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Dikaiopolis in Despair (Aristophanes' *Acharnians* 30–31)*

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The article deals with a passage from the prologue of Aristophanes' Acharnians, vv. 30–31. Close reading of the passage and analyzing each verb of the series in vv. 30–31 shows that the entire series of verbs in *Acharnians* 30–31 describes Dikaiopolis' suffering and constitutes the culmination of the woes listed in his monologue. This last and greatest of his woes cannot be mere annoyance at having come first to the Pnyx and not knowing how to kill time. στένω must mean a lament tragic in tone, and κέχηνα intensifies this vocal lament though adding a comic bathos. σκορδινῶμαι does not refer here to drowsy stretching as it is usually interpreted by scholars but to convulsions of rage and despair. πέρδομαι indicates acuteness and intensity of Dikaiopolis' disappointment; the relationship between σκορδινῶμαι and πέρδομαι is similar to that between στένω and κέχηνα, where the second verb emphasizes and marks the culmination of the first ("I'm moaning so much that my mouth is open wide" and "I'm convulsed to the point of farting"). παρατίλλομαι must mean "to tear out the hair on one's head", a gesture that is obviously a sign of sorrow and despair. The verbs γράφω and λογίζομαι describe Dikaiopolis writing out and assessing his debts sitting in the assembly place. The lines that follow are tightly connected to 30–31 and explain the reason for the protagonist's despair: Dikaiopolis dreams of the countryside and hates the city, but due to the war cannot return to the country (32–33); his hatred of the city is further explained by the enormous expenses city life entails.

Keywords: Aristophanes, comedy, Acharnians, emotions, despair.

Aristophanes' *Acharnians* begins with a characteristic comic set-up: a character appears onstage expecting others to have already gathered and is sorely disappointed by their absence. *Lysistrata* and *Assemblywomen* open with similar scenes. The anticipated gathering here in *Acharnians* is a people's assembly, and the play's protagonist, Dikaiopolis, is the first to arrive, having high hopes of seeing a peace deal with Sparta approved. Since no one else has yet bothered to show up, he falls into a state of dejection. This situation provides the theme for a paratragic monologue in which Dikaiopolis does not merely voice his disappointment, but employs the literary device of a priamel to list the many prior sorrows of his life, culminating in the present one.[1] This retrospective of past ills gives Aristophanes

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[1] The opening monologue of Silenus in *Cyclops*, for example, is structured in the same way. Silenus lists the sufferings and labors he has endured for Dionysus, capping the list with his greatest woe: his current enslavement to Polyphemus, a condition he has been brought to thanks to his care for Dionysus. Both

an opportunity to poke fun at several contemporary poets and musicians whose performances greatly displeased Dikaiopolis, unhappy memories that are contrasted with the hero's fond recollections of other, pleasing pieces of theater.

The present woe crowning this list of past sorrows is that the morning assembly should have begun already, but the Pnyx is empty (οὔσης κυρίας ἐκκλησίας / ἑωθινῆς ἔρημος ἡ Πνὺξ αὐτηί, 19–20). Dikaiopolis sees that establishing peace is not a concern for anyone — not even the *prytaneis* have bothered to show up yet, but lie snoring in their beds, caring not a whit about putting a peace proposal before the assembly (εἰρήνη δ' ὅπως / ἔσται προτιμῶσ' οὐδέν, 26–27). Moreover, the audience learns that this has happened before: Dikaiopolis always arrives at the assembly first and is always disappointed:

> ἐγὼ δ' ἀεὶ πρώτιστος εἰς ἐκκλησίαν
> νοστῶν κάθημαι· κᾆτ', ἐπειδὰν ὦ μόνος,
> στένω, κέχηνα, σκορδινῶμαι, πέρδομαι,
> ἀπορῶ, γράφω, παρατίλλομαι, λογίζομαι,
> ἀποβλέπων εἰς τὸν ἀγρὸν, εἰρήνης ἐρῶν,
> στυγῶν μὲν ἄστυ τὸν δ' ἐμὸν δῆμον ποθῶν
> ὃς οὐδεπώποτ' εἶπεν "ἄνθρακας πρίω",
> οὐκ "ὄξος", οὐκ "ἔλαιον", οὐδ' ᾔδει "πρίω",
> ἀλλ' αὐτὸς ἔφερε πάντα χὠ πρίων ἀπῆν (28–36).

A series of similar verbs conveys his feelings at such times: στένω, κέχηνα, σκορδινῶμαι, πέρδομαι, / ἀπορῶ, γράφω, παρατίλλομαι, λογίζομαι (30–31). What these verbs mean, what emotions they express, and what actions and reactions they describe, is the question I will attempt to answer here.

