

passage may have extended further. One could substitute for the initial Ἀθηναῖοι the name of any other citizen body deliberating under the stress of discord and (mutatis mutandis) the passage would work as well for a speaker addressing them as it would for an Athenian rhetor addressing the Athenians. We have no reason to think that a non-Athenian Greek would not have perceived this and, given the right opportunity, have acted on it.<sup>25</sup>

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### OID'S TEREUS: FIRE, BIRDS, AND THE REIFICATION OF FIGURATIVE LANGUAGE

A number of scholars have studied the relationship between narrative and metamorphosis in Ovid's *Metamorphoses*, suggesting that metamorphosis is a manifestation of some essential feature described in the narrative: the character of a person;<sup>1</sup> the passions that act upon a person;<sup>2</sup> a person's conduct;<sup>3</sup> or the internal changes a person experiences.<sup>4</sup> Thus, according to these scholars, narrative events somehow determine metamorphosis.<sup>5</sup> I wish to examine the ways in which figurative language determines both narrative events and metamorphosis.<sup>6</sup> The multiple levels of

1. G. K. Galinsky, *Ovid's Metamorphoses: An Introduction to the Basic Aspects* (Oxford, 1975), 45: "transformations often are not capricious but turn out to be very meaningful because they set in relief the true and lasting character of the person involved." See also L. B. Barkan, *The Gods Made Flesh: Metamorphosis and the Pursuit of Paganism* (New Haven, 1986), 25–26; G. B. Riddehough, "Man-Into-Beast Changes in Ovid," *Phoenix* 13 (1959): 201–3; C. P. Segal, "Philomela's Web and The Pleasures of the Text: Reader and Violence in the *Metamorphoses* of Ovid," in DeJong and Sullivan, *Modern Critical Theory and Classical Literature* (Leiden, 1994), 270; J. B. Solodow, *The World of Ovid's Metamorphoses* (Chapel Hill, 1988), 2.

2. C. P. Segal, "Myth and Philosophy in the *Metamorphoses*: Ovid's Augustanism and the Augustan Conclusion of Book 15," *AJP* 90 (1969): 266: "the passions work upon the personality of the character involved until he is changed into the bestial or elemental equivalent of that passion: the cruel Lycaon into a wolf, the lustful Jupiter into a bull, the mechanically and mindlessly efficient Arachne into a spider, Tereus into a long-beaked hoopoe . . . and so on."

3. See Segal, "Philomela's Web," 268; R. A. Swanson, "Ovid's Pythagorean Essay," *CJ* 54 (1958): 23.

4. W. S. Anderson, "Multiple Change in the *Metamorphoses*," *TAPA* 94 (1963): 18: metamorphosis "punctuates the tale" as an apt conclusion to and commemoration of the alterations experienced by characters in the narrative. See also Barkan, *Gods*, 59; Brooks Otis, *Ovid as an Epic Poet* (Cambridge, 1970), 214.

5. See also Barkan, *Gods*, 21; Hermann Fränkel, *Ovid: A Poet Between Two Worlds* (Berkeley, 1945), 97–98; Emilio Pianezzola, "La Metamorfosi ovidiana come metafora narrativa," in *Retorica e poetica, Atti del III Cvegno Italo-Tedesco* (Padova, 1979), 88–89; E. A. Schmidt, *Ovids poetische Menschenwelt: Die Metamorphosen als Metapher und Symphonie* (Heidelberg, 1991), 56–69.

6. Previous studies have rarely focused upon the figurative language of the text. Barkan (*Gods*, 20), noting the lack of scholarly awareness of the relation between simile and metamorphosis, writes, "Ovid frequently uses similes as protometamorphoses, rhetorically pointing out the direction in which an individual will literally travel when transformation takes place." However, his example of Lichas, who, after having been compared to snow and hail (9.220–22) in the immediate context of transformation, becomes a rock, hardly functions as the material embodiment of narrative figures by metamorphosis for which I will argue. For more exact anticipations of metamorphosis by similes see W. S. Anderson, *Ovid's Metamorphoses: Books 6–10* (Oklahoma, 1972), on *Met.* 10.190–95 and 371–76.

meaning in figurative language, created by the presence of both the figurative and the literal, foreshadow the progression of real events within the narrative<sup>7</sup> and anticipate the metamorphosis, which gives bodily form and substance to metaphors and similes. Metamorphosis, then, is a physical manifestation not just of narrative content, but of narrative form. I will examine two aspects of the role of figurative language in the Tereus episode: the way in which events of the narrative appear to treat abstract metaphors and similes as if they had a material reality, and the way in which metamorphosis embodies figures of speech.

