

# REALIZATION OF ASYNDETON AND POLYSYNDETON IN THE LONGUS'S NOVEL *DAPHNIS AND CHLOE*

Inesa MAKAR

Yurij Fed'kovych Chernivtsi National University,  
Chernivtsi, Ukraine

*Articolul ia in considerare functiile asindentice si polisindentice ca mijloace sintactice din ordinea textuală în Daphnis si Chloe. Sustinem că aceste figuri sunt componente importante în idiostilul lui Longus, ajutându-l pe autor să-și prezinte perspectiva asupra lumii.*

Longus's novel *Daphnis and Chloe*, that belongs to the end of 2<sup>nd</sup> century, to the epoch in which there was an attempt to renew rhetoric, is considered to be an original practical work in rhetoric, as in the language of this work we can find almost all figures of speech. Though the writer uses some figures more frequently than others on the whole he has a good command of the technical methods of creation of stylistic figures which make his prose poetic.

Stylistic figures are implemented at all levels of language. However, we will focus on syntactic devices and we will discuss the relationship between the formal and the structural level of expression and its semantic content. In this respect, we start from the assumption that most syntactic devices convey a whole range of refined constataions.

V. Dombrovski divided all figures of speech into three groups according to whether the figure changes only its external (sound) form of expression, or its internal (logical-syntactic) structure: 1) *figures of euphony* or *euphonic*; 2) *syntactic* covering formal changes in complex sentences; 3) *rhetoric*, in which as a result of analytic work of mind or under influence of feelings logical and rhetorical form of expression had been changed (Домбровський, 2008: 102-151). The ukrainian scholars attributed asyndeton and polysyndeton to syntactic figures.

**The purpose of the study** is to clarify the functions of asyndentons and polysyndentons as syntactic means of text organization in *Daphnis and Chloe*, a Greek novel of the end of the 2nd century AD.

*Asyndeton* (gr. ἀσύνδετον – not combined) is “a stylistic figure

which has a structure of multicomponent compound asyndetic sentence” (Мацько, Сидоренко, Мацько, 2003: 433). The absence of conjunctions in syntactic contexts can be characterized by the absence of differentiation in semantic-syntactic relationships between parts of a complex sentence or separate components of text. As a stylistic figure, *asyndeton* is built on a special admission of conjunctions between parts of a complex sentence. The absence of conjunctions “leads to speech briefness, gives expressiveness and a kind of precipitance to it” (Пономарів, 1992: 241), “diversity of content” (Струганець, 2000: 12).

The highest degree of expressiveness belongs to *asyndeton* in combination with other figures *such as its action*, – ellipsis, repetition, syntactic parallelism or antithesis (Культура русской речи, 2003: 86). For example: ἀμφοτέρους ἐξεθήκαμεν, ἀμφοτέρους εὐρήκαμεν, ἀμφοτέρων ἐμέλησε Πανὶ καὶ Νύμφαις καὶ Ἔρωτι (4,36,2) – *we left both, we found both, both were taken care of by Pan, Nymphs and Eros*; πολλάκις μὲν ὁ Δάφνις τῶν προβάτων τὰ ἀποπλανώμενα συνέστελλε, πολλάκις δὲ ἡ Χλόη τὰς θραυτέρας τῶν αἰγῶν ἀπὸ τῶν κρημνῶν κατήλαυνεν (1,10,1) – *Daphnis often gathered together the sheep that were scattered, Chloe often drove away off cliffs the bravest of the goats*.

The greatest degree of expressiveness belongs to such concise asyndetic structures in the novel that come in convergence with other stylistic devices, such as antithesis: καὶ ἐγὼ μὲν βουκόλος, ὁ δ' αἰπόλος (1,16,1) – *I'm an oxen shepherd, and he's a sheep shepherd*. As one can see, the antithesis happens both at the level of predicate forms and subjects and at the level of object forms: τὸν μὲν τὸ αἰπόλιον, τὴν δὲ τὸ ποιμνιον (1,7,2) – *he [was a shepherd of] goats, and she [was a shepherd of] sheep*. The antithesis is a complex sentence without conjunctions which contains asyndetic contrast at the level of verbal and participial forms, which is the characteristic feature of Longus's idiostyle: ἔχαιρον ἰδόντες, ἐλυποῦντο ἀπαλλαγέντες (1,22,4) – *having met, they were merry, having departed, they were sad*.