First, it should be noted that Dikaiopolis' list is typical of Aristophanes' "catalogues": cf. *Acharnians* 1089–1093 τὰ δ' ἄλλα πάντ' ἐστὶν παρεσκευασμένα, / κλῖναι, τράπεζαι, προσκεφάλαια, στρώματα, / στέφανοι, μύρον, τραγήμαθ', αἱ πόρναι πάρα, / ἄμυλοι, πλακοῦντες, σησαμοῦντες, ἴτρια, / ὀρχηστρίδες, τὰ φίλταθ' Ἁρμοδίου, καλαί, *Knights* 1378–1381 συνερτικὸς γάρ ἐστι καὶ περαντικός, / καὶ γνωμοτυπικὸς καὶ σαφὴς καὶ κρουστικός, / καταληπτικός τ' ἄριστα τοῦ θορυβητικοῦ. / — οὔκουν καταδακτυλικὸς σὺ τοῦ λαλητικοῦ;, *Clouds* 49–52 ταύτην ὅτ' ἐγάμουν, συγκατεκλινόμην ἐγὼ / ὄζων τρυγός, τρασιᾶς, ἐρίων, περιουσίας, / ἡ δ' αὖ μύρου, κρόκου, καταγλωττισμάτων, / δαπάνης, λαφυγμοῦ, Κωλιάδος, Γενετυλλίδος, 316–318 ἥκιστ', ἀλλ' οὐράνιαι Νεφέλαι, μεγάλαι θεαὶ ἀνδράσιν ἀργοῖς, / αἵπερ γνώμην καὶ διάλεξιν καὶ νοῦν ἡμῖν παρέχουσιν / καὶ τερατείαν καὶ περίλεξιν καὶ κροῦσιν καὶ κατάληψιν, 1009–1014 ἢν ταῦτα ποιῇς ἀγὼ φράζω, / καὶ πρὸς τούτοις προσέχῃς τὸν νοῦν, / ἕξεις αἰεὶ / στῆθος λιπαρόν, χροιὰν λαμπράν, / ὤμους μεγάλους, γλῶτταν βαιάν, / πυγὴν μεγάλην, πόσθην μικράν, and even longer catalogues such as 545–556 and 873–880 further along in *Acharnians*. As in many similar instances, the words in the series play off of one another phonetically; here they form pairs that resonate either in the roots, such as στένω and κέχηνα, or in the endings: σκορδινῶμαι and πέρδομαι, ἀπορῶ and γράφω, and παρατίλλομαι and λογίζομαι. Another particularity of such catalogues is the insertion of a vulgar word (with a sexual or scatological import) into a series of similar concepts. In this case, the vulgarity is πέρδομαι; cf. αἱ πόρναι in

monologues, in *Acharnians* and *Cyclops*, would seem to reflect the same tragic model, see Compton-Engle 2001.

line 1091, καταδακτυλικός in *Knights* 1381, καταγλωττισμάτων in *Clouds* 51, and πυγὴν μεγάλην, πόσθην μικράν in *Clouds* 1014.

All modern interpretations of this passage adhere to a reading proposed in the scholia. The old commentators all see Dikaiopolis as bored in his early morning solitude: sleepy, yawning and stretching, and generally not knowing what to do with himself. But does this picture fit convincingly into the larger context? As indicated above, Dikaiopolis' soliloquy concerns his prior sufferings, none of which compare in intensity to what he is now undergoing. Boredom would seem inappropriate here. One might argue that ranking boredom as a great sorrow is consistent with comic hyperbole, and indeed, there is considerable exaggeration in Dikaiopolis' listing of theatrical performances as having caused him great sorrow in the past. But the current situation must be more serious: as seen in the following lines, the protagonist's condition is related to his dreams of peace, the primary theme of the play.

Analyzing each verb in this series is the best way to plumb Dikaiopolis' feelings. The first, στένω, is a poetic word often employed by tragedians (A. *Pers*. 62; 285; 295, *Th*. 873; *Ag*. 445; *Pr*. 68; 399; 432; 435; S. *Aj*. 675; *Ph*. 338; 1425; *OT* 64; *Ant*. 1249; *El*. 1180; E. *Hipp*. 903; *Ion* 721; *Ba*. 1372; *IA* 370 etc.). It presents Dikaiopolis' sufferings as tragic in character. The proximity of στένω to ἐπειδὰν ὦ μόνος in the preceding dependent clause may lend a tragic tone to μόνος: Dikaiopolis, as the first to arrive at the assembly, is not only literally sitting alone, but is alone in his aspirations for peace, just as tragic heroes often find themselves in a solitude both physical and moral (cf. Sophocles' μόνος in reference to Antigone: *Antigone* 508; 656; 821; 887; 919; 941; in reference to Elektra: *Elektr*a 119; 1019; 1074; in reference to Ajax: *Ajax* 29, 47, 294, 1276, 1283, in reference to Philoctetes: *Philotectes* 172; 183; 227; 286; 954, see Knox 1963, 31–32).