The story of Tereus in the *Metamorphoses* (6.423–674) begins with his marriage to Procne. The wedding scene introduces two figures which the story will feature: birds and fire.<sup>8</sup> The Eumenides hold out torches, and an ill-boding owl sits above (6.430–34):

Eumenides tenuere faces de funere raptas,  
Eumenides stravere torum, tectoque profanus  
incubuit bubo thalamique in culmine sedit.  
hac ave coniuncti Procne Tereusque . . .

*Bubo*, “owl,” recalls Ascalaphus who was metamorphosed into an owl in the previous book (5.550).<sup>9</sup> More specifically, the bird introduces the motif of birds that are metamorphosed humans. The torches, *de funere raptas* (6.430), introduce fires that are funerary.

The fire imagery becomes more emphatic as the plot progresses. Procne and her husband have a son, and after a while, Procne asks to see her sister. Tereus grants her request and sets out for Athens to fetch Philomela. When he arrives at Pandion’s home and sees the maiden, he is figuratively inflamed with passion: *exarsit* (455). On a literal level, he burns, and a further metaphor, *flagrat* (460), emphasizes this fiery image. Tereus, unable to bear the internal *flammas* (466), burns more fiercely when he watches Philomela throw her arms around her father’s neck: *omnia pro stimulis facibusque ciboque furoris/ accipit* (480–81). The verbal link between *facibus* and *cibo*<sup>10</sup> emphasizes a figurative connection between fire and food that will play a significant part in the literal events of the narrative.

When Pandion gives permission for the visit and night falls, figuratively, Tereus is excited and agitated (*aestuat*, 6.491), and he nurtures and sustains the fires of his passion (*ignes/ ipse suos nutrit*, 492–93) with thoughts of Philomela. On a literal level, however, Tereus boils—the verb that figuratively characterizes his passion

On narrative metaphors and metamorphosis see Anderson, *Ovid’s Metamorphoses* on 8.40; H. Bardon, “L’Obstacle: Métaphore et comparaison en Latin,” *Latomus* 23 (1964): 15; Solodow, *World*, 184.

For the role of metaphor in the physical process of transformation see Barkan, *Gods*, 21 and Pianezola’s (“Metamorfosi Ovidian,” 82–83) suggestion that transformation is sometimes a development of a preparatory metaphor that generates the ensuing change. For example, Niobe’s change into a stone is a development of the verb that introduces the transformation, *deriguit*.

7. See D. C. Feeney, *The Gods in Epic: Poets and Critics of the Classical Tradition* (Oxford, 1991), 243–447 on wordplay and the narrative structure of the Invidia episode and M. Quilligan’s theory of allegorical form as “the generation of narrative out of wordplay” (*The Language of Allegory* [Ithaca, 1979], 22).

8. Segal, “Philomela’s Web,” 272–73.

9. See Franz Bömer, *P. Ovidius Naso: Metamorphosen* (Heidelberg, 1986), on *Met.* 6.432; H. Hofmann, “Ausgesprochene und unausgesprochene Motivische Verwebung in sechsten Metamorphosenbuch Ovids,” *Acta Classica* 14 (1971): 104–5.

10. Frederick Ahl, *Metaformations* (Ithaca, 1985), 127.

also describes the Alpheus river boiling under the brutal heat of Phaethon's fiery chariot ride<sup>11</sup> —and feeds his desires. This multiplicity repeats the association between fire and food and anticipates both the preparation of and the participation in the unspeakable banquet with which the narrative culminates.

Tereus sails away, happy with his successful acquisition of Philomela. Staring at her, he rejoices (6.514–17):

exultatque et vix animo sua gaudia differt  
 barbarus et nusquam lumen detorquet ab illa,  
 non aliter quam cum pedibus praedator obuncis  
 deposuit nido leporem Iovis ales in alto.

