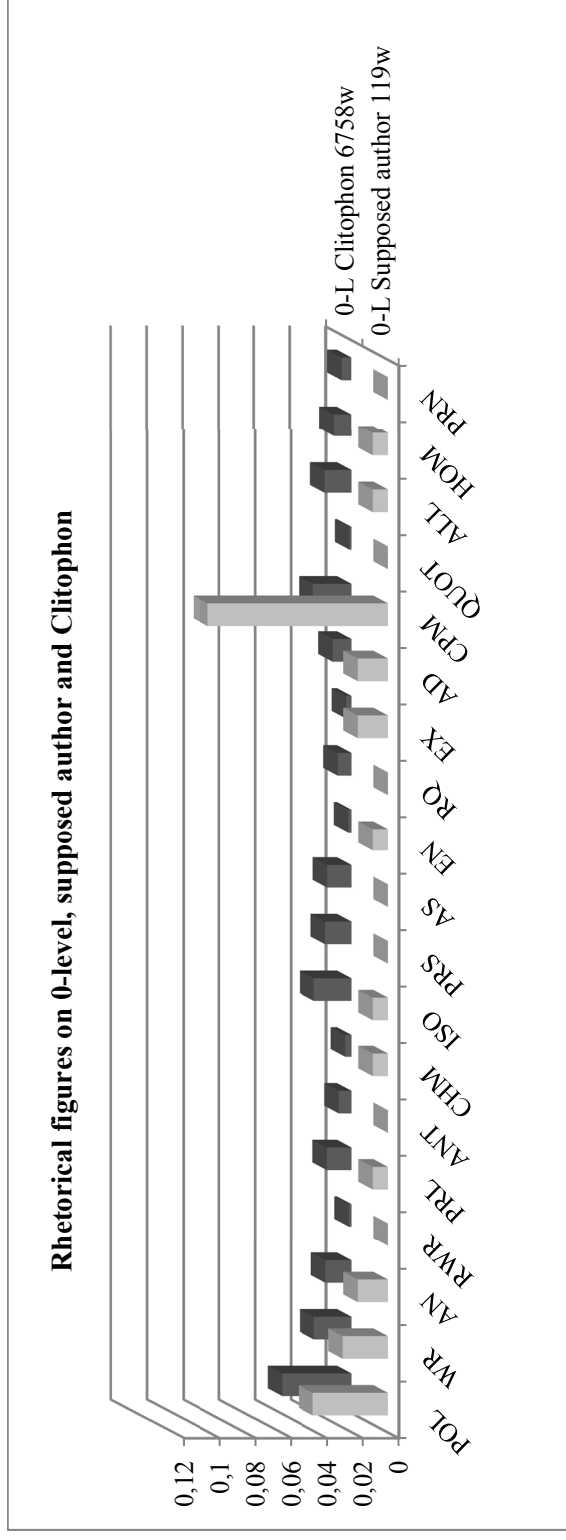
The choice of rhetorical figures in sections of ET in the ego-narrations of the supposed author and Clitophon is very similar (see Graph 41), the general frequency is also not so different (0.30 supposed author and 0.22 in sections in Clitophon's narration). The frequency of some figures (especially asyndeton) is much higher in the part narrated by the supposed author. The frequency of word-repetitions, alliteration and paronomasia, on the other hand, is higher in the narration of Clitophon. The importance of genre can be observed in many cases in ET sections. The overall occurrence of figures in this type is very likely influenced by the fact that very many descriptions occur in this type of NTM: four sections out of 10 presented in expansion of time in Clitophon's ego-narration belong also to the sub-genre ekphrasis of an object.

The **0-level** is the most commonly used narrative tempo-management type in *Leucippe and Clitophon*. 45.6% of Part I of Clitophon's ego-narration is presented in this type (the average length of a section there (25 sections) is 205.2 words, see App. 3). Two sections occur in the ego-narration of the supposed author and two sections are analyzed in Ch. 4 from Parts III and IV. The reason for such a long average length is that several genres in this NTM-type follow each other or longer speeches occur in direct speech of characters. It is used for narrating most genres and sub-genres (see Table 6 in Ch. 3.4), thus the choice and frequency of rhetorical figures may be very varying in separate sections, even within one longer section. On the other hand, 0-level is the NTM-type that most obviously influences the occurrence of rhetorical figures in different genres (otherwise the genre is much more important). This is caused by the high frequency of figures of appellation and change of presentation mode in this type (see Table 44), which primarily occur in the direct speech of characters.

0-level is the only NTM-type, where all rhetorical figures analyzed in this thesis are used, but this is caused by the large amount of text presented in it. Apart from figures of appellation and change of presentation mode no figures occur more frequently than in other types. The most common figures (polyptoton, word-repetition, parallelismus, isocolon and alliteration) occur more often also on 0-level. Yet again, due to the large amount of text and large variety of genres presented in this type no characteristic figures can be noticed.

The large amount of text and variety of genres in Clitophon's ego-narration is also the reason, why some differences between the 0-level sections in the text presented by the two ego-narrators can be noticed, especially in the use of structural repetitions and figures of tempo. The 0-level in the narration of the supposed author is used only for the genre of dialogues, both of them rather figurative, thus the general frequency of figures is slightly higher (0.27 in sections by the supposed author and 0.23 in sections by Clitophon). More different figures are used in the ego-narration of Clitophon, but the frequency of many figures, which do not occur in dialogues very frequently, is higher than in the narration of the supposed author (see Graph 42).

**Graph 42.** Rhetorical figures in sections on the 0-level in the narration of the supposed author and Clitophon.



POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia;

Sections in **compression of time** are usually short (average length in Part I of Clitophon's narration is 44.8 words), altogether 24 sections in the analyzed text are presented in this type. The general frequency of sections varies greatly, the general frequency of all sections together is close to the average of all genres/types of NTM (0.21). The figures most common in the narrative tempo-management type of CT are lexical repetitions (more anaphora and rare word-repetitions compared to other types occur), parallelisms, isocola, and alliterations (the frequency of this figure, and rare word-repetitions are the highest of all NTM-types, except the ellipses).

The change of presentation mode also occurs rather frequently here, because in Part I of Clitophon's narration compression of time is used most often for the sub-genre of the narration of the plot (in 16 sections) between sections on the 0-level. This fact explains also several similar features to the sub-genre narration of the plot. The length of a section in compression of time influences the occurrence of different figures – more are used in longer sections, while primarily lexical and sound-repetitions are used in shorter ones; in longer sections parallel structures are added. Longer sections in the sub-genre NP are usually less figurative. This is most probably the reason, why the sections in this sub-genre presented in compression of time tend to be with a higher general frequency than the average of this sub-genre – they are shorter than NP-sections in other types of NTM. The general frequency is also higher in the more figurative (sub-)genres occurring in compression of time: in description of emotions and summaries. The general frequency of rhetorical figures in sections is therefore not always influenced by the length.

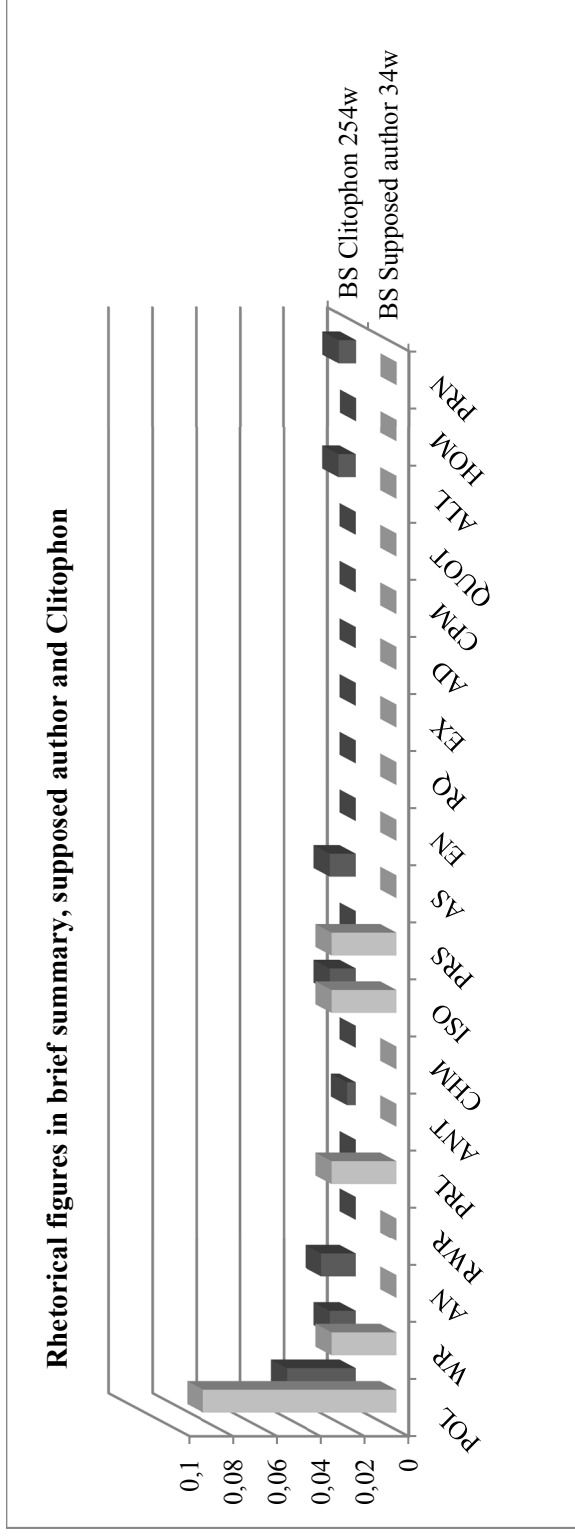
The sections in CT in the narrations of the two ego-narrators are again very difficult to compare because only 33 words occur in CT in the ego-narration of the supposed author, used for the sub-genre of the narration of the plot. The average frequency of all figures (lexical, structural and sound-repetitions and change of presentation mode) is higher than in the CT-sections of Clitophon, but more different figures are used by Clitophon (all figures but appellations and quotations) due to the larger amount of text in this type of NTM.

Similarly to the type compression of time, **detailed summary** is primarily used for narrating the plot in Part I (is it used only three times for other genres, summary and dialogues). The sections in DS are, however, slightly longer (the average length of a section in Part I is 59 words) and occur 24 times in the text analyzed in Ch. 4. The choice and frequency of rhetorical figures is again very similar to the sub-genre of the narration of the plot (see Table 44, 45), which also has a low frequency of figures. The influence of the figures used in the previous or following sections can also be observed occasionally. The general frequency of figures in detailed summary is much lower (0.16) and most of the figures also occur less frequently than in the previously discussed types of NTM (none of the figures occur more frequently than in other types of NTM). Structural, lexical and sound-repetitions are most common in sections of detailed summary. This type is not used in the ego-narration of the supposed author.

**Brief summary** occurs only in seven sections in the text analyzed in Ch. 4, the average length of one section in Part I is 42.3 words (see App. 3). All these sections are used for the sub-genre of narration of the plot. The general frequency of figures in brief summary is the lowest of all NTM-types, therefore all figures also occur less frequently than in other types. Eight figures of 19 are completely absent (see Table 45). Sections in brief summary are narrated using only lexical, structural and sound-repetitions (there are no chiasms and homoioteleuta), and asyndeton – all figures very characteristic also to the sub-genre of narration of the plot. Still, as the general frequency of figures is lower in the NTM-type of brief summary (0.12) than in other types used primarily for the sub-genre narration of the plot (CT and especially DS), the conclusion is that this type may be characterized as less figurative in general. It may be said that due to the shortness of sections structural repetitions occur less frequently, but asyndeton and lexical repetitions more frequently than average in NP-sections.

One section of brief summary occurs in the narration of the supposed author (6 in the narration of Clitophon). As usual in less figurative genres, the shorter section of the supposed author (34w) has a much higher general frequency than the sections in Clitophon's narration (254w). More different figures occur in the narration of Clitophon because of the larger number of words. The choice of rhetorical figures is also slightly dissimilar – different structural repetitions occur, the frequency of lexical repetitions is higher and there are no sound-repetitions in the section by the supposed author compared to the sections in Clitophon's narration. On one hand, it is possible to see a difference in the use of figures by the different narrative voices. The more probable reason, however, is the position or the section of the supposed author – it occurs between two very figurative ekphraseis of objects, thus the choice and frequency of figures is influenced by these neighbouring sections.

**Graph 43.** Rhetorical figures in sections of brief summary in the narration of the supposed author and Clitophon.



POL – polyptoton; WR – word repetition; AN – anaphora; RWR – rare rhetorical word-repetitions; PRL – parallelism; ANT – antithesis; CHM – chiasmus; ISO – isocolon; PRS – parison; AS – asyndeton; EN – enumeration; RQ – rhetorical question; EX – exclamation; AD – address; CPM – change of presentation mode; QUOT – quotation; ALL – alliteration; HOM – homoioteleuton; PRN – paronomasia; BS – brief summary.

**Ellipses** are marked with only a few words in the text (the average length of a section in Part I of Clitophon's narration is only 5.78 words) and the general frequency of figures is 0.12. Eight ellipses occur in the analyzed text. Due to the shortness of sections no structural repetitions can occur in this type of narrative tempo-management, neither are the sections in ellipses part of a structural repetition continuing in another type. Only four figures out of 19 analyzed in this dissertation are used in ellipses: polyptoton, anaphora, change of presentation mode and alliteration. The only polyptoton and one of the two anaphora are divided between the ellipsis and previous or following type of NTM (see App. 3, marked with grey background). Figures of tempo are absent in ellipses, although asyndeton could occur there in theory. This can, however, be explained by the position of sections in ellipses – they usually start a new chapter (and/or unit) in narration but asyndeton occurs very seldom at the beginning of chapters. There are also no paronomasia or quotations in ellipses because these figures usually occur in longer sentences. The lack of figures of appellation can be explained by the fact that ellipses occur in Part I only in the sub-genres of narration of the plot and summaries where these figures are not used (only address in few cases). No ellipses occur in the narration of the supposed author.

#### 4.3.4 Rhetorical figures and their function

The frequency of many figures is in correspondence with the general figurativeness of a section, which in turn is influenced mostly by the genre of the section. Usually the high general frequency is achieved by the combination of many different figures and not by the high frequency of one figure. The largest influence of one figure may be noticed in the genre of dialogues and in the NTM-type 0-level, where the very high frequency of change of presentation mode causes the higher general frequency of figures. As the genre influences the occurrence of figures more, the main emphasis in the following discussion will again be on the use of different rhetorical figures in the (sub-)genres in the novel.

**Lexical repetitions** (polyptoton, word-repetition, anaphora, rare word-repetitions) occur most frequently in almost all sub-genres and types of NTM, although it is difficult to find a (sub-)genre, where all four of these figures occur very frequently. From NTM-types they are used most frequently in pauses, from sub-genres in the accusation and lamentation (see Tables 44, 45). Tatius uses very often **polyptota** and **word-repetition** for emphasizing the keywords in the text, for instance in the sub-genre refutation and in contemplations. This function may be seen in narrative, emotional, descriptive as well as argumentative parts and is the most conspicuous and common function of these figures. Another function may be noticed for instance in ekphraseis or contemplations, where several intertwining polyptota are used – lexical repetitions as a playful and embellishing device.

The occurrence of **anaphora** is very often connected to the parallel constructions, highlighting them, structuring the text and creating a prose rhythm. Anaphora are used for presenting consecutive events, several consecutive argu-

ments, or on the opposite for creating antithetical constructions and presenting the opposite sides of an argument or object. Occurring in enumerations or short parallelisms it may slow down the tempo of utterance, which otherwise tends to be quicker in these constructions. The **rare word-repetitions**, as the name indicates, occur very infrequently and tend to have an embellishing function, but are also used for structuring the text (e.g., the figures of epanalepsis and epiphora).

The frequency of **structural repetitions** (parallelism, antithesis, chiasmus, isocolon, parison) is the highest in descriptions of emotions and a dream, and in lamentations. The lowest frequency of these figures is in dialogues (except for isocolon) and narration of the plot. From NTM-types parallel structures occur most frequently in pauses and expansion of time. Parallelisms are used for different purposes: for describing objects and consecutive events, but also for presenting arguments. It also helps to create prose rhythm (especially together with **isocolon** and **parison**, which is the primary function of these figures). Parallelisms may either speed up the tempo of utterance (where short asyndetic parallel clauses are following one another, e.g., in the sub-genre of summary), or slow it down (where longer polysyndetically connected parallel clauses are used).

**Antithesis** is often used for presenting the characteristics of different persons/objects, opposing arguments, or the actions of two characters. Often it occurs with the figure of **chiasmus** and the two sides of an antithesis is formed out of two chiastic pairs. Chiasmus may on the other hand occur also together with parallelismus. In this case we may presume that the author wanted to vary the parallel structures by changing the order of its components. Antithesis, but more often chiasmus, may be rhythmically emphasized by parison and/or isocolon.

**Figures of tempo** (asyndeton, enumeration) occur frequently in descriptions and lamentations, less in narration of events and myths/fables. Regarding NTM-types the frequency is remarkably high in expansion of time. Of other types, asyndeton occurs more often on the 0-level.<sup>285</sup> Two primary functions of these figures may be noticed in the novel of Achilles Tatius: first, they are used for speeding the tempo of utterance (e.g., in the sub-genre summary) and second, for adding emotionality. The latter function is much more obvious, as the figures of tempo, especially asyndeton, are very common in emotional (sub-)genres (lamentation, persuasion, description of emotions, description of a dream).

The frequent occurrence of asyndeton and enumeration in the NTM-type expansion of time may seem contradictory at first, as this type is used for slowing down the tempo of the narrative. However, the tempo is observed on two different levels: the NTM-types are distinguished on the level of the whole ego-narration of Clitophon (or the supposed author) in general, while asyndeton

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<sup>285</sup> Cf. Arist. *Rhet.* III. 12, where he says that asyndeton is inappropriate for written speech, but is used in oral delivery. This is in accordance to the nature of 0-level, which is used for presenting the direct speech of characters.

and enumeration influence the tempo of utterance on the sentence-level (see also Ch. 2.1).

**Figures of appellation** (rhetorical question, exclamation, address) are most frequently used in lamentations, persuasions/prayers and judicial speeches, but they are completely missing in descriptions and occur very infrequently in narration of events and explanations. These figures are influenced by the NTM-type more than any other group of rhetorical figures, as they occur almost entirely on the 0-level (with very few exceptions in pause and detailed summary).

These figures are used primarily for adding emotionality (especially rhetorical questions and exclamations) and for persuading (foremost addresses, but also appellations). The addresses do not occur as the figure of apostrophe in the classical meaning. In most of the cases a person standing next to the speaker is turned to, or the speaker could turn to himself/herself. In such instances the address has usually an exhortative function. The closest instance to an apostrophe occurs in the lamentation of Clinias in 1.14.1–1.14.14, where he turns towards the horse, which caused the death of his beloved.

**Change of presentation mode** is the most characteristic feature of dialogues and occurs more frequently than average in myths and fables, which also contain dialogues or direct speech. Thus, it is again strongly connected to the NTM-type 0-level. It shows either the change of the narrative level (i.e., from the ego-narration to the direct speech of characters and vice versa; the change of narrative level within the direct speech of characters by inserting a quotation or presenting the words of some other character) or the change of speakers (in dialogues). In most of the cases the change of presentation mode is not very frequent in separate sections. Very few dialogues are presented with quick alternation of speakers.

The **quotations** are missing altogether in six genres but they occur most frequently in contemplations and judicial speeches, and in the NTM-type of 0-level (again connected foremost to the direct speech of characters). Two types of quotations can be distinguished – the quotations from the classical author or the quotations of the words of another character. In both cases they are used for supporting or rebutting an argument, but in the first case an embellishing function may also be seen.

**Sound-repetitions** (alliteration, homoioteuton, paronomasia) occur more in descriptions, less in explanations and persuasions/prayers. From NTM-types they occur more in expansion of time and compression of time. The figure of **alliteration** is in many cases used for highlighting the keywords of a section (similarly to lexical repetitions), but it occurs rather frequently just in the course of narration (which could mean, that in several cases the occurrence of alliterations may be unintentional). The **homoioteuton** is very frequently used in parallel structures (similarly to the anaphora) and helps to create prose rhythm. The figure of **paronomasia** is also used often for emphasizing the keywords, but is to my mind used also just for elaborating the speech (similarly to the word-play with lexical repetitions) in descriptive parts of the narrative. Sound-repetitions seem to be least connected to the general frequency of figures

in a (sub-)genre – similarly to figures of appellation they occur only in certain genres (especially narration of events and descriptions), which may not be very figurative.

**In conclusion:** we can say, that certain functions of rhetorical figures may be noticed in the narrative. However, many figures have different functions, which depends on the nature and purpose of each section or even part of the section (i.e., the figures are used differently for instance in descriptive, purely narrative or persuasive parts).

#### 4.4 Conclusions to Chapter 4

Chapter 4 presents the results of the analysis of the occurrence of rhetorical figures in different genres and sub-genres and the types of narrative tempo-management in the narration of the supposed author (in Ch. 1.1–1.2 of the novel), in Part I of Clitophon's ego-narration (Ch. 1.3–2.38 of the novel) and examples from three sub-genres, which do not occur in Part I (persuasion, accusation, refutation). The analyzed text covers 13671 words out of 41884 words in the whole novel.

Part I of Clitophon's narration is divided into smaller units depending on the unity of story-time – usually a day (or day and night), in some cases two days are depicted in one unit. Ellipses, omitting a day or several days, usually mark the borders of these units. The sections in different genres and types of narrative tempo-management coincide in majority of cases, but often one type of NTM is used for narrating several (sub-)genres or narration in one genre is divided between two or three NTM-types. In Part I of the novel the narrative tempo changes slightly more frequently than the genres. The average length of sections (i.e., the frequency of change of the NTM-type or (sub-)genre) shows the parts with a relaxed and with a rapid narrative pace. The genres and types change more frequently for instance in Unit 1 and Unit 7. These are, however, followed by sections with a more relaxed tempo, with the sections in the last unit (Unit 8) being especially long.

The analysis revealed that the **general frequency of rhetorical figures** is the highest in the genre of lamentation (0.31), followed by descriptions and dialogues. Explanations and narration of events are the least figurative genres (0.18 and 0.17 respectively). The average general frequency of all genres/types of NTM is 0.21. The differences of general frequencies in sub-genres within one genre, can be relatively great (e.g., in the genre of the narration of events the lowest general frequency (0.15) is in the narration of the plot and highest (0.3) in summaries). The general frequency of figures is the highest in the sub-genre description of a dream (0.35).

Three most frequently occurring groups of figures are lexical, structural and sound-repetitions. In some (sub-)genres the length of the passage influences the general frequency of rhetorical figures (it is either higher in longer passages or, on the contrary, lower in some sub-genres). The tendency that more different

figures occur in longer sections is more prevalent (although there are also deviations from this tendency, for instance in short contemplations and dialogues). Another tendency that can be noticed is the concentration of lexical and sound-repetitions either in or around parallel structures.

In each **genre and sub-genre** figures or combinations of figures, which are used more frequently, can be observed. The most common figures to the genre narration of events are lexical, structural and sound-repetitions. Some differences can be noticed in the sub-genres, although the overall choice of figures is similar: the sub-genre of summaries is the most figurative of the four sub-genres; narrative speeches are characterized by the occurrence of the figures of appellation and quotation, which are primarily connected to the direct speech of characters (i.e., the 0-level of narrative tempo-management); in introductions and summaries the parallel structures occur more frequently and are supported by anaphora and homoioteleuta.

Descriptions are mostly characterized by lexical and structural repetitions, figures of tempo and homoioteleuton. The higher frequency of anaphora and homoioteleuton can be explained by the higher frequency of structural repetitions. Figures of tempo, especially asyndeton, make the tempo of utterance in descriptions quicker than in other genres, although they are often presented in a slow type of NTM. This figure occurs most frequently in the descriptions of the supposed author. The most figurative sub-genre, description of emotions belongs here, whereas all four sub-genres have a very high general frequency of figures.

The most characteristic feature of dialogues is the change of presentation mode, which shows the frequent alternation of different narrative voices: the voice of the ego-narrator Clitophon and the voices of characters in his story. Without counting it the dialogues would have a general frequency lower than average of all genres. The occurrence of all three figures of appellation and higher frequency of isocolon are also characteristic to dialogues. Other figures occur usually less frequently compared to other genres. Dialogues are the most varying genre, where the choice and frequency of figures may often be influenced by the neighbouring sections.

The most common figures in contemplations are lexical (especially word-repetitions) and structural repetitions (especially antithesis and chiasmus); quotations occur in the sub-genre embellished contemplation. The occurrence of figures within a section of embellished contemplations may vary according to the purpose (e.g., explanation, persuasion, description) of the part of the section. Both sub-genres are similar in their choice and frequency of figures, the general frequency is close to average of all genres.

Judicial speeches are very long and characterized mostly by the occurrence of lexical repetitions, parallelisms and antitheses, figures of appellation and quotation. The latter figure occurs only in the sub-genre of refutations and is used to show the falsity of the arguments of the opposite accuser. Parts with short asyndetic clauses or rhetorical questions/exclamations occur within sections in both sub-genres (accusations and refutations) and the otherwise

rather slow tempo of utterance accelerates for a moment. The general frequency of both sub-genres is above average, slightly higher in the accusation.

The sub-genres myth and fable are quite dissimilar in the choice and frequency of figures. Both are characterized by the higher occurrence of the change of presentation mode and rhetorical questions (as they contain often direct speech of characters), but in fables more figures of appellation, more structural and sound-repetitions, and figures of tempo are used. Myths are rather similar to the sub-genre of narration of the plot. The general frequency of myths is thus below average (0.18), of fables close to average (0.21).

In explanations three most frequently occurring groups of figures are used (lexical, structural, sound repetitions). The figure of antithesis occurs more frequently than in most other genres (as different aspects of a question are explained). The sub-genre of explanation in the direct speech of characters differs from the other sub-genre, explanation by the main narrator, in the use of addresses, change of presentation mode and quotations (because it is presented on the 0-level of NTM). The general frequency of both sub-genres is below average, slightly lower in explanations in direct speech of characters (0.18 and 0.19).

The sub-genres of persuasion and prayer differ most from each other in the choice and frequency of figures, the general frequency is much higher in persuasions (0.23 vs. 0.18). Persuasions use many parallel structures supported by homoioteleuta and anaphora, asyndeton, addresses and rhetorical questions, the latter three figures are often used in emotional genres. Only one short prayer occurs in Part I of Clitophon's narration, thus it is difficult to compare it to the other sub-genre. The same must be said about the genre of letter, which also occurs only once and is very short, thus few figures occur in it. The cursory comparison with other letters in the novel showed more similarities with the challenge of Thersander, both are more of a formal character.

The most homogeneous genres are thus the descriptions, where also the sub-genre with the highest general frequency of figures occurs (description of emotions), and judicial speeches. In some genres the type of NTM (0-level) causes the slightly different choice of figures, but in some genres the sub-genres are very dissimilar (e.g., persuasion and prayer, myth and fable). Sections in the genre of dialogue, which does not have any sub-genres, are rather divergent and are most frequently influenced by neighbouring sections. The choice and frequency of figures may also differ within a section in one (sub-)genre according to the functions of different parts of a section.

The most figurative of the **types of narrative tempo-management** is expansion of time with the general frequency of rhetorical figures of 0.26. The general frequency of figures is the lowest in brief summary and ellipsis. Yet again, the type of ellipsis covers so few words, that it cannot be compared with other types. Also, the six relatively short sections of brief summary occurring in Part I make the comparison difficult. Longer sections usually contain a higher number of different rhetorical figures. Two types of NTM have the higher general frequency of figures than average (expansion of time and 0-level). All

quickest types have a very low frequency of figures. In most of the cases the frequency and choice of figures is influenced by the genres, which occur in each type of NTM.

The most common figures in the NTM-type of pause are lexical and structural repetitions, especially word-repetition, antithesis and parallelism. The influence of the length of the passage on the general frequency of a section cannot be clearly established. Most of the analyzed figures occur more frequently in expansion of time than in other types of NTM. The high average frequency of asyndeton, but also homoioteleuton and paronomasia is remarkable compared to other types, but these figures are characteristic also to the genre of descriptions, which often occurs in this type of NTM. The occurrence of figures on the 0-level differs most from other types in the use of figures of appellation, change of presentation mode and quotations. These figures are primarily connected to the direct speech of characters. Through the figures of appellation and change of presentation mode, the 0-level has the most obvious influence on the occurrence of figures in (sub-)genres. Of other figures, structural repetitions occur more frequently than in other types of NTM.

Sections in compression of time are characterized primarily by lexical repetitions, parallel structures, enumerations and alliteration, most of these figures are common to the sub-genre narration of the plot. Still, sections in this sub-genre presented in compression of time tend to be with a slightly higher frequency of figures than sections in other types of NTM. The higher general frequency of figures compared to detailed summary and brief summary may be explained by the fact, that other genres are also often presented in compression of time. A higher frequency of change in the presentation mode is connected to the position of sections in compression of time – they often follow sections on the 0-level (speeches, dialogues).

Detailed summary is mostly used for the sub-genre of the narration of the plot (as well as brief summary), making the occurrence of figures very similar to this sub-genre. The influence of rhetorical figures in the preceding and following text can also be noticed occasionally. Isocola and alliteration are used more frequently in detailed summary than in other types. It is the only type but the 0-level where an exclamation occurs. All figures in brief summary occur less frequently than in other types (eight figures are totally absent). Only very few figures can occur in ellipses. In Part I only polyptoton, anaphora, isocolon and change of presentation mode are used in this type.

The occurrence of rhetorical figures is influenced more by the genre than by the type of narrative tempo-management. The influence of NTM-type can be noticed in some sections or in the occurrence of some figures within sections. The influence of the 0-level is especially clear as the direct speech of characters occurs in this type. The quickest types (DS, BS, E) are used primarily for narration of the plot, thus the frequency is low and figures characteristic to the sub-genre. Compression of time has a higher frequency, as more different genres are presented in this type. Expansion of time is often used for presenting

sub-genres ekphrasis of an object and description of emotions, which usually have a very high general frequency of figures.

Differences in the use of figures by two ego-narrators can be noticed mostly regarding the general frequency of figures, which is always higher in the narration of the supposed author. The choice of figures, on the other hand, is rather similar. The greatest differences occur in the NTM-type of brief summary, where the choice of figures is most dissimilar. This can be however explained by the position of this section in the narration of the supposed author. Thus, the position of a section may influence the use of figures in NTM-types.

From the point of view of **rhetorical figures** the frequency of separate figures is often influenced by the general figurativeness of a section. In most of the cases certain functions of rhetorical figures may be observed, although one figure or group of figures may have several different functions regarding the general purpose and content of a section in the narrative. For instance the lexical figures are mostly used to highlight the keywords in the text, but also for embellishment and word-play. The figures of tempo on one hand often accelerate the speed of utteranced, on the other hand they often add emotionality to the text. Structural repetitions are used mostly for structuring the text and creating a prose rhythm, often the figures anaphora and homoioteleuton support the parallelisms. The figures of appellation mostly help to create an emotional effect, on the other hand may be used for argumentation and persuasion. Thus, the figures have certain functions in *Leucippe and Clitophon*, but it is difficult to ascribe one single purpose to a rhetorical figure.

## CONCLUSION

This doctoral thesis studies the narrative style of Achilles Tatius in his novel *Leucippe and Clitophon* by examining the interrelation between narrative tempo, genres and rhetorical figures in the novel. The thesis is divided into four chapters: the first three chapters provide the introduction and methodological basis for the fourth chapter, where the analysis of rhetorical figures is presented. In first three chapters the management of narrative tempo and occurrence of genres in the novel *Hysmine and Hysminias* by Eustathius Macrembolites is presented for comparison.

The time-frame, spatial frame and the levels of narration in *Leucippe and Clitophon* are described in **Chapter 1**. The frequent and relatively exact references to the passing of time in the novel of Achilles Tatius enable us to follow the passing of story-time in the novel rather accurately, the author often separates different days by ellipses in the story-time. The first two parts of the novel are longer in story-time and in narrative time than the last two parts, as the end of the novel focuses on presenting longer scenes and longer sections of consecutive days, whereas in the first half shorter scenes on separate days are described. Still, a very long ellipsis omitting six months in story-time occurs at the beginning of the third part, thus it is substantially longer than all the other parts. However, when removing the 13 words of this ellipsis, the overall narrative tempo is rather slow compared to first two parts of the novel.

Regarding the spatial frame the small-scale movements take place during the whole novel, the large-scale movements only occasionally. Most of the large-scale movements are presented in a short narrative time or omitted in ellipses.

Four narrative levels can be distinguished in the novel of Achilles Tatius: the ego-narration of the supposed author, the ego-narration of the protagonist Clitophon, the direct speech of characters within this ego-narration, and the quotations within the direct speech of characters. Most of the novel is narrated alternatively on the second and third level.

The end of Chapter 1 presents the analysis of time-frame, spatial frame and narrative levels in the novel *Hysmine and Hysminias* by Eustathius Macrembolites. The comparative analysis shows that the exact presentation of the time-frame and spatial frame is not very important to Eustathius, who has created and entirely fictional world for his narration. The novel of Tatius, on the other hand, tries to add the exact facts (following the model of historiography) for adding plausibility to his narration. The movement of time-frame and spatial frame are in a better correlation in the novel of Macrembolites.

The use of levels of narration also differs in both authors, as only three levels are used in *Hysmine and Hysminias*. The main difference is the absence of the introductory author's ego-narration and the less frequent movement between different levels within the direct speech of characters (i.e., quotations within direct speech of characters) in the novel by Eustathius; this occurs much more frequently in *Leucippe and Clitophon*. Achilles Tatius sometimes deviates from the principle of describing events from the perspective of the ego-narrator and

presents them as an omniscient author. Eustahius Macrembolites is rather strict in following the point of view of the ego-narrator, but sometimes adds authorial comments meant to the reader/listener into his narration.

**Chapter 2** discusses the methodology for analyzing the narrative tempo-management in *Leucippe and Clitophon*, regarding the relations of the story-time and narrative time. Seven types of narrative tempo-management are distinguished and their occurrence in the novel is described. For that purpose the whole novel is divided into sections, each belonging to one narrative tempo-management type. The most frequently used type (about 50% of the novel) is the 0-level, which occurs primarily in the direct speech of characters and where the narrative and story-time are more or less equal. The slower types (expansion of time, where narration takes more time than in the story, and pause, where story-time stops and narrative time moves on) are primarily used as digressions. The main function of the quicker types (slight compression of time, detailed summary, brief summary), where the narrative time is shorter than story-time, is to present the course of action in the novel. Ellipses are used for structuring the text into smaller units. The use of different types is not homogeneous throughout the novel, the narrative tempo is quicker in Parts II and III of the novel (quicker types of NTM are used more often) and slower in Parts I (pause and expansion of time are used often) and IV (the amount of 0-level increases).

The end of Chapter 2 presents the analysis of narrative tempo-management in the novel of Eustathius Macrembolites and a short comparison of the two novels. Although the general management of narrative tempo is rather similar, the greatest differences occur in the use of the NTM-types of 0-level, compression of time and pauses. In *Hysmine and Hysminias* most of the events are presented in compression of time and less in detailed summary, and the pauses occur very infrequently – the long digressions (descriptions or contemplations) characteristic to the style of Tattius are missing or presented rather in another type of NTM. 0-level is used also less than in the novel of Tattius. The main difference is thus that Macrembolites focuses on narrating scenes and within scenes he focuses more on describing the action than on presenting the direct speech of characters, thus the overall narrative tempo is slightly quicker than in the novel of Tattius.

**Chapter 3** discusses the division of the novel into 10 genres and 21 sub-genres<sup>286</sup> according to the form, function and content of a section. Again, the

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<sup>286</sup> The following genres and sub-genres occur in the novel of Tattius: 1) narration of events, divided into four sub-genres: narration of the plot, narrative speech, summary and introduction of a character; 2) description, divided into four sub-genres: ekphrasis of an object, ekphrasis of an event, description of emotions, description of a dream; 3) dialogue; 4) contemplation, divided into two sub-genres: embellished contemplation and short contemplation; 5) judicial speech, divided into two sub-genres: accusation and refutation; 6) lamentation; 7) myth and fable (divided accordingly into two sub-genres); 8) explanation, divided into two sub-genres: explanation by the main narrator and explanation in the direct speech of a character; 9) persuasion and pray/plea (divided accordingly into two sub-genres); 10) letter.

novel is divided into sections, each belonging to one genre or sub-genre. The most prevalent genre in the novel (comprising about one third of the text) is the narration of events, followed by description and dialogue. The least frequently used genres are the letter, persuasion & prayer and explanation. Most of the genres occur throughout the novel, but in several parts or books the accumulation of certain (sub-)genres can be noticed: due to the events in the plot for instance persuasions and judicial speeches occur in the second half of the novel, dialogues more frequently in Books III and IV.

Only the genres connected to narrating or explaining the events in *Leucippe and Clitophon* (narration of the plot, summaries, ekphraseis of events in the ego-narration of Clitophon) are presented in quicker types of narrative tempo-management. Slower types of narrative tempo-management (pause and expansion of time) are used more for digressions from the plot: for short contemplations, descriptions, explanations and myths. Pauses are also used for most of the introductions of new characters to the plot. Most genres tend to be presented in certain types of narrative tempo-management, thus the author's choice of genres determines also the overall narrative tempo of the novel. In Achilles Tatius' novel the narrative tempo is relatively slow as he prefers genres, which occur on 0-level, expansion of time and pauses, showing an inclination towards the epideictic style.

