



PHILIP S. PEEK

# Ancient Greek II

A 21st-Century Approach



<https://www.openbookpublishers.com>

© 2025 Philip S. Peek



This work is licensed under a Creative Commons Attribution 4.0 International license (CC BY 4.0). This license allows you to share, copy, distribute and transmit the work; to adapt the work and to make commercial use of the work providing attribution is made to the author (but not in any way that suggests that they endorse you or your use of the work). Attribution should include the following information:

Philip S. Peek, *Ancient Greek II: A 21st-Century Approach*. Cambridge, UK: Open Book Publishers, 2021. <https://doi.org/10.11647/OBP.0441>

Copyright and permissions for the reuse of many of the images included in this publication differ from the above. This information is provided in the captions and in the list of illustrations.

In order to access detailed and updated information on the license, please visit <https://doi.org/10.11647/OBP.0441#copyright>

Further details about CC BY licenses are available at <http://creativecommons.org/licenses/by/4.0/>

All external links were active at the time of publication unless otherwise stated and have been archived via the Internet Archive Wayback Machine at <https://archive.org/web>

Digital material and resources associated with this volume are available at <https://doi.org/10.11647/OBP.0441#resources>

Every effort has been made to identify and contact copyright holders and any omission or error will be corrected if notification is made to the publisher.

ISBN Paperback: 978-1-80511-472-7/ISBN

Hardback: 978-1-80511-473-4

ISBN Digital (PDF): 978-1-80511-474-1

ISBN Digital ebook (epub): 978-1-80511-475-8

ISBN Digital ebook (HTML): 978-1-80511-476-5

DOI: 10.11647/OBP.0441

Cover image: Photo by Carole Raddato, CC-BY-SA 2.0, <https://www.flickr.com/photos/caroleimage/15724584465/sizes/5k/>.

Cover design: Jeevanjot Kaur Nagpal

## Module 53

# Narratology I: Authors, Narrators, Narratees, Materials, Texts, Stories

---

## Module 53 Summary

In this module you will learn narratological principles for interpreting texts.

### Narratology

Narratology is the study of stories, their structures, and their perceptions.

### Authors and Narrators

It is a principle of narratology that historical authors and their narrators are not the same. Thus, we can speak of (1) a historical author and (2) a historical author's persona, referred to as the primary narrator-focalizer. Though the historians Herodotos, Thoukydides, and Xenophon may have argued that in their works author and narrator are one, it is convenient, when discussing stories of all types, to maintain the distinction between historical author and primary narrator. For example, Herodotos and Thoukydides are the historical authors of their histories. The narrator of each is referred to as the primary narrator-focalizer. In *The Ass* the historical author is Lucian and the primary narrator-focalizer is Loukios, the story's main character.

### Types of Narrators

Narrators tell their tales using the first, second, or third person. Narrators exist on a range that runs from omniscient to restricted in what they know or choose to share. Their veracity ranges from reliable to not. They can be external, existing outside the story, or internal, participating in the events. They can be overt, making their presence clear, or covert, disguising it. For example, in *The Ass*, Lucian has Loukios tell the story of *The Ass* in the first person. Loukios is not

an omniscient narrator and is an internal participant in events. His presence is overt. Narrators offer audiences a representation of events.

### Audiences and Narratees

It is a principle of narratology that historical audiences and their narratees are not the same. Narrators tell their tales to a specific audience. The primary narrator addresses a primary narratee. A secondary narrator addresses a secondary narratee, and so on. The narrator crafts her tale to suit her narratee.

For example, the historical author Lucian has his primary narrator-focalizer tell the *True Story* in the first person, addressing it to narratees who have read Homer, Herodotos, and Thoukydides, and expecting them to catch the many allusions he employs. He calls the *True Story* a complete lie, suggesting that the works he alludes to suffer from their own falsehoods, and contrasting his work favorably to theirs because he makes no pretension to veracity.

### Types of Narratees

Narratees are the recipients of stories and can be in the first, second, or third person. Narratees exist on a range from savvy to naïve. They can be external (existing outside the story) or internal (participating in the events). Narratees can be covert (their presence implied) or overt (their presence known). Narratees influence narrators' representation of events. Narratees are restricted in what they know, constrained by who narrates, what they themselves know, and by the touchstone of their own inner compasses.