*Exultat* here seems to have the figurative sense of rejoicing rather than the literal sense of jumping up and down, but, as we shall see, the narrative plays upon these multiple meanings in the course of events. For now, Ovid compares Tereus to a bird (*ales*). The figurative fire yields to avian imagery, which recurs when Tereus drags Philomela to a hut in the woods (6.527–30).

illa tremit velut agna pavens, quae saucia cani  
 ore excussa lupi nondum sibi tuta videtur,  
 utque columba suo madefactis sanguine plumis  
 horret adhuc avidosque timet, quibus haeserat, ungues.

Two similes describe Philomela's fear. The second recalls the dove and the hawk from Book 5—*ut fugere accipitrem penna trepidante columbae, / ut solet accipiter trepidas urgere columbas* (5.605–6)<sup>12</sup>—and shows Tereus once again as a bird. Indeed, the culmination of events will specifically recall the predatory nature of the bird in this simile.

In addition, we see Tereus as a wolf, in the first simile.<sup>13</sup> I suggest that the relationship between figurative language and literal events in the narrative accounts for this doubling of images describing Tereus.<sup>14</sup> For while the bird imagery anticipates his metamorphosis, the wolf imagery is intimately connected to the events of the narrative. After Tereus rapes his sister-in-law and cuts out her tongue, both Philomela and Procne are speechless. The text emphasizes Procne's silence with the editorial interjection *mirum potuisse* (6.583). Ahl notes that, in addition to the speechless condition of the mutilated Philomela, Procne "cannot speak because her horror at the deed of her lupine, tyrannical husband surpasses her power of expression; she has, in a sense, been struck dumb, as people were commonly thought to be

11. See Anderson, *Ovid's Metamorphoses*, on *Met.* 6.491.

12. See Hofmann ("Motivische Verwebung," 105–6), who points out that Tereus becomes a hawk in Aristotle (H.S. IX 49, 633a19). He notes that Ovid's hoopoe recalls the pursuit of the hawk of the simile and of Tereus in the narrative, and thus he recognizes what I call the metaphorical relationship between narrative and transformation. However, the substitution of the hoopoe is, as we shall see, significant for the reification of fire imagery.

13. Similes seem to be a mental metamorphosis that allows the reader to "see" the subject "as" something else. We are reminded of Wittgenstein's "seeing as," which is "noticing an aspect" and related to having an image. "In other words: the concept 'I am now seeing it as . . . ' is akin to 'I am now having this image'" (Marcus Hestor, "Metaphor and Aspect Seeing," in *Essays on Metaphor*, ed. Warren Shibles [Wisconsin, 1972], 111). This concept is important for ancient figurative language, which since Aristotle is understood to function to make things appear before the eyes (*Rhetoric* 3.11.1–4).

14. Anderson (*Ovid's Metamorphoses*, on *Met.* 6.527–30) suggests that Ovid's choice of simile anticipates the transformation of Philomela and Tereus into defenseless and militant birds. Segal ("Philomela's Web," 269) suggests that the general animal imagery becomes reality in the metamorphosis.

in antiquity, when they saw a wolf.”<sup>15</sup> This speechlessness of Philomela and Procne suggests that the figure of the wolf in the comparison has an objective reality, as do the *stabula alta* (6.521). The site where Tereus renders his sister-in-law speechless is also the common haunt of wolves,<sup>16</sup> just seen in the previous book: *lupos audit circum stabula alta frementes . . .* (5.627). Thus, although Tereus never becomes a wolf physically, the events in the narrative treat Tereus’ figurative wolfishness as if it were real, as if the abstract figure had an objective reality.

We may detect the phenomenon in which concrete narrative events treat an abstract simile as if it were real also in the case of Philomela. When she first appears, the text compares her to a dryad, a nymph who dwells among the trees. Events of the narrative reflect this simile. The text emphasizes (6.521, 546, 547, 594) that Philomela’s captivity is in the woods. The course of events portrays her, in a sense, as the dryad of the comparison. Once again, as we have seen with Tereus and the wolf comparison, narrative content appears inextricably linked to narrative form.

Indeed, the narrative contains an explicit example of the objective incarnation of subjective perception. After presenting a winged image of the sisters, the text gives it bodily form: *corpora Cecropidum pennis pendere putares:/ pendebant pennis* (667–68). The narrative presents a subjective evaluation that is objectively realized by metamorphosis.<sup>17</sup> The embodiment of metaphors and similes by metamorphosis needs to be distinguished, however, from the narrative reification of figurative language. While the metamorphoses will make the bird images exist in fact, the course of the narrative only suggests that the wolf and dryad images have a material reality. The final metamorphoses are incarnations of the final comparisons (516–17, 529–30) of Tereus and Philomela to birds, but neither the wolf nor the dryad is given an objective reality by metamorphosis. The subjective perceptions of the similes only appear to become an actual presence in the narrative events.