The end of Chapter 3 presents the analysis of the genres in the novel of Eustathius Macrembolites and the comparison of the two novels. The overall usage of different genres is again rather similar in two novels, but several differences can also be noticed. 16 out of 21 sub-genres of the novel of Achilles Tatius occur in the novel of Eustathius Macrembolites (introduction of a character, short contemplation, both judicial speeches and fables are missing). The most frequently used sub-genre in both novels is narration of the plot, but in *Hysmine and Hysminias* summaries, descriptions of dreams, persuasions and prayers occur more frequently and are in some cases substantially longer than in *Leucippe and Clitophon*. In addition, two genres (address and rejection) may be found in the novel of Macrembolites, which do not occur in the novel of Achilles Tatius. As the result of the larger proportion of narration of the plot and summaries, and the lack of digressions the general narrative tempo in Eustathius' novel is also slightly quicker than in the novel of Tatius.

**Chapter 4** presents the analysis of rhetorical figures in different genres and types of narrative tempo-management in the ego-narration of the supposed author (Ch. 1.1–1.2 of the novel), in Part I of Clitophon's ego-narration (Ch. 1.3.1–2.38.16) and, to complete the survey of genres, examples of three sub-genres (persuasion, accusation, refutation) from Part III and Part IV of Clitophon's ego-narration.<sup>287</sup> The amount of text analyzed in detail covers about one third of the whole novel. The whole Part I is chosen in order to observe the interaction of different genres and NTM-types from the linear perspective. Part I of Clitophon's narration is divided into eight units, which focus on describing

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<sup>287</sup> These sub-genres do not occur in Part I of Clitophon's ego-narration.

one or two days in story-time. A short definition of the 19 rhetorical figures analyzed in this thesis is presented at the beginning of Ch. 4.<sup>288</sup>

The division of each unit into different genres and types of narrative tempo-management reveals that the borders of sections in NTM-types and genres mostly coincide, although one NTM-type can be used for narrating a scene (or part of it), which comprises several genres, and a section in one genre can be narrated using different types of NTM. Unit 4 of Clitophon's ego-narration was the unit, where these borders coincide less frequently due to the alternation of dialogues and narration of the plot.

In Part I of Clitophon's narration the narrative tempo changes slightly more frequently than the genres. The comparison of average lengths of passages in one genre and type reveals that narrative tempo accelerates in units that focus on advancement of the plot. These are followed by units that contain longer contemplations, descriptions, explanations etc. in the NTM-types of pauses, expansion of time or 0-level. So we can see a balance between units with a more rapid and hectic tempo and units with a more relaxed tempo of narration.

The rhetorical figures in each unit are analyzed, observing the occurrences of figures according to genres and types of NTM, and comparing the use of figures in different sub-genres. Regarding the genres, the general frequency of figures is the highest in the genre of lamentations, followed by descriptions and dialogues. The general frequency of figures is the lowest in the genres of narration of the plot and explanations. The letter and the sub-genre of prayer occur only once in the analyzed text and are too short for a comparison with other genres and sub-genres.

The sub-genres within genres are, however, not always with a similar choice and frequency of figures when compared to each other or to the genre in general. The most homogeneous genre is the descriptions, where all four sub-genres have a very high general frequency of figures and the choice of figures is very similar. The sub-genre with the highest frequency of figures – description of emotions – belongs also here. The judicial speeches resemble each other very much. Sometimes, however, the sub-genres within one genre are very different from one another. For instance the frequency of rhetorical figures in the sub-genres summary and narration of the plot (of narration of events) are very dissimilar – summaries are short, very well divided, with many lexical and sound-repetitions, thus with a high general frequency of figures, whereas sections in narration of the plot are usually longer and enfold less figures. The same can be noticed in case of myths and fables (the latter are more figurative). The sub-genres, which differ most from each other, are persuasion and prayer (however, prayer occurs only once in the analyzed text), therefore in the future studies they should be analyzed separately.

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<sup>288</sup> These figures, divided into six groups of figures are: 1) lexical repetitions: polyptoton, word-repetition, anaphora, rare word-repetitions; 2) structural repetitions: parallelism, antithesis, chiasmus, isocolon, parison; 3) figures of tempo: asyndeton, enumeration; 4) figures of appellation: rhetorical question, exclamation, address; 5) change of presentation mode and quotation; 6) sound-repetitions: alliteration, homoioteleuton, paronomasia.

The influence of the type of narrative tempo-management of 0-level can be observed in the occurrence of some figures, as for instance the figures of appellation tend to be used in direct speech of characters. The occurrence of these figures distinguishes for instance the sub-genres narrative speech from the narration of the plot and short contemplation from embellished contemplation, whereas the use of other figures is rather similar.

The analysis revealed that certain combinations of figures are characteristic to most of the (sub-)genres in *Leucippe and Clitophon*. In the less figurative (sub-)genres three of the most common groups of figures tend to be used (lexical, structural and sound-repetitions), whereas in shorter sections lexical repetitions and sound-repetitions (especially polyptoton and alliteration) occur most frequently, in longer sections structural repetitions are added. The shorter sections usually have a higher general frequency than longer sections, but more different figures occur on longer ones. In the more figurative genres the longer sections tend to have also a higher general frequency of figures, the length of a section does not seem to influence the number of figures used in it.

The most diverse genre is the dialogue, where the frequency and occurrence of sections is often influenced by the neighbouring (sub-)genres (similar figures tend to be used in consecutive sections) and the content and function of a section. The use of rhetorical figures can differ even within a section in one (sub-)genre according to its function – for instance the explanative parts of contemplations have less figures, the persuasive parts use figures of appellation and parallel structures, in descriptive parts certain figures (as for instance asyndeton) occur more often. However, in the case of dialogues the high general frequency of figures is caused also by the very frequent occurrence of change of presentation mode – when we leave it out in statistics, dialogues appear among the less figurative genres.

It is much more difficult to bring out the figures characteristic to different types of narrative tempo-management. As said above, the 0-level is the only NTM-type, which is notably distinguished by the use of certain figures: the figures of appellation (addresses, exclamations, rhetorical questions), the change of presentation mode and quotations. However, in sections presented entirely on 0-level, the overall use of figures still differs according to the genre of the section. Regarding other types of NTM the occurrence of figures depends in most cases on the (sub-)genre: some of them tend to be presented in certain NTM-types more often than in others. For instance, the high frequency of asyndeton in the NTM-type of expansion of time can be explained by the frequent occurrence of descriptions in this type, as asyndeta occur very often in this genre. The low general frequency of figures in quicker types of NTM can be explained by the fact, that they are used for presenting the sub-genre narration of the plot, which is the least figurative among all sub-genres.

In pauses, 0-level and compression of time the influence of certain genres is more difficult to observe, as Achilles Tatius uses them in a large number of different (sub-)genres in his novel. Only four different rhetorical figures occur in ellipses, because they are too short for most of the figures.

Focusing on the rhetorical figures, we see that lexical repetitions, especially polyptoton, occur most frequently in this novel, both according to the genre and type of NTM. Their main function is to highlight the keywords in a section but also to create phrase rhythm (especially the figure of anaphora). Although these figures are most common in general, they occur most frequently in the genres of lamentations, descriptions and judicial speeches, and in the NTM-types of pauses, expansion of time and 0-level.

The structural repetitions occur, on one hand, more in the carefully composed genres (as contemplations, descriptions), on the other hand, in more emotional genres (as lamentations), which are characteristic to the epideictic style. Creating the prose rhythm and a careful division of the text of the section is important in both cases. Of the NTM-types, the structural repetitions are used more in compression of time and expansion of time, but also 0-level and pauses, i.e., they occur less frequently in the quickest types of NTM (detailed summary, brief summary, ellipsis).

The figures of tempo are again more characteristic to lamentations and persuasions, as being very emotional genres, but, on the other hand, to descriptions (therefore occur more in the NTM-types of 0-level and expansion of time). Particularly the figure of asyndeton accelerates the tempo of the utterance in these genres. Figures of appellation are more characteristic to the NTM-type of 0-level and again to the very emotional genres like lamentations and persuasions. However, address also occurs in judicial speeches, which require turning towards the judges. Rhetorical questions are used there in order to emphasize the main points. The figures of appellation either add emotionality or are used for argumentation there.

Change of presentation mode is primarily connected to the genre of dialogues and to the NTM type of 0-level because the main function of this figure is to show the changes of narrative levels and different voices in the novel. In future analysis it could be omitted in order to compare the occurrence of traditional figures, as the general frequency of figures in dialogues is remarkably higher because of the occurrence of change of presentation mode. However, here it reveals the tempo of the advancement of the plot: even on 0-level, more frequent changes of the narrative voice and speaker create the impression of rapidity. Quotations occur relatively infrequently in the novel, either in explanations, embellished contemplations or judicial speeches. In the first two genres they are used for presenting examples (in this novel quotations from Homer and Hesiod), in judicial speeches quotations occurred only in the analyzed refutation and were used for rebutting the accusations. The change of presentation mode occurs often also in the genre myths and fables, because both fables and some myths contain a speech or a dialogue.

The figures of sound have three functions: emphasizing keywords, adding rhythm and euphony (as embellishment). The figure of alliteration occurs most frequently, even in less figurative genres and NTM-types. The homoioteleuton is foremost connected to structural repetitions and occurs more in the genres and types to which these figures are characteristic. Paronomasia occurs least

frequently, but more for instance in descriptions and explanations, and in the NTM-types of pauses and expansion of time. On the one hand, it adds euphony, on the other hand it highlights the keywords by repetition.

In conclusion of the thesis it can be said that the analysis revealed, which genres and types of NTM Achilles Tatius uses for narrating his novel – for presenting the plot, the speeches, the digressions and slow-downs in the plot – and how the narrative tempo and genres interact in his narration. It also showed the similarities and differences between the narrative style of Achilles Tatius and Eustathius Macrembolites. On the other hand, the thesis revealed figures characteristic to certain genres and to some types of narrative tempo-management. Characteristic figures to most sub-genres were observed, although the overall use of figures within a genre is relatively coherent. Differences in the occurrence of figures were more evident in the analysis according to genres than according to types of narrative tempo-management. The analysis revealed, that sometimes other aspects must also be considered, for instance the neighbouring genres/types and the function of the text.

The influence of the genre on the use of rhetorical figures is greater than the influence of the narrative tempo-management type. Some typical combinations of certain genres, types of NTM and rhetorical figures occur. Thus, analyzing the style of narration of Achilles Tatius we can see that the author's choice of genre is the most influential factor, both regarding the presentation of the plot and the story-time (i.e., the use of certain narrative tempo-management types for certain genres), as well as the use of rhetorical figures (as they mostly depend on the genre).

This thesis does not however offer final conclusions and complete description of the style of Achilles Tatius – it rather shows and offers possibilities for future analysis of different aspects of his style. For instance, in future the question, why sections in the same (sub-)genre sometimes differ substantially, could be answered by the analysis concentrating on the study of each genre and (sub-)genre in the whole novel, not in selected passages. A more thorough analysis of single rhetorical figures or groups of figures according to their genres and in the whole novel could help us to understand their various functions better. The thesis also revealed that the analysis of rhetorical figures based on a contemporary edition may not give us adequate results, as the parsing of text by modern editor can differ from the parsing made according to rhetorical periods. Thus, an analysis of prose rhythm (periods) and prosodical units could give us different statistical results, which are more in accordance with the ancient theory of period. And in the broader perspective, the methods developed in this thesis give an opportunity to compare the novel and narrative style of Achilles Tatius to other literary texts, especially the other extant ancient Greek novels.

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## SUMMARY IN ESTONIAN

### **Achilleus Tatiose *Leukippe ja Kleitophon*: Retoorilised figuurid, narratiivi tempo ja žanrid kreeka romaanis**

Vanakreeka romaane, mis vahepeal üsna unustusehõlma olid vajunud, on alates 20. sajandi keskpaigast taas rohkem uurima hakatud. On ilmunud erinevaid käsitlusi romaanide päritolu ja eeskujude, kompositsiooni, karakteri kujutamise, sotsiaalse ja kirjandusliku konteksti jms. kohta. Viimastel aastatel on rohkem tähelepanu hakatud pöörama romaanide narratoloogilisele uurimisele, mis on mõjutanud ka käesoleva doktoritöö teemavalikut.

Doktoritöö „Achilleus Tatiose *Leukippe ja Kleitophon*: Retoorilised figuurid, narratiivi tempo ja žanrid kreeka romaanis” eesmärgiks on uurida seoseid retooriliste väljendusvahendite, narratiivi tempo ja žanrite vahel Achilleus Tatiose romaanis *Leukippe ja Kleitophon*. Uurimus on edasiarendus minu magistrیتööst, mis käsitles retooriliste väljendusvahendite esinemist Achilleus Tatiose romaani neljas tekstitüübis. Analüüsi tulemusena selgus tookord, et igale tekstitüübile (minajutustus, dialoog, kõne, kiri) on iseloomulikud teatud retoorilised figuurid. Sealt kasvas välja idee jagada kogu romaan aladžanriteks ja vaadelda retooriliste figuuride kasutust nendes. Põhjalikuma käsitluse puudumine retooriliste figuuride esinemise kohta vanakreeka romaanides ongi peamine põhjus käesoleva uurimuse kirjutamiseks.

Kreeka romaanide, sealhulgas *Leukippe ja Kleitophoni* narratiivi tempot on varem üksikasjalikumalt uurinud Tomas Hägg teoses *Narrative Technique in Ancient Greek Romances* (1971), mis on olnud suureks eeskujuks ka minu doktoritööle. Tema uurimuse eesmärgiks polnud siiski narratiivi tempo ja tekstižanrite seoste uurimine, ka retooriliste figuuride käsitus selles piirdub mõne põgusa märkusega. Meetod narratiivi tempo uurimiseks pärineb käesolevas doktoritöös Gerard Genette’ilt, kes eristas oma teoses *Narrative Discourse* (1983) nelja narratiivi tempo tüüpi. Seda meetodit on edasi arendanud nt. Mieke Bal ja Gerard Prince, käesolevas töös on seda meetodit veelgi täiendatud.

Doktoritöö eesmärk on uurida:

- 1) millised romaani aladžanrid Tatiose romaanis esinevad ning kuidas haldab ta narratiivi tempot; samuti romaani aladžanride ja tempo-haldamise tüüpide vahelisi seoseid ja suhteid, küsides, kas seosed on olemas ja milles need avalduvad. Võrdluseks on neid aspekte analüüsitud ka 12. sajandist pärit Eustathios Makrembolitese romaanis *Hysmine ja Hysminias*.
- 2) retooriliste figuuride kasutust, keskendudes aspektidele, mis mõjutavad figuuride valikut ja jaotumist nii romaani aladžanrites kui narratiivi tempo haldamise tüüpides. Peamised küsimused on:
  - a) milliseid 19 töös analüüsitud retoorilisest figuurist esineb Tatiose romaanis kõige sagedamini, kus nad sagedamini esinevad ja mis on nende funktsioonid?

- b) kas on võimalik välja tuua igale alžanrile ja narratiivi tempo haldamise tüübile iseloomulikke figuure?
- c) kas retooriliste figuuride esinemist mõjutab rohkem tekstilõigu (ala-)žanr või narratiivi tempo haldamise tüüp?

Nende küsimuste lahendamiseks oli vaja välja töötada retooriliste figuuride analüüsimise, narratiivi tempo ning romaani alžanrite uurimise meetodid.

Käesolev uurimistöö on jagatud neljaks suuremaks peatükiks.

**Esimene**, sissejuhatav **peatükk** käsitleb *Leukippe ja Kleitophoni* ajalist ja ruumilist raamistikku ning narratiivi tasandeid romaanis. Achilles Tatiose teos algab nn oletatava autori jutustusena narratiivi esimesel tasandil. See kestab aga vaid kaks peatükki ja kogu ülejäänud romaan on kujutatud peategelase Kleitophoni minajutustuse vormis narratiivi teisel tasandil. Sündmusi esitatakse loo tegelase Kleitophoni pilgu läbi nii nagu ta neid parajasti kogeb ning minajutustaja Kleitophon ei võta enamasti endale kõiketeadva jutustaja rolli. See võimaldab luua põnevust, kuna osad sündmused jäävad lugejale/kuulajale esialgu mõistatuslikuks (nt. Kleitophoni armsama näiline surm kahel korral). Erinevate tegelaste otsekõne Kleitophoni minajutustuse sees moodustab jutustuse kolmanda tasandi, seda esineb Tatiose teoses üsnagi palju (ligi pool romaanist on esitatud tegelaste otsekõnena). Kui aga tegelased omakorda tsiteerivad kellegi sõnu oma otsekõnes, moodustab see jutustuse neljanda tasandi.

Sündmustik on esitatud peaaegu päevikulaadses vormis, autor täpsustab sageli mööduvaid ajavahemikke. Ehkki mõnel puhul on ajavahemiku möödumine umbmäärane (eriti ellipsites, mis märgivad tekstis aja vahelejättu, see aeg võib olla väga pikk), on kogu teos võimalik üsna täpselt jagada üksikuteks päevadeks ning öödeks (jaotus on esitatud Lisas 1). Arvestades päevade piire jutustuse ajas ning olulisemaid pöördepunkte sündmustikus, on kogu romaan jaotatud neljaks suuremaks osaks, mis erineb pisut tavapärasest sekundaar-kirjanduses esinevast jaotusest.

Romaanis *Leukippe ja Kleitophon* on võimalik eristada nn „lühikesi” (kodus, asula ümbruses) ning „pikki” (erinevate asulate, maade vahel) liikumisi ruumis. Romaani esimene osa (I ja II raamat) piirdub liikumisega peategelase Kleitophoni isa majapidamises ning Tyrose linna lähiümbruses, kuid lõppeb peategelaste põgenemisega – läbi Siidoni linna jõuavad nad Beirutisse, kus asuvad Alexandriasse suunduvale laevale. Teise osa (III raamat – V raamatu 8. peatükk) alguses, peale laevahukku, jõutakse Niiluse deltas asuvasse Pelusioni. Seal liigutakse piki Niilust Alexandria poole, teel satutakse aga röövlite kätte ning vahepealsed liikumised ruumis on taas lühikesed. Olles Egiptuse armee poolt vabastatud, jõutakse Alexandriasse, kus peategelane Leukippe II osa lõpus näiliselt surma saab. II ja III osa (V. raamatu 8. peatükk – VII raamatu 6. peatükk) vahel on ellips, mis jätab jutustuse ajas vahele kuus kuud, mille vältel viibib peategelane Kleitophon Alexandrias. Siis aga abiellub ta rikka lese Melitega ning paar sõidab Ephesosse. III osa teine pool ning suurem osa teose IV osast (VII raamatu 7. peatükk – VIII raamat) möödub Ephesoses, kus peategelane läbib vaid lühikesi vahemaid. Suurem liikumine ruumis toimub taas

teose (ehk IV osa) lõpus, kus peategelased sõidavad Ephesosest Byzantioni ning seejärel tagasi Tyrosesse. Nõnda tekib teoses ringkompositsioon, mis on omane teistelegi vanakreeka romaanidele.

1. peatüki lõpus on esitatud Eustathios Makrembolitese romaani *Hysmine ja Hysminias* ajalise raamistiku, ruumilise raamistiku ja narratiivi tasandite analüüs koos lühikese võrdlusega kahe autori osas. Olulisim erinevus on see, et Eustathiose jaoks ei näi olevat tähtis ajalise ning ruumilise raamistiku täpne esitus, sest ta on loonud oma teoses täielikult väljamõeldud maailma. Tatios seevastu püüab tõenäoliselt jälgida ajalookirjandusest tuttavat mudelit, et muuta oma lugu usutavaks. Ka narratiivi tasandite puhul on mõningaid erinevusi: Eustathiose romaanis puudub sissejuhatav oletatava autori minajutustus, mis Tatiosel moodustab esimese jutustuse tasandi. Ka tegelaste otsekõnede puhul vahetab Tatios palju sagedamini jutustuse tasandit e esitab otsekõnet otsekõnes (kas tsitaatide või tsiteeritavate dialogide/kõnede läbi).

1. peatükis kirjeldatud ajaline ja ruumiline raamistik võimaldab võrrelda Tatiose romaani üldist jutuaja esitust teiste kirjanduslike teostega. Samuti annab see võimaluse võrrelda ja seostada üldise jutuaja kujutamist ja kulgemist sellega, millise tempo valib Tatios sündmuste jutustamiseks jutuaja sees – seda probleemi käsitletakse doktoritöö 2. peatükis.

Doktoritöö **teine peatükk** käsitleb meetodit uurimaks narratiivi tempo haldamist romaanis *Leukippe ja Kleitophon*, arvestades jutu aja ning jutustamise aja omavahelist suhet. Nagu öeldud, pärineb meetod algselt G. Genette'ilt kes eristas nelja tempotüüpi: paus (kus jutu aeg seisab, ent jutustamise aeg liigub edasi), stseen (kus jutustamise ja jutu aeg liiguvad enam-vähem võrdselt), kokkuvõte (kus jutustamise aeg on lühem, kui jutu aeg) ning ellips (kus kiiret jutu aja möödumist on jutustamise ajas märgitud vaid mõne sõnaga). Käesolevas töös on neile tüüpidele lisatud veel nn. laiendatud aeg, kus jutustamise aeg liigub aeglasemalt kui jutu aeg (nt. kui on kirjeldatud maali, mida tegelased loos parajasti vaatavad, ent mille kirjeldamine jutustamise ajas võtab rohkem aega, kui selle vaatamine jutu ajas). Stseeni on käesolevas töös nimetatud 0-tasandiks ning kokkuvõtte jagatud kolmeks täpsemaks narratiivi tempo haldamise tüübiks:<sup>289</sup> nn kokkusurutud ajaks, detailseks kokkuvõtteks ning lühikokkuvõtteks. Esimene neist kasutab Tatios stseenides kirjeldamiseks sündmusi väga detailselt, jutustamise aeg liigub vaid pisut kiiremini kui jutu aeg. Viimases, lühikokkuvõttes aga on sündmusi jutuajas kirjeldatud vaid väga pealiskaudselt.

Pool Tatiose romaanist on kirjutatud 0-tasandil, mis esineb teoses peamiselt tegelaste otsekõnes Kleitophoni minajutustuse sees. Selles tüübis on jutustatud dialoogid ja erinevatesse žanritesse kuuluvad kõned. 0-tasand esineb teoses kõige ühtlasemalt, kusjuures teksti maht, mis selles tüübis jutustatud, kasvab teose lõikes. Nn kokkusurutud aeg vaheldub 0-tasandiga kõige sagedamini dialoogides, kus peategelaste kõnevoorude vahele on pikitud minajutustaja taustaselgitused. Samuti kasutab autor seda tüüpi väga detailsel sündmuste

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<sup>289</sup> Termin *narratiivi tempo haldamise tüüp* asemel kasutan edaspidi kokkuvõttes lühemat vormi *tempotüüp*.

kirjeldamisel. Kokkusurutud ajas jutustatud lõigud esinevad teose vältel ühtlase sagedusega ja sarnases mahus.

Detailne kokkuvõte on peamine sündmuste kirjeldamise tüüp Achilleus Tatiose romaanis, kõige enam esineb seda tempotüüpi teose II osas, III ja IV aga suhteliselt vähe. Lühikokkuvõtet esineb harva ning lõigud selles on lühikesed. Suurem on selle tempotüübi esinemistihedus III osa alguses ja IV osa lõpus. Ellipseid ei esine peaaegu üldse III osa teises pooles ning IV osa alguses. Tihedamalt on neid aga I osas ja IV osa lõpus.

Nn laiendatud aega kasutatakse teoses peamiselt kirjeldusteks ning paralleelsündmuste esitamiseks (nn. internsed analepsised e tagasiviited sündmustele, mis toimuvad paralleelselt teose pealiini sündmustega). Laiendatud aega pole jutustamiseks peaaegu üldse kasutatud III osa teises pooles ning neljandas osas. Suurem hulk teksti on laiendatud ajas jutustatud II osas, ent selle tüübi esinemissagedus on tihedam I osas (st lõigud on seal lühemad).

Pausid on romaanis enamasti digressioonide rollis, mis mõeldud tempo aeglustamiseks enne või pärast kiiremat sündmustiku arengut. Kõige rohkem on pause teose esimeses osas, edasi aga üha vähem ja vähem. Pausi on Tatios kasutanud ka romaani ainsa kõrvalliini alguse kirjeldamiseks II raamatus (see on esitatud analepsise e tagasivaatena aega enne romaani sündmustiku algust; kõrvalliini lõpp on esitatud alles teose lõpus 0-tasandil ja lühikokkuvõtetena).

2. peatüki lõpus on analüüsitud narratiivi tempo haldamist Eustathios Makrembolitese romaanis ning esitatud selle võrdlus Tatiose romaaniga. Kuigi üldine põhimõte on mõlemas romaanis sarnane, esinevad mõningad olulisel erinevused. Suurim on erinevus 0-tasandi ja kokkusurutud aja kasutamise osas. Nimelt esineb viimast Eustathiosel oluliselt rohkem, stseenides keskendub ta tegelaste otsekõne esitamise asemel enam tegevuse kirjeldamisele. Pause esineb Eustathiose romaanis väga harva, sest puuduvad Tatiosele nii iseloomulikud digressioonid: kirjeldused ja arutlused, kus jutustuse aeg peatub. Neid esinebki vähem või on nad esitatud hoopis mõnes teises tempotüübis. Ka detailset kokkuvõtet esineb Eustathiosel vähem, sest sündmuse esitatakse põhiliselt kokkusurutud aega kasutades. Lühikokkuvõtetena esitatud lõikude ning ellipsites esineva teksti maht on mõlemas romaanis sarnane, ent neid kasutatakse Eustathiose romaanis harvem (st lõigud on pikemad).

Käesoleva töö **kolmas peatükk** käsitleb romaanis *Leukippe ja Kleitophon* kasutatud žanre vastavalt iga tekstilõigu vormile, funktsioonile ning sisule. Meetod võtab žanrikäsitluse eeskujuks nii retoorikaharjutusi e *progymnasmata*id käsitlevate antiikautorite teosed, rektor Menandrose epideiktillise kõnestiili käsitluse, Aristotelese ning Ps.-Aristotelese retoorikaalased teosed kui ka kaas-aegsetes keele- ja kirjandusuurimustes esinevad žanrid. Selle tulemusena eristatakse Tatiose teoses kümmet žanri: sündmuste jutustus, kirjeldus, dialoog, arutlus, kohtukõne, kaeblus, müüt ja valm, selgitus, veenmine ja palve ning kiri. Osad neist on jagatud omakorda alazanriteks (kokku 21),<sup>290</sup> kus vajalik.

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<sup>290</sup> Sündmuste jutustus jaguneb neljaks alazanriks: sündmustiku esitamine, jutustav kõne, kokkuvõte ning uue tegelase tutvustamine. Kirjelduse žanr jaguneb objekti ekfraasiks, sünd-

Kõige levinum žanr Tatiose teoses on sündmuste jutustus, millel on neli alažanri. Neist omakorda kõige rohkem kasutatakse sündmustiku esitamist – see esineb vaid minajutustaja Kleitophoni jutustuses ning keskendub sündmustiku kujutamisele, kusjuures jutustamiseks kasutatakse peamiselt kiiremaid tempo haldamise tüüpe (kokkusurutud aeg, detailne kokkuvõte ja lühikokkuvõte). Harva esineb see alažanr laiendatud ajas (paralleeltegevuste kirjeldamisel) või pausis (segatud analepsises). Sündmuste jutustamise teine alažanr, jutustavad kõned funktsioneerivad teoses internsete analepsistena, mille läbi teavitatakse nii tegelast Kleitophoni kui ka lugejat/kuulajat neist sündmustest, mille tunnistajaks Kleitophon ise ei ole. Need kõned saavad esineda vaid 0-tasandi tempotüübis.

Kolmandat alažanri, tegelase tutvustust kasutatakse uute tegelaste sissetoomiseks sündmustikku. Seda teeb minajutustaja Kleitophon ise enamasti pausides, mõnikord ka laiendatud aja vältel. Sündmuste jutustamise viimane alažanr, kokkuvõte, on küll sisu poolest väga mitmekesine, ent vormilt ühtne (selles esineb kas loend või loendilaadne paralleelstruktuur). Kokkuvõtteid esitatakse teoses nii lauludest, unenägudest, kõnedest kui kellegi ütelustest. See on üks vahend, millega Achilleus Tatios väldib ühe sündmuse kirjeldamist kaks korda, sest teisel korral on sündmuse kirjeldus esitatud alati kokkuvõtte kujul. Kõige sagedamini on kokkuvõte jutustatud kokkusurutud ajas, mõnikord laiendatud ajas, detailses kokkuvõttes, ühel korral sisaldab kokkuvõte ka ellipsit.

Esinemissageduselt teisel kohal on romaanis kirjeldused. Nende funktsioon on enamasti näidata autori retoorilisi võimeid ning õpetatust. Esimene alažanr neljast, objektide ekfraasid (e kirjeldused) funktsioneerivad peamiselt aeglustavate digressioonidena peale kiiremat sündmuste arengut. Kirjeldatakse nii maale, loomi, linnu, aeda, oda, kui ka nt. üht peategelast Leukippet. Kirjelduste teine alažanr, sündmuste ekfraas esineb jutustuses siis, kui peategelased ise aktiivselt sündmustest osa ei võta ning sündmuste kulgu on minajutustaja poolt esitatud justkui pilt. Ka rituaalide kirjeldused (nt. Leukippe ohverdamine või jumalikud katsed, mida Leukippe ja Kleitophoni „abikaasa” Melite teose lõpus läbima peavad) kuuluvad siia alažanri.

Kirjelduste kolmas alažanr on tunnete kirjeldus. Tatios kirjeldab sageli tundeid, mis haaravad tegelast nt. kõnede või dialoogide ajal, mõnikord areneb see kirjeldus edasi arutluseks. Viimane kirjelduste alažanr, unenägude kirjeldus, esineb teoses vaid kaks korda. Romaanis on mainitud veel teisigi unenägusid, ent need kuuluvad siis mõnda teise alažanrisse (nt. kokkuvõte). Kirjeldused on esitatud narratiivi tempo haldamise tüüpidest enim kokkusurutud ja laiendatud ajas, sündmuste ekfraase esineb rohkem detailse kokkuvõtte vormis.

Dialoogi žanr ei ole ühtne, sest selles on kombineeritud tegelaste ütelused otsekõnes ning minajutustaja saatelaused ja taustakirjeldus. Kuna sündmuse

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muse ekfraasiks, tunnete kirjelduseks ning unenägude kirjelduseks. Arutluse žanr jaguneb ilukõnelisteks arutlusteks ning lühiarutlusteks. Kohtukõnede žanris on süüdistus ja kaitsekõne. Müüte ja valme on käsitletud eraldi alažanritena. Selgituste žanris on eristatud tegelaste otsekõnelised selgitused ning minajutustaja Kleitophoni selgitused. Veenmisi ja palveid on samuti eraldi alažanritena käsitletud.

romaanis esitatakse minajutustaja Kleitophoni pilgu läbi, on üks dialoogi tegelasi enamasti Kleitophon ise. Dialoogides esineb elemente ka teistest žanritest (kaeblus, veenmine, nõuanne jne.), ka sündmustik võib dialoogide taustal edasi areneda. Selle žanri puhul kasutatatakse peamiselt kahe tempotüübi, 0-tasandi ning kokkusurutud aja vaheldumist, mõnikord võib 0-tasand vahelduda ka detailse kokkuvõttega.

Arutluste žanr on jagatud kaheks alažanriks. Ilukõnelised arutlused on kõned, mida peavad romaani jooksul erinevad tegelased, kõik sellised arutlused esinevad 0-tasandi tempotüübis. Arutletakse armastuse või loodusnähtuste üle, arutluste eesmärk on näidata kõneleja retoorilisi oskusi ning õpetatust, ent sageli on neil ka mõni lisaeesmärk, nt. selgitav, veenev või nõuandev. Teine alažanr on lühiarutlused, mida esitab minajutustaja Kleitophon kas pauside või laiendatud aja vältel, kusjuures pausides esitatud arutlused on mõeldud vaid lugejale/kuulajale (mitte tegelastele romaanis). Enamasti on selliste arutluste teemaks tunded, mida üks või teine tegelane jutustuse käigus kogeb, veel esineb arutlusi nt. suudluste, pisarate ja jumalate üle.

Kohtukõned esinevad vaid teose neljandas osas, kus toimub kohtuprotsess Kleitophoni ning Melite üle, kellega Kleitophon on peale armastatud Leukippe näilist surma abiellunud. Kokku peetakse seitse kohtukõnet, millest viis kuuluvad süüdistuste alažanrisse (kusjuures üks neist on Kleitophoni enesesüüdistus) ning kaks kaitsekõnede alažanrisse. Need kõned sisaldavad nii jutustavaid kui ka emotsionaalsemaid lõike,<sup>291</sup> kõik esinevad 0-tasandi tempotüübis.

Kaebluste žanril võib romaanis olla samuti süüdistav lisaeesmärk, peamiselt on need aga kõned 0-tasandi tempotüübis, kus tegelased kaebavad kas armsa inimese surma või enda õnnetu saatuse üle. Üks kaeblustest on märkimisväärne, sest see algab minajutustaja Kleitophoni kaeblusena, lõppeb aga tegelase Kleitophoni kaeblusena otsekõnes.

Müüdid ja valmid kuuluvad samasse žanri, sest mõlemad jutustavad väljamõeldud loo. Siiski on neil erinev eesmärk – müüdid selgitavad millegi tekkelugu, ühel juhul ka maalil kujutatut, valmid aga esinevad teoses vaid meelelahutuslikul eesmärgil. Mõlemad romaanis esinevad valmid, mis on esitatud tegelaste poolt Kleitophoni minajutustuse sees, mängivad ühe tüütu orja Konopsi nimega. Κώνοψ tähendab kreeka keeles sääske ning valmides ongi peategelaseks see putukas. Kuna mõlemad valmid ning osad müütides sisaldavad tegelaste otsekõnet, vahelduvad neis sageli jutustuse kolmas ja neljas tasand.

Selgituste žanr on jagatud tegelaste otsekõnelisteks selgitusteks ning minajutustaja Kleitophoni selgitusteks. Viimaste hulka kuulub ka üks selgitus, mida tegelikult annab üks tegelastes loos, ent mis on esitatud Kleitophoni minajutustusena. Kleitophoni selgitused esinevad narratiivi tempotüüpidest peamiselt laiendatud ajas ning pausides, tegelaste selgitavad kõned on alati 0-tasandil. Tegelane Kleitophon ei pea jutustuse vältel ühtegi selgitavat kõnet, need on esitatud teiste karakterite poolt ning selgitavad kas loo sündmustikku, kellegi

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<sup>291</sup> Käesolevas töös kasutan terminit *lõik* tekstiosa kohta, mis on jutustatud ühes žanris/alažanris, või ühes narratiivi tempo haldamise tüübis, olgu selle pikkuseks 3 või 300 sõna.

tegevust või looduse ilminguid. Viimasel juhul näitavad nad taas tegelase retoorilisi võimeid.

Veenmised ja palved on liigitatud samasse žanrisse, sest algselt näis nende eesmärk sarnane. Siiski ei toeta retooriliste figuuride analüüs, mis esitatakse doktoritöö 4. peatükis, sellist liigitust. Et aga enamik palveid on väga lühikesed, on ulatuslike üldistuste tegemine ennatlik. Palved võivad teoses olla suunatud nii jumalate kui teiste tegelaste poole. Veenmised aga on tegelaste kõned, mis püüavad veenda kedagi, et midagi juhtus või ei juhtunud, või õhutavad kedagi midagi tegema. Veenmised on seotud teose kolme tähtsaima tegelase, Leukippe, Kleitophoni ja Melitega. Nii veenmised kui palved esinevad ainult 0-tasandi tempotüübis.

Kirjažanri näiteid esineb Tatiose romaanis vaid neli. Kolm on kirjad, mida tegelased saadavad teistele tegelastele loos, üks aga on loomult hoopis üleskutse, mis esitatakse Thersandrose poolt kohtus Melitele ja Leukippele (et nad tõestaksid oma süütust läbides jumalikud katsed). Kuna viimast esitatakse kirjapandud tekstina, mis loetakse kohtuprotsessil ette, on see analüüsis liigitatud kirjade alla. Kolm kirja neljast esitatakse teose 0-tasandil, üks kiri kirjutatakse aga jutustuse käigus peategelase Kleitophoni poolt ning selle esitamiseks kasutatakse kokkusurutud aja tempotüüpi.

Vaid need žanrid, mis on seotud sündmuste esitamise või selgitamisega (sündmustiku jutustamine, kokkuvõtted, sündmuste ekfraasid) on jutustatud kiiremates tempotüüpides (kokkusurutud aeg, detailne kirjeldus, lühikokkuvõte, ellips). Seejuures on sündmustiku jutustamine ning sündmuste ekfraas ainukesed alażanrid, mille esitamiseks on kasutatud kõiki narratiivi tempotüüpe. Aeglasemaid narratiivi tempo haldamise tüüpe kasutatakse peamiselt retooriliste oskuste demonstreerimiseks, kas lühiarutlusteks, objektide või sündmuste ekfraasideks, tunnete ja unenägude kirjeldamiseks, selgitamiseks ja müüdi-jutustamiseks. Siiski esineb ka sündmustiku esitamist mõnikord laiendatud ajas või pausis. Sellisel juhul on need kõrvalekalded sündmustiku lineaarsest esitamisest – internsed analepsised e teosesisesed tagasivaated, ühel juhul ka väljaspoole sündmuste algust ulatuv analepsis. Pause kasutatakse sageli ka uute tegelaste sissetoomiseks sündmustikku. Kõige ulatuslikumalt esinevat 0-tasandit kasutab Tatios dialoogide ja tegelaste kõnede esitamiseks. Ka nende funktsioon on sageli pigem ilustav või meelelahutuslik, sündmustiku käiku esitatakse selles tüübis harva. Üldiselt on Tatiose teose narratiivi tempo pigem aeglane, sest talle meeldib keskenduda kirjeldamisele ja arutlemisele või siis oma retooriliste võimete ning harituse demonstreerimisele.