Longus uses asyndetic constructions mostly as simple sentences with homogeneous parts, e.g.: παρέκειτο καὶ τούτῳ σπάργανα, γνωρίσματα, μίτρα διάχρυσος, ὑποδήματα ἐπίχρυσα (1,5,3) – *diapers, identifying things, gilded dressing, golden sandals* (list of homogeneous subjects). But more often he uses sentences with homogeneous predicates, e.g.: τροφῆς ἡμέλει, νύκτωρ ἠγρύπνει, τῆς ἀγέλης κατεφρόνει (1,13,6) – *she didn't worry about food, she didn't sleep at night, she did not care about the herd*; οἱ Μηθυμναῖοι ἐζήτουν τὸν νέμοντα τὰς αἰγας· καὶ εὐρόντες τὸν Δάφνιν ἔπαιον, ἀπέδυσον (2,14,3) – *Methymnians were searching for the shepherd of goats and having found Daphnis, have beaten him, have taken off his clothes*; καὶ εὐφημοῦντες τὸν θεὸν ἔθυσαν, ἐκρέμασαν, ἀπέδειραν

(2,31,2) – *and glorifying god they sacrificed him, hanged, flayed*. The list of homogeneous parts of the sentence without conjunctions is an open series. This increases the expression of the written text.

The novel displays rare cases of sentences: ἤλγουν τὴν ψυχὴν, τὴν καρδίαν ἐπαλλόμεν, τὸ σῶμα ἐψυχόμεν (2,7,5) – *I suffered in my soul, heart was beating, body was becoming colder*; ἄρνες ἐσκίρτων ἐν τοῖς ὄρεσιν, ἐβόμβουν ἐν τοῖς λειμῶσιν αἱ μέλιτται, τὰς λόχμας κατῆδον ὄρνιθες (1,9,1) – *the sheep were jumping in the mountains, the bees were buzzing in the meadows, the birds were singing in the bushes*.

The main function of asyndeton is considered to be the strengthening of speech descriptiveness, as the following sentence illustrates: θνητὴ μὲν ὡς ἐκ πατρὸς θνητοῦ, καλὴ δὲ ὡς ἐκ μητρὸς καλῆς (3,23,1) – [*Nymph Echo was*] *mortal, because her father was mortal, pretty, because her mother was pretty*.

In *Daphnis and Chloe* one can find whole passages built of short phrases or periods. They consist of separate small colons (gr. κῶλον) that are not connected by conjunctions. As stated in *Rhetoric for Herennius* (*Rhetorica ad Herennium*, IV, 41), the oldest surviving Latin book on rhetoric, dating from the late 80s BC, “this type of construction features exigencies, has great strength and is adapted to be shortened” (Античные теории языка и стиля, 1996: 284). Compare the following: καὶ ἐπεὶ καιρὸς ἦν ἀπελαύνειν τὴν ποίμνην, ἐλθὼν εἰς τὴν ἔπαυλιν τῇ γυναικὶ διηγεῖται τὰ ὄφθέντα, δείκνυσι τὰ εὔρεθέντα, παρακελεύεται θυγάτριον νομίζειν (1,6,2) – *and when it was time to take the sheep home [Dryas] came to his household, told his wife about what he saw, showed her that he had found, ordered to adopt [the child] daughter*; τὰς Νύμφας ἐδόκουν ἐκείνας, τὰς ἐν τῷ ἄντρῳ, ἐν ᾧ ἡ πηγὴ, ἐν ᾧ τὸ παιδίον εὔρεν ὁ Δρύας, τὸν Δάφνιν καὶ τὴν Χλόην παραδιδόναι παιδίῳ μάλα σοβαρῶ καὶ καλῶ, πτερὰ ἐκ τῶν ὤμων ἔχοντι, βέλη σμικρὰ ἅμα τοξαρίῳ φέροντι (1,7,2) – [*Lamon and Dryas in a dream*] *thought that those Nymphs of the cave, where there was the stream where Dryas found the child, convey Daphnis and Chloe to a boy who is very serious and pretty, with wings on his shoulders, wearing small arrows with a bow*; Περὶ τράπεζαν εἶχον οἱ ἀμφὶ τὸν Δρύαντα· κρέα διηρεῖτο, ἄρτοι παρετίθεντο, κρατὴρ ἐκιρνᾶτο (3,7,1) – *They all together with Dryas sat at the table: meat was divided, bread was served, wine was mixed in the craters*.