The verbs that follow — κέχηνα, σκορδινῶμαι, and πέρδομαι — are customarily interpreted as characterizing the behavior of someone who has either just woken up or been waiting a long time for something: "yawn, stretch and pass gas". This is how the scholia understood the grouping: τοῦτο ἐκ μεταφορᾶς εἴρηκε τῶν κυνῶν. οὗτοι γὰρ ἐξ ὕπνου ἀνιστάμενοι ἀνακλῶσι τὴν κεφαλὴν καὶ τοὺς πόδας ἐκτείνουσι καὶ πέρδονται. καὶ οἱ προσδοκῶντες οὖν τι καὶ τὸν χρόνον ἀργὸν διαβιβάζοντες τοιαῦτα εἰώθασι ποιεῖν μόνοι καθήμενοι, ἀποροῦντες τί δήποτε βραδύνει τὸ προσδοκώμενον (Lh) and σκορδινᾶσθαι οὖν ἐστιν τὸ ἀνακλᾶσθαι μετὰ χάσμης (R); and this interpretation was inherited by modern scholars. Starkie (Starkie 1909, ad v. 20) translates: "I draw long breaths and yawn, and stretch myself, and fizzle", explaining this as "the action of a person on waking in the morning". Rennie (Rennie 1909, ad loc.) understands κέχηνα and σκορδινῶμαι as "stretching and yawning" while Paley (Paley 1876, ad loc.) translates both verbs as one: "I yawn". Olson (Olson 2002, ad loc.) writes of κέχηνα: "Lit. 'I have my mouth wide open', i. e., 'I yawn'".

This reading, however, is difficult to defend on semantic grounds. χάσκω, first of all, means "to gape, fling open, open wide", often with the more specific sense "to open the mouth". The meaning is never "I yawn [from sleepiness]", an action denoted by another verb derived from the same root: χασμῶμαι (see *Knights* 824). What is more, κέχηνα, the perfect of χάσκω, specifically denotes a particular pose: "I've opened my mouth", "My mouth is agape".

Aristophanes not infrequently uses χάσκω, especially in the perfect, in the sense "stare open-mouthed", with interest, awe or expectation.[2] This is the meaning the word has in

[2] Cf. the scholiast's explanation of *Knights* 1119 κέχηνας] τεταμένος ὁρᾷς "You're gaping: you're staring anxiously". Sometimes the verb describes characters in the act of observing something attentively. In

Dikaiopolis' opening monologue, when the protagonist relates how he had been expecting a presentation of Aeschylus: ὅτε δὴ 'κεχήνη προσδοκῶν τὸν Αἰσχύλον (10). This is also how one scholiast read the passage: πάλιν τὸ κέχηνα, ἐν ἴσῳ τῷ προσδέχομαι, ἢ δέομαι τῆς εἰρήνης, ὥσπερ οἱ νεοσσοὶ κεχήνασι δεόμενοι τῆς τροφῆς. The meaning "be in a state of expectation", however, is not fundamental but rather one connotation of κέχηνα indicating attentive observation or regard of something. It is not altogether clear here where Dikaiopolis is supposed to be looking, or what his gaze is supposed to be fixed upon; could he be staring at some place where peace ought to appear?

The simplest reading of the text is to connect "I gape" with the preceding verb, στένω: Dikaiopolis moans and groans while keeping his mouth wide open. Thus κέχηνα intensifies his vocal lament. A similarly emphatic use of χάσκω in the context of exclamations and wailing is found at Aeschylus *Agamemnon*, 919–920 (in response to Clytemnestra's insincere greeting of Agamemnon): μηδὲ βαρβάρου φωτὸς δίκην / χαμαιπετὲς βόαμα προσχάνης ἐμοί, "…do not adore me as if I were a man of the East, / with prostrations and open-mouthed acclaim".[3]; cf. also Callimachus *Hymn to Apollo* l. 24, where a moan from Niobe's open mouth is described as γυναικὸς ὀϊζυρόν τι χανούσης. These uses suggest that Dikaiopolis' coupling of στένω and κέχηνα means "I am moaning so much that my mouth is wide open".