Kolmanda peatüki lõpus on esitatud Eustathios Makrembolitese romaanis esinevad žanrid ning selle lühivõrdlus Achilles Tatiosega. Žanrikasutus on üldjoontes üsna sarnane, kuid esineb ka olulisi erinevusi. Näiteks puuduvad 5 Tatiose romaanis esinevat alażanri Eustathiosel täiesti (tegelaste tutvustus, lühiarutlus, süüdistus, kaitsekõne ning valm), nende asemel aga kasutab Eustathios kaht erinevat žanri (olgu need nimetatud keeldumiseks ning pöördumiseks). Mõlema autori romaanis esinevatest alażanridest kasutab Eustathios

tunduvalt rohkem kokkuvõtteid, unenägede jutustamist, veenmist ja palveid, need on üldjuhul ka oluliselt pikemad kui Tatiose romaanis.

Käesoleva doktoritöö **neljas peatükk** analüüsib retooriliste figuride kasutust Achilleus Tatiose romaanis vastavalt žanrile ning narratiivi tempo haldamise tüübile. Analüüsitud on oletatava autori jutustust teose kahes esimeses peatükis, teose I osa minajutustaja Kleitophoni jutustuses ning täielikkuse huvides kolme I osast puuduvat alażanri (veenmist, süüdistavat kohtukõnet ning kaitsekõnet) teose III ja IV osast. Kokku moodustab analüüsitud teksti maht umbes kolmandiku romaanist. Doktoritöö 4. peatüki alguses antakse 19 analüüsitava retoorilise figuuri lühidefinitsioon. Need jaotuvad leksikaalseteks kordusteks (polüptoton, sõnakordus, anafoor, harvaesinev sõnakordus), struktuurikordusteks (parallellism, antitees, kiasm, isokoolon, parison), tempofigurideks (asündeton ja loend), pöördumisfigurideks (retooriline küsimus, hüüatus, pöördumine), kõnesituatsiooni muutuseks ja tsitaadiks ning kõlakordusteks (alliteratsioon, homoioteleuton, paronomaasia).

Kleitophoni minajutustuse I osa on analüüsis jagatud kaheksaks allüksuseks, mis enamasti keskenduvad ühe, mõnikord kahe päeva kirjeldamisele jutustuse ajas. Iga üksus on jagatud lõikudeks vastavalt žanrile ning narratiivi tempo haldamise tüübile. Analüüs näitas, et enamasti vahetuvad žanr ja tempotüüp samades kohtades (st et analüüsi erinevate tasandite allosade piirid kattuvad), kuigi paljudel juhtudel on üks žanr jutustatud mitme erineva tempotüübi jooksul või on üks tempotüüp jaotunud mitme erineva žanri vahel.

Narratiivi tempo vahetub Kleitophoni jutustuse I osa jooksul pisut sagedamini kui žanrid. Neljas allüksus Kleitophoni minajutustuses on ainuke, kus lõigud, mis jutustatud erinevates tempotüüpides ja žanrites, nii sagedasti ei kattu. Selle põhjuseks on dialgoogižanri ja sündmuste jutustamise vaheldumine. Ühe žanri jutustamiseks kasutatud tempo haldamise tüüp (nt. kokkusurutud aeg sündmuste jutustamises) kandub edasi järgmisse žanri (dialoogi) ning vahetub alles siis teise tempotüübiga (0-tasandiga) ja võib märgata naabertüüpide/žanride mõju jutustamise tempole.

Erinevates (ala-)žanrites ja tempotüüpides jutustatud lõikude keskmiste pikkuste võrdlus näitas, et lõikude vaheldumine toimub kiiremini (st jutustamise temposmuutused/ žanrimuutused on sagedased ja jutustamise tempo hüplik) neis allüksustes, mis keskenduvad rohkem sündmustiku edastamisele. Neile järgnevad allüksused, mis sisaldavad rohkem pikki kirjeldusi, arutlusi, selgitusi ning mida esitatakse pausides, laiendatud ajas või 0-tasandil (st jutustamise tempo on rahulikum, ühtlasem). Eriti selgesti on näha tempo kiirenemine seitsmendas allüksuses ning selle aeglustumine kaheksandas, mis on ühtlasi Kleitophoni minajutustuse I osa lõpuks. Achilleus Tatiose aeglustabki sageli narratiivi tempot just raamatute ning osade lõpus või alguses, enne järgmist sündmustiku kiiremat arenemist kirjeldavat osa.

Iga allüksuse sees vaadeldakse retooriliste figuride esinemist eri žanritesse ning tempotüüpidesse kuuluvates lõikudes, ja uuritakse, kas esineb mõnele žanrile või tempo haldamise tüübile omasemaid figuure, kas on märgata naaberžanride/-tempotüüpide mõju. Omavahel võrreldakse ka erinevaid lõike, mis

esinevad samas žanris või tempotüübis. Kui vaadelda retooriliste figuuride esinemist žanriti, siis kõige figuuririkkamad on kaebused, millele järgnevad kirjeldused ja dialoog. Kõige madalam üldine retooriliste figuuride esinemissagedus<sup>292</sup> on selgitustes ja sündmuste esitamises. Kirju ja palveid esineb analüüsitud osades vaid ühel korral ja need on väga lühikesed, mistõttu ei saa figuuride esinemissagedust nendes võrrelda teiste žanritega.

Madalaim üldine figuuride esinemissagedus (0.17) on sündmustiku esitamise alažanris (võrdluseks: kogu analüüsitud tekstis esinevate figuuride üldine esinemissagedus on 0.21). Figuuride esinemissagedust selles mõjutab ka analüüsitava lõigu pikkus: mida pikem lõik, seda rohkem erinevaid figuure esineb, ent seda madalam on nende üldine esinemissagedus. Sündmustest jutustavale alažanrile (mis on kõige madalama üldise figuuride esinemissagedusega (0.15) alažanr kogu romaanis) on kõige omasemad leksikaalsed, struktuuri- ja kõlakordused, eriti polüptoton ja alliteratsioon. Rõhk on faktide esitamisel, mitte teksti kaunistamisel. Kõrgeim üldine figuuride esinemissagedus on kokkuvõtete alažanris. Kuigi need on tavaliselt väga lühikesed, sisaldavad need üsna palju erinevaid figuure. Polüptotoni, struktuurikorduste, asündetoni ja alliteratsiooni esinemissagedus kokkuvõtetes on kõrgeim võrreldes teiste sündmuste jutustamise alažanritega.

Krjelduste žanris, mis on üks figuuriderohkemaid (üldine figuuride esinemissagedus 0.27), kasutatakse rohkem struktuurikordusi, mida toetavad leksikaalsed kordused (eriti anafoor) ja kõlakordused (eriti homoioteleuton). Ka tempofiguure, asündetoni ja loendit esineb palju, enamasti muudavad need figuurid jutustamise tempo (lause tasandil) kiiremaks. Kõige sagedamini esineb kirjelduste alažanridest objektide ekfraasi, kus kasutatakse enim leksikaalseid ja struktuurikordusi ning asündetoni. Sündmuste ekfraasid on figuuride esinemise poolest sarnased sündmuste esitamise alažanrile: sõnakorduste, anafoori ja alliteratsiooni keskmine esinemissagedus on neis suurem kui teistes kirjelduste alažanrites. Tunnete kirjeldused on kõige kõrgema üldise figuuride esinemistihedusega (0.35) alažanr kogu romaanis. Need on rütmilised, kuna palju kasutatakse parisoni ja isokooloneid, ka asündetoni, homoioteleutoni ja polüptotoni esineb neis lõikudes palju. Ainsas unenägude kirjelduses, mis analüüsitud tekstis esineb, kasutatakse kõige rohkem asündetoni, palju on struktuurikordusi, seega on see kirjeldus rütmiline, kiire kõnelemise tempoga ja emotsionaalne. Kõigi kirjelduste puhul võib märgata seda, kuidas analüüsitud lõigu funktsioon mõjutab figuuride kasutust selles. Kirjelduste puhul avaldab lõigu pikkus vastupidist mõju, kui sündmuste jutustamise puhul – mida pikem on lõik, seda rohkem figuure kasutatakse, ent ka figuuride üldine esinemissagedus on kõrgem.

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<sup>292</sup> Figuuride üldine esinemissagedus väljendab kõigi uuritud figuuride kogusummat vastavas tekstilõigus, mis on jagatud sõnade arvuga lõigus. Figuuride esinemissagedus väljendab ühe figuuri (mõnikord ka figuuridegrupi) esinemise kogusummat tekstilõigus, mis on jagatud lõigu sõnade arvuga.

Kõige omasem tunnus dialoogžanrile (üldine figuuride esinemissagedus 0.24) on kõnesituatsiooni muutus, kuna seal vahelduvad pidevalt jutustuse teine ja kolmas tasand ning erinevad jutustavad hääled (ilma kõnesituatsiooni muutust arvestamata on dialoogide üldine figuuride, st traditsiooniliste figuuride esinemissagedus üsna madal). Kõnevooru vahetus ei ole Tatjose romaani dialoogides enamasti kuigi sage – väga palju esineb dialooge, milles kummaltki osaliselt on esitatud vaid üks kõnevoor. Väga harva esitatakse dialoogid ilma minajutustaja saatelauseteta või ühe-kahe sõnaliste saatelausetega. Pöördumisfiguuride keskmine esinemissagedus dialoogides on suurem kui enamikes teistes žanrites. Leksikaalsed ja struktuurikordused (v.a isokoolon) esinevad dialoogides tunduvalt harvem kui mujal.

Arutluste žanris kasutatakse enim leksikaalseid ja struktuurikordusi, eriti sõnakordust, antiteesi ja kiasmi. Ka tsitaate kasutatakse neis sagedamini kui enamikus teistes žanrites. Üldine figuuride esinemissagedus on siin 0.21 e lähedane kogu analüüsitud teksti keskmisele. Mõlemas arutluse aladžanrites kasutab autor sarnaseid figuure, ent need ei pruugi esineda väga ühtlaselt. Ilukõnelistes arutlustes võivad figuurid erineda nt. osades, mille eesmärk on veenmine ja osades, mille eesmärk pigem nõuandmine (lõigu funktsioon mõjutab taas figuuride kasutust). Ka lühiarutlused on omavahel võrreldes üsna erinevad, siiski esineb neis rohkem leksikaalseid, struktuuri- ja kõlakordusi.

Kohtukõnedes (üldine figuuride esinemissagedus 0.22) esineb enim leksikaalseid kordusi, parallellismi ja antiteesi, pöördumisfiguure ja tsitaati. Viimane figuur esines analüüsitud kõnedest küll ainult kaitsekõnes, kus seda kasutati süüdistuste ümberlukkamiseks. Figuurid jaotuvad kõnedes enamasti ühtlaselt, ent pikemate lauseosadega arutlevate ja jutustavate osade vahel esinevad lühikeste asündaetiliste koolonite ning retooriliste küsimuste ja hüüatustega emotsionaalsemad osad. Need pöördumisfiguurid koos asündaetoniga on väga iseloomulikud ka kaebluste žanrile, eriti kõrge on hüüatuste esinemissagedus neis. Ent ka leksikaalseid ja struktuurikordusi ning homoioteleutoni esineb neis kui kõige kõrgeima üldise figuuride esinemissagedusega žanris (0.31) enamasti rohkem kui mujal.

Müüdi ja valmi jutustamisel kasutab autor rohkem leksikaalseid kordusi, parallellismi ja parisoni. Retoorilised küsimused ja kõnesituatsiooni muutus esinevad tihti seetõttu, et nii müüdid kui valmid sisaldavad endas tegelaste otsekõnet. Valmides on suurem ka teiste pöördumisfiguuride hulk, lisaks on suurem struktuuri- ja kõlakordusete esinemissagedus. Müüdid on oma figuurikasutuselt sarnasemad sündmuste esitamise aladžanriga (ka üldine figuuride kasutus on selles madalam (0.18) kui valmides (0.21)) – rohkem kasutatakse neis leksikaalseid kordusi.

Selgituste žanris, mis pole väga figuuriderohke (üldine figuuride esinemissagedus on 0.18), esinevad kolm põhilist figuuridegrupp: leksikaalsed, struktuuri- ja kõlakordused. Tegelaste selgitavates kõnedes esineb sagedamini pöördumist ja tsitaati, viimase tõttu ka kõnesituatsiooni muutust.

Veenmised ja palved erinevad omavahel rohkem kui teised ühe žanri aladžanrid (ka üldine figuuride esinemissagedus on väga erinev – vastavalt 0.23

ja 0.18). Veenmiskõnedes kasutatakse palju paralleelstruktuuri, mis on parisoni vormis, seda toetavad homoioteleutonid ja anafoorid. Ka pöördumiste, asündetoni ja retooriliste küsimuste keskmine esinemissagedus on väga kõrge. Seega on veenmised väga sarnased teisele emotsionaalsele žanrile – kaeblustele. Ainuke palve, mis esines minajutustaja Kleitophoni jutustuse I osas, on esitatud läbi sõnakorduste, homoioteleutoni ja pöördumisfiguuride.

Ka kirja esines analüüsitud tekstis vaid ühel korral, seal kasutati figuurides pöördumist, asündetoni, kiasmi ja kahte leksikaalset kordust. Põgus võrdlus teiste romaanis esinevate kirjadega näitas, et see sarnanes enim Thersandrose väljakutsele, mis esitatud kohtuprotsessil. Mõlemad on pisut formaalsemad kui ülejäänud kirjad (peategelaste Leukippe ja Kleitophoni kirjad teineteisele, need on emotsionaalsema alatooniga).

Seitsmest narratiivi tempohaldamise tüübist on kõige suurema üldise figuuride esinemissagedusega nn laiendatud aeg (0.26), pisut madalam on figuuride esinemissagedus 0-tasandil (0.23). Kõige vähem esineb retoorilisi figuure ellipsites ja lühikokkuvõttes (mõlemas 0.12). Ent neid kahte tüüpi ei saa analüüsitud lõikude lühiduse tõttu jällegi samaväärselt teiste tempotüüpidega võrrelda. Tempotüüpide omavahelises võrdluses on erinevused figuuride esinemissageduses ja valikus palju väiksemad kui erinevate žanrite omavahelises võrdluses, kuid žanrite mõju figuuridevalikule ning esinemissagedusele on märgatav kõigis tempotüüpides.

Pausides (üldine figuuride esinemissagedus 0.2) esineb sagedamini leksikaalseid ja struktuurikordusi, eriti sõnakordust, antiteesi ja parallelismi. Laiendatud ajas esinevates lõikudes on enamike figuuride esinemissagedus kõrgem kui teistes tempotüüpides (üldine figuuride esinemissagedus 0.26). Eriti kõrge on struktuurikorduste ja asündetoni osakaal. Samas on need figuurid, mis on väga omased ka nt. kirjelduste žanrile, mis väga sageli just laiendatud ajas esineb.

Lõigud, mis on jutustatud 0-tasandi tempotüübis (üldine figuuride esinemissagedus 0.23), erinevad kõige enam teistest tempotüüpidest, sest seal kasutatakse suurel hulgal pöördumisfiguure ja tsitaate, ka kõnesituatsiooni muutus toimub väga tihti. Selle põhjuseks on asjaolu, et 0-tasand on Tatiose teoses enam-vähem võrdne tegelaste otsekõnega. Muudest retoorilistest figuuridest esineb 0-tasandil sagedamini struktuurikordusi. Kuna žanre, mille esitamiseks kasutatakse seda tempotüüpi, on väga palju, on raske välja tuua ka ühe žanri mõju kogu tüübi figuurikasutusele. Ent üksikutes lõikudes on see ilmne. Samas on 0-tasand see tempotüüp, mis enim mõjutab figuurideksasutust teatud žanris (eelkõige pöördumisfiguuride esinemise läbi).

Ehkki üldjoontes on figuurikasutus ja -valik kolmes jutustuse aega kokkuvõtvast tüübis sarnane, võib kohati märgata väikseid erinevusi. Nn kokkusurutud ajas (üldine figuuride esinemissagedus 0.21) kasutatakse rohkem leksikaalseid kordusi, parallelismi, loendit ja alliteratsiooni. Ka kõnesituatsiooni muutus on kõrgem, sest see tüüp vaheldub kõige sagedamini 0-tasandiga e tegelaste otsekõnega, samuti kasutatakse seda suurema arvu erinevate žanrite esitamiseks. Detailses kokkuvõttes (üldine figuuride esinemissagedus 0.16) kasutatakse enamasti samu figuure, mis on omased sündmustiku esitamise aladžanrile, sest

need kaks esinevad romaanis kõige sagedamini koos. Ka lühikokkuvõtet (üldine figuuride esinemissagedus 0.12) kasutatakse enamasti sama alažanri jutustamiseks, seal esinevad vaid leksikaalsed, struktuuri- ja kõlakordused, kusjuures antiteesi ja kiasmi ei kasutata üldse. Ellipsid (üldine figuuride esinemissagedus 0.12) on tekstis märgitud enamasti vaid mõne sõnaga, mistõttu enamik figuure ei saagi selles tempotüübis esineda (need nõuavad pikemaid lauseid). Niisiis esineb ellipsites vaid neli figuuri: polüptoton, anafoor, alliteratsioon ja kõnesituatsiooni muutus.

Vaadeldes retooriliste väljendusvahendite esinemist üldiselt, võib täheldada, et kõige sagedamini esinevad Tatiose romaanis leksikaalsed kordused, eriti polüptoton. Seda nii enamikes žanrites kui tempotüüpides. Leksikaalsete korduste funktsioon on tuua tekstis esile põhilised märksõnad, ent neid kasutatakse ka kaunistusena või rütmi loomiseks (eriti anafoori). Leksikaalsed kordused esinevad kõige sagedamini niisiis kaeblustes, kirjeldustes ja kohtukõnedes, narratiivi tempotüüpidest aga pausides, laiendatud ajas ja 0-tasandil. Struktuurikordused esinevad ühelt poolt sagedamini neis žanrites, mis on kompositsioonilt keerukamad ja stiililt retoorilisemad (nt kirjeldused ja arutlused), teisalt esineb neid rohkem ka emotsionaalsetes žanrites (nt kaebused). Lauserütm ja teksti hoolikas liigendamine on olulised mõlemal puhul. Tempotüüpidest esineb struktuurikordusi sagedamini kokkusurutud ja laiendatud ajas, samas ka 0-tasandil ja pausides.

Tempofiguurid on väga omased kaeblustele ja veenmistele (kui emotsionaalsetele žanritele), aga ka keerukamalt komponeeritud kirjeldustele. Kuna nende žanrite esitamiseks kasutab autor sagedasti 0-tasandit ja aja laiendust, siis on tempofiguuride esinemissagedus neis tüüpides kõrgem. Asündetoni figuur, aga sageli ka loend, muudavad kõnelemise tempo neis sageli kiireks. Pöördumisfiguure kasutatakse rohkem 0-tasandil ja taas emotsionaalsemates žanrites (kaeblustes, veenmistes). Ka kohtukõnedes on pöördumiste esinemissagedus kõrge, sest neis on vaja pöörduda kohtukogu liikmete poole. Retoorilisi küsimusi kasutatakse kohtukõnedes omaenda seisukohtade ja argumentide esiletõstmiseks.

Kõnesituatsiooni muutus on peamiselt seotud dialoogižanri ja 0-tasandiga; selle figuuri analüüsimise peamine eesmärk oli näidata kõnelejate/jutustajate häälte vaheldumist. Siiski näitab selle figuuri väga sage esinemine ka narratiivi tempo üldist kiirenemist ja hüplikust, eriti dialoogides, milles vahelduvad enamasti 0-tasand ja kokkusurutud aeg. Tsitaate kasutatakse üldiselt teoses harva, enamasti selgitustes, ilukõnelistes arutlustes ja kohtukõnedes. Kahes esimeses žanris tuuakse oma väidete tõestuseks näiteid Homeroselt ning Hesiodoselt, kaitsekõnede alažanris kasutatakse tsitaate süüdistuste ümberlukkamisel.

Kõlakordustel on teoses kolm peamist funktsiooni: tõsta esile märksõnu, luua rütmi (eriti homoioteleutoni figuur) ja kaunistada. Kõige sagedamini kasutatakse kõlakordustest alliteratsiooni, isegi neis žanrites ja tempotüüpides, mis muidu on suhteliselt figuuridevaesed. Homoioteleutoni esinemissagedus sõltub enamasti parallelstruktuuride esinemisest ja seda kasutatakse rohkem neis žanrites ja tempotüüpides, kus on sagedasemad struktuurikordused.

Paronomaasiat kasutatakse Tatiose romaanis kõlakordustet kõige harvemini, rohkem näiteks kirjelduste ja selgituste žanris ning pausi ja laiendatud aja tempotüüpides. Ühest küljest lisab see figuur eufooniast, teisalt tõstab sõnamängu kaudu esile olulisemaid märksõnu.

Figuuride esinemise puhul võib märgata seda, et lühemates ja figuuride-vaesemates lõikudes esinevad esmalt leksikaalsed ja kõlakordused (eriti polüp-tonon ja alliteratsioon), pikemates lõikudes lisanduvad neile paralleelstruktuurid. Paralleelstruktuuridega seoses võib täheldada seda, et teised figuurid (enamasti leksikaalsed ja kõlakordused) kipuvad tekstis koonduma rohkem paralleelstruktuuridesse või nende lähedusse.

Kui esitada küsimus, kas figuuride kasutus iseloomustab tegelasi või erinevaid jutustuse tasandeid, siis retooriliste figuuride uurimine näitab, et lõikudes, mis on esitatud oletatava autori ning minajutustaja Kleitophoni poolt ei ole figuuride kasutus väga erinev (kuigi oletatava autori jutustusena esineb romaanis vaid kaks peatükki). Kleitophoni minajutustuse sees aga võib kohati märgata figuurikasutuse erinevust erinevate tegelaste otsekõnes.

Siiski ei saa iga kord seletada figuuride kasutuse erinevusi ei žanri, tempotüübi ega kõneleja häälega. Analüüsitud tekstis esines mitmeid näiteid sellest, et figuuride kasutust teatud žanris või tempotüübis mõjutas eelneva või järgneva žanri figuurikasutus (üksteisele järgnevates lõikudes kasutatakse sarnaseid figuure). Väga oluline on ka tekstilõigu (või isegi selle osa) enda funktsioon jutustuses (nt. kirjeldav, veenev, jutustav).

Kokkuvõtteks võib öelda, et analüüs tõestas, et teatud tempotüüpidele ja žanritele on iseloomulikud kindlad retoorilised väljendusvahendid. Erinevusi võis märgata ka ühe žanri aladžanrite vahel, kuigi üldiselt on figuurikasutus neis küllaltki sarnane. Erinevused figuurikasutuses olid selgemad žanrite aspektist vaadatuna, vähem märgatavad on need narratiivi haldamise tempotüüpide (välja arvatud 0-tasand) vahel, seega on figuuridevaliku ja esinemissageduse puhul olulisem just žanri mõju. Sageli tuleb aga figuurikasutuse puhul arvestada ka naaberžanrite/tempotüüpide ning lõigu funktsiooniga jutustuses.

Käesolev doktoritöö ei paku kindlasti lõplikke järeldusi ja tulemusi Achilleus Tatiose jutustamise stiili kohta, pigem avab see mitmeid uusi suundi, millele tulevastel analüüsides keskenduda. Kindlasti peaks üldise retooriliste figuuride analüüsi osas võrdlema detailselt iga (ala)žanri lõike igas tempohaldamise tüübis eraldi terve romaani lõikes, et näha erinevusi ühe žanri ja tempotüübi sees, suuremat tähelepanu peaks pöörama sealjuures žanrile. Samuti peaks analüüsima põhjalikult üksikute retooriliste figuuride või figuurigruppide esinemist terves romaanis. Ka töös esitatud analüüsi meetod ise vajab täiustamist, näiteks teksti liigendamise osas. Töö näitas, et retooriliste figuuride analüüsimine lähtudes kaasaegsest tekstieditsioonist (ehk seal esitatud lausepiiridest) ei pruugi kohati anda adekvaatseid tulemusi, sest teksti prosoodiline jaotus antiikautorite enda nägemuses on tõenäoliselt erinev ja selleks tuleks läbi viia põhjalikum lauserütmi analüüs. Laiemas perspektiivis saab aga töös juba väljatöötatud meetodite abil võrrelda Achilleus Tatiose romaani teiste kirjanduslike tekstidega, eelkõige teiste terviklikult säilinud vanakreeka romaanidega.

## Appendix I: The temporal division of the novel

**Table 1:** The temporal division of the narration of the supposed author in Ch. 1.1–1.2.

<i>Chapter</i>	<i>Day/night (story-time)</i>	<i>Events</i> <sup>293</sup>
1.1–1.2	<b>Day 1</b> (supposed author)	The supposed author arrives in Sidon (EO/P), looks around (NP/BS), describes the painting of Zeus and Europe (EO/ET); conversation between the supposed author and the main protagonist and second ego-narrator Clitophon(D,NP/0-L, CT).

**Abbreviations:** NP – narration of the plot; EO – ekphrasis of an object; D – Dialogue; P – pause; ET – expansion of time; 0-L – 0-level; CT – compression of time; BS – brief summary.

**Table 2.** The temporal division of the first part of the novel (Ch. 1.3.–2.38).

<i>Chapter</i>	<i>Day/night (story-time)</i>	<i>Events</i>
1.3.1 – 1.6.7	<b>Night 1,</b> <sup>294</sup> <b>Day 1,</b> (Clitophon)	Clitophon starts his story introducing himself (INT/P); Clitophon’s contemplation and dream (SC,NP,DD/P,CT); letter from Clitophon’s uncle to his father (NP,LET/DS,0-L); Leucippe and her mother arrive (NP, EO,SC,DE/DS,ET); dinner (NP,SUM,DE,SC/BS,DS,CT,P,0-L); going to bed (NP/DS).
1.6.7 – 1.14.14	<b>Night 2, day 2</b> (E <sup>295</sup> of days 3–5 nights 3–6 <sup>296</sup> ), day 6	Clitophon cannot sleep, contemplation over pain at night, dreams about Leucippe (SC,SUM/P,E,DS); Clitophon walks in the garden in order to see Leucippe (NP/DS); ellipsis of three days (NP/E). Clitophon confesses his feelings to his cousin Clinias, Clinias’ & Clitophon’s speeches, a servant brings the message about Charicles’ death, lamentations of Charicles’ father and Clinias (D,EC,D,NP,SUM,D,EC,D,ED,LAM,D, NS,NP,LAM/P,0-L,CT,0-L,CT,0-L,CT,0-L,CT,0-L).

<sup>293</sup> A more thorough description of events is presented in App. 2 and App. 3. The descriptions of events are separated by comma, if they form a scene; by a semicolon, if they form a small episode, but gaps are left between them; by a full-stop, if the day changes. In the narration of the supposed author and in Part I of Clitophon’s ego-narration the division of scenes into different (sub-)genres and NTM-types is given.

<sup>294</sup> The counting of days and nights in the main storyline starts from a night, as the dream of Clitophon is presented at the beginning of the novel. It is also possible that Achilles Tatius is using the calendar practice, where the day starts with night (see Hägg 1971: 80 and fn. 2). The division of Part I corresponds to the eight units presented in the analysis in Ch. 4. In Parts II, III and IV days and nights are placed on separate rows, whenever a distinction can be made between the day and the night. If no distinction can be made, they are placed on the same row in the table.

<sup>295</sup> In the table the abbreviation E is used to mark ellipses.

<sup>296</sup> καὶ ταῦτά μοι τριῶν ἡμερῶν ἐπυρσεύετο (*for three days, those fires of mine blazed.*). It is not entirely clear, whether the second day is counted in those three days or the fires of love blazed for another three days before the action continues. In this analysis the second day is not counted as a part of the ellipsis.

<i>Chapter</i>	<i>Day/night (story-time)</i>	<i>Events</i>
1.15.1–2.3.16	(E of day 7, night 7) day 8 (E of days 9–18, nights 9–19)	After the burial (probably on the same day), Clitophon hurries to Leucippe (NP/E,DS); ekphrasis of the garden (EO/ET); Clitophon meets Leucippe, his speech, he observes the girl (NP,D,EC,NP,EO/CT,0-L,ET); Leucippe’s lyre-playing (NP,SUM,NP/DS,P,CT); myth about Dionysos, <sup>297</sup> ekphrasis of the <i>krater</i> , Leucippe and Clitophon gaze at each other (MYTH,NP,EO,NP,SC,NP/P,CT,ET,DS,P,DS); ellipsis of ten days (NP/E).
2.4.1 – 2.10.21	Day 19	Clitophon asks his servant Satyrus for help, Satyrus’ speech, Clitophon’s dialogue with himself, Clitophon meets Leucippe, analepsis to the day before, their first kiss (NP,ED,D,NP,D,NP,D,NP,SC/CT,0-L,CT,0-L,CT,0-L,CT,P,CT,0-L,CT,0-L,CT,P); wine-drinking and wine-cup-kissing, second kiss (NP/DS,CT,BS,0-L,DS,CT).
2.11.1–2.18.23	(E of days 20–22, nights 20–23) day 23, night 24	Clitophon’s father prepares to marry Clitophon and his step-sister Calligone (NP/E,BS); ekphrasis of Calligone’s dress, myth about purple colour (EO,MYTH/P); wedding is postponed (NP/DS,ET,BS); (analepsis (Ch. 2.13.1–2.18.3): Introduction of Callisthenes, his plot for kidnapping Leucippe; Sostratus’ and Chaerophon’s speeches; sacrifice on the beach) (INT,NP,EM,NP,ED,EC,NP,EE,EM,NP/P); kidnapping of Calligone (NP/DS,0-L,DS).
2.19.1–2.22.36	(E of days 24–26 and nights 25–27) day 27	Leucippe agrees to receive Clitophon in her chamber (NP/E,0-L,DS); description of the women’s quarters (EO,EE,NP/P,DS); Satyrus and Pantheia’s servant Conops tell fables (INT,EM,FABLE,D/P,ET,0-L,ET).
2.23.1–2.30.6 <sup>298</sup>	(E of days 28–30 and nights 28–31) day 31, night 32, day 32	Satyrus drugs the guard Conops; Clitophon goes to Leucippe’s chamber, they are caught by Leucippe’s mother Pantheia, Clitophon escapes, Pantheia’s lamentation, dialogue with Leucippe (NP,SUM,NP,LAM,D/E,BS,DS,0-L,CT,ET,DS,0-L,CT); Clitophon and Clinias plan to escape (NP,D,NP/DS,0-L,DS,BS). Dialogue between Pantheia and Leucippe, Leucippe’s feelings (D,DE,SC/0-L,ET,CT,P); Leucippe wants to escape too (NP,PRAY,NP/CT,0-L,DS).
2.30.6 – 2.38	(E of days 33–34 and nights 33–35) day 35, night 36, day 36	Leucippe and Clitophon escape with Clinias and some servants (NP/E,DS); they board a ship towards Alexandria, meet a young man Menelaus, Menelaus’ and Clitophon’s speeches (D,NS,D,NP,D,EC/0-L,ET,0-L,DS,CT,0-L).

**Abbreviations:** NP – narration of the plot; NS – narrative speech; SUM – summary; INTR – introduction of a character; EO – ekphrasis of an object; EE – ekphrasis of an event; DE – description of emotions; DD – description of a dream; D – Dialogue; EC – embellished contemplation; SC – short contemplation; LAM – lamentation; EM – explanation by the main narrator; ED – explanation in the direct speech of a character; LET – letter; P – pause; ET – expansion of time; 0-L – 0-level; CT – compression of time; DS – detailed summary; BS – brief summary; E – ellipsis.

<sup>297</sup> Clitophon tells the myth, saying, that it was the “feast of the Dionysos of the Harvest“, therefore probably the festival of *Protrygaia* is meant, which took place in September (see Vilborg 1962: 38). But according to Burkert (2003: 164), this myth was part of the festival of Anthesteria (held in February). The latter festival would suit to the time-frame of the novel better, as the novel ends with the coming of winter.

<sup>298</sup> Tomas Hägg has analyzed the occurrence of day and night phases in Achilles Tatius, Xenophon and Chariton. He gives the example of such division in chapters 2.23.1–3.9.1 of *Leucippe and Clitophon* in his *Narrative Technique in Ancient Greek Romances* (Hägg 1971: 65–66).

**Table 3.** The temporal division of the second part of the novel (Ch. 3.1–5.8.3).

<i>Chapter</i>	<i>Day/night (story-time)</i>	<i>Events</i>
3.1 – 3.5	(E of nights 37–38, day 37) day 38	Storm, shipwreck; Clitophon and Leucippe manage to hold on to the prow, Clitophon’s prayer to Poseidon; Leucippe and Clitophon land at Pelusium.
3.6 – 3.8	(E of night 39) <sup>299</sup> day 39	Leucippe and Clitophon visit the temple of Zeus Casius and look at the paintings of Andromeda and Prometheus.
3.9	(E of nights 40–43, days 41–42) day 43	Leucippe and Clitophon hire a ship to go to Alexandria, they are robbed by herdsmen.
3.10 –3.11	Night 44	Clitophon laments.
3.12–3.14	Day 44	Leucippe is carried off; Clitophon is freed by the Egyptian army, dinner with the general.
3.15	(E of night 45) day 45	Clitophon witnesses the sacrifice of Leucippe; the army tries to reach to the sacrifice-place.
3.16 – 3.23	Night 46	Clitophon goes to Leucippe’s coffin, laments, Menelaus and Satyrus arrive to prevent Clitophon’s suicide, they “wake Leucippe from the dead”, speeches of Menelaus and Satyrus, dialogue.
3.24 – 4.11.7	Day 46, night 47, day 47	The general interrogates Menelaus; messenger announces the arrival of the holy bird; Clitophon asks Leucippe to sleep with him, she refuses; the general shows the protagonist the hippopotamus, his speeches; the general asks Menelaus to help him in winning Leucippe over; Menelaus tries to win time; Leucippe goes mad, Clitophon laments; the doctor gives Leucippe a sleeping drug; the general gets orders to start the battle.
4.11.7 – 4.14	(E of night 48) day 48	The general marches out to fight the enemy; ekphrasis of the villages of Nile; the herdsmen devise a plan; the battle.
4.15– 4.17.12	(E of nights 49–57, days 49–56 <sup>300</sup> ) day 57, night 58	A man says he can cure Leucippe, his speech; the man mixes the drug, orders that it should be given to Leucippe in the evening; Clitophon gives the drug, prays.
4.17.12 – 4.19	Day 58	Leucippe recovers; the protagonists set sail to Alexandria with general Chaereas. <sup>301</sup>
5.1 – 5.2	(E of nights 59–61, days 59–60 <sup>302</sup> ) day 61	Leucippe and Clitophon reach Alexandria, look around.
5.3 – 5.5	(E of night 62) day 62	Charmides has invited the protagonists to Pharus; a bad omen happens and they decide not to go, the myth of Procne, Philomela and Tereus.
5.6 – 5.8.3	(E of night 63) day 63	The protagonists go to Pharus; Leucippe is robbed and carried to the sea by pirates, Clitophon sees her head cut off; Clitophon buries Leucippe’s headless body, laments, returns to Alexandria.

<sup>299</sup> Here it is not entirely clear, that a night passes, but we can suppose that the protagonists rest before going to the temple. Hägg has also counted these as separate day and night phases (Hägg 1971: 65–66), mentioning his similar doubt.

<sup>300</sup> Although the text says Δέκα δὲ τῆ Λευκιππη διεληλύθεσαν ἡμέραι τῆς μανίας... (*Leucippe had now suffered through ten days of fitful dementia...*) two days have been probably described earlier (days 46 and 47), thus the ellipsis is here eight days.

<sup>301</sup> Here it is not clear, whether Leucippe and Clitophon waited for a day or two, or started their journey towards Alexandria immediately after Leucippe’s recovery. In this analysis, the latter option is preferred, as there is no indication in the text of any delay.

<sup>302</sup> The text says Τριῶν δὲ πλεύσαντες ἡμερῶν... (*When we had sailed for three days...*), but as the first day is probably already described (day 57), I have counted two days in between.