To summarize the stylistic role of asyndetic constructions in Longus's novel, one could select Demetrius's opinion. Citing the example of “Life is short, art is long, success is fleeting”, Demetrius drew his readers' attention upon a particular stylistic aspect: “Speaking here seems as if chopped, torn to pieces”, the impression is that it is fragmented (Деметрий, 1978: 238). “Grinding” of expressed text to separate pieces of reality makes everything

more impressive, increases its expressivity especially in the stylistic interaction with metaphor. For example, Daphnis's love has been expressed by asyndetic combination of the following metaphorical connections: ἐκπηδᾷ μου τὸ πνεῦμα, ἐξάλλεται ἡ καρδία, τήκεται ἡ ψυχὴ (1,18,1) – *spirit is jumping inside the chest, the heart is jumping out, soul is languishing*. Old Philetas experienced similar torments of love in his youth: ἤλγουν τὴν ψυχὴν, τὴν καρδίαν ἐπαλλόμεν, τὸ σῶμα ἐψυχόμεν (2,7,5) – *was suffering in soul, heart was beating, body was getting colder*.

**Polysyndeton** is an opposite stylistic figure to asyndeton (gr. πολυσύνδετον – with many conjunctions). It is “an accumulation of conjunctions and other functional parts of speech for a logical and emotional distinguishing of each component in the utterance” (Пономарів, 1992: 241).

Conjunctive means in complex syntactic constructions serve as a contextual organization instrument of utterances. Besides, they are particularly rich in stylistic effects. Each of them is an expression of certain semantic-syntactical relations, but in a syntactic category, in addition, they are an important link between predicate units combined among themselves by the integrity of the author's story. Repetition of conjunctions provides concentration of reader's attention. Such syntactic constructions are used “to create the effect of extensiveness, wide space of the thought” (Мацько, Мацько, 2003: 155).

The repetition of coordinated and subordinate conjunctions “occurs when deploying verbal image with many details”, which are syntactically transmitted with the help of constructions with homogeneous members or homogeneous subordinate connection and coordinated sentences with multicomponent structure (Чередниченко, 1962: 385).

Polysyndeton is very widely used in *Daphnis and Chloe*. Most *coordinative conjunctions* (disjunctive and copulative) such as καί, οὔτε, ἢ, μήτε are often repeated.

– καί... καί... καί... καί (*and... and... and... and*): Ταῦτα πάντα οὕτως εὐσχημόνως ὠρχήσατο Δρύας καὶ ἐναργῶς, ὥστε ἐδόκουν βλέπειν καὶ τὰς ἀμπέλους καὶ τὴν ληνὸν καὶ τοὺς πίθους καὶ ἀληθῶς Δρύαντα πίνοντα (2,36,2) – *Dryas danced everything so nice and clearly that it seemed you see vines, and a vat for squeezing of grapes and barrels, and in fact Dryas who was drinking;*

