
ELEMENTY MITU W STAROGRECKIM ROMANSIE LONGOSA „DAFNIS I CHLOE”

Elements of myth in the ancient greek novel of longus „daphnis and chloe”

Streszczenie: Longos, pisarz starogrecki końca II w., autor pastoralnego romansu „Dafnis i Chloe”, egzystował w epoce „drugiej sofistyki”, kiedy aktywizowała się przecena wartości fabularnych i moralnych, kiedy wizja i traktowanie religii zmieniały się, a wiejskie bóstwa, Pan i Nimfy, były szanowane dopiero poza tradycją i to głównie wśród mieszkańców wiejskich. Stosunek Longosa do religii i wiary dość poważny: wiara w istnienie bogów i pietyzm wobec kultu bóstwa weń autentyczne, a obrazy bogów i opowiadania o cudach, przez nich tworzone, wcale nie dodatek do opowieści fabularnych, a ważna ich część. Tak samo należy rozpatrywać i poświęcenie romansu Erosowi, Nimfom i Panowi. Elementy mitu autorka referatu szacuje nie jak metodę fabularną, lecz jak istotny komponent idiosylu pisarza, jego światopoglądu. Zdaniem autorki, kwestia stosowania elementów mitycznych w romansie Longosa, co ona zbadała w swoim referacie, pozostaje aktualną.

Słowa kluczowe: mit, romans pastoralny, tradycje religijne, Nimfy, Pan, Eros, idiosyl.

Abstrakt. Longus, the ancient greek writer of the end of the second century, which wrote the pastoral novel „Daphnis and Chloe”, lived in the epoch of the „second sophistry”, when artistic and moral values were actively overvalued, in the epoch, when vision and treatment of religion was changed and rural gods, Pan and Nymphs, were honoured only as a tradition and mainly among villagers. Longus’ attitude toward religion and beliefs was serious enough: faith in gods’ existence and worship to the cult of deity are real for him, and images of gods and narrations about wonders, which they create, are not just an addition to artistic narrative, but an important part of it. Also appears a necessity to examine the dedication of the novel as a gift to Eros, Nymphs and Pan. We consider the elements of myth not an artistic reception, but an important component of the writer’s idiosyle, his world outlook. A question about using of mythical elements in the Longus’ novel, that was the subject of our scientific research, we consider to be actual.

Key words: myth, pastoral novel, religious tradition, Nymphs, Pan, Eros, idiosyle.

Longus, the II century AD Greek novelist, author of the pastoral novel “Daphnis and Chloe” lived in the epoch of the so-called the “Second sophistry” characterized by the reappraisal of artistic and moral values, in the epoch when the religion was not of great importance and village deities for example Pan and Nymphs were honored only traditionally among villagers.

Longus’ attitude to religion and beliefs is serious: his belief in the existence of gods, and his piety for the cult of the devine are genuine, and the images of gods as well as miracles they perform are not the part of the fiction narration, but its significant part. This is the way to consider the dedication of the novel as a gift to Eros, Nymphs and Pan. Longus made up his mind to write this work dedicating it to these deities so

that they could bring people enjoyment, treatment for “their diseases, comfort in sorrow, sweet reminiscences in love, edification for those who haven’t been in love” [Edmonds 1989, 6-9].

The author turned down the traditional for later novel motive of deity’s anger already in the introduction and changed it into the opposite: the main characters of the novel “Daphnis and Chloe” are constantly being taken care of Nymphs, Pan and the god of love Eros, who is responsible for the arising and strengthening of their mutual feeling. As the scene of the novel is laid basically in the countryside in nature’s lap, no wonder that for Longus the nature and the deities are interwoven and do not exist separately.

The elements of the myth in the text of the novel do not consider as the artistic technique, but as an important component of the idiostyle of the writer and his outlook. We think topical the problem of the employing of the use of the mythical elements in Longus’ novel.

Gods are depicted in the novel differently. Longus speaks of the paintings depicting Pan, Nymphs and Eros, or gives sculptures of a beautiful group of three Nymphs and the statue of Pan, or relates of gods in narration and fairy-tales which the shepherds tell each other, or shows the appearance of gods in the main characters’ dreams. For example, Eros turns up in dreams of Dryas, Lamon, Dionysophanes. The Nymphs appear in the dream of Daphnis, and Pan is in the dream of Bryaxis, a traveler, a strategist.