**Table 4.** The temporal division into of the third part of the novel (Ch. 5.8.3–7.6).

<i>Chapter</i>	<i>Day/night (story-time)</i>	<i>Events</i>
5.8.3 – 5.14.6	(ellipsis of nights 64–244, days 64–243) day 244	After six months Clitophon meets Clinias in Alexandria, Clinias' speech, Satyrus and Menelaus tell Clinias that a rich Ephesian widow Melite wants to marry Clitophon, finally Clitophon agrees; dinner with Melite.
5.14.6 – 5.14.16	(E of night 245) day 245	Wedding-ceremony, dinner.
5.15 – 5.16	(E of night 246) day 246	Clitophon and Melite set sail towards Ephesus; Melite persuades Clitophon to make love, he refuses.
5.17 – 5.21	(ellipsis of nights 247–252, days 247–251) day 252	Clitophon and Melite reach Ephesus, visit Melite's country-estate; they meet a slave girl Lacaena/ Leucippe, Melite orders her servants to take care of Leucippe; dinner, Satyrus brings a letter from Leucippe/Lacaena, Clitophon answers with a letter; Clitophon refuses to make love to Melite again.
5.22 – 6.14	(E of night 253) day 253, night 254	Melite asks Lacaena to prepare a love-potion for Clitophon; drinking-party, suddenly Melite's lost husband Thersander arrives, imprisons Clitophon; Melite finds Leucippe's letter; she visits Clitophon in jail, promises to bring him together with Leucippe if he makes love to her, Clitophon agrees; Clitophon escapes, but is caught by Thersander again and thrown into prison; Leucippe is abducted by Thersander's servant Sosthenes, Thersander visits her, falls in love, contemplation over tears; Thersander's and Melite's dialogue; Sosthenes' and Leucippe's dialogue; Menelaus and Satyrus visit Clitophon.
6.15 – 7.6	Day 254	Sosthenes' and Thersander's dialogue, Leucippe laments, Thersander forces himself on Leucippe, she refuses; Thersander sends a false prisoner to jail, who tells Clitophon that Melite ordered Leucippe to be killed, Clitophon laments; Clinias consoles him; Clitophon decides to plead guilty in Leucippe's murder.

**Table 5.** The temporal division of the fourth part of the novel (Ch. 7.7.1–8.19.7).

<i>Chapter</i>	<i>Day (story-time)</i>	<i>Events</i>
7.7 – 8.7.18	(E of night 255) day 255	The trial starts, Clitophon's and Clinias' speeches; Thersander sends a messenger to Sosthenes ordering him to disappear; Sosthenes escapes; Thersander's speech in court; Clitophon is sentenced to death, prepared for tortures, when the sacred embassy from Byzantium arrives with Leucippe's father Sostratus, the torture is postponed; Leucippe escapes to the temple of Artemis; the temple-servant announces, that she has come to the temple and the protagonists meet again; Clitophon is released, quarrel with Thersander, Thersander is dragged away; dinner at the house of the priest of Artemis, Clitophon's speech, the myth of pan-pipes, explanation of the virginity test.
8.7.18 – 8.7.25	(E of night 256) day 256	Sacrifice to Artemis; Thersander announces the continuation of the trial.
8.8 – 8.12	(E of night 257) day 257	The trial continues, speeches by Thersander, the priest of Artemis and Sopater, Thersander challenges Melite and Leucippe, the women accept; the myth about the river Styx, description of the ritual.
8.13 – 8.14	(E of night 258) day 258	Leucippe and Melite pass their challenges, Thersander escapes; Sosthenes is captured.
8.15 – 8.18	(E of night 259) day 259	Sosthenes confesses everything, Thersander is condemned; dinner at the priest's house, Leucippe's & Sostratus' speeches.
8.19.1–8.19.4	(E of night 260) day 260	Clinias announces that Thersander has escaped from the city.

<i>Chapter</i>	<i>Day (story-time)</i>	<i>Events</i>
<b>8.19.4 – 8.19.7</b>	<b>(ellipsis of nights 261–263, days 261– 262) day 263, days &amp; nights 264– 271<sup>303</sup></b>	Leucippe and Clitophon wait three days in Ephesus, are exculpated; they sail to Byzantium.
<b>8.19.8– 8.19.14</b>	<b>From day 271 onwards, the end is of unknown length</b>	Leucippe and Clitophon get married in Byzantium, sail to Tyre and attend the wedding of Calligone and Callisthenes; the protagonists decide to spend the winter in Tyre, then to return to Byzantium.

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<sup>303</sup> The counting of these days is highly hypothetical, the amount of days corresponds to the supposed length of a voyage in the real world. I am relying on the data given in Leucippe Casson's article *Speed Under Sail of Ancient Ships*. He refers to the *Vita Porphyrii* (33–34) of Marcus Diaconus, where the voyage from Rhodes to Byzantium takes about 10 days with favourable winds. Considering, that Ephesus is nearer to Byzantium, it probably could take 7–9 days. In this thesis 8 days are counted.

## Appendix 2: Genres in the novel of Achilles Tatius<sup>304</sup>

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
<b>I – Author’s narration</b>	1.6–1.10 The supposed author arrives at Sidon, looks around – 34w POL 3; WR 1; PRL 1; ISO 1; PRS 1;	1.1–1.6 Ekphrasis of Sidon – 62w POL 3; WR 3; AN 1; PRL 4; CHM 1; ISO 2; PRS 2; AS 4; ALL 1; HOM 1; PRN 3;	2.1–2.10 Dialogue between supposed author and Clit. – 92w POL 3; WR 3; AN 2; PRL 1; ISO 1; EN 1; EX 2; AD 2; CPM 1; TT 5; HOM 1;							
	2.10–2.13 The supposed author takes Clit. into <i>locus amoenus</i> – 33w WR 1; AN 1; PRL 1; PRS 1; CPM 1; ALL 2; PRN 1;	1.10–1.63 Ekphrasis of the painting of Europe – 540w POL 30; WR 7; AN 10; PRL 9; ANT 5; CHM 7; ISO 14; PRS 18; AS 41; EN 3; ALL 8; HOM 7; PRN 3;	2.13–2.16 The author asks Clit. to narrate his story – 27w POL 2; CHM 1; CPM 1; TT 1; ALL 1;							
<b>Words</b>	67w	602w	119w	0w	0w	0w	0w	0w	0w	0w

<sup>304</sup> The table presents the division of the whole novel into sections in different genres. The narration of the supposed author is presented separately. In Part I of the ego-narration of Clitophon the occurrence of rhetorical figures in each of the 8 units is presented, an interim summary of figures is given after each unit. Starting from Book III (Part II) only the division of text in each book is presented. The rhetorical figures in three sub-genres, which were analyzed from Part III and Part IV are also presented in the corresponding cell in the table. Figures with grey background transgress the borders of different genres.

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	NP – 67w POL 3; WR 2; AN 1; PRL 2; ISO 1; PRS 2; CPM 1; ALL 2; PRN 1;	EO – 602w POL 33; WR 10; AN 11; PRL 13; ANT 5; CHM 8; ISO 16; PRS 20; AS 45; EN 3; ALL 9; HOM 8; PRN 6;	DIAL – 119w POL 5; WR 3; AN 2; PRL 1; CHM 1; ISO 1; EN 1; EX 2; AD 2; CPM 11; TT 6; ALL 1; HOM 1;	EC – 0w	ACC – 0w	LAM – 0w	MYTH – 0w	EM – 0w	PERS – 0w	LET – 0w
	NS – 0w INTR – 0w SUM – 0w	EE – 0w DE – 0w DD – 0w		SC – 0w	REF – 0w		FAB – 0w	ED – 0w	PRAY – 0w	
<b>Fig. together</b> 788 w	NE – 67w POL 3; WR 2; AN 1; PRL 2; ISO 1; PRS 2; CPM 1; ALL 2; PRN 1;	DESC – 602w POL 32; WR 12; AN 11; PRL 13; ANT 5; CHM 8; ISO 16; PRS 19; AS 45; EN 3; ALL 9; HOM 8;	DIAL – 119w POL 5; WR 3; AN 2; PRL 1; CHM 1; ISO 1; EN 1; EX 2; AD 2; CPM 11; TT 6; ALL 1; HOM 1;							
<b>Book I – Clitophon's narration</b> Unit 1: Ch. 1.3.1–1.6.7	3.1–3.10 Clitophon's self-introduction – 107w, POL 4; WR 2; AN 1; RWR 1; PRL 1; ANT 3; CHM 1; ISO 1; PRS 2; CPM 1; HOM 3; PRN 1;	3.18–3.24 Description of a dream – 64w POL 1; WR 1; PRL 2; CHM 2; ISO 2; PRS 1; AS 4; EN 1; ALL 1; HOM 2; PRN 1;		3.10–3.16 Cont. - How gods like to reveal the future in dreams – 53w POL 6; WR 1; AN 2; ANT 2; ISO 1; ALL 3; HOM 1; PRN 1;						3.29–3.32 The letter from Sost-ratus – 31w CHM 1; AS 1; AD 1; CPM 1; ALL 1; HOM 1;

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	3.16-3.18 Clitophon's father wants to marry him with Calligone, but Tyche has other plans - 22w; ALL 2; PRN 1; 1; PRN 1;	4.7-4.12 Description of Leucippe – 53w POL 4; WR 1; PRL 1; ISO 1; PRS 1; AS 5; ALL 1; HOM 2; ALL 2; PRN 1; 1; PRN 1;		4.12-4.15 Cont. over feelings (Clitophon falls in love) – 23w POL 1; PRL 1; ISO 1;						
	3.24-3.28 Clitophon wakes up, letter from Sostratus is brought – 40w ANT 1; AS 1; HOM 1;	4.15-4.20 Descr. of emotions (admiration, awe, terror, shame, shamelessness) – 48w POL 4; PRL 1; ISO 3+1; PRS 2; AS 1; EN 1; HOM 1;		5.20-5.26 Cont. over feelings (erotic stories fuel the appetite), his self-encouragement – 64w POL 3; WR 1; AN 3; PRL 1; ANT 1; ISO 2; PRS 1; RQ 1; AD 1; CPM 1; ALL 1;						
	4.1-4.7 Panthea and Leucippe arrive – 60w POL 5; WR 1; AN 1; ISO 2; CPM 1; ALL 3;	5.18-5.20 Descr. of emotions – Cl. feels incited – 12w POL 1;		6.7-6.17 Contemplation over pain at night – 107w POL 5; WR 3; AN 2; PRL 2; ANT 1; ISO 4; PRS 2; AS 1; ALL 3; HOM 1;						
	5.1-5.16 Dinner – 154w POL 4; WR 3; AN 1; RWR 1; PRL 1; CHM 1; ISO 2; PRS 1; AS 2; EX 1; ALL 4;									

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	5.16-5.18 Summary of a song – 25w WR 1; AN 1; PRL 1; CHM 1; PRS 2;									
	6.1-6.7 Going to sleep – 64w POL 1; WR 1; AN 1; ANT 1; PRS 1; AS 1; CPM 1; ALL 1; PRN 1;									
<b>Unit 1 together 820w</b>	<b>NP – 340w</b> POL 10; WR 5; AN 3; RWR 1; PRL 1; ANT 2; CHM 1; ISO 4; PRS 2; AS 4; EX 1; CPM 2; ALL 1; HOM 1; PRN 3;	<b>EO – 53w</b> POL 4; WR 1; PRL 1; ISO 1; PRS 1; AS 5; ALL 1; HOM 1; PRN 1;	<b>DIAL – 0w</b>	<b>EC – 0w</b>	<b>ACC – 0w</b>	<b>LAM – 0w</b>	<b>MYTH – 0w</b>	<b>EM – 0w</b>	<b>PERS – 0w</b>	<b>LET – 31w</b> CHM 1; AS 1; AD 1; CPM 1; ALL 1; HOM 1;
	<b>NS – 0w</b> <b>INTR – 107w</b> POL 4; WR 2; AN 1; PRL 1; RWR 1; ANT 3; CHM 1; ISO 1; PRS 2; CPM 1; HOM 3; PRN 1; <b>SUM – 25w</b> WR 1; AN 1; PRL 1; CHM 1; PRS 2;	<b>EE – 0w</b> <b>DE – 60w</b> POL 5; PRL 1; ISO 3+1; PRS 2; AS 1; EN 1; HOM 1; <b>DD – 64w</b> WR 1; WR 1; PRL 2; CHM 2; ISO 2; PRS 1; AS 4; EN 1; ALL 1; HOM 2; PRN 1;	<b>SC – 247w</b> POL 15; WR 5; AN 7; PRL 4; ANT 4; ISO 7+1; PRS 3; AS 1; RQ 1; AD 1; CPM 1; ALL 7; HOM 2; PRN 1;	<b>REF – 0w</b>	<b>ED – 0w</b>	<b>FAB – 0w</b>	<b>PRAY – 0w</b>			

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
<b>Figures in the whole genre in Unit 1</b>	<i>NE – 472w</i> <i>POL 14; WR 8; AN 5; RWR 2; PRL 3; CHM 2; ISO 6+1; PRS 4; ISO 5; PRS 3; AS 10; EN 2; 6; AS 4; EX 1; ALL 2; HOM 4; PRN 2; CPM 3; ALL 10; HOM 4; PRN 3;</i>	<i>DESC – 177w</i> <i>POL 10; WR 2; PRL 4; CHM 2; ISO 6+1; PRS 4; AS 10; EN 2; ALL 2; HOM 4; PRN 2;</i>	----	<i>CONT – 247w</i> <i>POL 15; WR 5; AN 7; PRL 4; ANT 4; ISO 7+1; PRS 3; AS 1; RQ 1; AD 1; CPM 1; ALL 7; HOM 2; PRN 1;</i>	----	----	----	----	----	<i>LET – 3/w</i> <i>CHM 1; AS 1; AD 1; CPM 1; ALL 1; HOM 1;</i>
<b>Book 1, Unit 2; Ch. 1.6, 7–1.14.14 2294w</b>	6.17–6.23 Summary of Clitophon's dreams – 60w <i>POL 4; WR 1; AN 2; PRL 1; ISO 1; PRS 1; AS 1; PRN 1;</i>	7.8 – 8.3 Dial.: Clitophon & Clinias, later Charicles is added – 152w <i>POL 3; WR 4; AN 3; RWR 1; PRL 3; ANT 1; CHM 1; ISO 4; PRS 2; AS 3; AD 2; CPM 11; TT 5; ALL 4; HOM 2;</i>	8.3–8.35 Epidictic speech – a psogos of women – 305w <i>POL 11; WR 8; AN 7; RWR 2; PRL 4; ANT 2; AN 3; RWR 1; PRL 3; ANT 1; CHM 4; ISO 5; PRS 7; AS 10; EN 2; RQ 5; EX 2; AD 3; CPM 7; QUOT 3; ALL 3; HOM 2; PRN 1;</i>	11.1–11.15 Clitophon's lament – 148w <i>POL 4; WR 5; AN 3; PRL 2; AN 2; ISO 5; PRS 3; AS 7; RQ 2; EX 1; AD 3; CPM 2; ALL 1; HOM 2;</i>	10.1–10.31 Clinias explains how to approach to a woman – 304w <i>PO 11; WR 8; AN 2; PRL 1; ANT 2; ISO 4; PRS 1; AD 2; CPM 2; ALL 5; HOM 3; PRN 2;</i>					
	6.23–6.29 Clitophon gazes at Leucippe, so three days – 49w <i>POL 3; WR 2; AN 1; PRL 1; ALL 1; PRN 1;</i>	8.35–8.40 Charicles' response to Clinias' speech – 63w <i>WR 1; AN 1; ISO 2; CPM 2; TT 1;</i>	9.7–9.31 Clinias' epidictic speech – Clitophon is lucky to have his beloved at sight – 242w <i>POL 13; WR 4; AN 4; RWR 2; PRL 4; ISO 6; PRS 2; AS 3; ALL 6; HOM 2;</i>	13.6–13.23 Charicles' father's lament – 176w <i>POL 11; WR 5; AN 4; RWR 1; PRL 4; ANT 1; CHM 2; ISO 3; PRS 4; AS 4; RQ 2; EX 2; AD 6; CPM 1; ALL 3; HOM 2; PRN 3;</i>						

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	7.1-7.8 Introduction of Clinias – 72w POL 3; WR 3; RWR 1; ISO 2; CPM 1; ALL 1; HOM 1;		9.3-9.7 Dialogue between Clitophon & Clinias – 41w POL 1; AS 2; AD 1; CPM 1; TT 1; ALL 1;			14.1-14.14 Clinias' lament – 128w POL 8; WR 3; AN 3; PRL 3; ANT 2; CHM 1; ISO 2; PRS 4; AS 3; EN 2; RQ 2; EX 2; AD 3; CPM 2; ALL 1; HOM 3;				
	8.41-8.42 – Charicles goes off – 12w ISO 1;		9.31-9.35 Clitophon's response to Clinias' speech – 39w POL 1; AN 1; PRL 1; ISO 1; PRS 1; RQ 3; AD 1; CPM 2; TT 1; HOM 1;							
	9.1-9.3 Summary of Clitophon's part of the dialogue – 23w POL 1; AN 1; PRL 1; ISO 1; PRS 2; EN 1; ALL 3; HOM 1;		12.1-12.7 A servant comes with the message of Charicles' death – 62w POL 1; ISO 2; CPM 5; TT 2; ALL 2;							

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	12.7–12.32 The narrative speech of Charicles' servant – 258w POL 9; WR 3; AN 4; PRL 3; ANT 3; CHM 2; ISO 4; PRS 4; AD 1; CPM 1; ALL 3; HOM 2; PRN 5;									
	13.1–13.6 Clinias is downhearted, Charicles' body is carried back – 53w POL 1; WR 2; CPM 1; ALL 1; HOM 1;									
<b>Unit 2 together</b>	<b>NP – 114w</b> POL 4; WR 4; AN 1; PRL 1; ISO 1; CPM 1; ALL 2; HOM 1; PRN 1; <b>NS – 258w</b> POL 9; WR 3; AN 4; PRL 3; ANT 3; CHM 2; ISO 4; PRS 4; AD 1; CPM 1; ALL 3; HOM 2; PRN 5;	<b>EO – 0w</b>  <b>EE – 0w</b>	<b>DIAL – 357w</b> POL 6; WR 5; AN 5; RWR 1; PRL 4; ANT 1; CHM 1; ISO 9; PRS 3; AS 5; RQ 3; AD 4; CPM 21; TT 10; ALL 7; HOM 3;	<b>SC – 0w</b>	<b>ACC – 0w</b>	<b>LAM – 452w</b> POL 23; WR 13; AN 10; RWR 1; PRL 9; ANT 5; CHM 3; ISO 10; PRS 11; AS 14; EN 2; RQ 6; EX 5; AD 12; CPM 5; ALL 5; HOM 7; PRN 3;	<b>MYTH – 0w</b>	<b>ED – 304w</b> POL 11; WR 8; AN 2; PRL 1; ANT 2; ISO 4; PRS 1; AD 2; CPM 2; ALL 5; HOM 3; PRN 2;	<b>PERS – 0w</b>	<b>LET – 0w</b>

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	<b>INTR – 72w</b> POL 3; WR 3; RWR 1; ISO 2; CPM 1; ALL 1; HOM 1;	<b>DE – 0w</b>		<b>EC – 547w</b> POL 24; WR 12; AN 11; RWR 4; PRL 7; ANT 2; CHM 4; ISO 5; PRS 9; AS 14; EN 2; RQ 5; EX 2; AD 3; CPM 7; QUOT 3; ALL 9; HOM 4; PRN 1;	<b>REF – 0w</b>		<b>FAB – 0w</b>	<b>EM – 0w</b>	<b>PRAY – 0w</b>	
	<b>SUM – 83w</b> POL 5; WR 1; AN 3; PRL 2; ISO 2; PRS 3; AS 1; EN 1; ALL 3; HOM 1; PRN 1;	<b>DD – 0w</b>								
<b>Figures in the whole genre in Unit 2</b>	<b>NE – 527w</b> POL 21; WR 11; AN 8; RWR 1; PRL 6; ANT 3; CHM 2; ISO 9; PRS 7; AS 1; EN 1; AD 1; CPM 3; ALL 9; HOM 5; PRN 7;	----	<b>DIAL – 357w</b> POL 6; WR 5; AN 5; RWR 1; PRL 4; ANT 1; CHM 1; ISO 9; PRS 3; AS 5; RQ 3; AD 4; CPM 21; TT 10; ALL 7; HOM 3;	<b>EC – 547w</b> POL 24; WR 12; AN 11; RWR 4; PRL 7; ANT 2; CHM 4; ISO 5; PRS 9; AS 14; EN 2; RQ 5; EX 2; AD 3; CPM 7; QUOT 3; ALL 9; HOM 4; PRN 1;	----	<b>LAM – 452w</b> POL 23; WR 13; AN 10; RWR 1; PRL 9; ANT 5; CHM 3; ISO 10; PRS 11; AS 14; EN 2; RQ 6; EX 5; AD 12; CPM 5; ALL 5; HOM 7; PRN 3;	----	<b>EXPL – 304w</b> POL 11; WR 8; AN 2; PRL 1; ANT 2; ISO 4; PRS 1; AD 2; CPM 2; ALL 5; HOM 3; PRN 2;	----	

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
<b>Book I, Unit 3: Ch. 1.15.1–2.3.16</b>	15.1–15.2 Clitophon goes to garden – 17w CPM 1;	15.2–15.37 Ekphrasis of the garden – 377w POL 21; WR 11; AN 8; PRL 3; ANT 5; ISO 9; PRS 9; AS 8; EN 2; CPM 1; ALL 9; HOM 6; PRN 4;	16.6–17.3 Dial. between Clitophon & Satyrus – 101w POL 6; WR 3; CPM 5; TT 2; ALL 4;	17.3–18.23 Clitophon's epideictic speech about the phenomena of love in nature – 427w POL 18; WR 15; AN 8; PRL 3; ANT 7; CHM 3; ISO 10; PRS 5; AS 3; EN 1; RQ 1; CPM 2; ALL 6; HOM 6; PRN 3;						
	16.1–16.5 Clitophon sees a bird, wants to win Leucippe over by a speech – 48w POL 3; PRL 2; ISO 2; PRS 2; ALL 1;	19.2–19.8 Ekphrasis of Leucippe – 59w POL 1; AN 1; PRL 2; PRS 1; AS 1; PRN 1;								
	19.1–19.2 Clitophon looks at Leuc. – 19w ISO 1+1; CPM 1; ALL 1; HOM 1;									

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	19.8–19.12 <sup>305</sup> Leuc. departs, Clitophon and Satyrus congratulate each other – 46w POL 3; WR 1; AN 1; PRL 1; ISO 1; PRS 1; ALL 4; PRN 1;									
<b>Words</b>	1129w	613w	458w	1221w	0w	452w	0w	304w	0w	31w
<b>Book I together</b> <i>4208w</i> <i>(4996w)</i>	<i>NP – 584w</i>	<i>EO – 489w</i>	<i>DIAL – 458w</i>	<i>EC – 974w</i>	<i>ACC – 0w</i>	<i>LAM – 452w</i>	<i>MYTH – 0w</i>	<i>EM – 0w</i>	<i>PERS – 0w</i>	<i>LET – 31w</i>
	<i>NS – 258w</i>	<i>EE – 0w</i>		<i>SC – 247w</i>	<i>REF – 0w</i>		<i>FAB – 0w</i>	<i>ED – 304w</i>	<i>PRAY – 0w</i>	
	<i>INTR – 179w</i>	<i>DE – 60w</i>								
	<i>SUM – 108w</i>	<i>DD – 64w</i>								
<b>Book II</b> <b>(Unit 3 continues)</b>	1.1–1.5 Leucippe's lyre-playing – 52w POL 3; WR 1; ISO 1; ALL 1;	3.4–3.10 Ekphrasis of the krater – 56w POL 3; PRL 1; ISO 1; PRS 1; AS 2; ALL 3;	3.11–3.14 Deliber. over feelings (Eros + Dionysus) – 29w POL 2; ANT 1; ISO 1; PRS 1;				2.2–2.26 Myth: Dionysos giving vine to people – 261w POL 5; WR 8; AN 6; PRL 6; CHM 1; ISO 4; PRS 6; AD 1; CPM 6; HOM 1; PRN 1;			

<sup>305</sup> The lines 13–14 in Vilborg's edition are omitted in the analysis of this dissertation, because the sentence does not fit to the time-frame (see Ch. 1.1).

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	1.5-1.11 Summary of a song – 57w POL 5; AN 1; PRL 1; CHM 2; ISO 2; PRS 2; AS 3; EN 1; CPM 1; QUOT 1; HOM 2;									
	1.11-2.2 Leucippe's mouth as a rose; time for supper – 43w AN 1; RWR 1; CPM 1; PRN 1;									
	3.1-3.4 Clitophon's father brings out a special krater – 35w POL 3; ISO 1;									
	3.10-3.11 Clitophon gazes at Leucippe – 10w ALL 1;									

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	3.14-4.4 Leuc. gazes back, 10 days pass. Clitophon confides everything to Satyrus – 63w <b>Unit3</b> <sup>306</sup> 2.3.14-3.16, 24w: AN 1; ALL 1; <b>Unit 4, 2.4.1-4.4, 39w</b>									
<b>Unit 3 together</b>	<b>NP – 294w</b> POL 11; WR 2; AN 3; RWR 1; PRL 3; ISO 5+2; PRS 3; CPM 3; ALL 9; HOM 1; PRN 2; <b>NS – 0 w</b> <b>INTR – 0w</b> <b>SUM – 57w</b> POL 5; AN 1; PRL 1; CHM 2; ISO 2; PRS 2; AS 3; EN 1; CPM 1; QUOT 1; HOM 2;	<b>EO – 492w</b> POL 25; WR 11; AN 9; PRL 6; ANT 5; ISO 10; PRS 11; AS 11; EN 2; CPM 1; ALL 12; HOM 6; PRN 5; <b>EE – 0w</b> <b>DE – 0w</b> <b>DD – 0w</b>	<b>DIAL – 101w</b> POL 6; WR 3; CPM 5; TT 2; ALL 4;	<b>EC – 427w</b> POL 18; WR 15; AN 8; PRL 3; ANT 7; CHM 3; ISO 10; PRS 5; AS 3; EN 1; RQ 1; CPM 2; ALL 6; HOM 6; PRN 3; <b>SC – 29w</b> POL 2; ANT 1; ISO 1; PRS 1;	<b>ACC – 0w</b>	<b>LAM – 0w</b>	<b>MYTH – 261w</b> POL 5; WR 8; AN 6; PRL 6; CHM 1; ISO 4; PRS 6; AD 1; CPM 6; HOM 1; PRN 1;	<b>EM – 0w</b>	<b>PERS – 0w</b>	<b>LET – 0w</b>
					<b>REF – 0w</b>		<b>FAB – 0w</b>	<b>ED – 0w</b>	<b>PRAY – 0w</b>	

<sup>306</sup> When sections of narration of the plot transgress the borders of units, the length of the whole section is given at the beginning (in words), then division is presented according to the amount of words and rhetorical figures in each unit. The figures, which are part of the following unit, are presented in the next unit.

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
<b>Figures in the whole genre in Unit 3</b>	<i>NE – 351w</i> <i>POL 14; WR 2; AN 4; RWR 1; PRL 4;</i> <i>CHM 2; ISO 7+2; PRS 5; AS 3; EN 1; CPM 4; QUOT 1; ALL 9; HOM 3;</i>	<i>DESC - 492w</i> <i>POL 25; WR 11; AN 9; PRL 6; ANT 5; ISO 10; PRS 11; AS 11; EN 2; CPM 1; ALL 12; HOM 6; PRN 5;</i>	<i>DIAL – 101w</i> <i>POL 6; WR 3; CPM 5; TT 2; ALL 4;</i>	<i>CONT – 456w</i> <i>POL 20; WR 15; AN 8; PRL 3; ANT 8; CHM 3; ISO 11; PRS 6; AS 3; EN 1; RQ 1; CPM 2; ALL 6; HOM 6; PRN 3;</i>	----	----	<i>Myth/Fab – 261w</i> <i>POL 5; WR 8; AN 6; PRL 6; CHM 1; ISO 4; PRS 6; AD 1; CPM 6; HOM 1; PRN 1;</i>	----	----	----
<b>Book II</b> <b>Unit 4: Ch. 2.4.1–2.10.21</b>	2.4.1–4.4, Ten days pass. Clitophon confides everything to Satyrus – 39w <i>POL 1; WR 1; PRL 1; PRS 1; AS 1; HOM 1;</i>	4.12–5.12 Dial. between Clitophon & Satyrus, later Clitophon’s dial. with himself – 200w <i>POL 4; WR 2; AN 5; PRL 4; ISO 5; PRS 3; AS 5; EN 1; RQ 8; EX 1; AD 6; CPM 10; TT 4; ALL 2; HOM 4; PRN 2;</i>	8.5–8.11 Contemplation over a kiss – 55w <i>POL 3; PRL 1; PRS 1; ALL 1; PRN 1;</i>	4.4–4.12 Satyrus tells, how they can enter Leuc.’s chamber – 82w <i>POL 3; WR 3; PRL 1; ANT 1; CHM 1; ISO 3; PRS 4; AS 1; AD 1; CPM 1; ALL 1;</i>						
	6.1–6.3 Clitophon finds himself on Leuc.’s side – 22w <i>RWR 1; PRL 2; CPM 1;</i>	6.3–6.10 Dial between Leuc. & Clit. – 77w <i>POL 2; PRL 1; ISO 1; AD 1; CPM 12; TT 5; PRN 1;</i>								

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	7.1-7.12 Recollection, how Clio got stung by a bee – 112w POL 7; WR 4; AN 4; ISO 1; ALL 4; HOM 1;		7.12-7.28 Dial. between L&C, kissing – 162w POL 5; WR 3; AN 6; PRL 1; CHM 1; ISO 5; PRS 1; AS 1; EX 1; AD 2; CPM 9; TT 3; ALL 3; PRN 1;							
	8.1-8.5 L&C depart, Clitophon feels the kiss on his lips – 46w POL 1; WR 1; ANT 1; ISO 1;									

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter		
	9.1-11.5 Vine-cup-kissing, Satyrus encourages Clitophon; Clitophon's and Satyrus' diversion to see Leucippe alone; Clitophon's fathers plans for wedding – 366w <b>Unit 4</b> 322w: POL 13; WR 7; AN 5; PRL 3; ANT 3; CHM 2; ISO 10; PRS 3; AS 4; EN 1; CPM 2; ALL 14; HOM 3; PRN 2;											
<b>Unit 4 together</b>	<b>Unit 5:</b> 44w: <b>NP – 541w</b> POL 22; WR 13; AN 9; RWR 1; PRL 6; ANT 4; CHM 2; ISO 12; PRS 4; AS 5; EN 1; CPM 3; ALL 18; HOM 5; PRN 2; <b>NS – 0w</b>	<b>EO –w</b>	<b>DIAL – 439w</b> POL 11; WR 5; AN 11; PRL 6; CHM 1; ISO 11; PRS 4; AS 6; EN 1; RQ 8; EX 2; AD 9; CPM 31; TT 12; ALL 5; HOM 4; PRN 4;	<b>EC –0w</b>	<b>ACC –0w</b>	<b>LAM –0w</b>	<b>MYTH –0w</b>	<b>EM –0w</b>	<b>PERS –0w</b>	<b>LET –0w</b>		
											<b>SC –55w</b>	<b>REF –0w</b>
											<b>NS – 0w</b>	<b>EE –0w</b>
	<b>INTR –0w</b>	<b>DE –0w</b>					<b>FAB –0w</b>	<b>ED –82w</b>	<b>PRAY –0w</b>			

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	SUM – 0w	DD – 0w		POL 3; PRL 1; PRS 1; ALL 1; PRN 1;				POL 3; WR 3; PRL 1; ANT 1; CHM 1; ISO 3; PRS 4; AS 1; AD 1; CPM 1; ALL 1;		
<b>Figures in the whole genre in Unit 4</b>	NE – 541w POL 22; WR 13; AN 9; RWR 1; PRL 6; ANT 4; CHM 2; ISO 12; PRS 4; AS 6; EN 1; CPM 3; ALL 18; HOM 5; PRN 2;	----	<b>DIAL – 439w</b> POL 11; WR 5; AN 11; PRL 6; CHM 1; ISO 11; PRS 4; AS 6; EN 1; RQ 8; EX 2; AD 9; CPM 31; TT 12; ALL 5; HOM 4; PRN 4;	<b>CONT – 55w</b> POL 3; PRL 1; PRS 1; ALL 1; PRN 1;	----	----	----	<b>EXPL – 82w</b> POL 3; WR 3; PRL 1; ANT 1; CHM 1; ISO 3; PRS 3; AS 1; AD 1; CPM 1; ALL 1;	----	----
<b>Book II Unit 5: Ch. 2.11.1–2.18.23</b>	11.1–11.5 - Clitophon's fathers plans for wedding 44w: POL 3; ISO 1; AS 1;	11.5–11.16 Ekphrasis of Calligone's dress – 120w POL 9; WR 1; PRL 1; ANT 1; ISO 2; PRS 1; AS 3; ALL 1; HOM 1;		14.25–14.48 Epidictic speech about the curious phenomena of water – 244w POL 11; WR 12; AN 1; PRL 2; ANT 1; CHM 1; ISO 1; PRS 4; AD 1; CPM 2; ALL 5; HOM 2;			11.16–11.33 Myth about the origins of purple colour – 172w POL 7; WR 5; AN 3; RWR 1; PRL 2; ISO 1+1; PRS 2; AS 3; ALL 4; HOM 1; PRN 1;	13.13–13.15 Explanation of a law of Byzantines – 19w POL 2; ISO 1; PRN 1;		

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	12.1–12.15 Bad omen during the sacrifice, wedding is postponed – 145w POL 2; ISO 2+1; AS 2; ALL 4;	15.5–15.21 Ekphrasis of the sacrifice – 167w POL 4; WR 6; AN 5; PRL 4; ISO 6; PRS 5; AS 3; EN 3; ALL 4; HOM 4; PRN 2;						14.9–14.25 Sostratus' speech, interpretation of the oracle – 180w POL 7; WR 3; AN 2; PRL 2; ANT 4; CHM 1, ISO 4; PRS 5; AS 3; CPM 2; QUOT 1; ALL 3; HOM 2; PRN 1;		
	13.1–13.6 Introduction of Callisthenes – 55w POL 2; WR 2; PRL 1; ISO 2; PRS 1; EN 1; ALL 1; HOM 1;							16.1–16.12 Explanation, why Leuc. wasn't at the sacrifice – 116w POL 10; WR 1; AN 1; PRL 1; ANT 1; ISO 1; PRS 1; ALL 2;		
	13.6–13.13 Callisthenes wants to marry Leucippe, Sostratus says no – 64w POL 1; WR 1; AN 2; PRL 3; AS 1; ALL 1; PRN 1;									

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	13.15–14.8 War breaks out between Byzantine and Thrace, the oracle to Byzantines – 66w POL 1; ISO 1; AS 1; CPM 1; QUOT 1; ALL 1;									
	15.1–15.5 Callisthenes goes to Tyre with the sacrificial expedition – 45w AN 1; PRL 1; ISO 1+1; PRS 1; CPM 1;									

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	17.1–19.7 Callisthenes' preparations, the abduction of Calligone; Clitophon begs Leucippe to go further from kisses, Leucippe agrees – 396w <b>Unit 5 337w:</b> POL 9; WR 4; AN 6; PRL 4; ANT 5; CHM 1; ISO 7; PRS 5; AS 1; CPM 2; ALL 3; HOM 3; PRN 1; <b>Unit 6, 19.1–19.7, 59w:</b> POL 3; AS 2; AD 2; CPM 2; ALL 1;									
<b>Unit 5 together</b>	<b>NP – 701w</b> POL 16; WR 5; AN 9; PRL 8; ANT 5; CHM 1; ISO 11+3; PRS 6; AS 6; CPM 4; QUOT 1; ALL 9; HOM 3; PRN 2;	<b>EO – 120w</b> POL 9; WR 1; PRL 1; ANT 1; ISO 2; PRS 1; AS 3; ALL 1; HOM 1;	<b>DIAL – 0w</b>	<b>EC – 244w</b> POL 11; WR 12; AN 1; PRL 2; ANT 1; CHM 1; ISO 1; PRS 4; AD 1; CPM 2; ALL 5; HOM 2;	<b>ACC – 0w</b>	<b>LAM – 0w</b>	<b>MYTH – 172w</b> POL 7; WR 5; AN 3; RWR 1; PRL 2; ISO 1+1; PRS 2; AS 3; ALL 4; HOM 1; PRN 1;	<b>EM – 135w</b> POL 12; WR 1; AN 1; PRL 1; ANT 1; ISO 2; PRS 1; ALL 2; PRN 1;	<b>PERS – 0w</b>	<b>LET – 0w</b>

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	NS – 0w	EE – 167w POL 4; WR 6; AN 5; PRL 4; ISO 6; PRS 5; AS 3; EN 3; ALL 4; HOM 4; PRN 2;								
	INTR – 55w POL 2; WR 2; PRL 1; ISO 2; PRS 1; EN 1; ALL 1; HOM 1;	DE – 0w		SC – 0w	REF – 0w		FAB – 0w	ED – 180w POL 7; WR 3; AN 2; PRL 2; ANT 4; CHM 1, ISO 4; PRS 5; AS 3; CPM 2; QUOT 1; ALL 3; HOM 2; PRN 1;	PRAY – 0w	
	SUM – 0w	DD – 0w								
<b>Figures in these whole genre in Unit 5</b>	NE – 756w POL 18; WR 7; AN 9; PRL 9; ANT 5; CHM 1; ISO 13+3; PRS 7; AS 6; EN 1; CPM 4; QUOT 1; ALL 10; HOM 4; PRN 2;	DESC – 287w POL 13; WR 7; AN 5; PRL 5; ANT 1; ISO 8; PRS 6; AS 6; EN 3; ALL 5; HOM 5; PRN 2;	----- 22.34–22.36	CONT – 244w POL 11; WR 12; AN 1; PRL 2; ANT 1; CHM 1; ISO 1; PRS 4; AD 1; CPM 2; ALL 5; HOM 2;	-----	-----	Fab/Myth 172w POL 7; WR 5; AN 3; RWR 1; PRL 2; ISO 1+1; PRS 2; AS 3; ALL 4; HOM 1; PRN 1;	EXPL – 315w POL 19; WR 4; AN 3; PRL 3; ANT 5; CHM 1, ISO 6; PRS 6; AS 3; CPM 2; QUOT 1; ALL 5; HOM 2; PRN 2;	-----	-----
<b>Book II Unit 6: Ch. 2.19.1–2.22.36</b>	19.1–19.7 Clitophon begs Leucippe to go further from kisses, Leucippe agrees – 59w POL 3; AS 2; AD 2; CPM 2; ALL 1;;	19.7–19.14 Description of the women’s quarters – 77w POL 2; WR 3; AN 3; PRL 1; ANT 2; ISO 2; PRS 1; AS 1; ALL 1; HOM 2; PRN 1;	22.34–22.36 Satyrus’ words after narrating the fable – 13w AN 1; CPM 3;				20.10–21.16 Fable – the gnat, elephant and lion – 175w WR 1; AN 3; PRL 1; ANT 2; CHM 1; ISO 3; PRS 3; RQ 1; CPM 11; ALL 5; HOM 1; PRN 1;	20.6–20.9 Expl., why the fables are told – 38w POL 1; WR 1; AN 2; CHM 2; ISO 1; PRS 1; ALL 1; PRN 1;		