– οὔτε... οὔτε... οὔτε (*neither... nor...nor*): καὶ οὔτε τροφῆς ἐμεμνήμην οὔτε ποτὸν προσεφερόμην οὔτε ὕπνον ἠρούμην (2,7,4) – *and [Philetas who was in love] mentioned neither about food nor he wanted to drink nor to sleep;*

– ἢ... ἢ... ἢ (*either... or... or*): ἐπέφερεν ἢ τυρὸν ἀπαλὸν ἢ στέφανον ἀνθηρὸν ἢ μῆλον ὠραῖον (1,15,3) – *[Dorcon] brought either fresh cheese or a wreath of flowers or a ripe apple;*

– μήτε... μήτε... μήτε (*neither... nor... nor*): ὁ δὲ Δάφνις... μήτε τὰς αἶγας ἰδὼν μήτε τὰ πρόβατα καταλαβὼν μήτε Χλόην εὐρών (2,21,2) – *Daphnis ... saw neither goats nor sheep, nor could find Chloe.*

Similar subordinative conjunctions and conjunctive words πῶς, καθάπερ, ὅσα, εἴθε, ἵνα etc. are frequently used:

– πῶς... πῶς... πῶς (*as... as... as*): πάντα αὐτῇ διηγεῖται, πῶς εὔρεν ἐκκείμενον, πῶς εἶδε τρεφόμενον, πῶς ἠδέσθη καταλιπεῖν ἀποθανούμενον (1,3,2) – *he told her everything: as he found foundling-child, as he saw him, who was being fed, as he felt ashamed to leave him to die; πῶς δεῖ νέμειν πρὸ μεσημβρίας, πῶς ποιμαίνειν κοπάσαντος τοῦ καύματος (1,8,2) – [they taught Daphnis and Chloe] how to feed sheep in the morning, how feed when the heat was in the afternoon;*

– εἴθε... εἴθε (*if... if*): εἴθε αὐτοῦ σῦριγξ ἐγενόμην, ἵν' ἐμπνέη μοι εἴθε αἶξ, ἵν' ὑπ' ἐκείνου νέμωμαι (1,14,3) – *oh if only I am his pipe so he could breathe into me, oh if only I become a goat so I could eat grass under its melody;*

– καθάπερ... καθάπερ (*as if... as if*): καὶ αὐτὸ τὸ πνεῦμά ποτε μὲν λάβρον ἐξέπνει, καθάπερ τινὸς διώκοντος αὐτόν, ποτὲ δὲ ἐπέλειπε, καθάπερ ἐκδαπανηθὲν ἐν ταῖς προτέραις ἐπιδρομαῖς (1,32,4) – *and that striving spirit sometimes got away, as if someone was pursued after it, and sometimes stopped, as if it was tired because of the recent run;*

– ὡς... ὡς... ὡς (*as if... as if... as if*): ἐσύρισε γοερὸν ὡς ἐρῶν, ἐρωτικὸν ὡς πείθων, ἀνακλητικὸν ὡς ἐπιζητῶν (2,37,3) – *[Daphnis] played sadly as if loving, lovingly as if asking, with challenge as if seeking;*

– ὅσα... ὅσα (*that... that*): ἦκω δὲ ὑμῖν ὅσα εἶδον μηνύσων, ὅσα ἤκουσα ἀπαγγελῶν (2,3,2) – *I came to you to tell that I saw, and report that I heard;*

– οἷος... οἷος... οἷος (*which... which... which*): οἷον βοῶν ἀγέλη πρέπον, οἷον αἰπολίῳ πρόσφορον, οἷον ποίμναις φίλον (2,35,4) – *[Daphnis played the song], which herd of cows enjoyed, which was pleasant for a flock of goats, which was loved by a flock of sheep.*

Polysyndeton in the text of the novel is particularly evident in usage of a coordinated conjunction καί (*and*). The coordinating conjunction και (*and*) is often employed polysyndetically. Thus, the conjunction καί, which are repeated 2, 3, 4, 5, 6 and even 7 times in 320 sentences.