For example, in Ovid's *Metamorphoses* the narrator-focalizer Cephalus tells his tale to Phocus, the son of Aeacus, his youngest who is not old enough to engage in warfare. We can imagine that Phocus, an avid hunter himself, listens with interest, accepting what Cephalus tells without the criticism or skepticism an older, more experienced ear could bring.

### Levels of Narration and Reception

Narrators and narratees can be simple or complex. A simple narrative has one primary narrator and one primary narratee. A complex one has a primary narrator who hands over narration to at least one secondary narrator with a secondary narratee. A secondary narrator may embed another narrative in her tale, told by a tertiary narrator to a tertiary narratee, and so on.

An extreme example of narrative complexity is the *Metamorphoses* of Ovid, whose primary narrator tells the story to his primary narratee, a sophisticated Roman from his own day, handing off narration to over forty additional narrators with various narratees. In one instance, the epic's primary narrator hands over narration to the muses who tell Minerva of the contest between the Pierides and the muses. The Pierides sing a tale of the giants fighting against the Olympian

deities. Speaking on behalf of the muses, the muse Calliope sings of how Cupid caused Dis (Pluto) to fall in love with and rape Proserpina and how Ceres, Proserpina's mother, searched for her. In her wanderings, Ceres encounters the spring Arethusa. Ceres asks her to explain how she changed her form, and Arethusa complies and tells the tale (5.341-661). And so the primary narrator-focalizer (1) hands over narration to the Muses (2), who hand over narration to the muse Calliope (3), who hands over narration to Arethusa (4), who explains how she changed form. In all, narrators tell more than 240 different tales in Ovid's novel-length epic.<sup>1</sup>

## Materials

The subject matter from which the author creates the text are the materials.

For example, Homer's materials include inspiration from his muse, poetry from the oral tradition, and whatever items he himself brought to the epics. Herodotos' materials for his *Histories* include artifacts, eye-witness accounts (his own and others), interviews, oral sources, primary sources, reports, secondary sources, speeches, and technology. In addition, Hekataios, a contemporary of Herodotos, is believed to be the source for parts of Book 2 on the Egyptians. Herodotos mentions a painting (4.88) and cites an inscription for the battle of Thermopylai (7.228). He references the writers Aiskhylos, Arkhilokhos, Hesiod, Homer, Phrynikhos, Pindar, and Solon and quotes prophecies throughout. Thoukydides' materials for his history on the Peloponnesian War include artifacts, eye-witness accounts (his own and others), interviews, oral sources, primary sources, speeches (a mix of fact and invention), and technology.

## Texts

Texts have one or more of these elements: (1) simple narrator-text, (2) character-text, and (3) complex narrator-text. In (1) the primary narrator tells the story. In (2) a secondary narrator involved in the story takes over narration from the primary narrator, and in (3) there is a combination of (1) and (2). Oftentimes a sign of complex narrator-text is indirect questions or statements. For many examples of each type, see Modules 54 and 55.

## Stories

Stories are a spoken or written account of something. Quantum narratives from the scientific world seek to explain interaction at the nano-levels. Quarks and neutrinos are the protagonists. For the biologist Merlin Sheldrake, fungi take center stage, telling their unique stories from their perspective. In the tales of Brian Jacques, animals fight and love. In many narratives, humans are the players. A typical story has a connected series of events, with a beginning, middle,

1 See Philip S. Peek, "Black Humour in Ovid's *Metamorphoses*" p. 146.

and end, where the beginning offers a complication, the middle elaborates it, and the end offers a resolution, however neat and tidy or messy and ambiguous. For example, in Euripides' *Medeia*, the titular main character seeks vengeance against her husband Jason. What form this vengeance will take is uncertain and takes form as the primary focalizer has Medeia contemplate her options and take advantage of circumstances that happen to occur over the course of a single day's events.