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	19.18–19.21 Satyrus organises the entrance to Leucippe's chamber – 29w WR 1; ISO 1+1;	19.14–19.18 Description of the way Pantheia locks the doors at night – 45w POL 4; WR 3; ISO 1; ALL 1; PRN 1;					21.16–22.34 Fable – the gnat and the lion – 380w POL 12; WR 8; AN 5; PRL 8; ANT 3; CHM 1; ISO 8; PRS 9; AS 3; EN 1; RQ 6; EX 1; AD 1; CPM 5; ALL 9; HOM 3; PRN 2;			
	20.1–20.5 Introduction of Conops – 52w POL 4; WR 3; AN 1; ISO 1+1; PRS 1; EN 1; ALL 1; HOM 1; PRN 1;									
<b>Unit 6 together</b>	<b>NP – 88w</b> POL 3; WR 1; ISO 1+1; AS 2; AD 2; CPM 2; ALL 1;	<b>EO – 77w</b> POL 2; WR 3; AN 3; PRL 1; ANT 2; ISO 2; PRS 1; AS 1; ALL 1; HOM 2; PRN 1;	<b>DIAL – 13w</b> AN 1; CPM 3;	<b>EC – 0w</b>	<b>ACC – 0w</b>	<b>LAM – 0w</b>	<b>MYTH – 0w</b>	<b>EM – 38w</b> POL 1; WR 1; AN 2; CHM 2; ISO 1; PRS 1; ALL 1; PRN 1;	<b>PERS – 0w</b>	<b>LET – 0w</b>
	<b>NS – 0w</b>	<b>EE – 45w</b> POL 4; WR 3; ISO 1; ALL 1; PRN 1;								

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	<b>INTR – 52w</b> POL 4; WR 3; AN 1; ISO 1+1; PRS 1; EN 1; ALL 1; HOM 1; PRN 1; <b>SUM – 0w</b>	<b>DE – 0w</b>  <b>DD – 0w</b>		<b>SC – 0w</b>	<b>REF – 0w</b>		<b>FAB – 555w</b> POL 12; WR 9; AN 8; PRL 9; ANT 5; CHM 2; ISO 11; PRS 12; AS 3; EN 1; RQ 7; EX 1; AD 1; CPM 16; ALL 14; HOM 4; PRN 3;	<b>ED – 0w</b>	<b>PRAY – 0w</b>	
<b>Figures in the whole genre in Unit 6</b>	<b>NE – 140w</b> POL 7; WR 4; AN 1; ISO 2+2; PRS 1; AS 2; EN 1; AD 2; CPM 2; ALL 2; HOM 1; PRN 1;	<b>DESC – 123w</b> POL 6; WR 6; AN 3; PRL 1; ANT 2; ISO 3; PRS 1; AS 1; ALL 2; HOM 2; PRN 2;	<b>DIAL – 13w</b> CPM 3;	----	----	----	<b>Fab/Myth – 555w</b> POL 12; WR 9; AN 8; PRL 9; ANT 5; CHM 2; ISO 11; PRS 12; AS 3; EN 1; RQ 7; EX 1; AD 1; CPM 16; ALL 14; HOM 4; PRN 3;	<b>EXPL – 38w</b> POL 1; WR 1; AN 2; CHM 2; ISO 1; PRS 1; ALL 1; PRN 1;	----	----
<b>Book II Unit 7: Ch. 2.23.1–2.30.6</b>	23.1–23.17 Satyrus drugs Conops, Clitophon enters Leucippe's chamber – 171w POL 6; WR 3; AN 2+12; ANT 2; CHM 1; ISO 5; PRS 3; CPM 2; ALL 2;	29.1–29.4 Descr. of Leucippes emotions – 27w AN 2; PRL 2; ISO 2; PRS 3; AS 2; EN 1; HOM 3;	25.1–25.7 Leuc.'s response to Panthea's accusations – 62w POL 3; AN 2; ISO 2; PRS 1; AS 2; EN 1; CPM 3; AD 1; HOM 1; PRN 1;	29.4–29.21 Cont. over shame, grief and anger – 179w POL 7; WR 8; AN 2; PRL 4; ANT 1; ISO 1; PRS 4; AS 1; ALL 1; HOM 4;		24.3–24.14 Panthea's lament – 110w POL 6; WR 1; AN 2; PRL 2; ANT 1; ISO 2; PRS 2; AS 4; EX 6; AD 3; CPM 1; ALL 1; HOM 1;		30.2–30.5 Leuc. asks Satyrus to take her with when escaping – 34w POL 1; WR 1; EX 1; AD 1; CPM 1; HOM 1;		

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	23.17–23.20 Summary of Panthea's dream – 25w POL 2; PRL 1; AS 1; ALL 1; PRN 1;		26.10–27.7 Dial. between Clio & Clinias – 87w POL 4; WR 1; ANT 1; ISO 1+1; PRS 1; AS 1; CPM 4; TT 2; HOM 1; PRN 1;							
	23.20–24.3 Panthea rushes to Leucippe's room, Clitophon escapes - 91w POL 2; WR 1; AN 1; ANT 1; CHM 1; PRS 1; AS 1; ALL 4;		28.2–28.8 Dial. betw. Panthea & Leuc. – 64w POL 2; WR 1; ISO 1; AD 2; CPM 6; TT 3; ALL 2;							
	25.7–26.10 Clitophon plans to escape – 118w POL 4; WR 3; AN 2; PRL 1; ISO 1; PRS 1; ALL 2; PRN 1;									

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	27.8-28.2 Clitophon & Clinias decide to ask Leucippe to escape too; Panthea prepares for tortures - 74w POL 4; WR 2; AN 3; ANT 1; PRN 1;									
	29.21-30.2 Clitophon sends Satyrus to Leuc. - 23w ----									
	30.5-33.4 The escape, meeting Menelaus - 378w <b>Unit 7, 10w</b> <b>2.30.5-30.6:</b> CPM 1; <b>Unit 8, 368w,</b> <b>2.30.6-33.4</b>									
<b>Unit 7 together</b>	<b>NP - 487w</b> POL 16; WR 9; AN 8+1; PRL 1; ANT 4; CHM 2; ISO 5+1; PRS 5; AS 1; CPM 3; ALL 8; PRN 2;	<b>EO - 0w</b>	<b>DIAL - 213w</b> POL 9; WR 2; AN 2; ANT 1; ISO 4+1; PRS 2; AS 3; EN 1; AD 3; CPM 13; TT 5; ALL 2; HOM 2; PRN 2;	<b>EC - 0w</b>	<b>ACC - 0w</b>	<b>LAM - 110w</b> POL 6; WR 1; AN 2; PRL 2; ANT 1; ISO 2; PRS 2; AS 4; EX 6; AD 3; CPM 1; ALL 1; HOM 1;	<b>MYTH - 0w</b>	<b>EM - 0w</b>	<b>PERS - 0w</b>	<b>LET - 0w</b>
	<b>NS - 0w</b>	<b>EE - 0w</b>								

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	<b>INTR – 0w</b>	<b>DE –27w</b> AN 2; PRL 2; ISO 2; PRS 3; AS 2; EN 1; HOM 3;		<b>SC –179w</b> POL 7; WR 8; AN 2; PRL 4; ANT 1; ISO 1; PRS 4; AS 1; ALL 1; HOM 4;	<b>REF – 0w</b>		<b>FAB – 0w</b>	<b>ED – 0w</b>	<b>PRAY –34w</b> POL 1; WR 1; EX 1; AD 1; CPM 1; HOM 1;	
	<b>SUM – 25w</b> POL 2; PRL 1; AS 1; ALL 1; PRN 1;	<b>DD – 0w</b>								
<b>Figures in the whole genre in Unit 7</b>	<b>NE - 512 w</b> POL 18; WR 9; AN 8+ 1; PRL 2; ANT 4; CHM 2; ISO 5+1; PRS 5; AS 2; CPM 3; ALL 9; PRN 3;	<b>DESC – 27w</b> AN 2; PRL 2; ISO 2; PRS 3; AS 2; EN 1; HOM 3;	<b>DIAL – 213w</b> POL 9; WR 2; AN 2; ANT 1; ISO 4+1; PRS 2; AS 3; EN 1; AD 3; CPM 13; TT 5; ALL 2; HOM 2; PRN 2;	<b>CONT – 179w</b> POL 7; WR 8; AN 2; PRL 4; ANT 1; ISO 1; PRS 4; AS 1; ALL 1; HOM 4;	----	<b>LAM – 110w</b> POL 6; WR 1; AN 2; PRL 2; ANT 1; ISO 2; PRS 2; AS 4; EX 6; AD 3; CPM 1; ALL 1; HOM 1;	----	----	<b>Pers/Pray - 34w</b> POL 1; WR 1; EX 1; AD 1; CPM 1; HOM 1;	----
<b>Book II Unit 8: Ch. 2.30.6–2.38.21</b>	2.30.6–33.4 The escape, meeting Menelaus - 368w POL 16; WR 9; AN 1; PRL 2; ANT 1; CHM 1; ISO 4; PRS 4; AS 5; EN 1; ALL 9; HOM 2; PRN 2;		33.4–33.9 Dial. between Clitophon & Menelaus – 45w POL 1; PRL 1; ISO 4; PRS 1; AS 1; AD 1; CPM 7; TT 5;	36.1–36.21 Menelaus' epideictic speech (praise of the love of boys) – 201w POL 6; WR 5; AN 3; PRL 3; ANT 3; ISO 6; PRS 4; AD 2; CPM 4; QUOT 1; ALL 2; HOM 3; PRN 4;						

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	34.1–34.23 Menelaus' narrative speech – 224w POL 9; WR 5; AN 3; PRL 6; ANT 2; ISO 6 PRS 3; AS 3; RQ 1; AD 1; CPM 4; QUOT 1; ALL 5;		34.23–34.25 Cleimias weeps. Menel. asks Clitophon & Clinias to tell their story – 21w WR 1; CPM 2;	37.1–37.41 Clitophon's epideictic speech (praise of women) – 412w POL 18; WR 8; AN 4; RWR 1; PRL 7; ANT 3; CHM 3; ISO 4+1; PRS 8; AS 3; RQ 1; CPM 2; ALL 6; HOM 3; PRN 1;						
	34.25–35.5 Menel. asks Clitophon & Kleimias to tell their story, so they do. Clitophon wants to turn their mind off from despair and proposes another topic for speaking – 50w POL 4; WR 1; AN 1; PRL 1; ISO 1+1; CPM 1; ALL 2;		35.5–35.16 Dial. between Clitophon & Menelaus – 117w POL 3; AN 1; ISO 4; AS 1; CPM 5; TT 3; ALL 4;	38.1–38.21 Menelaus' epideictic speech (praise of boys) – 209w POL 9; WR 8; AN 3; PRL 4; ANT 3; ISO 10+1; PRS 6; EN 2; AD 1; CPM 2; ALL 2; HOM 5; PRN 2;						

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
Unit 8 together	NP – 418 w POL 20; WR 10; AN 2; PRL 3; ANT 1; CHM 1; ISO 5+1; PRS 4; AS 5; EN 1; CPM 1; ALL 11; HOM 2; PRN 2;	EO – 0w	<b>DIAL – 183w</b> POL 4; WR 1; AN 1; PRL 1; ISO 8; PRS 1; AS 2; AD 1; CPM 14; TT 8; ALL 4;	<b>EC – 822w</b> POL 33; WR 21; AN 10; RWR 1; PRL 14, ANT 9; CHM 3, ISO 20+2; PRS 18; AS 3; EN 2; RQ 1; AD 3; CPM 8; QUOT 1; ALL 10; HOM 11; PRN 7;	<b>ACC – 0w</b>	<b>LAM – 0w</b>	<b>MYTH – 0w</b>	<b>EM – 0w</b>	<b>PERS – 0w</b>	<b>LET – 0w</b>
		<b>EE – 0w</b>			<b>REF – 0w</b>		<b>FAB – 0w</b>	<b>ED – 0w</b>	<b>PRAY – 0w</b>	
<b>Words in the whole genre in Unit 8</b>	<b>INTR – 0w</b> <b>SUM – 0w</b> <b>NE – 642w</b> POL 29; WR 15; AN 5; PRL 9; ANT 3; CHM 1; ISO 11+1; PRS 7; AS 8; EN 1; RQ 1; AD 1; CPM 5; QUOT 1; ALL 16; HOM 2; PRN 2;	<b>DE – 0w</b> <b>DD – 0w</b>		<b>SC – 0w</b>	<b>REF – 0w</b>		<b>FAB – 0w</b>	<b>ED – 0w</b>	<b>PRAY – 0w</b>	
<b>Words in Book II 7048 w</b>	2812w NP – 2399w NS – 224w INTR – 107w SUM – 82w	492w EO – 253w EE – 212w DE – 27w DD – 0w	848w <b>DIAL – 183w</b> POL 4; WR 1; AN 1; PRL 1; ISO 8; PRS 1; AS 2; AD 1; CPM 14; TT 8; ALL 4;	1329w EC – 1066w SC – 263w	0w ACC – 0w REF – 0w	110w LAM – 110w	988w MYTH – 433w FAB – 555w	435w EM – 173w ED – 262w	34w PERS – 0w PRAY – 34w	0w LET – 0w

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
<i>Figures in Part I altogether</i>	NP – 2983w, 33 sections, average length 90.4w POL 103; WR 49; AN 35+1; WR 3; PRL 23; ANT 16; RWR 1; ISO 7; ISO 15; PRS 14; AS 20; EN 44+8; PRS 24; AS 23; EN 2; EX 1; AD 2; QUOT 1; ALL 68; HOM 13; PRN 13;	EO – 742w 6 sections, average length 123.7w POL 40; WR 16; AN 12; PRL 9; ANT 8; ISO 15; PRS 14; AS 20; EN 2; CPM 1; ALL 15; HOM 10; PRN 7; QUOT 1; ALL 68; HOM 13; PRN 13;	DIAL – 1306w 17 sections, average length 76.8w POL 36; WR 16; AN 20; RWR 1; PRL 11; ANT 2; CHM 2; ISO 32+1; PRS 10; AS 16; EN 2; RQ 11; EX 2; AD 17; CPM 87; TT 37; ALL 22; HOM 9; PRN 6;	EC – 2040w 7 sections, average length 291.4w POL 86; WR 60; AN 30; RWR 5; PRL 26; ANT 19; CHM 11; ISO 36+2; PRS 36; AS 20; EN 5; RQ 7; EX 2; AD 7; CPM 19; QUOT 4; ALL 30; HOM 23; PRN 11;	ACC – 0w	LAM – 562w 4 sections, average length 140.5w POL 29; WR 14; AN 12; RWR 1; PRL 11; ANT 6; CHM 3; ISO 12; PRS 13; AS 18; EN 2; RQ 6; EX 11; AD 15; CPM 6; ALL 6; HOM 8; PRN 3;	MYTH – 433w 2 sections, average length 216.5w POL 12; WR 13; AN 9; RWR 1; PRL 8; CHM 1; ISO 5+1; PRS 8; AS 3; AD 1; CPM 6; ALL 4; HOM 2; PRN 2;	EM – 173w 3 sections, average length 57.7w POL 13; WR 2; AN 3; PRL 1; ANT 1; CHM 2; ISO 3; PRS 2; ALL 3; PRN 2;	PERS – 0w	LET – 31w CHM 1; AS 1; AD 1; CPM 1; ALL 1; HOM 1;
	NS – 482w 2 sections, average length 214w POL 18; WR 8; AN 7; PRL 9; ANT 5; CHM 2; ISO 10; PRS 7; AS 3; RQ 1; AD 2; CPM 5; QUOT 1; ALL 8; HOM 2; PRN 5	EE – 212w 2 sections, average length 106w POL 8; WR 9; AN 5; PRL 4; ISO 7; PRS 5; AS 3; EN 3; ALL 5; HOM 4; PRN 3;								

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	<b>INTR – 286w</b> 4 sections, average length 71.5 w POL 13; WR 10; AN 2; RWR 2; PRL 2; ANT 3; CHM 1; ISO 6+1; PRS 4; EN 2; CPM 2; ALL 3; HOM 6; PRN 2;	<b>DE – 87w</b> 3 sections, average length 29w POL 5; AN 2; PRL 3; ISO 5+1; PRS 5; AS 3; EN 2; HOM 4;		<b>SC – 510w</b> 7 sections, average length 72.9w POL 27; WR 13; AN 9; PRL 9; ANT 6; ISO 9+1; PRS 9; AS 2; RQ 1; AD 1; CPM 1; ALL 9; HOM 6; PRN 2;	<b>REF – 0w</b>		<b>FAB – 555w</b> 2 sections, average length 277.5w POL 12; WR 9; AN 8; PRL 9; ANT 5; CHM 2; ISO 11; PRS 12; AS 3; EN 1; RQ 7; EX 1; AD 1; CPM 16; ALL 14; HOM 4; PRN 3;	<b>ED – 566w</b> 3 sections, average length 188.7w POL 21; WR 14; AN 4; PRL 4; ANT 7; CHM 2; ISO 11; PRS 10; AS 4; AD 3; CPM 5; QUOT 1; ALL 9; HOM 5; PRN 3;	<b>PRAY – 34w</b> 1 section POL 1; WR 1; EX 1; AD 1; CPM 1; HOM 1	
	<b>SUM – 190w</b> 5 sections, average length 38 w POL 12; WR 2; AN 5; PRL 5; CHM 3; ISO 4; PRS 7; AS 5; EN 2; CPM 1; QUOT 1; ALL 4; HOM 3; PRN 2;	<b>DD – 64w</b> 1 section POL 1; WR 1; PRL 2; CHM 2; ISO 2; PRS 1; AS 4; EN 1; ALL 1; HOM 2; PRN 1;		<b>CONT – 2550w</b> POL 113; WR 73; AN 39; RWR 5; PRL 35; ANT 25; CHM 11; ISO 45+3; PRS 45; AS 22; EN 5; RQ 8; EX 2; AD 8; CPM 20; QUOT 4; ALL 39; HOM 29; PRN 13;			<b>Myth/Fab – 988w</b> POL 24; WR 22; AN 17; RWR 1; PRL 17; ANT 5; CHM 3; ISO 16+1; PRS 20; AS 6; EN 1; RQ 7; EX 1; AD 2; CPM 22; ALL 18; HOM 6; PRN 5;	<b>EXPL – 739w</b> POL 34; WR 16; AN 7; PRL 5; ANT 8; CHM 4; ISO 14; PRS 12; AS 4; AD 3; CPM 5; QUOT 1; ALL 12; HOM 5; PRN 5;	<b>Pers/Pray – 34w</b> POL 1; WR 1; EX 1; AD 1; CPM 1; HOM 1	
<b>Figures in the whole genre in Part I</b>	<b>NE – 3941w</b> POL 146; WR 69; AN 49+1; RWR 5; PRL 39; ANT 24; CHM 13; ISO 64+9; PRS 42; AS 31; EN 6; RQ 1; EX 1; AD 4; CPM 27; QUOT 3; ALL 83; HOM 24; PRN 22;	<b>DESC – 1105w</b> POL 54; WR 26; AN 19; PRL 18; ANT 8; CHM 2; ISO 29+1; PRS 25; AS 30; EN 8; CPM 1; ALL 21; HOM 20; PRN 11;	<b>DIAL – 1306w</b> POL 36; WR 16; AN 20; RWR 1; PRL 11; ANT 2; CHM 2; ISO 32+1; PRS 10; AS 16; EN 2; RQ 11; EX 2; AD 17; CPM 87; TT 37; ALL 22; HOM 9; PRN 6;	<b>LAM – 562w</b> POL 29; WR 14; AN 12; RWR 1; PRL 11; ANT 6; CHM 3; ISO 12; PRS 13; AS 18; EN 2; RQ 6; EX 11; AD 15; CPM 6; ALL 6; HOM 8; PRN 3;				<b>LET – 31w</b> CHM 1; AS 1; AD 1; CPM 1; ALL 1; HOM 1;		

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
<b>Book III Part II</b>	1.11-1.15 Efforts to balance the ship – 43w	1.1-1.11 Ekphrasis of the storm – 102 w	11.10-11.12 Dial. between Leucippe & Clitophon – 24w	4.14-4.17 Contemplation over the fear of dying at sea – 38w		10.3-10.24 Clitophon's lament – 216w			5.11-5.17 Clitophon's prays towards Poseidon – 55w	
	5.1-5.11 Leucippe&Clitophon manage to climb on a prow – 99w	1.16-4.14 Ekphrasis of the storm and shipwreck continues – 752w	17.7-17.19 Dial. between Clitophon, Menelaus & Satyrus – 114w	11.2-11.10 Contemplation over tears – 83w		16.6-16.19 Clitophon's lament – 138w				
	5.17-5.24 Leucippe& Clitophon land at Pelusium – 77w	4.17-4.20 Epilogue of the ekphrasis of shipwreck – 25w	18.1-18.17 Dial. between Clitophon, Menelaus & Leucippe – 170w	14.11-14.15 Deliberation over compassion – 42w		23.7-23.13 Clitophon's lament – 52w				
	6.4-6.6 Leucippe& Clitophon make a tour in the temple, see a painting – 23w	6.1-6.4 Ekphrasis of the statue of Zeus Casius – 35w	23.4-23.7 Dial. between Clitophon & Menelaus – 36w							
	9.1-9.8 After 3 days Leucippe& Clitophon sail towards Alexandria, see the herdsmen – 65w	6.6-8.22 Ekphrasis of the painting of Andromeda & Prometheus – 771w	25.1-25.2 Clitophon asks about the holy bird – 15w							
	9.12-10.3 Leucippe & Clitophon are caught by the herdsmen – 92w	9.8-9.12 Description of the herdsmen – 42w								

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	12.1-12.2 A rider arrives at dawn – 16w	11.1 – Descr. of Clit. 's feelings – 9w								
	12.4-12.10 – Messenger asks for a maiden, Leucippe is carried away – 66w	12.2-12.4 Description of the horse – 19w								
	13.18-13.24 Clitophon with co-prisoners manage to escape – 54w	13.1-13.7 Ekphrasis of the battle – 62w								
	14.1-14.11 Clitophon has lunch with the army-general – 97w	13.7-13.11 Ekphrasis of the Egyptian clod – 37w								
	14.15-15.4 On the next day the army tries to get over the trench – 63w	13.11-13.18 Ekphrasis of the battle continues – 74w								
	15.24-16.5 The sacrifice ends, at night Clitophon goes to Leucippe's coffin – 77w	13.24-13.28 Ekphrasis of the battle continues – 42w								
	17.1-17.7 Clitophon wants to kill himself, but Satyrus & Menelaus arrive – 69w	15.4-15.18 Ekphrasis of the sacrifice – 142w								



Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
<b>Book IV Part II</b>	1.1-1.6 General retreats; Clitophon wants to sleep with Leucippe – 51w	1.16-1.23 Descr. of Clitophon's dream – 69w	1.6-1.16 Dial. between Leucippe & Clitophon – 101w	8.3-8.13 Clitophon's epideictic speech – praise of the kiss – 106w		7.6-7.16 General's lament – 98w		5.2-5.15 General's explanatory speech about the breath of the elephant – 146w	9.14-9.18 Clitophon's plea to untie L – 37w	
	1.23-2.4 Clitophon tells the dream to Leucippe, general's men have caught a hippo – 55w	2.4-2.12 Ekphrasis of a hippo – 89w	3.15-4.5 Dial. between the general and Charmides – 75w		9.18-9.28 Clitophon's lament – 95w		8.13-8.19 Menalaus' explanation (the behaviour of a man with a passion – 72w	13.19-13.23 The plea of old herdsmen – 53w		
	3.1-3.6 The general invites Leucippe & Clitophon to see the hippo – 57w	3.6-3.15 Description of the way to catch a hippo – 87w	5.1-5.2 Menalaus' question – 10w		10.17-10.21 Clitophon's lament – 41w		10.1-10.6 Menalaus' explanation, why Leucippe may have gone mad (in indirect speech) - 52w	17.1-17.5 Clitophon prays towards the drug – 37w		
	6.1-6.3 After a while the general sends for Menalaus – 22w	4.5-4.33 Ekphrasis of an elephant (general's speech) – 296w	6.3-6.11 Dial. between the general and Menalaus – 81w				14.34-14.37 – explanation of the nature of Egyptians – 30w			
	6.11-6.15 Menalaus & Clitophon discuss, what to do – 42w	11.8-12.35 Ekphrasis of the villages along Nile – 457w	7.1-7.6 Dial. between the general and Menalaus – 54w				15.12-15.22 Chaereas' explanatory speech (why Leucippe has gone mad) – 98w			

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	8.1–8.3 Menel. tells Clitophon, what the general had said, Clitophon starts to wail - 20w	14.4–14.10 Ekphrasis of Nile – 59w	7.17–7.28 Dial. between the general and Menelaus – 115w							
	9.1–9.14 Leucippe is captured by a madness – 136w	14.10–14.34 Ekphrasis of the battle – 242w	15.5–15.12 Dial. between Clitophon & Chaereas – 66w							
	10.6–10.17 Menel. asks for a doctor – The doctor's orders; Leuc. goes to sleep – 100w	18.9–18.27 The way people drink water at Nile – 192w	15.22–15.23 Clitophon's response – 16w							
	10.21–11.8 Leucippe cries again; al letter is brought to the general – 95w	19.1–19.24 Ekphrasis of the crocodile – 258w	16.1–16.19 Dial. between Clitophon & Gorgias' servant – 178w							
	13.1–13.19 The herdsmen devise a plan to defeat the army – 174w									
	13.23–14.4 The general goes to the village – 51w									
	15.1–15.5 Leucippe has been ill for 10 days – 45w									

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	15.23–16.1 Clitophon goes to his Egyptian servant – 57w									
	17.5–18.6 Clitophon gives Leucippe the drug, his words to Leucippe; Leucippe is cured; the Nile is freed from herdsmen – 243w									
	18.6–18.9 Introduction of Chaereas – 32w									
<b>Words in Book IV</b>	1180	1749w	696	106w	0w	234w	0w	398w	127w	0w
	NP – 1148w	EO – 1159w	DIAL – 696w	EC – 106w	ACC – 0w	LAM – 234w	MYTH – 0w	EM – 82w	PERS – 0w	LET – 0w
	NS – 0w	EE – 521w		SC – 0w	REF – 0w		FAB – 0w	ED – 316w	PRAY – 127w	
	INTR – 32w	DE – 0w								
	SUM – 0w	DD – 69w								
<b>Book V Part II-III</b>	1.1 Arrival to Alexandria – 7w	1.1-2.6 Ekphrasis of Alexandria – 261w	5.1-5.3 Leucippe asks about the painting – 34w	8.4-8.8 Cont. over feelings (time cures the grief) – 37w		7.27-7.34 Clitophon's lament – 77w	5.4-5.34 Myth about Philomela, Prokne & Tereus – 323w	4.1-4.8 Menalaus' explanation/ advice not to go to Chaereas – 72w	3.9-3.12 Clitophon's prayer towards Zeus – 29w	18.7-18.22 Leucippe's letter to Clitophon – 156w

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	2.6-3.9 Leucippe & Clitophon visit the temple of Zeus; Chaereas devises a plot – 131w	3.12-3.32 Ekphrasis of the painting of Procne, Philomela and Tereus – 200w	11.1-11.14 Dial. between Clitophon & Climias – 131w	13.8-13.15 Cont. over feelings (seeing the beloved one) – 66w		22.13-22.26 Melite's lament – 136w			15.11-15.22 Melite's persuasion – 110w POL 6; WR 3; AN 2; PRL 3; ISO 1; PRS 3; AS 5; RQ 1; EX 1; AD 2; CPM 1; ALL 1; HOM 3;	20.15-20.21 Clitophon's letter to Leucippe – 67w
	4.8-4.10 Clitophon excuses them in front of Chaereas – 22w	6.7-6.10 Ekphrasis of the lighthouse of Pharos – 37w	12.1-12.9 Dial. between Clitophon & Climias – 93w			25.7-25.13 Melite's lamentation – 68w			16.1-16.9 Clitophon's persuasion (counter-arguments) – 89w POL 1; AN 2; RWR 1; PRL 1; ANT 1; ISO 1; PRS 2; AS 1; RQ 3; AD 1; CPM 2; ALL 1;	
	6.1-6.6 Leucippe & Clitophon go to Pharos – 61w	19.1-19.2 Descr. of Clitophon's emotions while reading Leucippe's letter – 11w	13.15-13.19 Dial. between Clitophon & Melite – 49w			25.15-25.35 Melite's lament – 199w			16.9-16.23 Melite's persuasion – 137w POL 1; WR 3; AN 1; PRL 2; ISO 2; PRS 2; AS 5; RQ 1; AD 4; CPM 2; ALL 1; PRN 1;	

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	6.10-7.27 Leucippe is robbed, taken to ship, her head cut off – 297w	19.17-19.23 Descr. of Clitophon's emotions – 59w	17.6-17.32 Clitophon & Melite meet Leucippe as a slave – 255w						16.23-16.31 Clitophon's persuasion – 73w POL 1; WR 2; AN 3; PRL 1; ISO 3; PRS 1; AS 1; AD 3; CPM 2; HOM 1;	
	8.1-8.4 Clitophon buries the body; 6 months pass – 35w	24.8-24.12 Melite's emotions – 46w	19.2-19.17 Dial. between Clitophon & Satyrus – 148w						26.1-26.49 Melite's persuasion – 477w	
	8.8-8.16 Clitophon meets Clinias – 90w		20.1-20.14 Dial. between Clitophon & Satyrus – 127w							
	9.1-10.29 Clinias' narrative speech – 430w		21.11-21.27 Dial.: Clitophon & Melite – 165w							
	11.14-11.24 Menalaus' narrative speech – 102w		22.4-22.13 Dial. between Leucippe & Melite – 90w							
	12.9-13.8 Clitophon meets Melite, dinner – 116w									

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	14.1–15.10 The dinner, the wedding, the banquet, preparations for the voyage to Ephesus – 252w									
	16.31–17.6 M. is persuaded; arrival to Ephesus, Clitophon & Melite go to her country-estate – 62w									
	17.32–18.6 Melite orders to take care of Leucippe – 95w									
	21.1–21.11 Clitophon forces himself to conceal his feelings in front of Melite – 108w									
	22.1–22.4 Melite wants to see Leucippe – 33w									

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	22.26–23.9 Leucippe is relieved; Clitophon wonders, how he can meet Leucippe – 135w									
	23.9–23.12 Introduction of Thersander – 31w									
	23.12–24.8 Thers. comes home, beats Clitophon; Melite finds Leucippe's letter – 217w									
	25.1–25.7 Melite comes to prison to Clitophon – 56w									
	25.13–25.15 Melite throws Leucippe's letter to Clitophon – 19w									
	25.35 Melite cries – 5w									
	27.1–27.16 Melite's monologue, Clitophon makes love to Melite – 147w									

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
<b>Words in Book V</b>	2451w	616w	1092w	103w	0w	480w	323w	72w	915w	223w
	NP – 1888w	EO – 498w	DIAL – 1092w	EC – 0w	ACC – 0w	LAM – 480w	MYTH – 323w	EM – 0w	PERS – 886w	LET – 223w
	NS – 532w	EE – 0w		SC – 103w	REF – 0w		FAB – 0w	EXP.D – 72w	PRAY – 29w	
	INTR – 31w	DE – 118w								
	SUM – 0w	DD – 0w								
<b>Book VI Part III</b>	1.13–2.11 Melite helps Clitophon to escape – 142w	7.25–7.28 Descr. of Thers.’s emotions – 29w	1.1–1.13 Dial. between Clitophon & Melite – 130w	5.14–5.15 A <i>gnome</i> about souls being the prophets of doom – 14w		16.1–16.23 Leucippe’s lament – 212w		9.5–9.29 Melite’s explanatory speech – 235w	10.6–10.23 Melite persuades Thersander – 162w	
	3.1–3.13 Sosthenes’ plan – 124w	19.1–19.2 Thersander’s emotions – 13w	2.11–2.20 Dial. between Melite & the prison guard Pasion – 97w	6.5–6.8 Cont. over feelings (thoughts & feelings are visible in the face) – 38w				10.1–10.6 Explanation of Melite’s plan – 52w	17.6–17.13 Sosthenes persuades Thersander to act upon Leucippe – 82w	
	3.13–3.24 Sosthenes’ narrative speech – 105w	20.1–20.3 Descr. of Thersander’s emotions – 24w	9.1–9.5 (Dial.) Thers. accuses Melite – 45w	7.2–7.11 Cont. over tears – 92w					21.1–21.8 Leucippe exhorts Thersander to torturing her – 73w	

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	4.1-5.14 Sosthenes abducts Leucippe, tells her not to be afraid; Sosth. brings Thersander to Leucippe, on the way they see Clitophon, throw him into the prison again – 314w		11.9-13.15 Dial. between Leucippe & Sosthenes – 358w	7.13-7.25 Cont. over tears – 123w					22.1-22.16 Leucippe persuades Sosthenes & Thersander, that she is still a virgin – 155w	
	5.15-6.5 Thers. & Sosthenes go to Leucippe – 63w		15.4-15.14 Dial. between Thers. & Sosthenes – 102w	11.4-11.5 <i>Gnome</i> (jealousy disappears arduously) – 7w						
	6.8-6.16 Thersandr enter the hut, Leucippe lowers her head, Thers. asks, why Leucippe looks down – 81w		17.1-17.5 (Dial) Thersander's words to Sosthenes – 42w	17.14-17.16 Cont. over feelings – a <i>gnome</i> (a lover believes easily words that give hope - 20w						
	7.1-7.2 Leucippe bursts into tears – 14w		20.3-20.14 Dial. between Leucippe, Thersander & Sosthenes – 109w	18.9-18.12 Cont. over feelings (irrationality of lovers) – 32w						

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	7.11-7.13 Thersander gapes at Leucippe – 20w		21.9-21.12 Thersander does not believe that Leucippe is still a virgin – 26w	19.2-19.26 Cont. over Thersander's feelings (fury and desire) – 260w						
	7.28-8.12 Thersander's words to Leucippe & to Sosthenes; Melite hears that Clitophon is in jail and Leucippe is missing – 176w									
	11.1-11.4 Thersander almost believes Melite – 35w									
	11.5-11.9 Th. promises to verify Melite's story – 38w									
	14.1-15.4 Clinias & Satyrus visit Clitophon, on the next day Sosth. goes to Thers. – 125w									
	17.13-17.14 Thers. is roused to action – 5w									

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	18.1-18.9 Thersander goes to Leucippe's hut – 84w									
	18.12-18.24 Th. forces himself upon Leucippe, Leucippe's words to Thersander – 128w									
<b>Words in Book VI</b>	1454w	66w	909w	586w	0w	212w	0w	287w	472w	0w
	NP – 1349w	EO – 0w	DIAL – 909w	EC – 0w	ACC – 0w	LAM – 212w	MYTH – 0w	EM – 52w	PERS – 472w	LET – 0w
	NS – 105w	EE – 0w		SC – 586w	REF – 0w		FAB – 0w	ED – 235w	PRAY – 0w	
	INTR – 0w	DE – 66w								
	SUM – 0w	DD – 0w								
<b>Book VII Part III-IV</b>	1.3-1.15 Thers. sends a false prisoner to Clitophon's cell – 108w	1.1-1.3 Deser. of Thersander's emotions – 21w	2.1-3.2 Dial. between two prisoners – 165w	4.10-4.24 Cont. over tears – 151w	7.4-7.22 Clitophon's judicial speech (accusat. - accepting guilt) – 187w	5.1-5.15 Clitophon's lament – 142w		1.15-1.22 Expl. of Thersander's intentions (indir. speech) – 75w		
	3.2-3.21 The narrative speech of the false prisoner – 177w	4.1-4.4 Deser. of Clitophon's emotions – 38w	3.21-3.24 Clitophon's question to the false prisoner – 31w		9.1-9.57 Clinias' refutation – 575w			6.6-6.13 Clitophon tells Clinias, what he has decided to do in court – 72w		
	3.24-3.34 The narrative speech of the false prisoner – 101w	4.25-4.27 Deser. of Clitophon's emotions – 28w	4.4-4.10 Dial. between Clitophon & the false prisoner – 69w		11.1-11.22 Thersander's accusation – 216w			11.22-11.24 Clit. explains Thersander's intentions between his speech – 20w		