As the narrative progresses, we see another example in which the abstract figurative language appears to achieve an actual presence in the story. The fire imagery reappears in the plot, describing this time the enraged Procne. After completing his horrible deed, Tereus returns to his wife and falsely reports the death of her sister. But Procne reads Philomela’s woven account, which reports Tereus’ true actions and her own sufferings, and she burns: *ardet* (609). And like her husband earlier, she boils over in her seething rage: *exaestuatur* (623).<sup>18</sup> Procne rescues her sister and plots revenge upon her husband. The figurative fire almost becomes an objective reality when Procne contemplates burning the royal house with Tereus in it: *aut ego, cum facibus regalia tecta cremabo,/ artificem mediis inmittam Terea flammis* (614–15). Spying Itys and noting the similarity of the boy to his father—“*a, quam/ es similis patri!*” (621–22)—she kills him to serve as his father’s dinner. The sisters tear his body apart and cook him: *dilaniant: pars inde cavis exultat aenis/ pars veribus stridunt; manant penetralia tabo* (645–46). We may remember that Tereus rejoiced as he sailed away from Athens with Philomela. The figurative *exultat* (514) described Tereus’ celebration. Now his son, as a result of his father’s boiling (*aestuatur*, 491) passion and his mother’s boiling (*exaestuatur*, 623) rage, literally jumps

15. *Metaformations* 229.

16. See Bömer on *Met.* 5.627.

17. See Bömer on *Met.* 6.667–68.

18. Segal, “Philomela’s Web,” 267.

up and down (*exultat*, 645) in a pot of boiling water.<sup>19</sup> The play between the literal and figurative is underscored by Procne's insistence upon the morbid similarity between father and son.

The narrative reifies the figurative language—treats the abstract as if it were real—when the figurative flames of Procne's anger, which are caused by Tereus' burning passion, result in the cooking of their son on a literal fire.<sup>20</sup> We remember that Tereus nourished his passion (*nutrit*, 490) with metaphorical food (*cibo*, 480) for its figurative flames. The cooked flesh of Tereus' son, which the combination of his fiery love and Procne's fiery anger create, replaces the metaphorical nourishment for Tereus' passion. The metaphorical verbs of eating and the metaphorical fires of passion correspond to the literal eating of flesh and the literal flames. The fire exists as a discrete entity, but the coincidence between the imagery and the external fire seems to suggest that the narrative treats the figure as if it were literal. There is a slide from the figurative to the real, and the figurative may be understood as literal when the metaphorical flames appear to cook. Tereus does not burst into flames in the same way that he will become a bird, but his burning passion sets in motion the events that cause Procne's flaming anger and, finally, create the literal fire. The figurative flames of passion generate the literal flames that cook Itys. Thus the figurative flames appear to contribute to the cooking of Itys as much as the literal fire does.

After discovering that he has eaten his son, Tereus weeps and calls himself a tomb: *flet modo seque vocat bustum miserabile nati* (6.665). This image reflects both the *faces de funere raptas* (430), under which Tereus and Procne were married, and the figurative fire of passion that, after destroying Itys, is now extinguished. The king, who had been figuratively burning, becomes the *bustum* of his son. It is significant that *bustum* refers usually to the extinguished pyre, which is also the place of burial.<sup>21</sup> Tereus' metaphor suggests that he is not only a tomb, but also a funeral pyre. The burning king, who contributes to the cooking of his son becomes, when his passion is extinguished, a tomb that recalls the very burning.

There is a recollection of the avian imagery in the figure of the *bustum*. This metaphor is reminiscent of Gorgias' comparison of "vultures" to "living tombs" (B5a Diels-Kranz).<sup>22</sup> Any beast of prey is the tomb of its victims, and Procne's words emphasize this gruesome phenomenon. When Tereus asks for his son, she states, "*intus habes, quem poscis*" (6.655). Through the allusion here we are reminded of Tereus as the predatory bird of the similes. Just as we see a suggestion of the figurative bird in the figurative fires, we will see a suggestion of the fire imagery in the final metamorphosis of Tereus.