Most often, the conjunction καί is repeated with homogeneous parts of the sentence, e.g.: Τοιαῦτα ὁ βέλτιστος Δάφνις ἔπασχε καὶ ἔλεγεν, οἷα πρῶτον γεύομενος τῶν ἔρωτος καὶ ἔργων καὶ λόγων (1,19,1) – *so suffered the most handsome Daphnis and spoke that one who for the first time tasted and actions, and words of love; ἀνέκειντο δὲ καὶ γαυλοὶ καὶ αὐλοὶ πλάγιοι καὶ σύριγγες καὶ κάλαμοι, πρεσβυτέρων ποιμένων ἀναθήματα*

(1,4,3) – *(here) and buckets, and flutes and pipes lay – the sacrificial gifts of senior shepherds; ἡ Σῦριγξ ἔφευγε καὶ τὸν Πᾶνα καὶ τὴν βίαν (2,34,2) – Syrinx ran away both from the Pan, and the power; νύκτα φυλάξας κομίζει πάντα πρὸς τὴν γυναῖκα Μυρτάλην, καὶ τὰ γνωρίσματα καὶ τὸ παιδίον καὶ τὴν αἶγα αὐτὴν (1,3,1) – having waited for the night, he brought everything to wife Myrtale: and distinctive things, and the child, and that goat; καὶ αὐτὸς ὁμοίοις ἐπιτυγχάνει καὶ εὐρήμασι καὶ θεάμασι (1,4,1) – and he came across the same, and discovery, and the sight; δυσθήρατος ἐγὼ καὶ ἰέρακι καὶ ἀετῶ καὶ εἴ τις ἄλλος τούτων ὠκύτερος ὄρνις (2,5,2) – I'm elusive and for a hawk, and for an eagle and for some other birds, which are faster than these ones; ἔρωτι δὲ ἄρα πάντα βάσιμα, καὶ πῦρ καὶ ὕδωρ καὶ Σκυθικὴ χιών (3,5,4) – but everything is affordable for love, and fire, and water and Scythian snow.*

The polysyndeton built on the repetition of conjunction καί, often involves e.g.: καὶ ἐκ φυλλάδος στιβάδας ὑποστορέσας ἐντεῦθεν ἐν τρυφῇ ἦν καὶ πότῳ καὶ παιδιᾷ (2,31,1) – *and having made a bed of leaves, there he ate and drank, and had fun; ἡ δὲ ἔχαιρε καὶ ἐπίστευεν ὡς κόρη καὶ νέμουσα καὶ νομίζουσα τὰς αἶγας καὶ τὰ πρόβατα ποιμένων καὶ αἰπόλων ἰδίους θεούς (2,39,6) – she rejoiced and believed, as a girl, and fed, and thought goats and sheep are the same deities of sheep and goats' shepherds.* Verbal sentences containing a string of similar predicates can also be considered as a rhetorical macrostructure of *accumulation*, skillfully applied by the author.

Polysyndeton often interacts with other stylistic figures, especially with *syntactic parallelism*, with different types of repetitions and metaphors. Consider the following examples: Εἶκασεν ἄν τις καὶ τοὺς ποταμοὺς ἄδειν ἡρέμα ρέοντα καὶ τοὺς ἀνέμους συρίπτειν ταῖς πίτυσιν ἐμπνέοντα καὶ τὰ μῆλα ἐρῶντα πίπτειν χαμαὶ καὶ τὸν ἥλιον φιλόκαλον ὄντα πάντας ἀποδύειν (1,23,2) – *it seemed the rivers were singing, flowing smoothly, and the winds blowing, played with the pines, apples fell to the earth from love and the sun, the admirer of beauty, was undressing everyone.* The world of Nature interacts with that of Man and human relations. This adds deep lyricism and philosophical sounding to the artistic language of the novel.