### Further Considerations

The primary narrator of Ovid's *Metamorphoses* is omniscient and unreliable, telling his grand story in the third person. It may be argued that Ovid, the historical author, has created tension between this fictional primary narrator and his real self. Thus, the epic asks the reader to recognize this tension and see the reliability with which the historical Ovid reveals truths about the human condition, the use and abuse of power, and the cruelty of Rome's politicians. In this reading, the unreliability of the primary narrator contrasts with the authenticity of the historical author. Likewise, as the quantum world reveals layers of subjectivity to us and the reality of one thing being on two contradictory paths at the same time, so might we consider the roles perception and subjectivity play when we experience or interpret anything. In this case, assuming the unreliability of all narrators or author-personas is attractive, requiring us to evaluate the authenticity of a narrated vision via the touchstone of our own mutable inner compass.<sup>2</sup>

Ken Liu describes the relationship between author and reader well:

However, there is much more predictability and certainty at one end, when you're writing for machines and abstract mathematical constructs, versus the other end, when you're writing for people with individual life experiences, expectations, blind spots and insights, biases and hopes, that all inform each reader's *sui generis* mind. In a very real sense, the story that the author leaves on the page is incomplete, for the reader must perform her half of the dance to animate the words with her unique view of life and finish the story. Authors must eventually accept that fiction is about giving up control, and stories only work when there is a bond of resonance between the reader and the writer. The more I write, the more I treasure that bond, which is so hard to find and maintain. It's a miracle that any stories are understood at all.<sup>3</sup>

Narratology examines both partners in the dance.

2 Credit Ken Liu for this last observation.

3 <https://www.grimdarkmagazine.com/an-interview-with-ken-liu/>



## Module 53 Practice Translating

Translate the sentences below from Euripides' *Iphigeneia at Aulis* (Ἰφιγένεια ἐν Αὐλίδι) lines 354-406. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

### Μενέλαος

ὥς ἄνολβον εἶχες ὄμμα σύγχυσίν τ', εἰ μὴ νεῶν  
 χιλίων ἄρχων τὸ Πριάμου πεδίον ἐμπλήσεις δορός.  
 κάμῃ παρεκάλεις—Τί δράσω; τίνα δὲ πόρον εὕρω, πόθεν; —  
 ὥστε μὴ στερέντα σ' ἀρχῆς ἀπολέσαι καλὸν κλέος.  
 κᾶτ', ἐπεὶ Κάλχας ἐν ἱεροῖς εἶπε σὴν θῦσαι κόρην  
 Ἀρτέμιδι καὶ πλοῦν ἔσεσθαι Δαναΐδαις, ἡσθεὶς φρένας,  
 ἄσμενος θύσειν ὑπέστης παῖδα. καὶ πέμπεις ἐκὼν,  
 οὐ βίᾳ — μὴ τοῦτο λέξης — σῇ δάμαρτι, παῖδα σὴν  
 δεῦρ' ἀποστέλλειν, Ἀχιλλεῖ πρόφασιν ὥς γαμουμένην.  
 κᾶθ', ὑποστρέψας λέληψαι μεταβαλὼν ἄλλας γραφάς,  
 ὥς φονεὺς οὐκέτι θυγατρὸς σῆς ἔση. μάλιστά γε.  
 οὗτος αὐτός ἐστιν αἰθὴρ ὃς τάδ' ἤκουσεν σέθεν.  
 μυρίοι δέ τοι πεπόνθασ' αὐτό· πρὸς τὰ πράγματα  
 ἐκπονοῦσ' ἔχοντες· εἶτα δ' ἐξεχώρησαν κακῶς,  
 τὰ μὲν ὑπὸ γνώμης πολιτῶν ἀσυνέτου, τὰ δ' ἐνδίκως  
 ἀδύνατοι γεγῶτες αὐτοὶ διαφυλάξασθαι πόλιν.  
 Ἑλλάδος μάλιστ' ἔγωγε τῆς ταλαιώρου στένω,  
 ἧ, θέλουσα δρᾶν τι κεδνόν, βαρβάρους τοὺς οὐδένας  
 καταγελῶντας ἐξανήσει διὰ σέ καὶ τὴν σὴν κόρην.  
 μηδέν' ἀνδρείας ἔκατι προστάτην θείμην χθονός,  
 μηδ' ὄπλων ἄρχοντα. νοῦν χρὴ τὸν στρατηλάτην ἔχειν.  
 πόλεος ὥς ἄρχων ἀνὴρ πᾶς, ξύνεσιν ἦν ἔχων τύχη.

