

**COMIC TERMINATIONS IN
ARISTOPHANES AND THE COMIC
FRAGMENTS. PART I: DIMINUTIVES,
CHARACTER NAMES,
PATRONYMICS. A DISSERTATION**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649199341

Comic terminations in Aristophanes and the comic fragments. Part I: Diminutives, Character Names, Patronymics. A dissertation by Charles William Pepler

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

CHARLES WILLIAM PEPPLER

**COMIC TERMINATIONS IN
ARISTOPHANES AND THE COMIC
FRAGMENTS. PART I: DIMINUTIVES,
CHARACTER NAMES,
PATRONYMICS. A DISSERTATION**

Comic Terminations in Aristophanes
and the Comic Fragments.

Part I: Diminutives, Character Names, Patronymics.

A DISSERTATION

PRESENTED TO THE BOARD OF UNIVERSITY STUDIES
OF THE JOHNS HOPKINS UNIVERSITY FOR THE
DEGREE OF DOCTOR OF PHILOSOPHY,

BY

CHARLES WILLIAM PEPLER,
Professor of Greek in Emory College.

BALTIMORE:
JOHN MURPHY COMPANY.
1901.

1997
A76
7/12

1

1

1

CONTENTS.

	PAGE.
INTRODUCTORY.....	5
DIMINUTIVES.....	6
Meiotic Diminutives.....	9
The Immoderate Use of Diminutives:	
<i>a.</i> Multiplication of Diminutive Suffixes.....	11
<i>b.</i> Accumulation of Diminutive Words.....	13
Diminutives of Endearment.....	17
Diminutives of Contempt.....	23
Metre.....	28
CHARACTER NAMES.....	32
In <i>-ov</i>	33
" <i>-ov</i>	35
" <i>-o</i>	37
" <i>-o</i>	37
" <i>-as</i>	38
" <i>-ar</i>	41
" <i>-ar</i>	42
PATRONYMS.....	44



COMIC TERMINATIONS IN ARISTOPHANES AND THE COMIC FRAGMENTS.

INTRODUCTORY.

The language of Aristophanes is full of comic surprises. These appear in a variety of forms, but the particular kind to be considered here is that which arises from changing the termination of a word by substituting for the usual ending one that is new and unexpected, in order to give a comic turn to the expression. Examples are *ἐγκαλυμμός* in place of *ἐγκάλυμμα* (cf. *κάλυμμα*, *ἐπικάλυμμα*, κ. τ. λ.), *Ἀχαρικός* and *βαδιστικός* for *Ἀχαρνεύς* and *βαδιστής*, *ἐξαπατόλλω* for *ἐξαπατάω* in a diminutive sense, and *δύακις* and *τριάκις* for *δύς* and *τρίς*. In the same way diminutives and patronymics are employed for the comic effect, instead of the primary forms, the former often debasing and ridiculing things high and exalted, the latter giving a loftier tone and more imposing air to common names. Kipling has many illustrations of these comic shifts of termination: *cosmopolouse* for *cosmopolitan*, *procrastitutes* for *procrastinators*, *Arabiles* for *Arabians*, *gleesome* for *gleeful*, *fearsomely* for *fearfully*, *reeruity* for *recruit*, etc.

In deciding whether a given word is comic or not, the difficulty of dealing with a foreign and a dead language is enhanced by the imperfect tradition. The rarity of a form is not a sure test, for it may happen either that a word, which was in common use in ancient times, through some accident occurs only once in the extant literature, or on the other hand that a comic formation was admired, appropriated and freely employed by the author's successors, so that its common occurrence keeps it from appearing in any way remarkable or unusual. Furthermore, the *sermo familiaris*, which is the proper sphere of these forms and which alone could present

them to us in their true setting, has largely disappeared, much less of it than of the literary language being handed down to us. Speaking of the impossibility of feeling the force of the words of daily life exactly as the Greeks felt them, Professor Jebb in the introduction to his *Characters of Theophrastus*, pp. 1 sq., says: "The words of a dead language are like panes of stained glass seen on a bleak morning. The genius of the design which they make up can be felt; and, if the separate colors seem hard in the gray light, it is possible to imagine them deepened; but no imagination can see them as they looked when the evening sunshine was streaming through the window." Consequently, there will be more or less uncertainty at times as to the comic effect of a termination, and neither the context nor any other source of help will suffice to lead us to a sure conclusion. Naturally, then, opinions will differ, for it cannot be expected, in a matter so subjective, that all will agree in regarding the same words as comic.