In Longus's novel there are also several cases of polysyndetic *gradation* (gr. κλίμαξ, lat. *gradatio*). This is a figure, “in which its elements are in the order of increase” (Культура русской речи, 2003: 240). The special beauty of this figure is in the “frequency of repetition of the previous word” (Античные теории языка и стиля, 1996: 285). For example: “Ἐπεισε δὲ αὐτὸν καὶ λούσασθαι πάλιν καὶ λουόμενον εἶδε καὶ ἰδοῦσα ἤψατο καὶ ἀπῆλθε πάλιν ἐπαινέσασα, καὶ ὁ ἔπαινος ἦν ἔρωτος ἀρχή (1,13,5) – [Chloe] convinced him [Daphnis] to go swimming again and saw him while swimming, and having seen, she touched him, and went back praising him

*again, and that praise became the beginning of love.*

Polysyndeton may have an over whelming effect upon readers, especially, when conjunctions are repeated seven times: Τυχῶν δὲ ὁ Δάφνις παρ' ἐλπίδας καὶ φιλήματος καὶ Χλόης τοῦ τε πυρὸς ἐκαθέσθη πλησίον καὶ ἐπὶ τὴν τράπεζαν ἀπὸ τῶν ὤμων τὰς φάττας ἀπεφορτίσατο καὶ τοὺς κοψίχους, καὶ διηγείτο πῶς ἀσχάλλων πρὸς τὴν οἰκουρίαν ὥρμησε πρὸς ἄγραν, καὶ ὅπως τὰ μὲν βρόχοις αὐτῶν, τὰ δὲ ἰξῶ λάβοι τῶν μύρτων καὶ τοῦ κιττοῦ γλιχόμενα (3,8,1) – *Having reached, against his hope, and a kiss, and Chloe, Daphnis sat by the fire and put down black blackbirds and doves from his shoulders to the table, and told how he, when he became sick and tired to stay at home, went to hunt, and caught some birds with help of snare, and others with glue when they were eating myrtle and ivy berries; οἱ δὲ καὶ νέοι καὶ σφριγῶντες καὶ πολὺν ἤδη χρόνον ἔρωτα ζητοῦντες ἐξεκάνοντο πρὸς τὰ ἀκούσματα καὶ ἐτήκοντο πρὸς τὰ θεάματα καὶ ἐζήτουν καὶ αὐτοὶ περιττότερόν τι φιλήματος καὶ περιβολῆς, μάλιστα δὲ ὁ Δάφνις (3,13,3) – and they [Daphnis and Chloe] young and blooming and those who were looking for love for a long time, were being lit by what they heard, and were being languished from what they saw, and were looking for more and from a kiss and from an embrace, and especially Daphnis.*

Polysyndeton has a main (permanent) highly-expressive function as excessive repetition of a conjunction is a certain actualizer of text fragments. Due to this they are highlighted, and that leads to strengthening of variety of semantic and emotionally expressive values. The meaning of polysyndeton was aptly characterized by Demetrius: conjunctions, “put one by one, force even insignificant to look like significant” by providing language with “majesty” style (Деметрий, 1978: 246-247).

A picture can be drawn of how infinitely Longus varies different conjunction constructions. Longus generally uses many conjunctions in his sentences, but despite this, he combines very skillfully the usage of many conjunctions with conciseness, they don't interfere with each other, and the story is gaining quieter and smoother character in such places.

Figures of asyndeton and polysyndeton being syntactic means of the text organization in the ancient Greek novel of the end of 2<sup>nd</sup> century, are considered to be important components of the writer's idiosyle, his world outlook.

Longus widely uses all possible methods of skillful phrase building, not inherent in simple everyday language, but his phrases do not seem unpleasant. In places where we feel excessive flatulence it usually turns out that Longus sneers there. Speaking of simple and not artificial things, he decorates his story with all the ornaments of rhetoric. Irony is often felt in his stories, the irony of a subtly trained and well educated citizen, who even after

dedicating his story to the country deities remains a resident of the city.

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