### Χορός

δεινὸν κασιγνήτοισι γίνεσθαι λόγους  
 μάχας θ', ὅταν ποτ' ἐμπέσωσιν εἰς ἔριν.

### Ἀγαμέμνων

βούλομαί σ' εἰπεῖν κακῶς εὖ, βραχέα, μὴ λίαν ἄνω  
 βλέφαρα πρὸς τάναιδές ἀγαγών, ἀλλὰ σωφρονεστέρως,  
 ὥς ἀδελφὸν ὄντ'. ἀνὴρ γὰρ χρηστὸς αἰδεῖσθαι φιλεῖ.

εἰπέ μοι, τί δεινὰ φουσᾶς αἵματηρόν ὄμμ' ἔχων;  
 τίς ἀδικεῖ σε; τοῦ κέχρησαι; χρηστὰ λέκτρ' ἐρᾶς λαβεῖν;  
 οὐκ ἔχοιμ' ἄν σοι παρασχεῖν. ὦν γὰρ ἐκτήσω\*, κακῶς  
 ἦρχες. εἴτ' ἐγὼ δίκην δῶ σὼν κακῶν, ὃ μὴ σφαλείς;  
 οὐ δάκνει σε τὸ φιλότιμον τούμῳ, ἀλλ' ἐν ἀγκάλαις  
 εὐπρεπῇ γυναιῖκα χρήζεις, τὸ λελογισμένον παρεῖς  
 καὶ τὸ καλόν, ἔχειν. πονηροῦ φωτὸς ἡδοναὶ κακαί.  
 εἰ δ' ἐγώ, γνοὺς πρόσθεν οὐκ εὔ, μετετέθην εὐβουλία,  
 μαίνομαι; σὺ μᾶλλον, ὅστις ἀπολέσας κακὸν λέχος  
 ἀναλαβεῖν θέλεις, θεοῦ σοι τὴν τύχην διδόντος εὔ.  
 ὦμοσαν τὸν Τυνδάρειον ὄρκον οἱ κακόφρονες  
 φιλόγαμοι μνηστῆρες — ἡ δέ γ' Ἑλπίς, οἶμαι μὲν, θεός,  
 κάξέπραξεν αὐτὸ μᾶλλον ἢ σὺ καὶ τὸ σὸν σθένος —  
 οὓς λαβὼν, στράτευνε· ἔτοιμοι δ' εἰσὶ μωρία φρενῶν.  
 οὐ γὰρ ἀσύνετον τὸ θεῖον, ἀλλ' ἔχει συνιέναι  
 τοὺς κακῶς παγέντας ὄρκους καὶ κατηναγκασμένους.  
 τὰμὰ δ' οὐκ ἀποκτενῶ ἄγῳ τέκνα. κοῦ τὸ σὸν μὲν εὔ  
 παρὰ δίκην ἔσται κακίστης εὐνιδος τιμωρία.  
 ἐμέ δὲ συντήξουσι νύκτες ἡμέραι τε δακρυόεις,  
 ἄνομα δρῶντα κοῦ δίκαια παῖδας οὓς ἐγεννάμην.  
 ταῦτά σοι βραχέα λέλεκται καὶ σαφῆ καὶ ῥάδια·  
 εἰ δὲ μὴ βούλῃ φρονεῖν εὔ, τᾶμ' ἐγὼ θήσω καλῶς.

### Χορός

οἷδ' αὖ διάφοροι τῶν πάρος λελεγμένων  
 μύθων, καλῶς δ' ἔχουσι, φείδεσθαι τέκνων.

### Μενέλαος

αἰᾶ, φίλους ἄρ' οὐχὶ κεκτήμην τάλας.

### Ἀγαμέμνων

εἰ τοὺς φίλους γε μὴ θέλεις ἀπολλύναι.