19. Segal, "Philomela's Web," 272. See Bömer (on *Met.* 6.645–46) for the juxtaposition of boiling and baking.

20. For a less dramatic revitalization of metaphor by contiguity see Ahl, *Metaformations*, 131 and S. Varré, *Ovide: Essai de lecture poétique* (Paris, 1976), who states "it also happens that metaphor, even if it is trite, takes on an exceptional magnitude when its relation with one of the four elements finds itself profoundly renewed" (p. 66). Among her examples, the metaphor of the fire of passion is regenerated by an "explicit joining of a more concrete similarity" (p. 67) when Medea compares her love for Jason to a torch (*Heroides* 12.33–34).

21. "proprie dicitur locus, in quo mortuus est combustus et sepultus, diciturque bustum, quasi beneustum . . ."; (Paul. *Fest.* 29.7); "'pyra' est lignorum congeries; 'rogus' cum iam ardere coeperit dicitur; 'bustum' vero iam exustum vocatur" (Serv. *Aen.* 11.185).

22. See Bömer on *Met.* 6.665. For a full documentation of ancient and modern sources of this image see D. A. Russell, ed. [Longinus] *On the Sublime* (Oxford, 1964), 69.

At the end of the narrative, Tereus objectifies the similes that have preceded by becoming a bird. In addition to bringing into material existence the bird similes generically, the nature of the hoopoe has special relevance to the fire metaphors of the narrative. As Thompson points out, "from its rayed crest it was a solar emblem. . . . As a solar emblem also, the Hoopoe figures in the version of the Phoenix myth in Aelian (xvi. 5)."<sup>23</sup> Thompson, citing Plutarch (*De Is.* 36), adds that ἔπος seems to be based upon an Egyptian solar name. The solar associations of the hoopoe reflect the figurative fires so conspicuous in the text.

Finally, it is worth noting one further consequence of the incarnation of similes and metaphors in metamorphosis. Throughout the narrative, we have seen Tereus as a bird figuratively. When he becomes one literally, it appears entirely fitting. Figurative language functions rhetorically to create an impression that transformation is appropriate.<sup>24</sup> In addition to manifesting physical features of the king, the bird also manifests the semantic features of the narrative. Anderson writes: "Tereus retains marks of his human self as eternal identification. . . . The first [the crest] recalls the crest of a helmet; the second [the long beak] he explicitly says replaces a spear."<sup>25</sup> However, as we have seen, it is not only Tereus' warlike character that is made manifest in the armed appearance of the bird. The choice of bird is not only a recollection of the king's physical attributes or of his character but also of the figures of speech within the narrative. Metamorphosis, then, is not only a manifestation of character, but also an incarnation of language—a most fitting conclusion to a narrative that, as we have seen, consistently plays upon the multiplicity of figurative language in the course of events.<sup>26</sup>

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23. D'Arcy W. Thompson, *A Glossary of Greek Birds* (Oxford, 1895), 56.

24. C. S. Pearson ("Aspects of Imagery in the Works of Ovid," [Ph.D. diss., Johns Hopkins University, 1969], 210) touches upon this phenomenon when she suggests, in the Myrrha and Hyacinthus episodes, that the coincidence between similes and metamorphosis "prepares the reader psychologically to accept the metamorphosis which will ensue."

25. Anderson, *Ovid's Metamorphoses*, on 6.671–74. See also Segal, "Philomela's Web," 273; Solodow, *World*, 179.

26. This type of analysis has, I believe, a broader application in the *Metamorphoses* and forms the basis of a continuing study, which I began in my 1993 Cornell dissertation, "The Reification of Figurative Language in Ovid's *Metamorphoses*." A version of this paper was presented at the American Philological Association meeting in Atlanta in December 1994, and I wish to thank the organizers of the panel, Garth Tissol and Stephen Wheeler, and my fellow-panelists, Jim McKeown, James O'Hara, and Stephen Hinds, for their comments. I am grateful also to the Editor of *CP* and the anonymous readers for their suggestions.

## MARRIAGE AND ACCULTURATION IN ROMAN ALGERIA

Historians have long debated the nature and extent of the Romanization of north Africa, a process that seems generally to be understood to mean the adoption or imitation of Roman ways of thought and expression, behavior, construction, and manufacture. The virtual disappearance of the Punic script in north Africa by the end of the second century A.D., for example, is sometimes said to be evidence of the acculturation of African society. Alternatively, the survival of indigenous African cults is