The verb σκορδινῶμαι is used not infrequently by medical authors (Hp. *Superf*. 20, Galenus *De symptomatum differentiis*, Kühn vol. 7, p. 59, 18, *De symptomatum causis*, Kühn vol. 7, p. 177, 13, p. 179, 5, *De facultate respirationis*, Kühn vol. 7, p. 940, 1, p. 941, 12), always in connection with symptoms such as hiccups, yawning, sneezing or coughing. In such texts, σκορδινῶμαι does usually mean "stretching and yawning after sleep", which this is precisely how Galen explains the verb (σκορδινᾶσθαι·διατείνεσθαι καὶ μάλιστα μετὰ χάσμης, Kühn vol. 19, p. 139, 6), an explanation often found in later lexicographers (Pollux 5.168, Orus, Vocum atticorum collectio, fr. 147a, 147b Alpers, Hesychius s. v. σκορδινᾶσθαι, Etymologicum Magnum s. v. σκορδινᾶσθαι) and in scholia to Aristophanes (on *Acharnians* 30, *Wasps* 642 and *Frogs* 922). Yet there are two other instances where Aristophanes uses σκορδινῶμαι in a different sense: not to refer to drowsy stretching but to convulsions of rage. These two examples are very similar: a character flies into a fury after being bested by his opponent in an agon. This is the reaction of Bdelycleon to Philocleon's speech in *Wasps* 642 (ὥσθ' οὗτος ἤδη σκορδινᾶται κἄστιν οὐκ ἐν αὐτοῦ) and that of Aeschylus to Euripides' comic unmasking of his arguments in *Frogs* 922 (τί σκορδινᾷ καὶ δυσφορεῖς;), cf. already Graves 1905 on

Clouds, for instance, a sad fate awaits Socrates as he studies the movement of the moon: ζητοῦντος αὐτοῦ τῆς σελήνης τὰς ὁδοὺς / καὶ τὰς περιφοράς, εἶτ' ἄνω κεχηνότος / ἀπὸ τῆς ὀροφῆς νύκτωρ γαλεώτης κατέχεσεν (171–173). Sometimes a mouth agape testifies to the unusual feelings with which a character looks or listens. This can be the immoderate or irrational elation of a mob at a public assembly or council meeting, bedazzled by the oratory of demagogues (*Knights* 651 οἱ δ' ἀνεκρότησαν καὶ πρὸς ἔμ' ἐκεχήνεσαν, 1118–1120 πρὸς τόν τε λέγοντ' ἀεὶ / κέχηνας· ὁ νοῦς δέ σου / παρὼν ἀποδημεῖ, cf. 651 as well). At other times, the mouth comes ajar when the listener focuses on something irrelevant or is distracted from the topic at hand, with something of the flavor of "slack-jawed" or "spaced out", cf. fr. 653 K.-A. κατεσκέδασέ μου τὴν ἀμίδα κεχηνότος "he emptied the chamber pot on me when I wasn't looking" and *Lysistrata* 426–427 (where the *proboulos* reprimands the archer serving under him) τί κέχηνας, ὦ δύστηνε; ποῖ δ' αὖ σὺ βλέπεις, / οὐδὲν ποιῶν ἀλλ' ἢ καπηλεῖον σκοπῶν. Since this action often reflects silliness or naiveté, κέχηνα in and of itself can mark the subject as a simpleton, a "slack-jawed gawker": *Knights* 261 is one instance ἀπράγμον' ὄντα καὶ κεχηνότα, cf. *Frogs* 990, and likewise the ironic labelling of Athens as ἡ Κεχηναίων πόλις, *Knights* 1263. On the use of χάσκω in Aristophanes see Taillardat 1965, 254 ss.

[3] Transl. Eduard Fraenkel.

σκορδινῶμαι in *Acharnians*: "sometimes denoting more actual uneasiness, as Ran. 92, τί σκορδινᾷ καὶ δυσφορεῖς; so *Vesp.* 642". Olson also rightly compares Dikaiopolis' use of the verb with these two passages, taking this as an expression of "intense agitation" rather than of shaking off sleep. Sometimes σκορδινῶμαι is used in medical literature with the meaning "writhe, convulse"; cf. Oribasius on the symptoms accompanying blood-letting: εἰκὸς δὲ καὶ εἰλιγγιάσαι, καὶ πᾶν τὸ σῶμα σκορδινηθῆναι καὶ φρικῶδες καὶ κοπῶδες γενέσθαι, ποτὲ μὲν ἐπὶ τούτοις καὶ πυρέξαι (*Collectiones medicae*, libri incerti, 18. 27 Raeder).