### Μενέλαος

δείξεις δὲ ποῦ μοι πατὴρ ἐκ ταύτου γεγώς;

### Note

1. ὦν γὰρ ἐκτήσω: ὦν = τούτων ἃ



## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

αἰδέομαι <i>be ashamed to do</i>	λέληψαι < λέλημμαι the perfect of λαμβάνω
αἰᾶ (interjection) <i>ah!</i>	λίαν <i>very, exceedingly</i>
ἀναλαμβάνω <i>take back, take up</i>	λογίζομαι <i>reckon, calculate, consider</i>
*ἄνω <i>up, upwards, above</i>	μαίνομαι <i>rage, be furious, be mad</i>
*ἀποκτείνω (aorist: ἀπεκτόνην) <i>kill</i>	μεθίστημι <i>place in another way, to change</i>
*ἀποστέλλω <i>send off</i>	μεταβάλλω <i>throw into a different position, turn quickly</i>
γαμέω <i>marry</i>	ὄμνυμι <i>swear; swear to, swear by; swear that (+ inf.)</i>
γεγώς, -ῶτος = γεγονώς, -ότος < γίγνομαι	παρακαλέω <i>call to one, call in, send for, summon</i>
δάκνω <i>bite, worry</i>	παρίημι <i>pass over, let go, relax, yield, allow</i>
δεῦρο (adverb) <i>here, over here</i>	πάρως <i>beforetime, formerly, erst</i>
διαφυλάσσω <i>watch closely, guard carefully</i>	πήγνυμι (aorist: ἐπάγην) <i>make fast, fix, fasten; make solid, freeze</i>
*δράω <i>do, act</i>	πόθεν <i>from where? whence?</i>
*εἴτα <i>then, next, accordingly, therefore</i>	πρόσθεν <i>before, in front of; before, formerly + gen.</i>
ἔκαστι <i>by means of, by virtue of, by the aid of + gen.</i>	στένω <i>moan, sigh, groan; groan for + gen.</i>
ἐκπονέω <i>work out, finish off</i>	στερέω <i>deprive of + gen.</i>
ἐκπράσσω <i>do completely, bring about, achieve</i>	*στρατεύω <i>wage war, launch a campaign; (mid.) march</i>
ἐκχωρέω <i>go out and away, depart, emigrate</i>	συνίημι <i>understand, comprehend</i>
ἐπίμπλημι <i>fill + gen., fill 'x' in acc. with 'y' in gen.</i>	συντήκω <i>fuse into one mass, weld together; dissolve, liquefy, melt down; cause to waste or pine away</i>
ἐμπίπτω <i>fall into, fall on</i>	*σφάλλω <i>make to fall, throw down, overthrow</i>

ἐνδίκως <i>justly, rightly</i>	σωφρόνως <i>moderately, prudently, wisely</i>
ἐξάνημι <i>send forth, let loose</i>	ὑποστρέφω <i>turn round about, turn back</i>
ἐράω <i>be in love with, desire (+ gen.)</i>	ὑφίστημι <i>place under; promise</i>
*θύω <i>sacrifice</i>	φείδομαι <i>spare + gen.</i>
κᾶτ' = καὶ εἴτα	*φιλέω <i>love, cherish, kiss</i>
καταγελάω <i>laugh at, jeer</i>	*φρονέω <i>think, be prudent</i>
καταναγκάζω <i>overpower by force, coerce, confine</i>	φυσάω <i>puff, blow; cheat</i>
κέχρημαι <i>desire, yearn after + gen.</i>	φώς, φωτός ὁ <i>a man</i>
*κτάομαι <i>acquire, get; (perfect) have, hold</i>	χρήζω <i>need, want, lack, have need of</i>