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	6.16-7.4 The false prisoner is carried away; on the next day the legal process starts - 101w		6.1-6.5 Dial. between Clitophon & Climias - 51w		11.25-11.38 Thersander's accusation continues - 142w			12.20-12.24 Explanation (ind. sp.), why the tortures were cancelled - 45w		
	8.1-8.4 Thers. 'd advocates are pleased, Melite's advocates start questioning her - 35w		6.13-6.16 Dial. between Clitophon & Climias - 23w					13.7-13.14 Explanation (ind. sp.), who can enter the temple of Artemis - 78w		
	8.4-8.7 Summary of Melite's questioning - 29w		14.8-15.10 Dial. between Clitophon, Sostratus, Climias & the temple attendant - 258w					14.4-14.8 Expl. (ind. sp.), how Sostratus could recognize Clitophon - 43w		
	8.7-8.9 M.'s advocates wonder about her innocence - 21w									
	10.1-10.21 Thers. & Melite offer servants for questioning; Th. orders Sosthenes to disappear - 200w									

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	12.1-12.20 Clitophon is condemned to death, prepared for torture - 188w									
	13.1-13.7 Leucippe escapes - 73w									
	13.14-14.4 Leucippe has just missed his father; Clitophon is released from chains - 67w									
	15.10-16.18 Leucippe & Clitophon meet again - 260w									
<b>Words in Book VII</b>	1360	87w	597w	151w	1120w	142w	0w	333w	0w	0w
	NP - 1053w	EO - 0w	DIAL - 597w	EC - 0w	ACC - 545w	LAM - 142w	MYTH - 0w	EM - 261w	PERS - 0w	LET - 0w
	NS - 278w	EE - 0w		SC - 151w	REF - 575w		FAB - 0w	ED - 72w	PRAY - 0w	
	INTR - 0w	DE - 87w								
	SUM - 29w	DD - 0w								

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
<b>Book VIII Part IV</b>	1.12-1.22 Thersander hurts his hand – 104w	6.1-6.27 Ekphrasis of panpipes – 284w	1.1-1.12 Dial. between Thersander & Clitophon – 109w		8.1-8.62 Thersander's accusation – 617w POL 40; WR 15; AN 11; RWR 2; PRL 10; ANT 2; CHM 2; ISO 5; PRS 6; AS 12; EN 1; RQ 6; EX 1; AD 9; CPM 1; ALL 10; HOM 8; PRN 2;	2.1-2.16 Clitophon's lament – 161w	6.27-6.46 Myth about Syrinx & Pan – 192w		5.21-5-30 Clitophon's persuasion (that Leucippe is still a virgin) – 88w	11.5-11.12 Thersander challenges Melite and Leucippe – 71w
	4.1-4.7 The banquet at priest's house – 70w	6.46-6.63 Description of the ritual in the cave of Pan – 179w	3.1-3.12 Dial. between Clitophon & Thersander – 120w		9.1-9.61 The priest's characterization of Thersander & refutation – 599w POL 28; WR 12; AN 5; PRL 8; ANT 5; CHM 2; ISO 16; PRS 8; AS 6; EN 1; RQ 8; EX 1; AD 3; CPM 7; QUOT 3; ALL 9; HOM 4; PRN 4;	13.5-13.11 Clitophon's lament – 67w	12.1-12.30 The myth of the river Styx (in indir. sp.) – 307w		5.30-5.32 Clitophon's prayer towards Aphrodite – 24w	
	5.1-5.14 Summary of Clitophon's narrative speech – 134w	12.30-12.36 Descr. of the ritual in river Styx – 58w	4.7-4.18 Dial. between the priest & Sostratus – 114w		10.1-10.54 Sopater's accusation – 529w				13-11-13.15 Clitophon's prayer towards Pan – 32w	

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	5.14-5.17 Clitophon starts to narrate about Leucippe's destiny – 24w		5.33-5.40 Clitophon asks about the pampipes, priest answers – 78w							
	5.17-5.21 Summary of Clitophon's narrative speech about Leucippe – 46w		7.1-7.5 Dial. between Leucippe & the priest – 42w							
	7.5-7.25 Clitophon signals Leucippe to affirm to her father, that she is virgin, Leucippe does it; sacrifice on the next day, Thersander announces the new trial, which is declared for the following day – 209w		11.1-11.5 Thersander interrupts his lawyer's speech – 40w							
	8.62-8.63 Thersander stops speaking – 6w		11.13-11.20 Dial. between Leucippe, Clitophon, Melite & Thersander – 78w							

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	11.20–11.22 The court is dissolved – 15w		15.12–15.15 Clitophon asks Leucippe to explain the beheading of a maiden on the ship – 43w							
	12.36–13.5 Going to bed; Leucippe's trial – 58w		17.1–17.6 Dial. between Sostratus & Clitophon – 54w							
	14.1–15.11 Leucippe & Melite pass their trials; Th. escapes; Sosthenes is captured, imprisoned; dinner at priest – 331w									
	16.1–16.30 Leucippe's narrative speech – 294w									
	17.6–17.8 Summary of the beginning of Sostratus' speech – 17w									
	17.8–18.19 Sostratus' narrative speech – 564w									

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	18.19–19.7 Thers. is convicted, Leucippe & Clitophon freed from guilt. They sail to Byzantium – 72w									
<b>Words in Book VIII</b> <sup>307</sup>	1944w	521w	678w	0w	1745w	228w	499w	0w	144w	71w
	NP – 889w	EO – 284w	DIAL – 678w	EC – 0w	ACC – 5 sections 1146w Av. length 229.2w	LAM – 228w	MYTH – 499w	EM – 0w	PERS – 88w	LET – 71w
	NS – 858w	EE – 238w								
	INTR – 0w	DE – 0w		SC – 0w	REF – 599w 2 sections Av. length 299.5w		FAB – 0w	ED – 0w	PRAY – 56w	
SUM – 197w	DD – 0w									
<b>Words in the whole novel 41785</b>	NE 14343w 148 sections Av. length 96.9w	DESC 7187w 52 sections Av. length 138.2w	DIAL 5756 w 63 sections Av. length 91.4w	CONT 3659w 29 sections Av. length 126.2w	JUD.SP. 2865w 7sections Av. length 409.3w	LAM – 2264w 18 sections Av. length 125.8w	MYTH&FAB 1810w 7 sections Av. length 258.6w	EXPL 1829w 20 sections Av. length 91.5w	PERS & PRAY 1747w 18 sections Av. length 97.1w	LET – 4 sections 32.5w Av. length 81.3w

<sup>307</sup> Book VIII is counted without the 59 words at the very end of the Book VIII (see Ch. 1).

Book	Narration of events	Description	Dialogue	Contemplation	Judicial speech	Lamentation	Myth/Fable	Explanation	Persuasion/Prayer	Letter
	NP – 10373w 120 sections Av. length 86.9w	EO – 4422w 21 sections Av. length 210.6w	DIAL – 5757w 63 sections Av. length 91.4w	EC – 2146w 8 sections Av. length 268.3w	ACC – 1691w 5 sections Av. length 338.2w	LAM – 2264w 18 sections Av. length 125.8w	MYTH – 1255w 5 sections Av. length 251w	EM – 568w 11 sections Av. length 51.6	PERS – 1446w 10 sections Av. length 144.6w	LET – 4 sections 32.5w Av. length 81.3w
	NS – 3140w 11 sections Av. length 285.5w	EE – 2199w 14 sections Av. length 157.1w		SC – 1513w 21 sections Av. length 72.0w	REF – 1174w 2 sections Av. length 587w		FAB – 555w 2 sections Av. length 277.5w	ED – 1261w 9 sections Av. length 140.1w	PRAY – 8 sections 301w Av. length 37.6w	
	INTR – 349w 7 sections Av. length 49.9w	DE – 433w 15 sections Av. length 28.7w								
	SUM – 481w 10 sections Av. length 48.1w	DD – 133w 2 sections Av. length 66.5w								
<b>41884</b>	<b>41844</b>									

NE – narration of events; NP – narration of the plot; NS – narrative speech; INT – introduction; SUM – summary; DESC – descriptions; EO – ekphrasis of objects; EE – ekphrasis of events; DE – description of emotions; DD – description of dreams; DIAL – dialogue; CONT – contemplations; EC – embellished contemplation; SC – short contemplation; JUD.SP. – judicial speeches; ACC – accusation; EXF – refutation; LAM – lamentation; EXPL – explanations; EM – explanation by the main narrator; EI – explanation in the direct speech of a character; Pers. – persuasion; LET – letter.

### Appendix 3: Types of narrative tempo-management<sup>308</sup>

Book	<i>Ellipse</i>	<i>Brief summary</i>	<i>Detailed summary</i>	<i>Compression of time</i>	<i>0-level</i>	<i>Expansion of time</i>	<i>Pause</i>
<b>I – author’s narrative</b>		1.6–1.10 Author arrives in Sidon, walks around – 34 words POL 3; WR 1; PRL 1; ISO 1; PRS 1;		2.10–2.13 Finding a <i>locus amoenus</i> for listening the story – 33w WR 1; AN 1; PRL 1; PRS 1; CPM 1; ALL 2; PRN 1;	2.1–2.10 Dialogue between author and Clitophon – 92 words (33w rep.cl) <sup>309</sup> POL 3; WR 3; AN 2; ISO 1; PRS 1; EN 1; EX 2; AD 2; CPM 1; TT 5; HOM 1;	1.10–1.63 Descr. of the painting of Europe – 540 words POL 32; WR 7; AN 10; PRL 9; ANT 5; CHM 7; ISO 14; PRS 18; AS 41; EN 3; ALL 8; HOM 7; PRN 3;	1.1.–1.6 Description of Sidon - 62 words POL 3; WR 3; AN 1; PRL 4; CHM 1; ISO 2; PRS 2; AS 4; ALL 1; HOM 1; PRN 3;
					2.13–2.16 Author insist on hearing Clitophon’s story – 27w (10w rep.cl) POL 2; CHM 1; CPM 1; TT 1; ALL 1;		
<b>Figures altogether</b> 788w	0	34 words: POL 3; WR 1; PRL 1; ISO 1; PRS 1;	0	33 words: WR 1; AN 1; PRL 1; PRS 1; CPM 1; ALL 2; PRN 1;	119 words (43w in reporting clauses): POL 5; WR 3; AN 2; CHM 1; ISO 1; PRS 1; EN 1; TT 6; EX 2; AD 2; CPM 1; ALL 1; HOM 1;	540 words: POL 32; WR 7; AN 10; PRL 9; ANT 5; CHM 7; ISO 14; PRS 18; AS 41; EN 3; ALL 8; HOM 7; PRN 3;	62 words: POL 3; WR 3; AN 1; PRL 4; CHM 1; ISO 2; PRS 2; AS 4; ALL 1; HOM 1; PRN 3;

<sup>308</sup> The table presents the division of the whole novel into sections in different types of narrative tempo-management. The narration of the supposed author is presented separately. In Part I of the ego-narration of Clitophon the occurrence of rhetorical figures in each of the 8 units is presented, an interim summary of figures is given after each unit. Starting from Book III (Part II) only the division of text is presented. Figures marked with grey background transgress the borders of different types.

<sup>309</sup> In this table the abbreviation rep.cl. is used for *reporting clauses* (marks the number of words, which are used to introduce the direct speech of characters by the secondary ego-narrator Clitophon).

Book	Elipse	Brief summary	Detailed summary	Compression of time	θ-level	Expansion of time	Pause
I – Clitophon's narrative Unit 1: Ch. 1.3.1–1.6.7		5.1–5.2 Women bring their lodgings in the house, supper is prepared – 17w AS 1; PRN 1	3.24–3.28 Clitophon wakes up, letter is brought from Sostratus – 40w ANT 1; AS 1; HOM 1;	3.16–3.24 Clitophon's dream – 86w POL 1; WR 1; PRL 2; CHM 2; ISO 2; PRS 1; AS 4; EN 1; ALL 3; HOM 2; PRN 2;	3.29–3.32 Letter from Sostratus – 31w CHM 1; AS 1; AD 1; CPM 1; ALL 1; HOM 1; (0w rep.cl.)	4.7–4.20 Description of Leucippe and Clitophon's feelings – 124w POL 9; WR 1; PRL 1; ISO 6; PRS 3; AS 6; EN 1; ALL 1; HOM 2; PRN 1;	3.1–3.16 Clitophon introduces himself, discusses the role of gods – 160w POL 10; WR 3; AN 3; RWR 1; PRL 1; ANT 5; CHM 1; ISO 3; PRS 2; CPM 1; ALL 3; HOM 4; PRN 2;
			4.1–4.7 Clitophon's father runs to the seashore, returns with Pantheia, Leucippe and their servants – 60w POL 5; WR 1; AN 1; ISO 2; CPM 1; ALL 3;	5.11–5.20 Servant's cithara-playing, summary of his song – 82w POL 4; WR 3; AN 2; RWR 1; PRL 1; CHM 1; ISO 1; PRS 2; ALL 1;	5.23–5.26 Clitophon encourages himself – 32w (5w rep.cl) POL 2; WR 1; AN 2+1; PRL 1; ANT 1; ISO 1; PRS 1; RQ 1; AD 1; CPM 1;		5.20–5.23 Contemplation about divine examples concerning love – 32w POL 1; AN 1; ISO 1; ALL 1;
			5.2–5.11 Dinner – 92w POL 1; WR 2; PRL 1; CHM 1; ISO 2; PRS 1; AS 1; EX 1; ALL 2;				6.7–6.17 Contemplation over the intensification of pain and illnesses during night – 107w POL 5; WR 3; AN 2; PRL 2; ANT 1; ISO 4; PRS 2; AS 1; ALL 3; HOM 1;
			6.1–6.7 – Everybody goes to bed, Clitophon can't get any sleep – 64w POL 1; WR 1; AN 1; ANT 1; PRS 1; AS 1; CPM 1; ALL 1; PRN 1;				

Book	Ellipse	Brief summary	Detailed summary	Compression of time	0-level	Expansion of time	Pause
<b>Figures in Unit 1</b>	---	17 w AS 1;	256w POL 7; WR 4; AN 2; PRL 1; ANT 2; CHM 1; ISO 4; PRS 2; AS 3; EX 1; CPM 2; ALL 6; HOM 1; PRN 1;	168w POL 5; WR 4; AN 2; RWR 1; PRL 3; CHM 3; ISO 3; PRS 2+1; PRL 1; ANT 1; AS 3; EX 1; CPM 4; HOM 2; PRN 2;	63w (5w in reporting clauses) POL 2; WR 1; AN 2+1; PRL 1; ANT 1; CHM 1; ISO 1; PRS 1; AS 1; RQ 1; AD 2; CPM 2; ALL 1; HOM 1;	124w POL 9; WR 1; PRL 1; ISO 6; PRS 3; AS 6; EN 1; ALL 1; HOM 2; PRN 1;	299w POL 16; WR 6; AN 5+1; RWR 1; PRL 3; ANT 6; CHM 1; ISO 8; PRS 4; AS 1; CPM 1; ALL 7; HOM 5; PRN 2;
<b>Unit 2: Ch. 1.6.7-1.14.14</b>	6.17-6.18 night passes - 11w		6.18-6.28 Clitophon's dream of Leucippe; waking up he walks in sight of the girl - 92w POL 7; WR 3; AN 3; PRL 2; ISO 1; PRS 1; AS 1; PRN 2;	8.1-8.3 Clinias turns pale, starts slandering women - 19w CPM 1; ALL 1;	7.8-7.22 Dialogue between C&Clinias, later Charicles is added - 133w (54w rep.cl.) POL 3; WR 4; AN 3; RRR 1; PRL 3; ANT 1; CHM 1; ISO 4; PRS 2; AS 3; AD 2; CPM 10; TT 5; ALL 3; HOM 2;		7.1-7.8 Introduction of Clinias - 72w POL 3; WR 3; RWR 1; ISO 2; CPM 1; ALL 1; HOM 1;
	6.28-6.29 Three days pass - 6w ALL 1;		8.41-9.3 Charicles goes off; Clitophon narrates about his problems - 35w. POL 1; AN 1; PRL 1; ISO 2; PRS 2; EN 1; CPM 1; ALL 3; HOM 1;	8.3-8.40 Clinias' speech dispraising women, Charicles' response - 368w (5w rep.cl.) POL 12; WR 9; AN 8; RRR 2; PRL 4; ANT 2; CHM 4; ISO 7; PRS 7; AS 10; EN 2; RQ 5; EX 2; AD 3; CPM 7; TT 2; Q 3; ALL 3; HOM 2; PRN 1;			

<b>Book</b>	<b>Ellipse</b>	<b>Brief summary</b>	<b>Detailed summary</b>	<b>Compression of time</b>	<b>θ-level</b>	<b>Expansion of time</b>	<b>Pause</b>
				12.5–12.7 Climias' feelings – 18w ISO 1; CPM 1; ALL 1;	9.3–12.5 Clitophon Says he can't bear the situation any more; Climias' speech, advice to Clitophon ; Clitophon Asks for advice for winning Leucippe over ; Climias' speech, advice to Clitophon; Clitophon's complaint; news about the death of Charicles – 818w (56w rep.cl.) POL 31; WR 17; AN 10; RRR 2; PRL 7; ANT 4; ISO 17; PRS 7; AS 12; RO 5; EX 1; AD 7; CPM 13; TT 7; ALL 14; HOM 8; PRN 2;		
				13.1–13.6 Climias' reaction to Charicles' death, his body is brought, accompanied by his father – 53w POL 1; WR 2; CPM 1; ALL 1; HOM 1;	12.7–12.32 Servants narration of the death of Charicles – 258w (4w rep.cl.) POL 9; WR 3; AN 4; PRL 3; ANT 3; CHM 2; ISO 4; PRS 4; AD 1; CPM 1; ALL 3; HOM 2; PRN 5;		

Book	Ellipse	Brief summary	Detailed summary	Compression of time	θ-level	Expansion of time	Pause
					13.6–14.14 Lamentation of Charicles' father, then Clinias' lamentation – 304w (28w rep.cl) POL 19; WR 8; AN 7; RWR 1; PRL 7; ANT 3; CHM 3; ISO 5; PRS 8; AS 7; EN 2; RQ 4; EX 4; AD 9; CPM 3; ALL 4; HOM 5; PRN 3;		
<b>Figures in Unit 2</b>	17w ALL 1;	---	92w POL 7; WR 3; AN 3; PRL 2; ISO 1; PRS 1; AS 1; PRN 2;	125w POL 2; WR 2; AN 1; PRL 1; ISO 3; PRS 2; EN 1; CPM 4; ALL 6; HOM 2;	1881w (147w in reporting clauses) POL 74; WR 41; AN 32; RWR 6; PRL 24; ANT 13; CHM 10; ISO 37; PRS 28; AS 32; EN 4; RQ 14; EX 7; AD 22; CPM 34; QUOT 3; ALL 27; HOM 19; PRN 11;	---	72w POL 3; WR 3; RWR 1; ISO 2; CPM 1; ALL 1; HOM 1;
<b>Unit 3: Ch. 1.15.1–2.3.16</b>	15.1 unknown period from Charicles' death to his funeral – 4w. CPM 1;		15.1–15.2 Clitophon goes to the garden to see the girl – 13w CPM 1;	16.1–16.5 Clitophon Wants to impress Leucippe, starts a conversation with his servant Satyrus – 48w POL 2; PRL 2; ISO 2; PRS 2; ALL 1;	16.6–18.23 Dialogue between Clitophon & Satyrus; Clitophon's epideictic speech about love – 528w (22w rep.cl.) POL 24; WR 18; AN 8; PRL 3; ANT 7; CHM 3; ISO 10; PRS 5; AS 3; EN 1; RQ 1; CPM 7; TT 3; ALL 10; HOM 6; PRN 3;	15.2–15.37 Clitophon Describes his garden – 377w POL 21; WR 11; AN 8; PRL 3; ANT 5; ISO 9; PRS 9; AS 8; EN 2; ALL 9; HOM 6; PRN 4;	

Book	Ellipse	Brief summary	Detailed summary	Compression of time	0-level	Expansion of time	Pause
			19.8–19.12 <sup>310</sup> Leucippe leaves, Clitophon & Satyrus congratulate each other – 46w POL 3; WR 1; AN 1; PRL 1; ISO 2; PRS 1; ALL 4;			19.1–19.8 Leucippes reaction to Clitophon's speech, description of her beauty – 78w POL 1; AN 1; PRL 2; ISO 2; PRS 1; AS 1; CPM 1; ALL 1; HOM 1; PRN 1;	
<b>Words</b> 4208 ( <i>Clitophon</i> )	21 0.5%	17 0.4%	407 9.67%	341 8.1%	2472 58.75% (174w in reporting clauses, = 7.04% of 0-L)	579 13.76%	371 8.87%
4996 <b>Book I</b>	21 0.42%	51 1.02%	407 8.15%	374 7.49%	2591 51.86% (213w in reporting clauses, = 8.22% of the 0-L)	1119 22.4%	433 8.67%
<b>Book II</b> <b>Unit 3 continues</b>	3.15–3.16 10 days pass in just looking to each other – 15w AN 1; ALL 1;		1.1–1.5 Clitophon & Satyrus listen to Leucippes lyre- playing – 52w POL 3; WR 1; ALL 1;	1.11–2.2; Leucippe's mouth as a rose – 43w AN 1; RWR 1; CPM 1;		3.4–3.10 Description of a vine-mixing bowl – 56w POL 3; PRL 1; ISO 1; PRS 1; AS 2; ALL 3;	1.5–1.11 summary of Leucippes songs – 57w POL 5; AN 1; PRL 1; CHM 2; ISO 2; PRS 2; AS 3; EN 1; CPM 1; QUOT 1; HOM 2;
			3.10–3.11 Clitophon gazes at Leucippe – 10w ALL 1;	3.1–3.4 Preparations for supper – 35w POL 3; ISO 1;			2.2–2.26 The origin of the vintage- festival of Dionysos; myth about Dionysos giving vine to a shepherd – 261w POL 5; WR 8; AN 6; RRR 1; PRL 6; CHM 1; ISO 4; PRS 6; AD 1; CPM 6; HOM 1; PRN 1;

<sup>310</sup> Chapter 1.19 has been analyzed without the sentence in rows 13–14, because this sentence would not fit the time-frame of the action (see Ch. 1.1).

Book	Ellipse	Brief summary	Detailed summary	Compression of time	θ-level	Expansion of time	Pause
			3.14–3.15 Leucippe gazes back – 9w -----				3.11–3.14 Contemplation, how Dionysos and Eros influence a person together – 29w POL 2; ANT 1; ISO 1; PRS 1;
<b>Figures in Unit 3</b>	19 w AN 1; CPM 1; ALL 1;	---	130w POL 6; WR 2; AN 1; PRL 1; ISO 2; PRS 1; CPM 1; ALL 6;	126w POL 5; AN 1; RWR 1; PRL 2; ISO 3; PRS 2; CPM 1; ALL 1;	528w (22w in reporting clauses) POL 24; WR 18; AN 8; PRL 3; ANT 7; CHM 3; ISO 10; PRS 5; AS 3; EN 1; RQ 1; CPM 7; TT 3; ALL 10; HOM 6; PRN 4;	511w POL 25; WR 11; AN 9; PRL 6; ANT 5; ISO 12; PRS 11; AS 11; EN 2; CPM 1; ALL 13; HOM 7; PRN 5;	347w POL 12; WR 8; AN 7; RWR 1; PRL 7; ANT 1; CHM 3; ISO 7; PRS 9; AS 3; EN 1; AD 1; CPM 7; QUOT 1; HOM 3; PRN 1;
<b>Unit 4: Ch. 2.4.1–2.10.21</b>		9.11–9.12 “Wine-cup-kissing” continues – 16w AN 1;	9.1–9.2 Description of drinking & love-games – 19w ISO 2; ALL 1;	4.1–4.4 Clitophonconfides his feelings to Satyrus – 39w POL 1; WR 1; PRL 1; PRS 1; AS 1; HOM 1;	4.4–4.20 Satyrus’ speech, he says he can help Clitophon, gives advice for seducing Leucippe; Clitophon hesitates, if he is able to to it; Satyrus agitates Clitophon to act – 166w (3w rep.cl.) POL 3; WR 4; AN 1; PRL 1; ANT 1; CHM 1; ISO 6; PRS 4; AS 3; EN 1; RQ 1; EX 1; AD 3; CPM 5; ALL 1; HOM 1;		7.1–7.9 recapitulation about a wasp stinging Clio few days ago – 84w POL 5; WR 3; AN 2; ALL 2; HOM 1;

Book	Ellipse	Brief summary	Detailed summary	Compression of time	θ-level	Expansion of time	Pause
			10.5–10.8 Clio leaves, Leucippe stays with Clitophon – 26w ANT 2; CHM 2; ISO 1; PRS 1; AS 1; CPM 1; HOM 1;	5.1 – Satyrus leaves – 6w CPM 1;	5.1–5.12 Clitophon's motivation-speech to himself – 110w (30w rep.cl) POL 4; WR 1; AN 4; PRL 4; ISO 1; PRS 2; AS 3; RQ 7; AD 4; CPM 5; ALL 2; HOM 3; PRN 2;		8.5–8.11 Clitophon's contemplation over a kiss – 55w POL 3; PRL 1; PRS 1; ALL 1; PRN 1;
			6.1–6.3 – Leuc. has come to the garden, Clitophon turns pale, then red – 22w RWR 1; PRL 2; CPM 1;	6.1–6.3 – Leuc. has come to the garden, Clitophon turns pale, then red – 22w RWR 1; PRL 2; CPM 1;	6.3–6.9 Dialogue between Clitophon & Leucippe - 67w (31w rep.cl) POL 1; PRL 1; ISO 1; AD 1; CPM 11; PRN 1;		
			6.9–6.10 frame to recapitulation about a wasp stinging Clio – 10w POL 1; CPM 1;	6.9–6.10 frame to recapitulation about a wasp stinging Clio – 10w POL 1; CPM 1;	7.13–7.14 Clitophonasks Leucippe to chant a spell – 10w (2w rep.cl) ISO 1; AD 1; CPM 1;		
			7.9–7.13 Clitophon pretends he has been stung by a bee – 39w POL 2; WR 1; AN 2; ISO 1; ALL 4;	7.9–7.13 Clitophon pretends he has been stung by a bee – 39w POL 2; WR 1; AN 2; ISO 1; ALL 4;	7.19–7.27 Dialogue between Clitophon and Leucippe – 77w (14w rep.cl) POL 2; WR 2; AN 3; PRL 1; ISO 2; AS 1; EX 1; AD 1; CPM 6; ALL 1;		
			7.14–7.19 Leucippe chants a spell, Clitophon kisses her – 49w POL 3; WR 1; AN 2; ISO 1+1; CPM 1; PRN 1;	7.14–7.19 Leucippe chants a spell, Clitophon kisses her – 49w POL 3; WR 1; AN 2; ISO 1+1; CPM 1; PRN 1;	10.1–10.5 Satyrus says, that it's a convenient time to see Leucippe alone – 48w (9w rep.cl) WR 1; PRL 1; CPM 1; HOM 1;		

Book	Ellipse	Brief summary	Detailed summary	Compression of time	0-level	Expansion of time	Pause
				7.27–8.5 Clitophon & Leuc. must part, description of their feelings 61W POL 1; WR 1; AN 1; ANT 1; CHM 1; ISO 2; PRS 1; CPM 1;			
				9.2–9.11 Clitophon & Leucippe pretend to kiss each-other on wine-cups – 87w POL 5; WR 2; AN 3; PRL 1; ANT 1; ISO 2+1; AS 2; ALL 7;			
				10.8–10.21 Clitophon kisses Leucippe, suddenly they are forced to part - 126w POL 8; WR 4; AN 1; PRL 1; ISO 5; PRS 2; AS 1; EN 1; ALL 5; HOM 1; PRN 2;			
<i>Figures in Unit 4</i>	16 w AN 1;	45 w ANT 2; CHM 2; ISO 3; PRS 1; AS 1; CPM 1; ALL 1; HOM 1;	439w POL 21; WR 10; AN 9; RWR 1; PRL 5; ANT 2; CHM 1; ISO 11+2; PRS 4; AS 4; EN 1; CPM 5; ALL 16; HOM 2; PRN 3;	478w (89w in reporting clauses) POL 10; WR 8; AN 8; PRL 8; ANT 1; CHM 1; ISO 10+1; PRS 6; AS 7; EN 1; RO 8; EX 2; AD 10; CPM 29; ALL 4; HOM 5; PRN 3;	---	---	139w POL 8; WR 3; AN 2; PRL 1; PRS 1; AS 1; ALL 3; HOM 1; PRN 1;

Book	Ellipse	Brief summary	Detailed summary	Compression of time	0-level	Expansion of time	Pause
Unit 5: Ch. 2:11.1-2.18.23	11.1 few days pass – 4w --	11.1-11.5 Clitophon's father is rushing to wed him with his step-sister Calligone – 40w POL 3; ISO 1; AS 1;	12.1-12.4 Clitophon's father conducts a sacrifice, Clitophon tries to find a way out of the marriage – 32w ISO 1; ALL 1;		18.17-18.18 Some of the people escape, some yell, that Calligone has been kidnapped – 3w. CPM 1;	12.4-12.7 Events that took place during the sacrifice – 33w POL 1; AS 1; ALL 1;	11.5-11.33 Description of Calligone's wedding-clothes; myth about a Tyrian finding the purple colour – 292w POL 16, WR 6; AN 3; RWR 1; PRL 3; ANT 1; ISO 3+1; PRS 3; AS 6; ALL 5; HOM 2; PRN 1;
	12.1 a hidden ellipse, action takes place on the next day – 0w	12.7-12.15 The wedding is postponed – 80w POL 1; ISO 2; AS 1; ALL 2;	18.3-18.17 The abduction of Calligone – 140w POL 6; WR 2; AN 3; PRL 4; ANT 2; ISO 5; PRS 4; ALL 1; HOM 3; PRN 1;				13.1-18.3 Introduction of Callisthenes; Byzantines receive an oracle, interpret it, send a sacrificial expedition with Callisthenes to Tyre, his plans for kidnapping Leuc., but mistakes Calligone for Leucippe, abduction of Calligone – 1102w POL 40; WR 27; AN 15; PRL 14; ANT 8; CHM 3; ISO 18; PRS 18; AS 9; EN 4; AD 1; CPM 6; Q 2; ALL 18; HOM 9; PRN 6;

Book	Ellipse	Brief summary	Detailed summary	Compression of time	0-level	Expansion of time	Pause
			18.18–18.23 Callisthenes sails to Byzantium; Clitophon is released – 48w POL 1; ANT 1; ISO 1; CPM 1;				
<b>Figures in Unit 5</b>	4w ---	120w POL 4; ISO 3; AS 2; ALL 2;	120w POL 7; WR 2; AN 3; PRL 4; ANT 3; ISO 6+1; PRS 4; CPM 1; ALL 2; HOM 3; PRN 1;	---	3w (0w in reporting clauses) CPM 1;	33w POL 1; AS 1; ALL 1;	1394w POL 56; WR 33; AN 18; RWR 1; PRL 17; ANT 9; CHM 3; ISO 21+1; PRS 21; AS 15; EN 4; AD 1; CPM 6; QUOT 2; ALL 23; HOM 11; PRN 7;
<b>Unit 6: Ch. 2:19.1–2.22.36</b>	19.1 few days pass – 4w POL 1;		19.5–19.7 Clitophon gets the permission to enter Leucippes chamber – 18w POL 1; CPM 1;		19.1–19.5 Clitophon asks Leucippe to go farther from the kisses – 37w (4w rep.cl.) POL 1+1; AS 2; AD 2; CPM 1; ALL 1;	20.2–20.9 Conops is keeping an eye on Clitophon, Clinias tries to befriend him – 71w POL 4; WR 3; AN 2; CHM 2; ISO 1; PRS 1; ALL 1; PRN 2;	19.7–19.18 Description of the women's quarters – 122w POL 6; WR 5; AN 3; PRL 1; ANT 2; ISO 3; PRS 1; AS 1; ALL 2; HOM 2; PRN 2;
			19.18–19.21 Satyrus has organized keys to Leucippes chamber – 29w WR 1; ISO 1+1;		20.10–22.35 Satyrus and Conops tell fables to each-other – 565w (19w rep.cl.) POL 12; WR 9; AN 8; PRL 9; ANT 5; CHM 2; ISO 11; PRS 12; AS 3; EN 1; RQ 7; EX 1; AD 1; CPM 18; ALL 14; HOM 4; PRN 3;	22.35–22.36 Conops laughs – 3w AN 1; CPM 1;	20.1–20.2 Introduction of Conops – 19w POL 1; WR 1; AN 1; ISO 1+1; PRS 1; EN 1; ALL 1; HOM 1;

Book	Ellipse	Brief summary	Detailed summary	Compression of time	θ-level	Expansion of time	Pause
<b>Figures in Unit 6</b>	4w <b>POL I;</b>	---	47w <b>POL 1; WR 1; ISO 1+I; CPM 1;</b>	---	602w (23w in reporting clauses) <b>POL 13+I; WR 9; AN 8; PRL 9; ANT 5; CHM 2; ISO II; PRS 12; AS 5; EN 1; RO 7; EX 1; AD 3; CPM 19; ALL 15; HOM 4; PRN 3;</b>	74w <b>POL 4; WR 3; AN 2+I; CHM 2; ISO 1; PRS 1; CPM 1; ALL 1; PRN 2;</b>	141w <b>POL 7; WR 6; AN 4; PRL 1; ANT 2; ISO 4+I; PRS 2; AS 1; EN 1; ALL 3; HOM 3; PRN 2;</b>
<b>Unit 7: Ch. 2.23.1-2.30.6</b>	23.1 few days pass – 4w <b>AN 1;</b>	23.1-23.4 Satyrus invites Conops to dinner- 29w <b>WR 1;</b>	23.4-23.8 Satyrus gives Conops sleeping drug during the dinner, Conops falls asleep - 40w <b>POL 3; WR 1; AN 1; ISO 1+I;</b>	23.10-23.17 Clitophon goes to Leucippes chamber, but Pantheia walks in - 79w <b>POL 2; WR 1; AN 1; ANT 2; CHM 1; ISO 2; PRS 3; CPM 1; ALL 1;</b>	23.8-23.10 Satyrus tells Clitophon it's safe to enter Leucippe's chamber - 19w (8w rep.cl.) <b>POL 1; ISO 1; CPM 1; ALL 1;</b>	23.17-23.22 Pantheias dream makes her go to Leucippe's chamber - 45w <b>POL 2; PRL 1; AS 1; ALL 2; PRN 1;</b>	29.4-29.21 Contemplation over shame, grief and anger - 179w <b>POL 7; WR 8; AN 2; RWR 3; PRL 4; ANT 1; ISO 1; PRS 4; AS 1; ALL 1; HOM 4;</b>
		27.8-28.2 Plans for escape; Pantheia wants to torture Clio - 72w <b>POL 4; WR 2; AN 3; ANT 1; PRN 1;</b>	23.22-24.3 - Clitophon escapes, Pantheia faints - 71w <b>POL 2; WR 1; AN 1; ANT 1; CHM 1; PRS 1; AS 1; ALL 3;</b>	2.25.6-2.25.7 - Pantheia bewails - 6w <b>CPM 1;</b>	24.3-25.6 Pantheias lamentation; Leucippe defends her virginity before her mother - 166w (11w rep.cl.) <b>POL 9; WR 1; AN 4; PRL 2; ANT 1; ISO 4; PRS 3; AS 6; EN 1; EX 6; AD 4; CPM 4; ALL 1; HOM 2; PRN 1;</b>	28.8 Pantheia leaves the room - 5w <b>CPM 1;</b>	
		25.7-26.10 Clitophon, Satyrus, Clio and Climias decide to escape - 118w <b>POL 4; WR 3; AN 2; PRL 1; ISO 1+I; PRS 1; ALL 2; PRN 1;</b>	25.7-26.10 Clitophon, Satyrus, Clio and Climias decide to escape - 118w <b>POL 4; WR 3; AN 2; PRL 1; ISO 1+I; PRS 1; ALL 2; PRN 1;</b>	29.1-29.4 Leucippes feelings - 27w <b>AN 2; PRL 2; ISO 2; PRS 3; AS 2; EN 1; HOM 3;</b>	26.10-27.7 Clio wants to escape too, Climias wants to hide her for a few days - 78w (26w rep.cl.) <b>POL 4; WR 1; ANT 1; ISO 2; PRS 1; AS 1; CPM 3; HOM 1; PRN 1;</b>		