Finally, we have πέρδομαι. This act, much favored in comedy, is associated with a variety of mental and physical states. At times, farting may express intense joy (*Wasps* 1305 and *Peace* 335). At others, it is associated with ease and comfort: characters often pass wind in sleep, especially pleasant sleep (*Knights*, 115 ὡς μεγάλ' ὁ Παφλαγὼν πέρδεται καὶ ῥέγκεται, *Clouds* 9–11 ἀλλ' οὐδ' ὁ χρηστὸς οὑτοσὶ νεανίας / ἐγείρεται τῆς νυκτός, ἀλλὰ πέρδεται / ἐν πέντε σισύραις ἐγκεκορδυλημένος); cf. also *The Assemblywomen* 464, where a husband farts happily in bed while his spouse attends to the housework (σὺ δ' ἀστενακτεὶ περδόμενος οἴκοι μενεῖς). Commentators have similar contexts in view when they take πέρδομαι in *Archarnians* as a product of Dikaiopolis' drowsiness. But the passages cited cannot be considered parallels to the use in question, because Dikaiopolis' flatulence is not a result of drowsiness but of the pleasing calm of sleep itself, or of lying in bed after waking. There is no pleasant calmness in Dikaiopolis' case.

In other cases, flatulence is accompanied by negative emotions. In *Wasps*, Philocleon relates the legend of how Lamia farted — clearly in terror — when she was seized (ὡς ἡ Λάμι' ἁλοῦσ' ἐπέρδετο). In *Frogs*, Dionysus recalls a funny story of an effeminate man, "pale and fat", who looked pathetic as he ran carryig a torch in the Panathenaic Games, and how he farted when the crowd began to pummel him (βραδὺς ἄνθρωπός τις ἔθει κύψας, / λευκός, πίων, ὑπολειπόμενος / καὶ δεινὰ ποιῶν· κᾆθ' οἱ Κεραμῆς / ἐν ταῖσι πύλαις παίουσ' αὐτοῦ / γαστέρα, πλευράς, λαγόνας, πυγήν, / ὁ δὲ τυπτόμενος ταῖσι πλατείαις / ὑποπερδόμενος / φυσῶν τὴν λαμπάδ' ἔφευγεν (1091–1098); here flatulence is associated with physical pain.

In our passage, πέρδομαι obviously serves as a physical expression of Dikaiopolis' disappointment, one that emphasizes its acuteness and intensity. The relationship between σκορδινῶμαι and πέρδομαι is similar to that between στένω and κέχηνα, where the second verb emphasizes and marks the culmination of the first ("I'm moaning so much that my mouth is open wide" and "I'm convulsed to the point of farting").

Line 30 thus describes strong emotions and contains two pairs of verbs complementary in sense and sound. The first, στένω, is taken from the language of tragedy and elevates Dikaiopolis' suffering to the level of that of a tragic hero. The verb that completes the pair, κέχηνα, often appears in comedy, as seen above, and is permissible in tragedies in expressive contexts. The paired expression στένω, κέχηνα evokes a tragic phrase and might be compared to Elektra's words lamenting the death of her father: ἐγὼ δ' ὁρῶσα δύσμορος κατὰ στέγας / **κλαίω, τέτηκα**, κἀπικωκύω πατρὸς / τὴν δυστάλαιναν δαῖτ' (Sophocles *Elektra* 282–284). As σκορδινῶμαι and πέρδομαι belong exclusively to the language of comedy, the second pair appears as a debased and comic version of the first. The verb πέρδομαι not only demeans Dikaiopolis' suffering, but devalues his string of emotions with an obscenity, as is customary in comic catalogues.

Moving on to the next line, 31 ἀπορῶ, γράφω, παρατίλλομαι, λογίζομαι, the majority of commentators understand the first verb, ἀπορῶ, as "I don't know how to keep myself busy" and the three verbs that follow as Dikaiopolis' — essentially pointless — activities to

kill time: he scratches lines on the ground (γράφω) and pulls out his hair (παρατίλλομαι). Rennie paraphrases the lines: "I am at my wits' end for something to do. I draw on the ground with my stick, pluck out stray hairs, and do up my accounts". For Olson, ἀπορῶ means "'I am at a loss [as how to deal effectively with the situation]', as a result of which the hero engages in the idle activities described in the rest of the verse". This interpretation has its roots in the scholia. The EG scholia offer the following exegesis: "γράφω" μὲν ἀντὶ τοῦ καταγράφω· ἢ ζωγραφῶ, ἐπὶ τῆς γῆς ξύων τῷ δακτύλῳ ἤ τινι τοιούτῳ παιδιᾶς τινος <ἕνεκα>. "παρατίλλομαι" δὲ τὰς ἐκ τῶν μυκτήρων τίλλω τρίχας ἢ τῶν μασχαλῶν. ταῦτα δὲ πάντα ποιοῦσιν οἱ προσδεχόμενοι μέν τι, τὸν δὲ χρόνον δαπανῶντες εἰς ἀπορίαν καὶ ἀμηχανίαν, μὴ τυγχάνοντες τοῦ προσδοκωμένου λογισμοῦ.