In the research under analysis the micro-group denoting mythical creatures (mythonemes) among them the names of ancient gods, nymphs, muses and heroes of well-known myths constitutes 31 lexemes, but they have different frequency of the usage in the text: ὁ Ἀγκίσσης, Anchises (1 occurrence), ὁ Ἀπόλλων, Apollo (2), ἡ Ἀριάδνη, Ariadne (1), Ἄφροδίτη, Aphrodite (2), αἱ Βάκχαι, Bacchae (2), ὁ Βράγχος, Branchus (1), ὁ Γανυμήδης, Ganymede (1), ἡ Δημήτηρ, Demeter (1), ὁ Διόνυσος, Dionysus (15), αἱ Δρυάδες, Dryades (2), αἱ Ἑλειοί, Heleai (1), αἱ Ἐπιμηλίδες, Epimelides (1), ὁ Ἑρμῆς, Hermes (1), ὁ Ἔρως, Eros (43), ὁ Ζεὺς, Zeus (6), ἡ Ἥχώ, Echo (6), ὁ Ἴτυς, Itys (1), ὁ Κρόνος, Kronos (1), ὁ Λαομέδων, Laomedon (1), ὁ Λυκοῦργος, Lycurgus (1), ὁ Μαρσύας, Marsyas (1), αἱ Μελίαι, Meliae (1), αἱ Μοῖραι, Moirai (1), αἱ Μοῦσαι, Muses (3), αἱ Νύμφαι, Nymphs (67), ὁ Πάν, Pan (48), ὁ Πενθεύς, Pentheus (1), ἡ Πιτύς, Pitys (3), οἱ Σάτυροι, Satyrs (3), ἡ Σεμέλη, Semele (1), ἡ Σῦριγξ, Syrix (3).

As it can be seen the most frequently used lexeme αἱ Νύμφαι is 67 occurrences (in Nominative case – 1, in Genitive – 16, in Dative – 20, in Accusative – 27, in Vocative – 3 occurrences). It is followed by the lexeme ὁ Πάν (48 occurrences) and then lexeme ὁ Ἔρως (43 occurrences). It is much stipulated by the peculiarities of Longus’ idiostyle and the fact that the plot of the novel is a love story where Eros, Pan and Nymphs take an active part, not in reality but in dreams, in the narration of the past.

The names of other gods and deities are mentioned only in rhetorical addresses, comparisons and descriptions. That’s why in the research we lay emphasis on the characteristics of the aforementioned gods.

Classical mythology refers Eros to the origin of the Universe. He is born from Chaos and Uranus (sometimes Chaos and the Earth) [Антична 2005, 130]. Longus

also considered Eros to be the main power of the Universe (2,5,2) [Schönberger 1973, 215]. Eros (ὁ Ἔρως) is usually considered to be the god of love. According to one of the versions Eros was a playful boy, a son of Hermes and Aphrodite. Eros reigns over both the nature (he is considered to be a graceful god of spring who fertilizes soil and creates a new life), and the world of people and gods governing their hearts, deeds and will.

Eros takes a special place in the novel "Daphnis and Chloe". Longus depicts him as a boy who is λευκὸς ὥσπερ γάλα καὶ ξανθὸς ὡς πῦρ, στιλπνὸς ὡς ἄρτι λελουμένος (2,4,1) – *white like milk, and golden-haired like fire, shining as if he had just bathed*. The talk with the wise old shepherd Philetas helps Daphnis and Chloe to realize their feelings. His wonderful garden is taken care of Eros. Philetas happened to see a godlike boy when he was playing in the garden among flowers (traditional location of this deity – cf. The Symposium by Plato, 196 a-b [Hunter 1983, 31]), and when the old man tried to catch him the little god easily slipped away. When, however, the god addresses Philetas he claims to be τοῦ Κρόνου πρεσβύτερος καὶ αὐτοῦ τοῦ παντὸς χρόνου (2,5,2) – *older than Kronus and all this universe*, even though he looks like a child, i.e. he claims to be the cosmogonic Eros of Hesiod.