## Adjectives and Nouns and Pronouns

ἀγκάλῃ, -ης ἡ <i>the bent arm</i>	λέκτρον, -ου τό <i>a couch, bed; marriage-bed, marriage</i>
*ἀδύνατος, ἀδύνατον <i>impossible, weak, unable</i>	λέχος, -εος (-ους) τό <i>a couch, bed; marriage-bed; marriage</i>
αἰθήρ, -έρος ἡ <i>ether, air, sky</i>	μνηστήρ, ἥρος ὁ <i>a wooer, suitor</i>
αἱματηρός, -ά, -όν <i>bloody, bloodstained, murderous</i>	μυρίος, -α, -ον <i>numberless, countless, infinite; ten-thousand</i>
άναιδής, -ές <i>shameless</i>	μωρία, -ας ἡ <i>silliness, folly</i>
άνδρεία, -ας ἡ <i>manliness, manhood, manly spirit</i>	*νόος (νοῦς), νόου (νοῦ) ὁ <i>mind, reason</i>
ἄνολβος, -ον <i>unblessed, wretched, luckless</i>	*νύξ, νυκτός ἡ <i>night</i>
ἄνομος, -ον <i>lawless, impious</i>	ξύνεσις, -ιος (-ηος, -εως) ἡ <i>comprehension, understanding; uniting, union</i>
Ἄρτεμις, -ιδος ἡ <i>Artemis</i>	ὄμμα, ὄμματος τό <i>eye</i>
ἄσμενος, -η, -ον <i>well-pleased, glad</i>	*ὄπλον, -ου τό <i>tool; (pl.) weapons</i>

ἄσύννετος, -ον *void of understanding, stupid, witless*

Ἀχιλλεύς, -ῆος (-έως) ὁ *Achilles*

\*βάρβαρος, -ου ὁ *barbarian, foreigner, non-Greek speaker*

βλέφαρον, -ου τό *eyelid; (pl.) eyes*

βράχης, βράχεϊα, βράχυν *short, small*

\*γνώμη, -ης ἡ *judgment, thought, opinion, purpose*

γραφή, -ῆς ἡ *that which is drawn or written; indictment*

δάκρυ, ----- τό *tear; gum, sap*

δάμαρ, δάμαρτος ἡ *wife, spouse*

Δαναΐδης, -ου ὁ *son of Danaus, Danaid, Greek*

διάφορος, -ον *different, unlike*

δόρυ, δόρατος (δουρός), δόρατι (δουρί, δορί) τό *tree, plank, spear*

έκών, έκοῦσα, έκόν *willing, willingly, readily*

\*Ελλάς, Ελλάδος ἡ *Greece, Hellas*

\*έλπίς, -ίδος ἡ *hope, expectation*

έρις, -ιδος ἡ *strife, quarrel, rivalry*

έτοιμος, -η, -ον *ready + inf.*

εὐβουλία, -ας ἡ *good counsel, prudence*

ὄρκος, -ου ὁ *oath*

\*πεδῖον, -ον τό *plain*

πλόος (πλοῦς), -ου (πλοῦ) ὁ *voyage*

\*πολίτης (πολιτήτης), πολίτου ὁ *citizen, freeman*

\*πονηρός, πονηρά, πονηρόν *worthless, evil, base*

πόρος, -ου ὁ *means of passing, pathway, way; ford, ferry; narrow part of the sea, strait; (pl.) resources, revenue*

Πρίαμος, -ου ὁ *Priam, king of Troy*

προστάτης, -ου ὁ *one who stands before, a front-rank-man, leader, chief*

πρόφασις, -ιος (-ηος, -εως) ἡ *that which is alleged as the cause, an allegation, plea*