The antiquity of this interpretation notwithstanding, it cannot be right. First, ἀπορῶ has a stronger meaning than "I don't know how to occupy myself", and frivolous activities are hardly consistent with the state of mind conveyed by a verb that often expresses intellectual confusion, the absence of an answer to a given question. Olson takes it this way ("I am at a loss") and offers three instances of the verb in Aristophanes as parallels — *Wasps* 590–591 (the senate and the people turn to the courts for assistance when they do not know how to resolve an important question: ἔτι δ' ἡ βουλὴ χὠ δῆμος, ὅταν κρῖναι μέγα πρᾶγμ'ἀπορήσῃ, / ἐψήφισται τοὺς ἀδικοῦντας τοῖσι δικασταῖς παραδοῦναι, *Birds* 474–475 (about a lark who existed before the Earth was formed and did not know where to bury her father) τὴν δ'ἀποροῦσαν / ὑπ' ἀμηχανίας τὸν πατέρ' αὐτῆς ἐν τῇ κεφαλῇ κατορύξαι and *Frogs* 1007 (in an agon with Euripides, Aeschylus challenges him with a question simply so that the latter will not be able to claim that Aeschylus is at a loss) ἵνα μὴ φάσκῃ δ' ἀπορεῖν με, / ἀπόκριναί μοι, τίνος οὕνεκα χρὴ θαυμάζειν ἄνδρα ποιητήν. These situations all involve a confusion more significant than absent-mindedly doodling in the dirt. ("I don't know how to solve this problem" rather than "I don't know how to kill time".) And yet no purely intellectual conundrum seems to be at issue in Dikaiopolis' situation. In all of the examples where ἀπορῶ carries that sense, the conundrum has a well-defined object — an unsolved problem — and this problem is either named or obvious. Here in *Acharnians*, by contrast, no specific question has thrown Dikaiopolis into a quandary. A comparative contexts are needed in which ἀπορῶ relates to situations involving not only intellectual but emotional difficulties. This is the meaning of ἀπορεῖν in a passage from *Peace* regarding the feelings a character experiences upon seeing his name on a list of military conscripts: εἶδεν αὐτόν, κἀπορῶν θεῖ τῷ κακῷ βλέπων ὀπόν "he saw himself and fled in desperation with a bitter look" (*Peace* 1184). So too in *Herakles* Euripides depicts a state of despair denoted by ἀπορεῖν as the distinguishing trait of the-faint-of-heart in opposition to the optimism of the brave: οὗτος δ' ἀνὴρ ἄριστος ὅστις ἐλπίσιν / πέποιθεν αἰεί· τὸ δ' ἀπορεῖν ἀνδρὸς κακοῦ (105–106).

Whether the difficulty behind ἀπορῶ is intellectual or emotional, therefore, it must be more severe than merely finding something to do to kill time. To determine what Dikaiopolis' difficulty is, we must determine the source of the anxiety described in 30–31. Despite the interpretation accepted by commentators, the verbs in this series do not describe the casual boredom of waiting for a meeting to begin, a reading that also goes against dramaturgical logic. Dikaiopolis is not waiting for the assembly to begin for the sake of the assembly itself, and his anxiety is accordingly not due simply to the assembly's delay. Instead, he is waiting for a decision about peace, and he is prepared to abuse and interrupt any orators who speak on other topics (38–39). He must have peace because the war has been extremely hard on him, leading to a loss of income because of his forced relocation into the city (32–36). It is

this damage that is causing Dikaiopolis such anxiety as he waits for the assembly to commence; this is the source of his increasing dejection as the day grows later and later.

The verbs that follow ἀπορῶ (γράφω, παρατίλλομαι, λογίζομαι) must be expressive of this sense of crisis rather than of boredom. To begin with γράφω: the proposal of the scholia, followed by modern commentaries, that γράφω here means "scratch on the ground", is not based on textual evidence. The catchy image of Dikaiopolis drawing lines in the dirt with his walking stick derives purely from the imagination of the scholiast. The meaning of γράφω in the passage is affected by the proximity of λογίζομαι, and the verbs are in fact found together elsewhere. Herodotus pairs them (2. 36: γράμματα γράφουσι καὶ λογίζονται ψήφοισι Ἕλληνες μὲν ἀπὸ τῶν ἀριστερῶν ἐπὶ τὰ δεξιὰ φέροντες τὴν χεῖρα, Αἰγύπτιοι δὲ ἀπὸ τῶν δεξιῶν ἐπὶ τὰ ἀριστερά) because he is specifically discussing the writing and counting systems of Greeks and Egyptians, while Aristotle does so in a discussion of a wide variety of human activities, implying a special association between them: φθείρουσι γὰρ τὰς ἐνεργείας αἱ οἰκεῖαι λῦπαι, οἷον εἴ τῳ τὸ γράφειν ἀηδὲς καὶ ἐπίλυπον ἢ τὸ λογίζεσθαι·ὃ μὲν γὰρ οὐ γράφει, ὃ δ' οὐ λογίζεται, λυπηρᾶς οὔσης τῆς ἐνεργείας, *NE* 1175b). Clearly the words form a natural pair for ancient authors, and the passage under consideration joins them even more tightly, as they are the only verbs here that describe actions rather than emotional states or physical manifestations of emotional states. Since γράφω and λογίζομαι are paired, it is logical to suppose that they have a common object.