DIMINUTIVES.¹

There is no class of terminations that Aristophanes used so freely to produce a comic effect as the diminutive suffixes. Originally they indicated smallness. Small objects give rise to various emotions: when beautiful and attractive, they arouse love and affection; if weak and in distress, they move us to pity and compassion; when they are insignificant and mean, they call forth ridicule and contempt. Thus diminutives get the derived significations of endearment, pity and aversion. Since the same thing may excite emotion in one person and not in another, it is just as necessary that the speaker be capable of having and expressing these feelings as that the object be suited to produce them. Much then depends upon his nature and frame of mind; coldness and reserve on his part operate as strongly against the use of dim. as do magnitude and grandeur in the object. The language must be free and unrestrained, as in daily conversation, so that the speaker may

¹ Cf. L. Schwabe, *De diminutivis Græcis et Latinis*, Gissæ 1859; L. Janson, *De Græci sermonis nominum diminutione et amplificatione flexorum forma atque usu*, Jahrb. f. Phil. u. Päd. Suppl. 5, 185 sqq.; G. Müller, *De linguae Latinae diminutivis*, Lipsiæ 1885.

give vent to the feelings that are aroused by the contemplation of the object; otherwise there is no room for dim. in their secondary use. They show familiarity, and often lightness of heart and a playful spirit. Hence they find their proper sphere in the speech of the common people. "Das Volk," says Weise, Char. d. lat. Spr., § 120, "hat das Herz immer auf der Zunge; es kann und will sich nicht verstellen, trägt vielmehr offen zur Schau, was es denkt und wie es fühlt, nicht nur in seinen Mienen und Gebärden, sondern auch in seinen Worten. Hier kommt oft ungesucht und unbewusst seine Teilnahme und seine Abneigung zur Geltung. So ist die starke Vorliebe für Diminutiva als Zeichen der Kordialität und der regen Beteiligung des Gemüts an der Rede anzufassen."

ὑποκορισμός.

The original meaning of *ὑποκορίζεσθαι* is 'to play the child (*κόρος, κόρη*),' 'to talk like a child,' 'to imitate the language of children in speaking to them,' Phrynichus, *Anecdota Graeca Bekkeri* (abbrev. A. G. B.) 47, 31 says: σημαίνει τὸ πρὸς τὰ κομιδῆ παιδία νήπια ψελλιζόμενον τῇ φωνῇ παίζειν· κόρος γὰρ ὁ παῖς. Cf. 857, 20 and *Lex. Tim.* s. v. Since baby-talk naturally contains many dim., the Greeks employed *ὑποκορισμός* to designate dim. in general (*δνομα μικρότητος ἐμφαντικόν καὶ κόραις εὐικός* A. G. B. 855, 29), but the notion of endearment is always the most prominent one in this word, because baby-names are tender, caressing names. One kind of *ὑποκορισμός* consists in calling a thing by a fair name in order to lessen or conceal the evil in it, e. g. [*φιλία καὶ*] *ξενία καὶ ἑταιρία* for *δουλεία* Dem. 19, 259, *pergrinatio* for *miserrima fuga* Cic. Att. 9, 10, 4. After discussing in *Rhet.* 1, 9, 28 the substitution in general of one quality for another closely related to it, whether the end in view is praise or blame, Aristotle turns his attention in § 29 to a special variety of this misuse of names, viz. *ὑποκορισμός*, in which a man's character is looked at always from the most favorable point of view, and *ὁ ἀργίλος καὶ ὁ μανικός* is called *ἀπλοῦς*, while *ὁ ἀνθάδης* is described as *μεγαλοπρεπῆς καὶ σεμνός*. This is an extension of the original bland use of *ὑποκορισμός*. For other exx. see Cope-Sandys on *Aristot.* l. c. While this form of *hypocorismos*