\*ῥάδιος, ῥαδίᾱ, ῥάδιον *easy*

\*σαφής, -ές *clear, distinct*

σέθεν = σοῦ

σθένος, -εος (-ους) τό *strength, might*

στρατηλάτης, -ου ὁ *a leader of an army, a general, commander*

σύγχυσις, -ιος (-ηος, -εως) ἡ *mixture, confusion, confounding*

ταλαίπωρος, -ον *suffering, miserable*

τάλας, τάλαινα, τάλαν *wretched, unhappy*

\*τέκνον, τέκνου τό *child*

εἵνις, -ιδος ὅ, ἡ <i>a bedfellow, wife</i>	τιμωρία, -ας ἡ <i>revenge, vengeance</i>
εὐπρεπής, -ές <i>seemly, proper, becoming</i>	Τυνδάρειος, -α, -ον <i>of Tyndareos</i>
*ἡδονή, ἡδονῆς ἡ <i>pleasure</i>	*τύχη, τύχης ἡ <i>fortune, luck; fate, necessity</i>
*θυγάτηρ, θυγατέρος <i>or</i> θυγατρός ἡ <i>daughter</i>	φιλόγαμος, -ον <i>longing for marriage</i>
κάκιστος, -η, -ον <i>most wicked</i>	φιλότιμος, -ον <i>loving honor, covetous of honor, ambitious, emulous</i>
κακόφρων, -ονος, κακόφρον, -ονος <i>ill-minded, malicious, malignant</i>	φονεύς, -ῆος (-έως) ὁ <i>murderer, killer</i>
Κάλχας, -αντος ὁ <i>Kalkhas</i>	φρήν, φρενός ἡ <i>the midriff; heart, mind</i>
κασίγνητος, η, ον <i>brotherly, sisterly; (n.) brother, sister</i>	χθών, -ονός ἡ <i>the earth, ground</i>
κεδνός, -ή, -όν <i>careful, diligent, sage, trusty, noble</i>	χίλιοι, -αι, -α <i>a thousand</i>
κλέος, -----, (pl. κλέα) τό <i>a rumor, report; fame, glory</i>	χρηστός, -ή, -όν <i>useful, serviceable; good, honest, worthy</i>
κόρη, -ης ἡ <i>maiden, girl</i>	

## Module 53 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** in Appendix I.

τάμα δ' οὐκ ἀποκτενῶ γ' ὧ τέκνα. κοῦ τὸ σὸν μὲν εὔ  
παρὰ δίκην ἔσται κακίστης εὐνιδος τιμωρία.  
ἐμὲ δὲ συντήξουσι νύκτες ἡμέραι τε δακρύοις,  
ἄνομα δρῶντα κοῦ δίκαια παῖδας οὖς ἐγεννάμην.  
ταῦτά σοι βραχέα λέλεκται καὶ σαφῆ καὶ ῥάδια:  
εἰ δὲ μὴ βούλῃ φρονεῖν εὔ, τᾶμ' ἐγὼ θήσω καλῶς.

Check your answers with those in the **Answer Key**.

## Module 53 Practice Identifying Clitics and Full Words

Translate this sentence so that you understand it well. Read the sentence out loud, trying your best not to translate into English. Pick out the clitics and the **full words**, and then check your answers with those in the **Answer Key**.

τάμα δ' οὐκ ἀποκτενῶ γ' ὧ τέκνα. κοῦ τὸ σὸν μὲν εὔ  
παρὰ δίκην ἔσται κακίστης εὐνιδος τιμωρία.  
ἐμὲ δὲ συντήξουσι νύκτες ἡμέραι τε δακρύοις,  
ἄνομα δρῶντα κοῦ δίκαια παῖδας οὖς ἐγεννάμην.  
ταῦτά σοι βραχέα λέλεκται καὶ σαφῆ καὶ ῥάδια:  
εἰ δὲ μὴ βούλῃ φρονεῖν εὔ, τᾶμ' ἐγὼ θήσω καλῶς.

## Module 53 Top 251–550 Vocabulary to be Memorized

### Verbs

αἰσθάνομαι, αἰσθήσομαι, ἡσθόμην, -----, ἡσθημαι, ----- *perceive, apprehend* + gen. or acc.

ἀποδείκνυμι *display, make known; appoint, proclaim, create*

διώκω, διώξω, ἐδίωξα, δεδίωχα, δεδιώγμαι, ἐδιώχθην *pursue, chase, drive; sue, prosecute*

ἐπιχειρέω *put one's hand to, attempt* + dat. or + inf.

κωλύω, κωλύσω, ἐκώλυσα, κεκώλῃκα, κεκώλῃμαι, ἐκωλύθην *hinder, prevent; prevent 'x' in acc. from 'y' in the gen.*

λαλέω, λαλήσω, ἐλάλησα, λελάληκα, λελάλημαι, ἐλαλήθην *talk, chat, prattle, babble*

ὀρμάω, ὀρμήσω, ὥρμησα, ὥρμηκα, ὥρμημαι, ὥρμήθην *set in motion, urge on; (intrans. act. or mid.) go, rush; be eager, hasten* + inf.