Book	Ellipse	Brief summary	Detailed summary	Compression of time	0-level	Expansion of time	Pause
			27.7–27.8 Everybody agrees with Cleo wanting to join them – 11w CPM 1;	29.21–30.2 Leucippes situation, Menelaus comes to her – 23w ----	28.2–28.8 Dialogue between Leucippe and her mother – 59w (2.1w rep.cl.) POL 2; WR 1; ISO 1; AD 2; CPM 5; ALL 2;		
			30.5–30.6 Clitophon is glad to hear of Leucippe's decision to escape – 10w CPM 1;		30.2–30.5 Leucippe begs to be carried off her mother's eyes – 34w (7w rep.cl.) POL 1; WR 1; EX 1; AD 1; CPM 1; HOM 1;		
<b>Figures in Unit 7</b>	4w AN 1;	101w POL 4; WR 3; AN 3; ANT 1; PRN 1;	250w POL 9; WR 5; AN 4; PRL 1; ANT 1; CHM 1; ISO 2+2; PRS 2; AS 1; CPM 2; ALL 5; PRN 1;	135 w POL 2; WR 1; AN 3; PRL 2; ANT 2; CHM 1; ISO 4; PRS 6; AS 2; EN 1; CPM 2; ALL 1; HOM 3;	356w (73 w in reporting clauses) POL 17; WR 4; AN 4; PRL 2; ANT 2; ISO 8; PRS 4; AS 7; EN 1; EX 7; AD 7; CPM 14; ALL 4; HOM 4; PRN 2;	50w POL 2; PRL 1; AS 1; CPM 1; ALL 2; PRN 1;	179w POL 7; WR 8; AN 2; PRL 4; ANT 1; ISO 1; PRS 4; AS 1; ALL 1; HOM 4;
<b>Unit 8: Ch. 2.30.6–2.38.21</b>	30.6–30.7 Two days pass – 4w ----		30.7–33.4 Clit.&Leuc. escape with some friends and servants, board a ship and set sail ; they meet Menelaus – 364w POL 16; WR 9; AN 1; PRL 2; ANT 1; CHM 1; ISO 4; PRS 4; AS 5; EN 1; ALL 9; HOM 2; PRN 2;	35.1–35.5 Clitophon suggests an erotic theme for speaking - 38w POL 4; AN 1; PRL 1; ISO 1; ALL 1;	33.4–34.23 Dialogue between Clitophon & Menelaus; Menelaus tells his story – 269w (8w rep.cl.) POL 10; WR 5; AN 1; PRL 7; ANT 2; ISO 11; PRS 4; AS 4; RO 1; AD 2; CPM 11; QUOT 1; ALL 5;	34.23–34.24 Clitias weeps during Menelaus' speech – 9w CPM 1;	

Book	Ellipse	Brief summary	Detailed summary	Compression of time	0-level	Expansion of time	Pause
			34.25–34.26 Clinias & Clitophon tell their stories – 12w WR 1; ISO 1; ALL 1;		34.24–34.25 – Menelaus asks, if Clinias weeps for his misfortunes – 12w (4w rep.cl.) WR 1; CPM 1;		
					35.5–38.21 Dialogue between Clitophon&Menelaus ; Menelaus', Clitophon's and again Menelaus' speeches about love – 939w (21w. rep.cl.) POL 36; WR 21; AN 11; RWR 1; PRL 14; ANT 9; CHM 3; ISO 26; PRS 18; AS 3; EN 2; RQ 1; AD 3; CPM 13; QUOT 1; ALL 14; HOM 11; PRN 7;		
<b>Figures in Unit 8</b>	4w ---	---	376w POL 16; WR 10; AN 1; PRL 2; ANT 1; CHM 1; ISO 5; PRS 4; AS 5; EN 1; ALL 10; HOM 2; PRN 2;	38w POL 4; AN 1; PRL 1; ISO 1; ALL 1;	1220 w (33w in reporting clauses) POL 46; WR 27; AN 12; RWR 1; PRL 21; ANT 11; CHM 3; ISO 37; PRS 22; AS 7; EN 2; RQ 2; AD 5; CPM 25; QUOT 2; ALL 19; HOM 11; PRN 7;	9w CPM 1;	----
<b>Book II 7048w</b>	31 0.44%	237 3.36%	1009 14.32%	690 9.79%	2659 37.73% (218w in reporting clauses, = 8.2% of the 0-L)	222 3.15%	2200 31.21%

Book	Ellipse	Brief summary	Detailed summary	Compression of time	0-level	Expansion of time	Pause
<i>Words in Part I</i> 11256	52 w 0.46% 9 sections Av. length 5.78 words	254w 2.26% 6 sections Average length 42.3 words	1416w 12.58% 24 sections Aver. length 59.0 words	1031w 9.16% 23 sections Average length 44.8 words	5131w 45.58% 25 sections average length 205.2 words	801w 7.12% 10 sections Average length 80.1 words	2571w 22.84% 14 sections, Average length 183.6 words
<i>Figures in Part I</i> altogether	<i>POL 1; AN 1+1; CPM 1; ALL 2;</i>	<i>POL 11; WR 4; AN 4; PRL 1; ANT 1; ISO 4; PRS 1; AS 3; ALL 2; PRN 2;</i>	<i>POL 53; WR 27; AN 14; PRL 11; ANT 9; CHM 5; ISO 24+4; PRS 15; AS 11; EN 1; EX 1; CPM 8; ALL 30; HOM 7; PRN 7;</i>	<i>POL 38; WR 18; AN 17; RWR 3; PRL 14; ANT 4; CHM 5; ISO 25+2; PRS 17; AS 10; EN 4; CPM 12; ALL 29; HOM 9; PRN 5;</i>	<i>POL 186+1; WR 108; AN 74+1; RWR 7; PRL 68; ANT 40; CHM 20; ISO 114+1; PRS 78; AS 62; EN 10; RQ 33; EX 17; AD 49; CPM 131; QUOT 5; ALL 80; HOM 50; PRN 30;</i>	<i>POL 41; WR 15; AN 11+1; PRL 8; ANT 5; CHM 2; ISO 19; PRS 15; AS 19; EN 3; CPM 4; ALL 18; HOM 9; PRN 9;</i>	<i>POL 109; WR 67; AN 38+1; RWR 4; PRL 33; ANT 19; CHM 7; ISO 43+2; PRS 41; AS 21; EN 6; AD 2; CPM 15; QUOT 3; ALL 38; HOM 28; PRN 13;</i>
<b>Book III</b>	1.1 – two days have passed – 5w	1.22–2.3 Struggling for life on the ship – 50w	1.1–1.22 Storm starts – 204w	9.6–9.7 L&C hear shouting – 10w	5.5–5.7 Clinias tells Clitophon to hold on – 19w (15 w rep.cl.)	5.7 – Waves cover Clinias – 6w	4.14–4.17 Description of the fear of death at sea – 38w
<b>Part II</b>	6.4 – a hidden ellipse, a night probably passes – 0w	5.17–5.24 Storm calms down, Clitophon&Leucippe land at Pelusium – 77w	2.3–4.14 Ship starts to break off, those on board try to escape – 638w	9.7–9.12 Description of the herdsmen, who have filled the river-banks – 49w	5.11–5.17 Clitophon turns to Poseidon in prayer – 55w (3w rep.cl.)	6.6–8.22 Description of the paintings of Prometheus and Andromeda – 771w	6.1–6.4 Description of the statue of Zeus Casius – 35w
	9.1–9.2 two days have been spent at Pelusium – 10w	9.2–9.6 L&C hire a ship to Alexandria – 32w	4.17–5.5 Everybody in water tries to save themselves, many are killed, Clitophon&Leucippe stay together, Menelaus and Satyrus climb to a mast – 66w	10.1–10.3 Clitophon starts to lament for Leucippe's misfortunes – 21w	9.7 Captain cries "Herdsmen!" - 6w (4w rep.cl.)	14.11–14.15 The essence of compassion – 42w	11.2–11.10 Contemplation over tears and crying – 83w

<b>Book</b>	<b>Ellipse</b>	<b>Brief summary</b>	<b>Detailed summary</b>	<b>Compression of time</b>	<b>θ-level</b>	<b>Expansion of time</b>	<b>Pause</b>
	15.1 On the following day... – 3w	9.13–9.19 L&C are captured by herdsmen, locked in a cell – 66w	5.7–5.11 Clinias drifts away – 33w	11.1 Clitophon is unable to cry – 9w	9.12–9.13 Captain says that they are done for – 5w (4w rep.cl.)	15.18–15.24 General's and his army's reaction, Clitophon's feelings – 64w	13.7–13.11 description of the Egyptian clod – 37w
	16.1–16.5 Soldiers set up the camp; at night Clitophon sneaks to the coffin – 44w	6.4–6.6 Leuc. & Clitophon ask the god for the destiny of Satyrus and Clinias, then look around in the temple – 23w	12.1–12.4 A messenger comes from the chief bandit – 35w	12.1–12.4 A messenger comes from the chief bandit – 35w	10.3–10.24 Clitophon's lamentation – 216w (22w rep.cl.)		
	23.13–23.15 All go to the camp – 25w	12.9–13.7 Leucippe is carried away, bandits move on, meet a small army – 73w	12.6–12.9 L&C are separated, Leucippe is carried away to the robber chief – 30w	12.6–12.9 L&C are separated, Leucippe is carried away to the robber chief – 30w	11.10–11.12 Clitophon asks Leucippe why she is so quiet – 24w (8w rep.cl.)		
		13.11–14.11 Bandits are defeated, captives released, Clitophon tells the general his story – 267w	14.15–14.18 General feels compassion towards Clitophon – 32w	14.15–14.18 General feels compassion towards Clitophon – 32w	12.4–12.6 Messenger says he has to bring a maiden for sacrifice – 25w (7w rep.cl.)		
		15.1–15.18 Clitophon with generals army see Leucippe being sacrificed – 170w	17.1–17.7 Clitophon wants to kill himself, but sees Menelaus and Satyrus – 69w	17.1–17.7 Clitophon wants to kill himself, but sees Menelaus and Satyrus – 69w	16.6–16.19 Clitophon's lamentation over Leucippes death – 138w (8w rep.cl.)		
		15.24–15.27 Bandits leave after the sacrifice – 33w	17.19–17.25 Leucippe comes out of the coffin – 66w	17.19–17.25 Leucippe comes out of the coffin – 66w	17.7–17.19 Dialogue between Clitophon & Menelaus, the latter promises to wake up Leucippe – 114w (28w rep.cl.)		
		24.1–24.5 Clitophon takes Menelaus to the general, who questions him about the enemies – 44w	18.8–18.11 Menelaus "heals" Leucippe – 28w	18.8–18.11 Menelaus "heals" Leucippe – 28w	18.1–18.8 Dialogue between Clitophon & Menelaus – 75w (10w rep.cl.)		

<b>Book</b>	<b>Ellipse</b>	<b>Brief summary</b>	<b>Detailed summary</b>	<b>Compression of time</b>	<b>0-level</b>	<b>Expansion of time</b>	<b>Pause</b>
				18.11–18.14 Clitophon stares at Leucippe – 24w  23.1–23.4 Clitophon thanks Menelaus for his deeds- 32w	18.11 Menelaus tells Clitophon to take hands off his eyes – 4w (3w rep.cl.)  18.14–22.22 Menelaus and Satyrus tell the story about mingling with the bandits, finding a sword and making a “false belly”, and sacrificing Leucippe – 924w (19w rep.cl.)		
				23.7–23.11 Clitophon waits for Clinias – 41w  24.8–24.14 A slave comes informing that due to the holy bird’s arrival, the mission is postponed – 53w	23.4–23.7 Clitophon asks for Clinias’ fate – 36w (13w rep.cl.)  23.11–23.13 Clitophon accuses the sea for stealing Clinias from him – 111w (0w rep.cl.)		
					24.5–24.8 General tells that there is a back-up army on the way – 34w (4w rep.cl.)  25.1–25.25 General tells Clitophon about the phoenix – 248w (1w rep.cl.)		
<b>Book III</b> 5372	<b>18</b> <b>0.34%</b>	<b>294</b> <b>5.47%</b>	<b>1551</b> <b>28.87%</b>	<b>499</b> <b>9.29%</b>	<b>1934 36% (149w</b> <b>rep.cl. 7.7% of the 0-</b> <b>L)</b>	<b>883</b> <b>16.44%</b>	<b>193</b> <b>3.59%</b>

<b>Book</b>	<b>Ellipse</b>	<b>Brief summary</b>	<b>Detailed summary</b>	<b>Compression of time</b>	<b>θ-level</b>	<b>Expansion of time</b>	<b>Pause</b>
<b>Book IV</b>	11.7–11.8 on the next morning the army goes to battle – 12w	10.15–10.17 Clitophon gives Leucippe the medicine, she falls asleep – 19w	1.1–1.6 Army retreats to the garrison, Clitophon wants to make love to Leucippe, she refuses - 51w	1.23–1.25 Clitophon tells Leucippe about his dream, but is a little bit disturbed – 20w	1.6–1.16 Clitophon asks, how long he has to wait, Leucippe tells about her dream – 101w (8w rep.cl.)	1.16–1.23 Clitophon remembers his dream – 69w	11.8–12.35 Description of Nile, people living at the banks, the herdsmen – 457w
	15.1–15.2 Ten days pass in Leucippes illness – 13w	11.6–11.7 the general stays alone - 14w	6.1–6.3 General sends for Menelaus – 22w //R /;ALL1;	3.1–3.15 General describes hippopotamus and the means for catching it – 144w	3.15–5.15 Charmides compares hippopotamus to an elephant, then description of an elephant and the sweetness of his breath follows, also a plant he eats is described – 527w (13w rep.cl.)	2.1–2.12 Charmides falls in love with Leucippe, description of an hippopotamus – 124w	14.4–14.7 Description of the canals and dykes of Nile – 39w
		18.1–18.4 Leucippe, Clitophon and others set sail for Alexandria – 35w	6.11–6.15 Menelaus tells Clitophon, that Charmides is in love with Leucippe – 42w	9.4–9.14 Leucippe hits Clitophon and Menelaus, acts indecently; a crowd gathers to watch, what has happened, general among them - 108w	6.3–6.11 Charmides wants Menelaus to help him win Leucippes heart, Menelaus agrees – 81w (9w rep.cl.)	13.4–13.12 The war-plan of the herdsmen – 80w	
		18.9–18.12 Nile is full of rejoicing peoples – 31w	8.1–8.3 Menelaus tells Clitophon what happened with Charmides, Clitophon can't bear that another man could kiss Leucippe – 20w	10.1–10.9 Menelaus consoles Clitophon, asks the general for a doctor – 76w	7.1–7.28 Menelaus persuades Charmides to give Leucippe some time, Charm. agrees – 267w (42w rep.cl.)	14.1–14.4 The herdsmen have put out spies – 27w	

<b>Book</b>	<b>Ellipse</b>	<b>Brief summary</b>	<b>Detailed summary</b>	<b>Compression of time</b>	<b>0-level</b>	<b>Expansion of time</b>	<b>Pause</b>
			9.1-9.4 Someone announces that Leucippe has gone mad – 28w	10.12-10.15 the doctor gives the medicine – 27w	8.3-8.19 Clitophon's praises the kiss, tells that's all he has got from Leucippe, Menel. says they have to think up a plan fast – 178w (4w rep.cl.)	14.7-14.10 A canal has been built by herdsmen – 27w	
			10.21-11.6 Leucippe cries in sleep; messenger comes ordering the general to battle – 69w	13.12-13.19 The old men offer the general money and men for saving the city – 65w	9.14-9.28 Clitophon begs that Leucippe could be freed, waits over their destiny - 132w (16w rep.cl.)	14.32-14.37 Explanation of the nature of Herdsmen – 45w	
			13.1-13.4 the herdsmen prepare for the battle – 29w	13.24-13.25 General orders the army to march on herdsmen – 17w	10.9-10.12 Doctor says they have to get Leucippe to sleep – 30w (6w rep.cl.)	18.5-18.9 Introduction of Charmides – 46w	
			14.10-14.32 The Herdsmen fill the canal with water, drowning the enemies – 227w	15.23-15.26 Clitophon finds the egyptian, who poisoned Leucippe and beats him up – 25w	10.17-10.21 Clitophon bewails – 41w (14w rep.cl.)	18.20-19.24 description of the way locals drink water; description of the crocodile – 341w	
			15.3-15.5 Clitophon asks, if there is a Gorgias in the village – 19w	16.15-16.16 The Egyptian doctor takes the drug himself and orders to give it to Leucippe at night too – 15w	13.19-13.23 The old men beg to be killed inside the city-gates – 53w (9w rep.cl.)		
			15.26-16.1 The Egyptian servant is locked into a cell, the maker of the antidote arrives – 25w	16.18 The doctor leaves, taking four gold-pieces as reward – 9w	15.2-15.3 Leucippe says he is mad because of Gorgias – 13w (9w rep.cl.)		

Book	<i>Ellipse</i>	<i>Brief summary</i>	<i>Detailed summary</i>	<i>Compression of time</i>	<i>θ-level</i>	<i>Expansion of time</i>	<i>Pause</i>
			16.10–16.12 The Egyptian orders to buy the ingredients, mixes the drug – 22w	17.5–17.7 Clitophon gives Leucippe the drug – 24w	15.5–15.23 A young man comes to Clitophon and tells, that a drug has made Leucippe mad and there is an antidote – 180w (27w rep.cl.)		
		17.15–17.24 Clitophon rejoices for Leucippe, pays for the drug – 102w	17.12–17.14 Leucippe speaks – 20w	15.26 Clitophon asks the Egyptian, what he gave to Leucippe – 7w (0w rep.cl.)			
			18.12–18.19 Clitophon drinks the water of Nile – 78w	16.1–16.10 Clitophon wants to know the content of the drug – 83w (8w rep.cl.)			
				16.12–16.15 The Egyptian tells, how the drug works – 29w (1w rep.cl.)			
				16.16–16.17 The doctor says, he will go to sleep – 10w (1w rep.cl.)			
				16.18–17.5 Clitophon prays it will cure Leucippe – 47w (11w rep.cl.)			
				17.7–17.12 Clitophon wonders if Leucippe will be cured – 47w (7w rep.cl.)			
				17.14–17.15 Leucippe says "Clitophon" – 1w			
<b>Book IV 4990</b>	<b>25 0.56%</b>	<b>99 2.2%</b>	<b>656 14.61%</b>	<b>628 13.99%</b>	<b>1827 40.69% (185w rep.cl. 10.13% of the θ-L)</b>	<b>759 16.9%</b>	<b>496 11.05%</b>

Book	Ellipse	Brief summary	Detailed summary	Compression of time	θ-level	Expansion of time	Pause
<b>Book V</b>	1.1 Leucippe&Clitophon have sailed for three days – 7w 6.2 – next day – 3w	8.1–8.3 Clitophon buries the body, returns to Alexandria – 22w	1.1–1.14 Clitophon describes Alexandria – 134w 1.16–2.10 Clitophon sees a procession in honour of Serapis, visits the temple of Zeus – 162w 6.2–7.15 Leucippe&Clitophon go to Pharos, are suddenly attacked, Leucippe is robbed, carried to the sea. Clitophon follows in a boat – 249w 7.17–7.27 Clitophon asks to bring the body on board. Pirates escape – 107w 8.15–8.16 Clitophon tells Clinias about Leucippe's death - 19w	3.7–3.9 A bad omen happens – 20w 4.8–4.10 Clitophon excuses to Chaereas, the latter leaves disturbed – 22w	1.14–1.16 Clitophon is amazed at Alexandria – 16w (14w rep.cl.) 3.9–3.12 Clitophon asks Zeus for a clearer omen – 29w (9w rep.cl.) 4.1–4.8 Menelaus advises to turn around and postpone the visit to Chaereas – 72w (4w rep.cl.) 5.1–5.34 Leucippe asks about the picture, Clitophon narrates her the myth – 357w (16w rep.cl.) 7.15–7.17 A pirate shouts “Behold your prize!” L’s head is cut off; body cast into sea. – 23w (19w rep.cl.) 7.27–7.34 Clitophon wails over Leucippes body – 77w (13w rep.cl.)	3.1–3.7 Chaereas’ feelings toward Leucippe, his plot to rob her – 60w 3.12–3.32 Clitophon sees a picture about Tereus, Philomela and Procne – 200w	6.1–6.2 C’s comment to author - 13w
<b>Words in Part II</b> <b>11454</b>	53 0.46%	415 3.62%	2878 25.13%	1169 10.21%	4335 37.85%	1902 16.61%	702 6.13%
8.3–8.4 Six months pass in grieving – 13w	14.4–14.8 Wedding ceremony at the temple of Isis – 40w PAR 1; ANT 1; ALL 1;	12.9–12.14 Menelaus tells Melite, that Clitophon is agreed to marry her - 39w	8.8–8.15 Clitophon meets Clinias in Alexandria – 71w	9.1–11.12 Clinias tells, what has happened to him after the shipwreck; 539w (14w rep.cl.)	14.15–14.16 Clitophon’s comment to Melite’s joke – 5w CPM 1	8.4–8.8 Notice on time curing all wounds – 37w	

<b>Book</b>	<b>Ellipse</b>	<b>Brief summary</b>	<b>Detailed summary</b>	<b>Compression of time</b>	<b>θ-level</b>	<b>Expansion of time</b>	<b>Pause</b>
	14.4 On the next day – 3w — —	14.10–14.11 A wedding banquet is held – 17w POL 1; CPM 1;	13.6–13.8 dinner, Melite gazes at Clitophon – 23w	11.12–11.14 Menelaus and Satyrus enter, learn Clinias' fate – 22w	11.14–12.9 Menelaus comes and they convince Clitophon to marry a rich Ephesian woman – 195w (11w rep.cl.)	23.9–23.12 Introduction of Thersander – 31w	13.8–13.15 Contemplation over the pleasure of looking a beloved one – 66w
	15.1 On the next day...- 3w —	16.31–17.1 Clitophon manages to persuade M. to postpone the love-making, they sleep through the night, - 12w	14.1–14.4 Reluctantly Melite lets Clitophon go for the evening – 31w ISO 1; CPM 1; ALL 1;	13.1–13.6 Clitophon meets Melite at dinner – 54w	13.15–13.19 Dialogue between Clitophon & Melite – 49w (21w rep.cl.)	24.1–24.12 Melite finds Leucippes letter, reads it - 115w	
	17.1 after five days of sailing... – 8w	17.1–17.4 arrival to Melite's household – 24w	15.1–15.10 Melite & Clitophon start their sea-voyage to Ephesus, have dinner – 96w	17.21–17.23 The slave-girl shows marks on her back, Clitophon sees her resemblance to Leucippe – 24w	14.8–14.10 Clitophon says the marriage begins in Ephesus – 17w (3w rep.cl.)	27.13–27.16 Clitophon's comment on Eros as a resourceful god – 27w	
	22.1 On the following day – 3w	17.32–17.36 Leucippe is washed, dressed, sent to the city – 47w	17.5–17.6 Clitophon & Melite go to the country estate, a slave throws herself at their feet - 10w	17.25–17.26 Leucippe is freed, Sosthenes arrives – 11w	14.11–14.15 Melite makes a joke – 40w (22w rep.cl.)		
			21.2–21.9 Clitophon forces himself back to dinner with Melite – 76w	18.1–18.5 Satyrus brings Clitophon a letter – 45w	15.11–16.31 Melite persuades Clitophon to make love to her, Clitophon persuades her to wait – 409w (18w rep.cl.) POL 9; WR 8; AN 8; RWR 1; PRL 7; ANT 1; ISO 7; PRS 8; AS 12; RQ 5; EX 1; AD 10; CPM 2; ALL 3; HOM 4; PRN 1;		

<b>Book</b>	<b>Elipse</b>	<b>Brief summary</b>	<b>Detailed summary</b>	<b>Compression of time</b>	<b>θ-level</b>	<b>Expansion of time</b>	<b>Pause</b>
			21.25-21.27 Clitophon consoles Melite – 25w	19.1-19.2 Clitophon's reaction to Leucippe's letter – 11w	17.4-17.5 Melite proposes to go to the country estate – 8w (1w rep.cl.)		
		22.1-22.4 Melite calls her maidservants to ask, if they have taken care of Leuc. – 30w	19.17-19.23 Clitophon's feelings during reading the letter over again – 59w	17.6-17.21 Leucippe as a slave of Melite, begs for her pity, offers to buy her freedom – 147w (41w rep.cl.)			
		22.26-23.6 Leucippe is pleased to hear, Clitophon hasn't slept with Melite, promises to make the love-potion ; Clitophon tries to think a way to meet Leucippe - 110w	20.13-21.2 Clitophon writes a letter to Leucippe; Clitophon asks Styros to bring the letter to L – 85w	17.23-17.25 Melite orders to free Leucippe from chains – 21w (3w rep.cl.)			
		25.1-25.7 Melite goes to Clitophon to the prison-cell – 56w	21.9-21.11 C & Melite rise from the dinner-table - 17w	17.26-17.32 Melite asks Sosthenes about Leucippe, S. answers that he brought her from bandits – 52w (5w rep.cl.)			
		27.5-27.13 Clitophon is persuaded and sleeps with Melite – 75w	21.18-21.21 Clitophon feels compassion towards Melite – 29w	18.5-18.22 Letter from Leuc. to C - 159w (3w rep.cl.)			
			23.12-23.16 Thersander runs in – 38w	19.2-19.17 Dialogue between Clitophon & Satyrus, the latter tells Clitophon to control himself – 148w (27w rep.cl.)			

<b>Book</b>	<b>Elipse</b>	<b>Brief summary</b>	<b>Detailed summary</b>	<b>Compression of time</b>	<b>θ-level</b>	<b>Expansion of time</b>	<b>Pause</b>
				23.18–23.22 Thersander beats Clitophon up – 37w	20.1–20.13 Satyrus tells Clitophon to write a letter to Leucippe, to calm her down – 124w (8w rep.cl.)		
				23.24–23.26 Clitophon is cast into cell – 24w	21.11–21.18 Melite asks, how long does Clitophon ignore her in bed – 73w (20w rep.cl.)		
				25.13–25.15 Melite throws Leucippes letter to Clitophon – 19w	21.21–21.25 Clitophon excuses himself with an illness – 38w (5w rep.cl.)		
				25.35 Melite weeps – 5w	22.4–22.26 Melite complains to Leuc., that Clitophon doesn't want her, asks Leucippe to make a love-potion – 226w (12w rep.cl.)		
					23.6–23.9 Word is brought, that Melite's husband is alive and at home – 25w (21w rep.cl.)		
					23.16–23.18 Thersander calls Clitophon an adulterer, hits him – 26w (23w rep.cl.)		
					23.22–23.24 Clitophon asks Thersander, who he is – 23w (13w rep.cl.)		

Book	Ellipse	Brief summary	Detailed summary	Compression of time	θ-level	Expansion of time	Pause
					25.7-25.13 Melite's lamentation – 68w (0w rep.cl.)		
					25.15-25.35 Melite's lamentation continues – 199w (4w rep.cl.)		
					26.1-27.5 Melite persuades Clitophon to sleep with her, looses his bonds – 522w (34w rep.cl.)		
<b>Book V</b> <b>6273</b>	<b>40</b> <b>0.64%</b>	<b>162</b> <b>2.58%</b>	<b>1242</b> <b>19.8%</b>	<b>593</b> <b>9.45%</b>	<b>3682</b> <b>58.7%</b> ( <b>384w</b> <b>rep.cl.</b> <b>10.43%</b> <b>of the</b> <b>θ-L</b> )	<b>438</b> <b>6.98%</b>	<b>116</b> <b>1.85%</b>
<b>Book VI</b>			5.4-5.14 Clitophon is captured, Thersander shouts accusations against him – 94w	1.13-2.11 Clitophon escapes from the prison dressed as Melite, the prison guard finds Melite from the cell – 142w	1.1-1.13 Clitophon asks, how he can escape, Melite order him to dress in her clothes – 130w (19w rep.cl.)	3.1-4.20 Previous events – Sosthenes tells Thersander about Leucippe, prepares the latter to meeting Thersandros – 412w	6.5-6.8 C's comment on an old saying – 38w
			6.1-6.5 Thersander goes after Leucippe – 40w	2.18-2.20 Melite advises the prison-guard to escape – 30w	2.11-2.18 Melite tells the prison-guard, that she didn't want him to get involved in the escape – 67w (14w rep.cl.)	5.14-5.17 Souls as prophets, Clitophon's thoughts about Leucippe's destiny – 37w	7.2-7.9 C's contemplation over tears – 70w
			8.4-8.12 Melite's servant can't find Leucippe, Melite is worried, but comes up with a plan – 80w	6.8-6.14 Thersander is captured by Leucippe's beauty – 53w	5.1-5.4 Sosthenes notices Clitophon in women's clothes – 37w (22wrep.cl.)	7.9-7.13 Leucippe's tears, Thersander marvels her beauty – 42w	7.13-7.25 About women's tears and crying – 123w
			11.6-11.11 Thersander leaves to verify Melite's story; Melite is upset; Sosthenes returns to Leucippe - 42w	7.1-7.2 Leucippe bursts into tears – 14w	6.14-6.16 Thersander asks Leucippe, why doesn't she show her face – 28w (7w rep.cl.)	7.25-7.28 Thersander's reaction to Leucippe's tears – 29w	13.15 Cl.'s comment – 7w

<b>Book</b>	<b>Ellipse</b>	<b>Brief summary</b>	<b>Detailed summary</b>	<b>Compression of time</b>	<b>θ-level</b>	<b>Expansion of time</b>	<b>Pause</b>
			13.7–13.9 Sosthenes recounts to Leucippe the story of Tersander's shipwreck – 14w	7.34 Thers. leaves - 3w	7.28–7.34 Tersander orders Sosthenes to look after Leucippe's needs – 62w (13w rep.cl.)	8.1–8.4 Melite has sent a servant to Leucippe – 31w	19.2–19.26 Clitophon's contemplation over the essence of fury – 260w
		14.1–15.5 Climias & Satyrus come to visit Clitophon in prison, Clitophon tells them to wait for Leucippe; in the morning Sosthenes goes to Thers. – 138w	15.11–15.14 Sosth. & Thers. arrive at Leucippe's door, hear her lamenting – 23w	9.1–9.29 Tersander accuses Melite, she persuades him, that she took the shipwrecked Clitophon into her house thinking of Tersander and didn't commit an adultery – 280w (13w rep.cl.)	10.1–10.6 Clitophon explains Melite's motives – 52w		
			18.1–18.9 Thers. enters the hut, is inflamed with love – 84w	10.6–10.23 Melite's persuasion continues, she explains the effect of Rumour and Slander – 162w (6w rep.cl.)	11.1–11.6 Tersander almost believes Melite, but is not convinced at last – 55w		
			18.12–18.20 Tersander tries to kiss Leucippe, she struggles against him – 82w	11.11–13.7 Sosthenes announces gladly to Leucippe that Tersander has fallen into love with her; Leucippe tells him to leave her alone – 265w (43w rep.cl.)	17.13–17.16 Tersander is roused to action by his desire – 25w		
			19.1–19.2 Tersander's feelings – 13w	13.9–13.14 Leucippe's opinion about Tersander – 55w (11w rep.cl.)	18.9–18.12 Clit.'s comment about the nature of lovers – 32w		

Book	Ellipse	Brief summary	Detailed summary	Compression of time	0-level	Expansion of time	Pause
					15.5–15.11 Sosth. tells Thers. that Leucippe fears, she will be left soon by Thers., the latter says, it will not happen – 66w (4w rep.cl.)	20.1–20.3 Thers. becomes angry – 24w	
					16.1–17.13 Leucippe's lamentation over her destiny; Thers. becomes jealous of Clitophon, Sosthenes thinks, she will forget Clitophon soon after sleeping with Thersander – 336w (17w rep.cl.)		
					18.20–18.24 Leucippe tells that Thers. acts like a servant, not like a nobleman – 46w (18w rep.cl.)		
					20.3–22.16 Thers. pours his anger on Leucippe, the latter declares herself a virgin and calls him a virgin-raper – 363w (33w rep.cl.)		
<b>Book VI</b> 3986	<b>0</b> <b>0%</b>	<b>0</b> <b>0%</b>	<b>408</b> <b>10.24%</b>	<b>444</b> <b>11.14%</b>	<b>1897</b> <b>47.59%</b> ( <b>220w</b> rep.cl. <b>11.6%</b> of the <b>0-L</b> )	<b>739</b> <b>18.54%</b>	<b>498</b> <b>12.49%</b>

Book	<i>Elipse</i>	<i>Brief summary</i>	<i>Detailed summary</i>	<i>Compression of time</i>	<i>θ-level</i>	<i>Expansion of time</i>	<i>Pause</i>
<b>Book VII</b>		6.21–6.23 Satyrus & Clinias rent a house and move in – 18w	1.4–1.15 Thers. asks the prison-ward to poison Clitophon, when he refuses, Thers. sends in a fake-prisoner to tell Clitophon about the murder of Leuc. - 98w	1.1–1.4 Thers.'s feelings – 31w	2.1–2.6 The fake-prisoner complains over his destiny – 52w (16w rep.cl.)	1.15–1.22 Clitophon explains Thers.'s intentions – 75w	4.11–4.24 Clitophon explains how a sudden shock doesn't bring tears into eyes at once, but after short time passing - 140w
		2.14–2.15 The other prisoner tells about his misfortune, Clitophon ignores them – 14w	2.6–2.12 Clitophon explains the prisoner's intentions; explains the curiosity of another prisoner – 63w	2.12–2.14 Another prisoner asks the fake-prisoner, what happened to him – 20w (1w rep.cl.)	4.25–4.27 Clitophon explains that his tears came also after a while – 28w		
		6.16–6.21 Satyrus & Clinias try to comfort Clitophon, persuade him not to confess the murder. Clitophon doesn't listen to them – 53w	4.1–4.4 Clitophon's feelings – 38w	3.1–3.34 The fake-prisoner tells a made-up story, how Melite ordered the murder of Leucippe – 326w (45w rep.cl.)			
			4.6–4.8 The fake-prisoner remains silent – 21w	4.4–4.6 Clitophon asks, how the girl was murdered – 21w (9w rep.cl.)			
			4.10–4.11 Clitophon bursts into tears – 11w	4.8–4.10 The fake-prisoner asks, if Clitophon thinks he is involved in this murder – 27w (5w rep.cl.)			
			6.1–6.2 Clinias enters, Clitophon tells him the story – 17w	5.1–5.15 Clitophon's lamentation over the death of Leuc. – 142w (2w rep.cl.)			

Book	Ellipse	Brief summary	Detailed summary	Compression of time	0-level	Expansion of time	Pause
					6.2-6.16 Climias tries to console Clitophon, the latter intends to confess the adultery and murder of Leucippe in court – 129w (7w rep.cl.)		
<b>Words in Part III 9991</b>	<b>30</b> 0.3%	<b>158</b> 1.58%	<b>1144</b> 11.45%	<b>1176</b> 11.77%	<b>5722</b> 57.27%	<b>1020</b> 10.21%	<b>741</b> 7.42%
	7.1 on the next day – 3w	7.1-7.4 Clitophon is brought into court, Thersander and Melite have prepared for the session – 27w	8.1-8.9 Astonishment in the court-room, Melite agrees, but not with the murder of Leucippe – 85w	12.11-12.15 Clitophon is prepared for torture – 42w	7.4-7.22 Clitophon confesses the murder of Leucippe, asks to condemn him to death – 187w (8w rep.cl.)	10.9-10.21 Thersander's messenger gives the message to Sosthenes, the latter escapes, leaving the hut's door open – 120w	12.15-12.18 Cl.'s torturing is interrupted by a pilgrimage – 26w
			10.1-10.9 Melite insists, that Thersander should bring Sosthenes into court, Thers. sends a messenger to Sosth., ordering him to disappear - 80w	12.18-12.19 Cl. is freed from chains – 7w	9.1-9.57 Climias defends Clitophon, explains why he has made up the story of murdering Leucippe – 575w (19w rep.cl.)	11.22-11.24 Clitophon explains Thers.'s intentions – 20w	13.7-13.18 Clitophon explains that slave-girls could find sanctuary in the temple, when abused by their master; Sosistratus has left the temple just a little before Leucippe enters – 110w
			12.1-12.11 Melite & Clitophon are convicted, the latter condemned to death & torture – 102w	14.9-14.13 Bystanders recount, what has happened – 45w	11.1-11.22 Thersander accuses Melite & Clitophon of murdering Sosthenes – 216w (14w rep.cl.)	12.19-13.7 the leader of the pilgrimage is L's father, who had had a dream about Leucippe; Leuc. escapes from the hut into the temple of Artemis – 129w	

<b>Book</b>	<b>Ellipse</b>	<b>Brief summary</b>	<b>Detailed summary</b>	<b>Compression of time</b>	<b>0-level</b>	<b>Expansion of time</b>	<b>Pause</b>
			14.1–14.4 Clitophon is released from tortures, Sostratus recognises him – 35w		11.25–11.38 Thers.'s accusation continues – 142w (2w rep.cl.)	14.4–14.8 Cl. explains, how Sostratus could recognise him – 43w	
			14.17 Clinias tries to calm Sostratus – 6w		14.8–14.9 Sostr. asks, where is Leucippe – 8w (3w rep.cl.)		
			15.10–15.17 Clitophon rushes towards the temple – 77w		14.13–14.17 Clinias explains, why Clitophon has admitted the murder of Leucippe – 30w (10w rep.cl.)		
			16.3–16.18 Clitophon is released under custody of the priest of Artemis; Leucippe, Sostratus and Clitophon meet each other – 159w		14.17–15.10 Sostratus invokes Artemis; Clinias consoles him; a temple servant comes, announcing, that Leucippe is in the temple – 168w (71w rep.cl.)		
					16.1–16.3 Clinias says Clitophon shouldn't be dragged into prison as he didn't murder Leucippe – 24w (14w rep.cl.)		
<b>Book VII</b> <b>3790</b>	<b>3</b> <b>0.08%</b>	<b>45</b> <b>1.19%</b>	<b>709</b> <b>18.71%</b>	<b>275</b> <b>7.26%</b>	<b>2067</b> <b>54.54%</b> ( <b>226w</b> <b>415</b> <b>rep.cl.</b> <b>10.93%</b> <b>of the</b> <b>0-L</b> )	<b>415</b> <b>10.95%</b>	<b>276</b> <b>7.28%</b>

Book	Ellipse	Brief summary	Detailed summary	Compression of time	θ-level	Expansion of time	Pause
<b>Book VIII</b>	7.18 On the next day... – 3w	7.18–7.21 Sacrifices are made by sacred embassy – 30w	4.1–4.7 The priest invites all to supper, all feel a little ashamed – 70w	1.12–1.22 Thers. hits Clitophon, injures his hand – 104w	1.1–1.12 Thersander insists that Clitophon should be put to death, Clitophon defends himself and the women – 109w (54w rep.cl.)	3.1–3.3 A crowd gathers around Clitophon – 30w	12.1–12.36 The story of the water of the Styx – 365w
	8.1 The destined day arrives – 4w	7.24–7.25 Preparations are made for the trial – 14w	13.1–13.5 The virginity test of Leucippe begins – 42w	3.9–3.10 Thers. is dragged out of the temple – 9w	2.1–2.16 Clitophon's lamentation over being assaulted in the temple of Artemis – 161w (0w rep.cl.)	5.33–5.35 The priest sits still and Sostratus weeps while listening – 22w	
	13.1 On the next day... – 4w	11.20–11.22 The court dissolves, decides to perform the challenges on the next day – 15w	14.1–14.18 Leuc. & Melite perform their challenges successfully – 174w	5.1–5.14 Clitophon recounts his adventures – 134w	3.3–3.9 Clitophon says Artemis has exposed the lies of Thers., has to wash his face outside – 57w (4w rep.cl.)		
	15.1 On the next day... – 3w	12.36–12.37 In the evening everybody goes to bed – 12w	15.1–15.11 Sosthenes is captured, tortured and tells the truth; at dinner, Leuc. narrates about her adventures – 108w	5.17–5.21 Clitophon explains Leucippe's sufferings – 46w	3.10–3.12 Thersander threatens Clitophon & Leucippe – 24w (4w rep.cl.)		
	19.1 On the following day... – 3w	14.18–14.24 Thers. escapes – 46w		7.5–7.15 Clitophon notices, that Sostratus is worried about the test, Leucippe intends to calm him – 100w	4.7–4.18 The priest asks Sostratus to tell his story, Sostr. introduces himself, asks Clitophon to tell his adventures – 114w (31w rep.cl.)		
	19.4–19.5 Leuc.&Clitophon stay in Ephesus for 3days – 10w	18.19–18.20 After listening these stories, bed-time arrives – 7w	8.62–8.63 Thers. finishes – 6w CPM 1;		5.14–5.17 Clitophon says, that L.'s ordeals have been even worse – 24w (1w rep.cl.)		