λογίζεσθαι "to count" is regularly used of counting money, such as expenses or revenue. Aristophanes often uses it in this sense (*Clouds* 20, *Wasps* 656, *Wealth* 381), which is the best fit for the context in the *Acharnians*. Although many commentators want to see in Dikaiopolis' counting only an attempt to pass the time (van Leeuwen 1901, ad loc.: "longae taedia noctis conatur fallere" and Starkie: "I do sums' like people who are recommended, as an antidote for sleeplessness, to count sheep going through a hedge"), Paley correctly connects the activity described by the verb with the lines that follow (34–36), in which Dikaiopolis complains of the expenses he incurs as a result of the war and of being forced to live in the city (Paley: "I reckon up the costs of the war").

It is natural to suppose that Dikaiopolis writes these expenses down (γράφω), recalling Strepsiades at the beginning of *Clouds* (19–20), when he commands his slave to bring an account book (τὸ γραμματεῖον) with a list of debts, and proceeds to read through it (ἵν' ἀναγνῶ λαβὼν / ὁπόσοις ὀφείλω "in order to read how much I owe") and calculate the interest (καὶ λογίσωμαι τοὺς τόκους). If in *Clouds* these two procedures, first notation and then counting, are distanced temporally (Strepsiades recorded the figures at the time he borrowed the money), in *Acharnian*s they follow one after the other: Dikaiopolis writes out and assesses his debts sitting there in the assembly place.

Commentators generally follow the scholiast in reading παρατίλλομαι "to pluck out hair" as a way to speed up the clock (cf. Olson: "This is in any case only another sign of boredom and intended to pass the time"), as if this was an activity more or less equivalent to picking one's nose. In the scholiast's opinion, Dikaiopolis is plucking hairs out of his nose or his armpits (τὰς ἐκ τῶν μυκτήρων ἢ τῶν μασχαλῶν τρίχας), an activity fully suited to a character waiting for something, whether out of boredom or agitation. The scholiast clearly assumed that the plucking was a careful process involving isolated hairs not on the scalp, interpreting the prefix παρα- as "off to the side" of the main area of hair growth on top of the head, i. e., "to pluck out hairs elsewhere than on the head". A common use of παρατίλλομαι for the removal of public hair may have influenced this interpretation of the verb (*Lysistrat*a 89, 151 and *Frogs*

516), which, along with other similar interpretations in the scholia, has made its way into LSJ (s. v. παρατίλλω I "*pluck* the hair from any part of the body but the head") and many modern commentaries, except that beards now take precedence over nostrils or armpits: cf. Starkie "pull my bristles", Rennie "pluck out stray hair" and Paley "I pull my whiskers".