φρονέω, φρονήσω, ἐφρόνησα, πεφρόνηκα, -----, ----- *think, be prudent*

## Nouns

κεφαλή, κεφαλῆς ἡ *head*

φιλία, φιλίας ἡ *affectionate regard, friendship*

### Module 53 Reading Morphologically by James Patterson

## The Infinitive

### The Progressive Active Infinitive

Greek has two default infinitive markers used for the active: /εν and /αι. The progressive active infinitive uses the theme vowel ε and /εν, which regularly contracts to -ειν:

θαυμάτ/τ/ε/εν > θαυμάζειν *to be amazed*

λέγ/σ/ε/εν > λέγειν *to say*

τέμ/ν/ε/εν > τέμνειν *to cut*

Bases that end in -α/ and -ο/ contract the first two vowels first. As a result, the distinctive ι of the suffix /ειν is not present:

δηλό/ε/εν > δηλόεεν > δηλοῦεν > *to show*  
δηλοῦν

τιμά/ε/εν > τιμάεεν > τιμᾶεν > *to honor*  
τιμᾶν

### The Asigmatic Aorist Active Infinitive

The asigmatic aorist active infinitive also uses theme vowel ε and infinitive marker /εν. The accent falls on the theme vowel, so after contraction the ending is -εῖν:

ἀπο/θαν/έ/εν > ἀποθανεῖν *to die*

λαβ/έ/εν > λαβεῖν *to take*

### The Sigmatic Aorist Active Infinitive

The sigmatic aorist active infinitive uses the marker /αι. The last syllable of the stem takes the accent:

λέγ/σ/αι > λέξαι *to say*

θαυμάτ/σ/αι > θαυμάσαι *to be amazed*



## The Athematic Active Infinitive, Progressive and Aorist

Some bases are athematic in the progressive and/or aorist. For whatever reason, they combine the two infinitive markers /εν and /αι to create /εναι. To complicate matters, the progressive uses the zero-grade of /εν, giving us the infinitive marker /ναι. The appearance or absence of a progressive aspect marker will distinguish the two aspects. Furthermore, the athematic aorist infinitive often shows vowel contraction:

	Progressive Active	Aorist Active
δίδωμι	δι/δό/ναι > διδόναι	δο/έναι > δοῦναι
ἵημι	JI/Jέ/ναι > ιέναι	Je/έναι > εἶναι
τίθημι	θι/θέ/ναι > τίθεναι	θε/έναι > θεῖναι
εἰμί	ἔσ/ναι > ἔ_ναι > εἶναι	-----

## The Middle Infinitive

The middle infinitive marker, regardless of aspect, is /σθαί.

The progressive middle (and therefore also passive) infinitive is formed with the progressive stem + theme vowel ε + /σθαί:

λέγ/ε/σθαί > λέγεσθαί	<i>to call oneself, be called</i>
θαυμάτ/J/ε/σθαί > θαυμάζεσθαί	<i>to marvel at oneself</i>

The asigmatic aorist middle infinitive is formed with the base + theme vowel έ + /σθαί.

γεν/έ/σθαί > γενέσθαί	<i>to become</i>
-----------------------	------------------

The sigmatic aorist middle is formed with the base + theme vowel α + /σθαί.

ποιή/σ/α/σθαί > ποιήσασθαί	<i>to make for oneself</i>
----------------------------	----------------------------

## The Aorist Passive Infinitive

To form the aorist passive infinitive, to the base add the aorist passive marker /θη/ (or /η/) and the athematic infinitive marker /ναι:

ποιε/θή/ναι > ποιηθῆναι	<i>to have been made</i>
-------------------------	--------------------------

### The Perfect Active Infinitive

The perfect active infinitive is the perfect stem (see Module 50 of Reading Morphologically) plus /έναι:

λε/λυ/κ/έν/αι > λελυκέναι      *to have freed*

### The Perfect Middle and Passive Infinitive

The perfect middle and passive infinitive is athematic and uses /σθαι:

λε/λύ/σθαι > λελύσθαι      *to have been freed*