<b>Book</b>	<b>Elipse</b>	<b>Brief summary</b>	<b>Detailed summary</b>	<b>Compression of time</b>	<b>0-level</b>	<b>Expansion of time</b>	<b>Pause</b>
		19.1–19.4 Clinias says Thers. has escaped – 25w		11.13–11.14 Leucippe&Clitophon accept the challenge – 12w	5.21–5.32 Clitophon says, that Leucippe is still a virgin – 112w (0w rep.cl.)		
		19.5–19.14 Leucippe&Clitoph. are freed from any accusations, sail to Byzantium, marry, go to Tyre and attend Calligones wedding; they spend the winter in Tyre - 86w		17.6–17.8 Sostratus narrates about Calligone – 17w	5.35–7.5 Clitophon asks what are the panpipes, the priest describes the panpipes, tells the myth about Pan, explains the virginity test, Leucippe assures she is a virgin – 753w (30w rep. cl.)		
					7.15–7.18 Leucippe assures, that she they haven't lied – 29w (13w rep.cl.)		
					7.21–7.24 Thers. announces the trial on the next day – 33w (12w rep.cl.)		
					8.1–8.62 Thers. demands the previous court-order to be fulfilled; accuses Clitophon, Melite and the priest – 613w (8w rep.cl.) POL 40; WR 15; AN 11; PRL 10; ANT 2; CHM 2; ISO 5; PRS 6; AS 12; EN 1; RQ 6; EX 1; AD 9; CPM 1; ALL 10; HOM 8; PRN 2;		

<b>Book</b>	<b>Ellipse</b>	<b>Brief summary</b>	<b>Detailed summary</b>	<b>Compression of time</b>	<b>0-level</b>	<b>Expansion of time</b>	<b>Pause</b>
					9.1–9.61 The priest describes Thers. as a bad person, his refutation – 599w (27w rep.cl.) POL 28; WR 12; AN 5; PRL 8; ANT 5; CHM 2; ISO 16; PRS 6; AS 6; EN 1; RQ 8; EX 1; AD 3; CPM 7; QUOT 3; ALL 9; HOM 4; PRN 4;		
					10.1 – 11.12 Thers.'s advocate accuses Melite in adultery; Thers. challenges Leucippe & Melite – 640w (51w rep.cl.)		
					11.14–11.20 Melite too accepts the challenge – 66w (21w rep.cl.)		
					13.5–13.15 Clitophon prays to Pan – 99w (17w rep.cl.)		
					15.12–17.6 Leucippe explains the escape from decapitation in the hands of pirates; Sostratus starts the story about Calligone and Callisthenes – 391w (31w rep.cl.)		
					17.8–18.19 Sostratus tells the story about Calligone and Callisthenes – 564w (3w rep.cl.)		

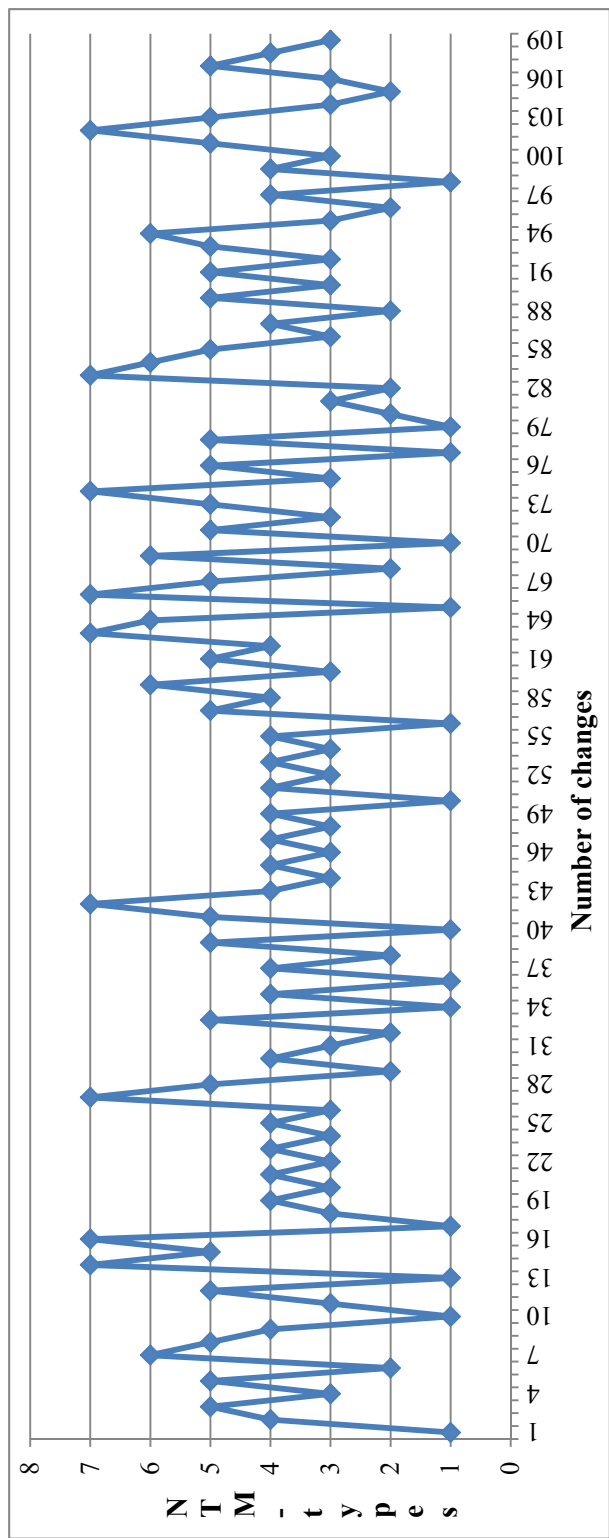
Book	Elipse	Brief summary	Detailed summary	Compression of time	0-level	Expansion of time	Pause
<i>Book VIII</i> 5830 <sup>311</sup>	27 0.46%	176 3.01%	394 6.76%	428 7.34%	4388 75.27% (307w rep.cl. 6.97% of the 0-L)	52 0.89%	365 6.26%
<i>Words in Part IV</i> 8296	30 0.36%	262 3.16%	938 11.31%	522 6.29%	5738 69.17%	364 4.39%	501 6.04%
<i>Words in four parts</i> 40997	165 0.40 %	1030 2.51%	6376 15.55%	3898 9.5%	20926 (1863 w rep.cl.) 51.04%	4087 9.96%	4515 11.01%
<i>IV Parts + narration of the supposed author</i> 41785 w	165w 0.39%	1064 2.54%	6376 15.26%	3931 9.41%	21045 50.36% (1906 w rep.cl. 4.56% from the 0-L)	4627 11.07%	4577 10.95%

<sup>311</sup> Book VIII and Part IV are counted without the 59 words at the very end of the Book VIII (see Ch. 1), the same is done with the overall sum of words in the novel (41844-59= 41785) in order to get the right percentage of occurrence of each NTM-type.

## Appendix 4: Changes in narrative tempo and genres in four parts of *Leucippe and Clitophon*

### I.1 Changes in narrative tempo

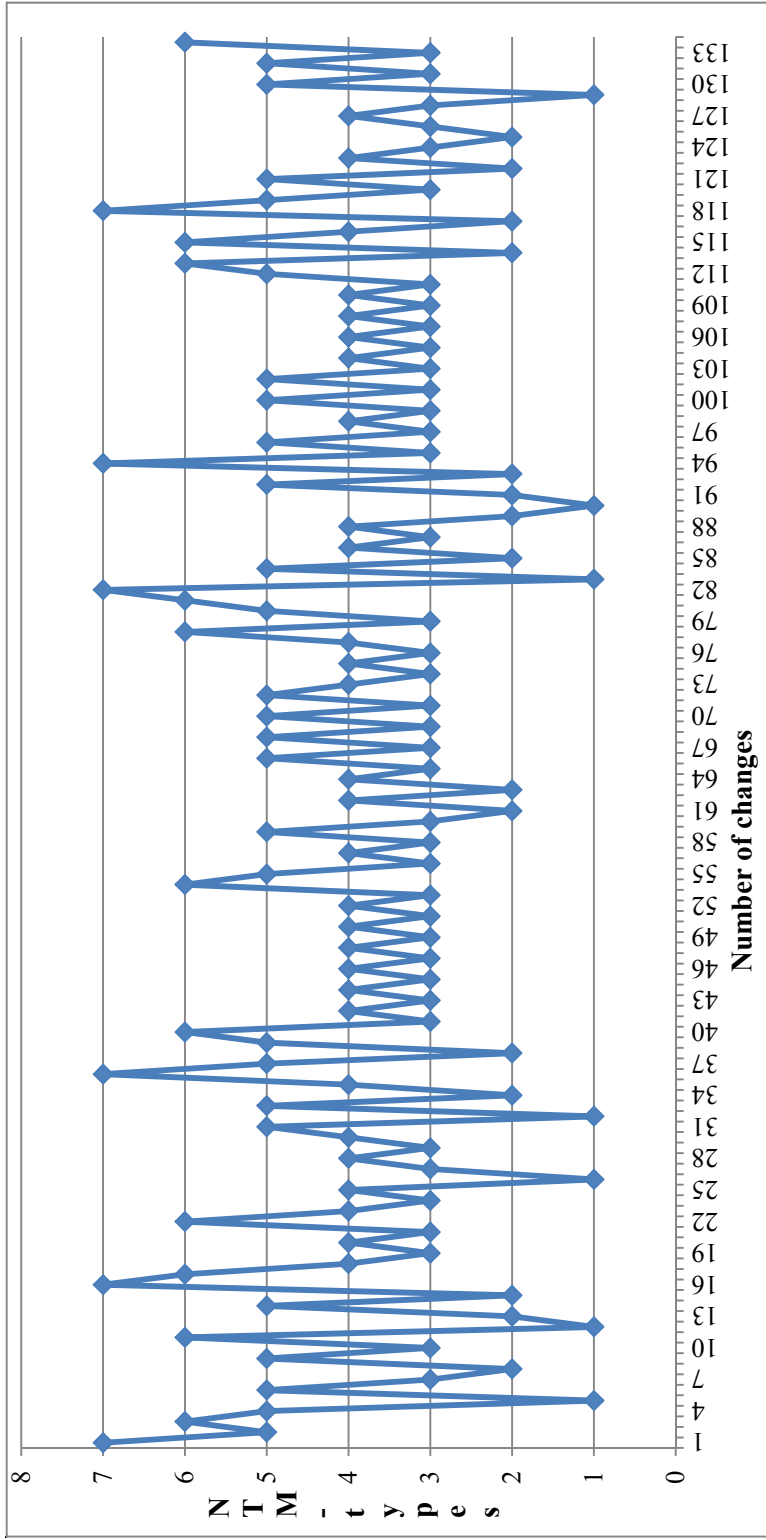
**Graph 1.** Changes in narrative tempo in Part I of Clitophon's ego-narration (11256 words).<sup>312</sup>



Numbers on the y-axis: 1 – pause; 2 – expansion of time; 3 – 0-level; 4 – compression of time; 5 – detailed summary; 6 – brief summary; 7 – ellipsis.

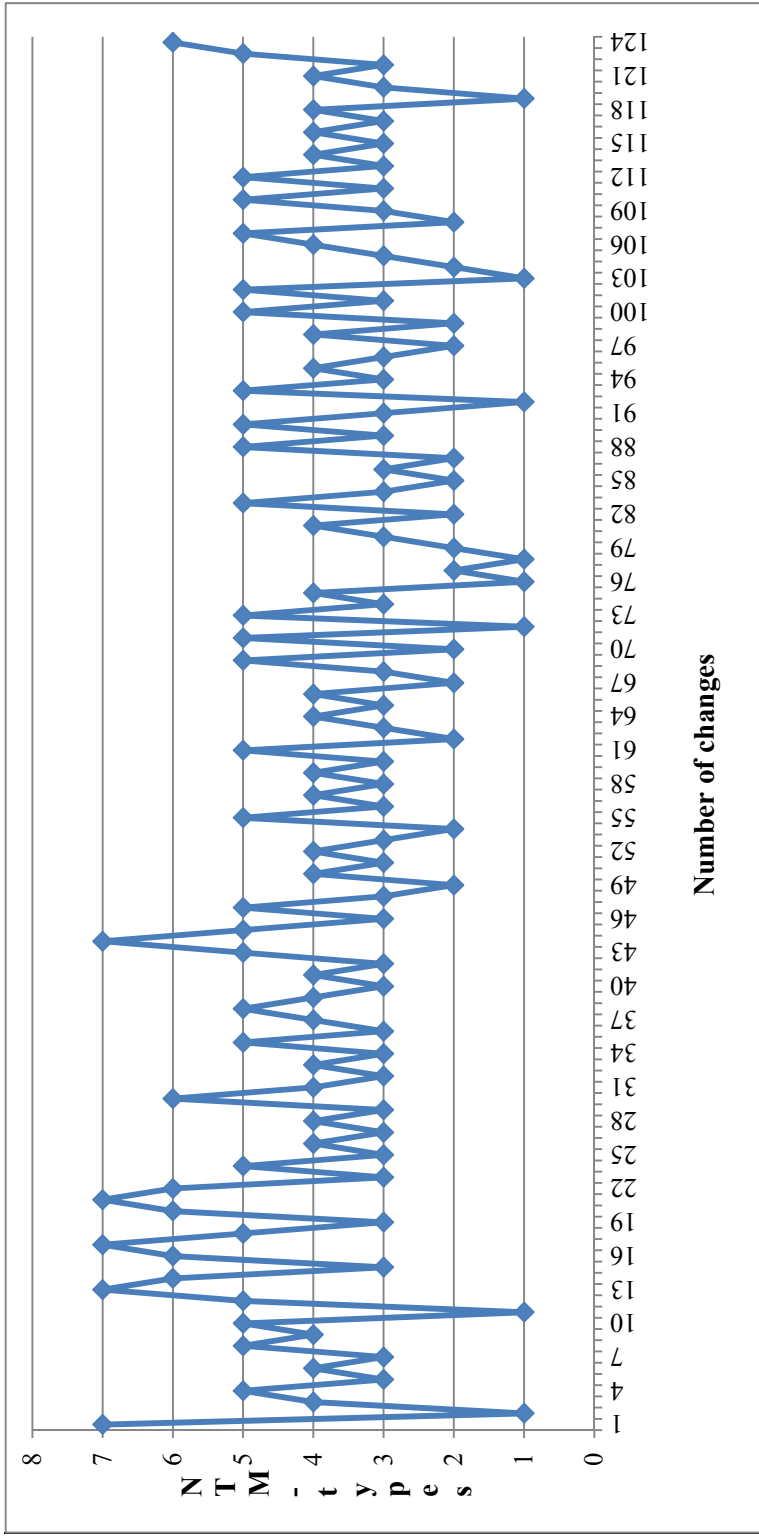
<sup>312</sup> Part I of the novel is presented as only the ego-narration of Clitophon without the ego-narration of the supposed author.

**Graph 2.** Changes in narrative tempo in Part II of Clitophon's ego-narration (11454 words).



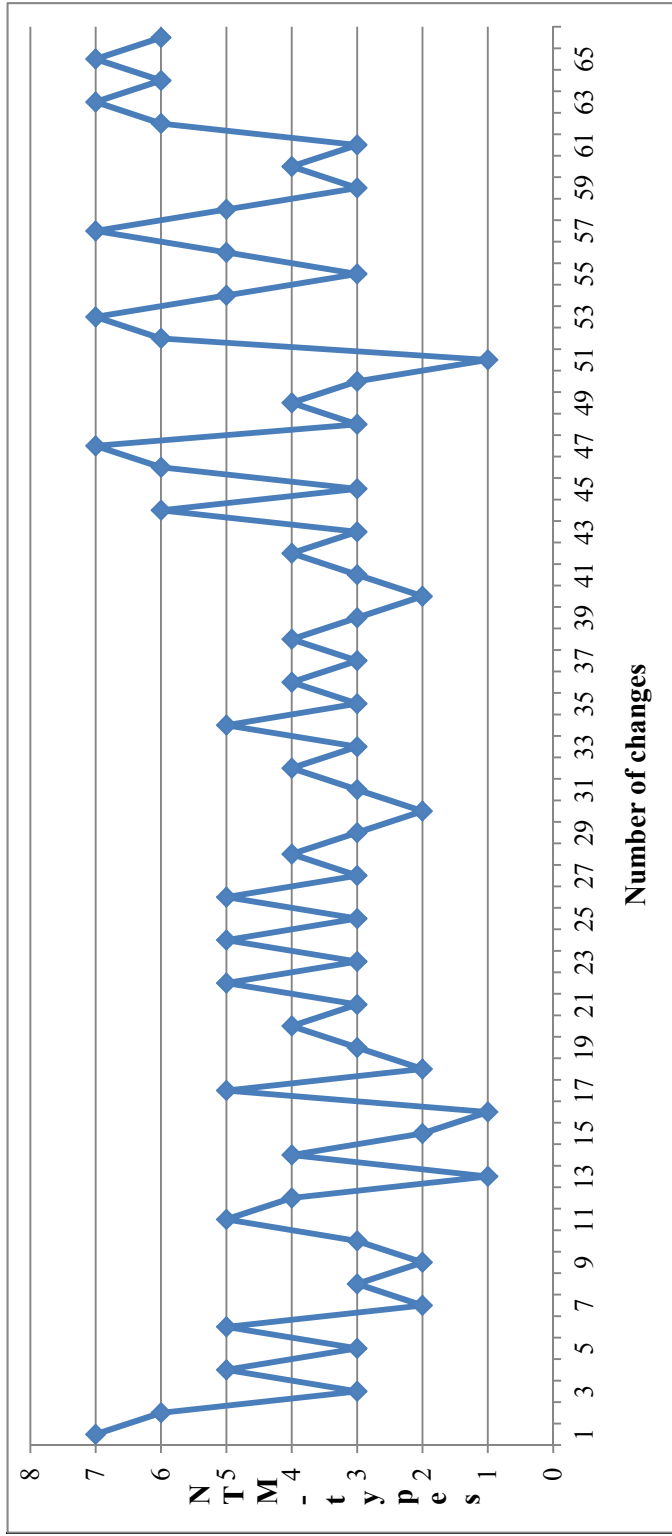
Numbers on the y-axis: 1 – pause; 2 – expansion of time; 3 – 0-level; 4 – compression of time; 5 – detailed summary; 6 – brief summary; 7 – ellipsis.

**Graph 3.** Changes in narrative tempo in Part III of Clitophon's ego-narration (9991 words).



Numbers on the y-axis: 1 – pause; 2 – expansion of time; 3 – 0-level; 4 – compression of time; 5 – detailed summary; 6 – brief summary; 7 – ellipsis.

**Graph 4.** Changes in narrative tempo in Part IV<sup>313</sup> of Clitophon's ego-narration (8296 words).

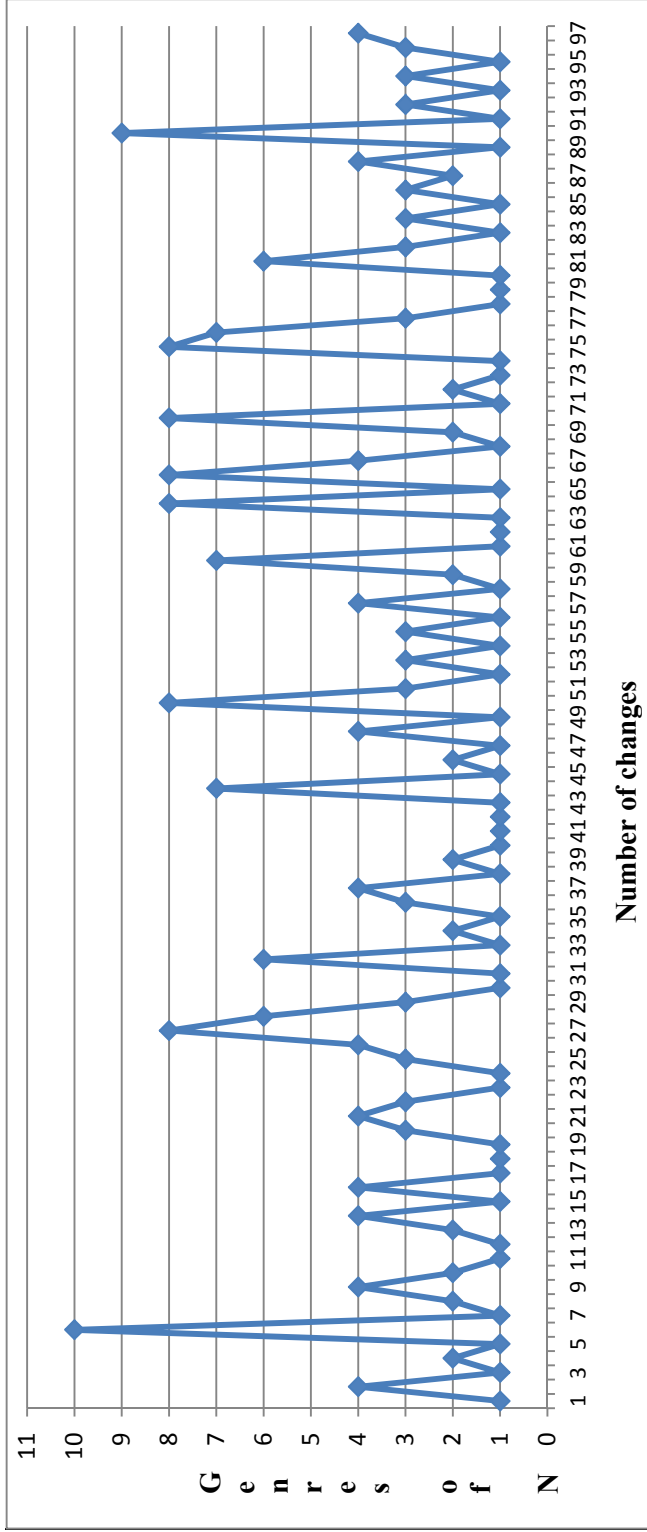


Numbers on the y-axis: 1 – pause; 2 – expansion of time; 3 – 0-level; 4 – compression of time; 5 – detailed summary; 6 – brief summary; 7 – ellipsis.

<sup>313</sup> Part IV is given without the 59 words at the very end of the novel because of the problematic relations of narrating and story-time (see Ch. 1.1).

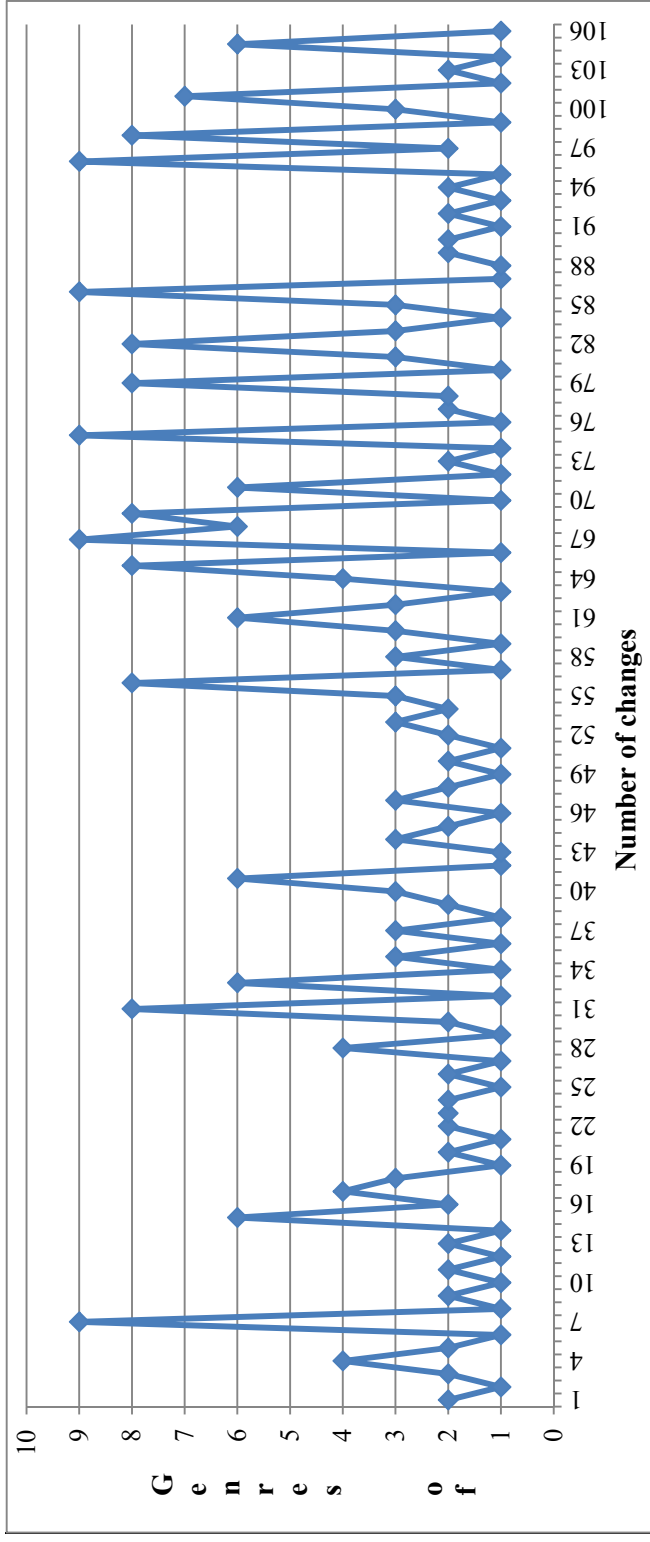
## 1.2 Changes in genres

**Graph 5.** Changes in genres in Part I of Clitophon's ego-narration (11256 words).



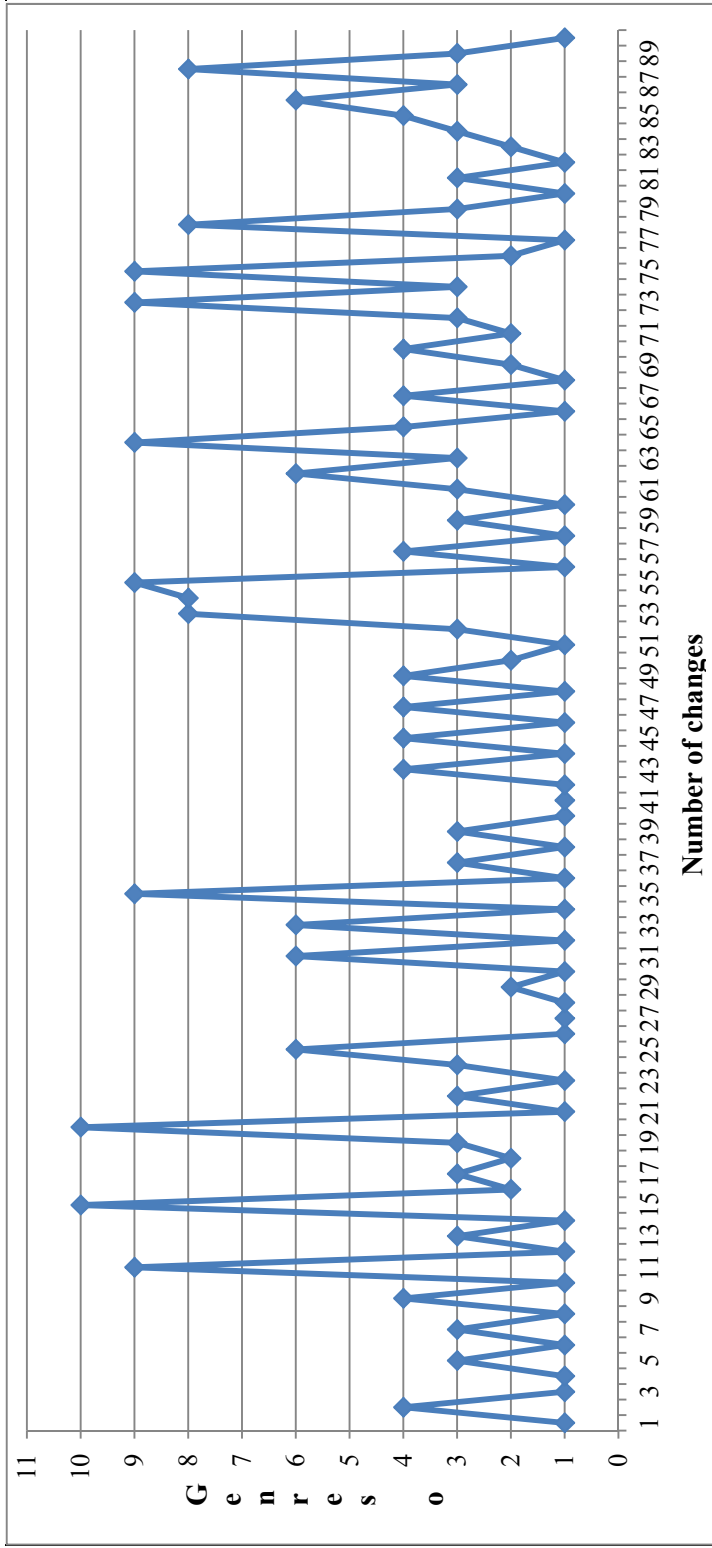
Numbers on the y-axis: 1 . narration of events; 2 – description; 3 – dialogue; 4 – contemplation; 5 – judicial speech; 6 – lamentation; 7 – myth & fable; 8 – explanation; 9 – persuasion & prayer; 10 – letter.

**Graph 6.** Changes in genres in Part II of Clitophon's ego-narration (11454 words).



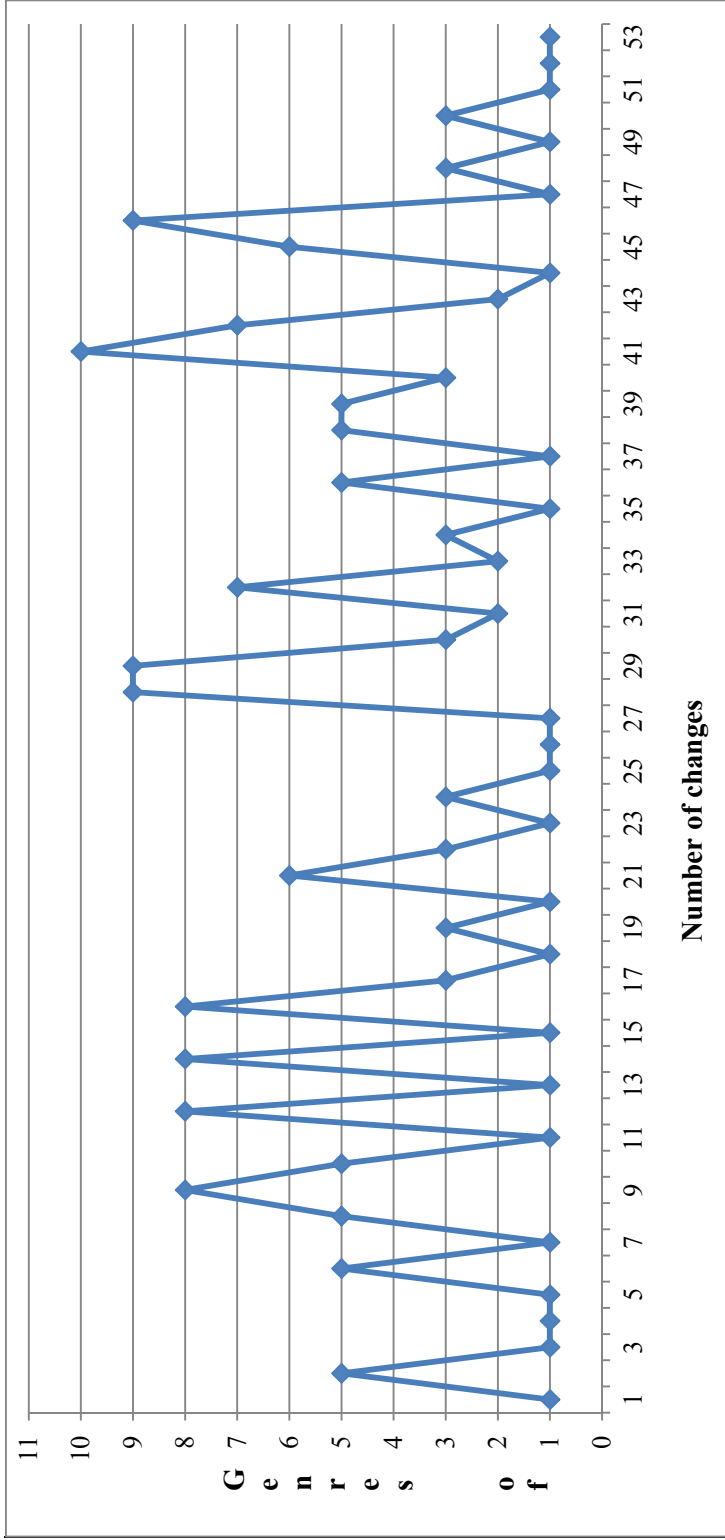
Numbers on the y-axis: 1. narration of events; 2 – description; 3 – dialogue; 4 – contemplation; 5 – judicial speech; 6 – lamentation; 7 – myth & fable; 8 – explanation; 9 – persuasion & prayer; 10 – letter.

**Graph 7.** Changes in genres in Part III of Clitophon's ego-narration (991 words).



Numbers on the y-axis: 1 . narration of events; 2 - description; 3 - dialogue; 4 - contemplation; 5 - judicial speech; 6 - lamentation; 7 - myth & fable; 8 - explanation; 9 - persuasion & prayer; 10 - letter.

**Graph 8.** Changes in genres in Part IV of Clitophon's ego-narration (8296 words).



Numbers on the y-axis: 1. narration of events; 2 – description; 3 – dialogue; 4 – contemplation; 5 – judicial speech; 6 – lamentation; 7 – myth & fable; 8 – explanation; 9 – persuasion & prayer; 10 – letter.

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2. Novikov, Kadri (2009) “Seebikad Vanakreeka moodi.” *Vikerkaar*, 12, 59–73.
3. Novikov, Kadri (transl.) “Minucius Felix, “Octavius” (Ch. 1–5, 17.11–18).” Kolk, Kaspar (ed.) *Rooma kirjanduse antoloogia*, Tallinn: Varrak, 542–548.
4. Novikov, Kadri (2008) “Ekphraseis in the novels of Achilleus Tatios and Eustathius Makrembolites: Comparison from the Rhetorical Point of View.” *Hellenu Mantojums: Rigas 2. starptautiskas hellenistikas konferences materiali*. Riga, 85–94.

5. Novikov, Kadri (2007) "Review of Hägg, Tomas (2004) *Parthenope: selected studies in Ancient Greek fiction (1969–2004)*. Edited by Lars Boje Mortensen & Tormod Eide. Copenhagen: Museum Tusulanum Press." *Studia Humaniora Tartuensia*. Tartu: University of Tartu.
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1. Novikov, Kadri “Gods and Religion in “Leukippe and Kleitophon““. Kämmerer, Thomas (ed.) *Acta Antiqua Mediterranea et Orientalia*. Münster: Ugarit Verlag (ilmumas).
2. Novikov, Kadri (2009) “Seebikad Vanakreeka moodi.“ *Vikerkaar*, 12, 59–73.
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