Eros as a rural deity, walks through forests and gardens of Lesbos, bathes in clear waters of the rivers, admires flowers and fruits which get better when he touches them. The old shepherd Philetas while teaching Daphnis and Chloe raises the power of Eros: δύναται δὲ τοσοῦτον ὅσον οὐδὲ ὁ Ζεὺς. κρατεῖ μὲν στοιχείων, κρατεῖ δὲ ἄστρον, κρατεῖ δὲ τῶν ὁμοίων θεῶν... τὰ ἄνθη πάντα Ἔρωτος ἔργα· τὰ φυτὰ ταῦτα τούτου ποιήματα· διὰ τοῦτον καὶ ποταμοὶ ῥέουσιν καὶ ἄνεμοι πνέουσιν (2,7) – *he has more power than Zeus himself. He reigns over stars, elements and gods like he is... All flowers are Eros' doings; these plants are his creations. It is due to him that rivers flow and winds blow*.

Eros has power to reign over people and gods. Once Eros helped Philetas in his love for Amaryllis and now he "shepherds" (as in the text) *Daphnis and Chloe* (νῦν δὲ Δάφνιν ποιμαίνω καὶ Χλόην (2,5,4). Philetas discovers the truth for the lovers: Ἔρωτι, ὦ παῖδες, κατέσπεισθε καὶ Ἔρωτι ὑμῶν μέλει (2,6,2) – *oh, children you are devoted to Eros, and Eros takes care of you*. After their marriage Daphnis and Chloe establish an altar to Ἔρως Ποιμῆν (4,39,2). So Longus' Eros is a mixture of traits and hints derived from a variety of traditions. And the name of Eros is the key name in the novel (43 occurrences) as Longus tells a love story of young couple (from first feelings to marriage).

The semantics of the name ὁ Πάν (Pan) is derived from Πάυσων that goes back to Old Indian Pusan, a Vedda god, keeper and enlarger of herds [Hofmann 1950, 252]. He was the son of Hermes and nymph Driope (or Callisto). One of the mythical versions Odysseus' wife Penelope gave birth to Pan from Hermes.

Pan was considered to be a central figure of the pastoral beliefs and sagas, he was the god of forests, flocks, shepherds, and later was a patron of all nature. He was of goat-like appearance. Shepherds believed that he wore horns, with goat like legs, who was wandering across the fields and meadows, played the self-made pan-pipes (*syrinx* in greek) and helped shepherds.

The description of Pan's statue can be found in Longus' novel: ἐνθα τὸ τοῦ Πανὸς ἄγαλμα ἴδρυτο τραγοσκελές, κερασφόρον, τῇ μὲν σύριγγα, τῇ δὲ τράγον

πηδῶντα κατέχον (2,42,2) – *the statue of Pan was standing over there, goat-legged, horny holding a syrinx in one hand and keeping back the jumping goat with the other.* In Old Greek stories and legends this god-shepherd is a poetic embodiment of the very pastoral way of life.

On the other hand shepherds believed Pan to be a god-warrior. We see how he infuriated keeps mythymnians in “panic” fear, because they had robbed his beloved country. He frightens them not by the power of arms, but by pastoral miracles (which is most frightful for them), so they could easily guess which god fell in fury with them: Τῆς δὲ νυκτὸς αὐτοῖς τοιαύτης γενομένης ἐπῆλθεν ἡ ἡμέρα πολὺ τῆς νυκτὸς φοβερωτέρα. οἱ τράγοι μὲν οἱ τοῦ Δάφνιδος καὶ αἱ αἴγες κιττὸν ἐν τοῖς κέρασι κορυμβοφόρον εἶχον, οἱ δὲ κριοὶ καὶ αἱ ὄιες τῆς Χλόης λύκων ὠρυγμὸν ὠρῶντο. ὤφθη δὲ καὶ αὐτὴ πίτυος ἐστεφανωμένη... ἠκούετό τις καὶ ὑπὲρ τῆς ὀρθίου πέτρας τῆς ὑπὸ τὴν ἄκραν σύριγγος ἦχος· ἀλλὰ οὐκ ἔτερπεν ὡς σῦριγξ, ἐφόβει δὲ τοὺς ἀκούοντας ὡς σάλπιγξ (2,26,5) – *So the night past and the day came, more frightful than the night. Ivy with clusters of grapes appeared on the horns of Daphnis’ goats and rams and sheep of Chloe began to wail like wolves. And she herself seemed to be decorated with a pine wreath. From the cliff over the cape syrinx sound was heard, but it didn’t bring pleasure like shepherds syrinx did, but frightened everybody who heard it like a military horn.* It is true, once Pan’s order is fulfilled he changes his anger for mercy and helps the methymnians get quicker to their native town.