But if we examine how παρατίλλειν is actually used, those definitions become untenable, for παρατίλλειν often indicates an impulsive, rough and violent action, as in "tear out" or "yank" hair directly from someone's scalp, for example in a fight; cf. Diogenes Laertius 2. 21 regarding Socrates having so annoyed his interlocutors that they beat him and pulled out his hair (πολλάκις δὲ βιαιότερον ἐν ταῖς ζητήσεσι διαλεγόμενον κονδυλίζεσθαι καὶ παρατίλλεσθαι) or Lucian regarding a slave who mocked the corpse of his former master: ἀποβλέψας εἰς ἐμέ, "Σὺ μέντοι," φησίν, "ὦ μιαρὸν ἀνθρώπιον, πληγάς μοι πολλάκις οὐδὲν ἀδικοῦντι ἐνέτεινας·" καὶ ταῦθ' ἅμα λέγων παρέτιλλέ τέ με καὶ κατὰ κόρρης ἔπαιε, τέλος δὲ πλατὺ χρεμψάμενος καταπτύσας μου καί, "Εἰς τὸν Ἀσεβῶν χῶρον ἄπιθι," ἐπειπὼν ᾤχετο ("Looking at me, he says, 'You mangy homunculus, you often gave me good beatings when I'd done nothing wrong!' Having said that, he pulled out my hair and hit me in the temple and finally cleared his throat loudly and spat upon me, saying, 'Go away to the land of the impious,' and left": *Cataplus* 12). The gesture is so emphatic and serious that it caps off the scene (*Cataplus* 13): Εἶτ' οὐ δικαίως σε παρέτιλλεν ὁ Καρίων οὑτωσὶ σκαιὸν ὄντα; ("Isn't it just that Karion pulled out your hair, considering you're so stupid?") παρατίλλειν is thus a sharp, violent action that can be directed at the hair on the head, so that in this case the prefix παρα- does not indicate that the hair, prior to being acted upon, is not on the scalp, but points instead to the result of the act, i. e., "to pull away, off to the side", analogous to the use of the prefix in παραιρέω "to take away from", παράγω "to lead away", παραδίδωμι "to give over" and other verbs. If we compare the passage under consideration with those examined above, παρατίλλομαι in the middle must mean "to tear out the hair on one's head". Such a gesture is obviously a sign of sorrow and despair. The sinple verb is used with this meaning: cf. *Iliad* 24. 711 τόν γ' ἄλοχός τε φίλη καὶ πότνια μήτηρ τιλλέσθην "his dear wife and revered mother tore their hair over him", Philodemus *On An*ger, fragment 17, column 15 κάθηνται τ[ι]λλόμενοι καὶ κλαίοντες "they sit, tear their hair and weep". The same sense is found in Aristophanes' τίλλειν ἑαυτόν in *Peace* 545 describing the sufferings of an arms-maker after peace has been declared: ἐκεινονὶ γοῦν τὸν λοφοποιὸν οὐχ ὁρᾷς τίλλονθ' ἑαυτόν; (cf. Platnauer 1964 *ad loc*.; the interpretation of the passage in *LSJ* "as a description of an idle fellow" is incorrect). Finally, we have a fragment of ancient Attic comedy in which the compound, παρατίλλομαι, has the same meaning. This passage is from a papyrus that preserves a portion of an unidentified comedy, *Pap. Oxy*. 2743 = *CGFP* fr. 220 = fr. adesp. 1105 K.-A., ст. 99. The context is not fully known or understood, but includes the phrase τίς οὐκ ἂν ὁρῶν παρατίλαιτ' ἐν κακοῖσιν with an understood or unpreserved object for ὁρῶν. Most likely this is a sarcastic observation regarding the primary butt of the jokes here, the seer Lampon. But however the sentence ended, παρατίλαιτ' must retain the meaning "to tear out one's hair (in anguish)": "Who would not tear out his hair, seeing in misfortunes…".

The entire series of verbs in *Acharnians* 30–31 describes Dikaiopolis' suffering and constitutes the culmination of the woes listed in his monologue. This last and greatest of his woes cannot be mere annoyance at having come first to the Pnyx and not knowing how to kill time. The lines that follow are tightly connected to 30–31 and explain the reason for the protagonist's despair: Dikaiopolis dreams of the countryside and hates the city, but due to the war cannot return to the country (32–33); his hatred of the city is further explained by the enormous expens-

es city life entails. The anguish described in 30–31 derives mostly from this: the war has forced Dikaiopolis to remain in the city, life there is costing him dearly, and he is accordingly impatient for the assembly to begin, in the hope that making peace will be on the docket (37–39).

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Дикеополь в отчаянии (Аристофан, «Ахарняне», 30–31)*

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В статье рассматривается отрывок из пролога «Ахарнян» Аристофана, ст. 30–31. Внимательное чтение отрывка и анализ каждого глагола из серии в ст. 30–31 показывает, что серия глаголов в «Ахарнянах» 30–31 описывает страдания Дикеополя и представляет собой кульминацию всех бед, перечисленных в его монологе. Эта последняя и самая большая из его бед не может быть просто досадой на то, что он первым пришел в Пникс и не знает, как убить время. στένω должно означать трагические стоны, а κέχηνα усиливает их, вместе с тем комически снижая их описание. σκορδινῶμαι означает не сонное потягивание, как это обычно интерпретируется учеными, а конвульсии ярости и отчаяния. πέρδομαι указывает на остроту и интенсивность разочарования Дикеополя; связь между σκορδινῶμαι и πέρδομαι аналогична связи между στένω и κέχηνα, где второй глагол подчеркивает и усиливает первый («я стенаю так сильно, что мой рот широко открыт» и «я в конвульсиях, доходящих до пуканья»). παρατίλλομαι должно означать «вырывать волосы на голове», жест, который, очевидно, является признаком печали и отчаяния. Глаголы γράφω и λογίζομαι описывают, как Дикеополь записывает и подсчитывает свои долги. Последующие строки тесно связаны с 30–31 и объясняют причину отчаяния главного героя: Дикеополь мечтает о деревне и ненавидит город, но из-за войны не может вернуться в деревню (32–33); его ненависть к городу объясняется огромными расходами, которые влечет за собой городская жизнь.

Ключевые слова: Аристофан, комедия, ахарняне, эмоции, отчаяние.

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