The name of Pan plays an important role in the novel (48 occurrences). It is mentioned not only with association of Daphnis and Chloe’s sacrifices and offerings (2,31,2; 2,32,1; 2,38,1; 4,13,3 τα ιη.), but in the oaths where the name of Pan was used (2,17,1; 2,39,1; 4,18,3 τα ιη.), in prayers (3,4,4), appeals (3,31,1).

The mythoneme ὁ Πάν occurs in the novel in the legends about Pan and Pitys (1,27,2; 2,7,6), about Pan and Syrinx (2,34,1; 2,34,2 τα ιη.), about Pan and Echo (3,23,3), in descriptions of Pan’s statue (2,23,4) and in depiction on the wall inside the temple of Dionysus (4,3,2). Daphnis compares the smell of his body with that of Pan who also shepherded the flock (1,16,3), imitates Pan’s movement (2,37,1).

Playing the syrinx by some shepherd in the novel is compared with the playing by Pan (2,32,3). Philetas played to Pan with the pan-pipes (syrinx) when was in love with Amaryllis (2,3,2; 2,8,5). Daphnis goats are also compared with a sacred herd of Pan (4,4,5).

Nymphs, moirai and muses belong to the realm of deities. Greeks called nymphs the multitude of female deities inhabited land and water who were the symbols of fertility and nature beauty. They were not immortal although lived to 9620 years of age preserving youth and beauty [Антична 2005, 116].

Nymphs (αἱ Νύμφαι) lived in caves, forests, fields, mountains, rivers and springs and were the symbols of natural phenomena and power. Being close to people Nymphs understood needs and troubles of people much better than Olympians, therefore helping people in every way or punishing them.

The Nymphs are very often go by with the name of Pan in Longus’ novel, they were addressed for help, they were sworn. They came in dreams to the main characters Daphnis and Chloe and helped them in trouble (2,23,1 etc.). Their statues are in cop-pice where Daphnis and Chloe being in love meet. While describing the Nymphs

themselves, as O. Schönberger remarks, Longus based on a real masterpiece [Schönberger 1973, 288]. The mythoneme αἱ Νύμφαι is most frequently used (67 occurrences, in Nominative case – 1, Genitive – 16, Accusative – 27, Dative – 20, Vocative – 3 occurrences).

In the novel "Daphnis and Chloe" the following Nymphs are presented, such as αἱ Μελίαι (3,23,1) – *Meliai*, the Nymphs of springs; αἱ Δρυάδες (2,39,3) – *Dryades*, the Nymphs, patrons of trees who are good for the people planting and growing trees; αἱ Ἑλειοί (3,23,1) – *Heleai*, the Nymphs of marshes; αἱ Βάκχαι (2,2,2) – *Bacchai*, the Nymphs who accompanied Dionysos in his travels and wanderings and tried to invite everybody whom they met to take part in vacchanalia orgies, the rituals to honor Bakchus; αἱ Ἐπιμηλίδες (2,39,3) – *Epimelides*, the Nymphs who were patrons of animals.

The usage of mythonemes by Longus is closely connected with the plot of the novel "Daphnis and Chloe". The mythonemes create the background in the novel where the main characters are described and they enable to depict in a more subtle way the appearance and characters. Actually the mythonemes are important means of text cohesion of the novel. Sometimes the mythonemes are the key words (for example, Eros) and perform characterizing and esthetic functions in the text of the novel.

In general there are 222 occurrences of the mythonemes usage in Longus' novel. If you compare this figure with the frequency of anthroponyms usage in the novel (655 occurrences) we can see that the mythonemes constitute one third (1/3) of the general quantity of anthroponyms, which may be the evidence of tangible impact of mythological traditions on Longus' creative activity.

The analysis of the mythoneme system (represented by 31 lexemes) has shown the peculiarity and semantic content of onym space of the novel "Daphnis and Chloe" which is an integral part of the lexical idiosystem of old Greek novelist Longus.

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