Silencing the female voice in Longus and Achilles Tatius

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List of Abbreviations

AT	Achilles Tatius' *Leucippe and Clitophon*
Longus	Longus' *Daphnis and Chloe*
Pl. *Phdr*.	Plato's *Phaedrus*

Introduction

The silence of the female voice is prevalent in both Longus and Achilles Tatius. Despite Chloe and Leucippe being the central protagonists of the narrative, they are rarely permitted to speak and if they do, these glimpses of vocality are revealed to be heavily manipulated. The focus of this dissertation is to determine how the female voice is silenced.

The novels of Longus and Achilles Tatius can be situated within a surviving tradition of five extant Greek romances, dating between the first and third centuries AD. These romances are typically characterised by plotlines involving love and adventure, with the two central lovers being separated through various trials and tribulations, before being reunited together in marriage.[1] Longus' *Daphnis and Chloe* is set in the pastoral countryside of Lesbos and tells the story of Daphnis the goatherd and Chloe the shepherdess, who fall in love but are too young and naïve to understand their feelings. Differing from the typical Greek romance formula, the events in Longus' narrative rarely stray from Lesbos and as such, the author transforms the trope of geographical wanderings into a journey of emotional development.[2] Focusing the scope of the narrative makes Chloe's decline in vocality over the course of the novel even more apparent, as Daphnis overtakes her in his erotic education. Achilles Tatius' *Leucippe and Clitophon* follows the traditional archetype of wandering adventures more closely, as the young lovers Clitophon and Leucippe elope together, facing a multitude of obstacles including shipwrecks and altercations with bandits. The novel is particularly notable for its highly erotic tone and its use of first person narration, provided by Clitophon, creates a voyeuristic framework that repeatedly objectifies Leucippe. These novels are often linked due to their familiar opening setups and as this paper will demonstrate, they share many features which complement each other in this study of the female voice. In secondary scholarship, traditional attitudes towards the Greek novel were disparaging, with scholars arguing that their subject matter was trivial and as a result, indicated a target audience of women or lower

[1] Konstan (1994), 3.
[2] Morgan (1994), 66.

classes of society.[3] That early studies of these novels were rooted in sexism is highly ironic, serving as a reminder that the silencing of the female voice goes beyond the fictional boundaries of Longus and Achilles Tatius.

The primary aim of this paper is to illustrate the manifold methods utilised by Longus and Achilles Tatius to silence the female voice. My first chapter, *Through the Male Lens*, will explore the role of the male narrator and how their manipulation of the narrative silences the female voice. By establishing an overtly erotic tone, the narrators of both novels encourage the reader to engage in an intensely sexualised reading of the text. The chapter will assess the effects of this narratorial coercion, underlining the impact of *sophrosune* on Chloe's vocality in Longus as well as aspects of voyeurism in Achilles Tatius. A further point of discussion is how the female experience is repeatedly narrated by the male characters, which results in the feminine perspective becoming overlooked.

The Mythic Hush focuses on the use of myth in each text and how these stories reinforce the theme of silenced women. I will examine the mythic sub-narrative of *Daphnis and Chloe*: a selection of inset myths which detail the subjugation and subsequent silencing of women. There will also be a discussion of the paintings featured in Achilles Tatius, which likewise display scenes from the mythic cycle that feature women as victims. The chapter will analyse the alignment of these mythic victims with the female protagonists and examine the ominous repercussions of this parallelism.

In the final chapter, *Rupturing the Silence*, an alternative view to the notion of silenced women will be scrutinised. Exploring the experimentation with gendered language in these novels reveals how figures such as Melite and Lykaenion can appropriate the male roles of philosopher and teacher, therefore potentially disrupting the idea that female characters are subdued. There will also be a discussion as to whether the novel promotes an erotic model of reciprocal love and how this would impact our reception of the female voice.

[3] Morales (2004), 2; see Perry (1967) for an example of this style of critique.

Chapter 1: Through the Male Lens

"I, unwilling and suffering, she… well I do not know what her emotions were."
(AT 2.8)

In both Longus' *Daphnis and Chloe* and Achilles Tatius' *Leucippe and Clitophon*, it is apparent from the outset that our access to the female voice is limited. Both narratives are delivered through a male narrator, establishing a narratorial lens which can be tricky to navigate. Longus' opening Preface introduces the narrator, who stumbles across a painting whilst "out hunting in Lesbos" and therefore expresses a wish to "write down what the picture told" (Longus *Preface*). The following narrative is then delivered in third-person narration, a technique which can be distancing for the reader. The narratorial setup in *Leucippe and Clitophon* is more complicated. Achilles Tatius' novel begins in first-person narrative with an anonymous figure identifying himself only as "a survivor of a severe storm" (AT 1.1), having arrived in Sidon. Similar to Longus, it is then the shared observation of a "votive picture" (AT 1.1) which stimulates discussion between the primary narrator and Clitophon, who goes on to relay his own experience of *eros*. This reported speech comprises the main narrative and although Achilles Tatius establishes these narratorial levels, the novel never returns to the opening scene. In both novels, the narrators control the delivery of the story and in doing so, have the power to filter the presentation of the characters. It is therefore through this male lens that the reader encounters the female protagonists and this chapter aims to explore how the female voice is affected, with particular focus on *Leucippe and Clitophon*.

The Aftertaste of Sophrosune

An analysis of the opening scenes in each novel is crucial to understanding the female voice as they establish an erotic tone which frames how these female characters are presented to the

reader. In *Daphnis and Chloe*, the content of the opening painting, as well as the narrator's reaction, initiates an erotic interplay which continues throughout the narrative. The painting which the narrator discovers is situated in "a grove sacred to the nymphs" (Longus *Preface*) on Lesbos, an island famed for erotic poetry.[4] This intensely eroticised setting is further reinforced by the narrator's description of the painting as a "love-story" (Longus *Preface*) which, as suggested by the narrator's brief summary, is that of the central narrative between Daphnis and Chloe.[5] It is significant then that after viewing this image, the narrator describes how he "felt a longing" (Longus *Preface*), a sexually loaded term which suggests that the reader may also experience a similar stimulated reaction to the story which follows. Montague has noted that whilst ekphrases are normally used to provide digressions in a text, Longus' decision to open with one "encourages from the start a sensual approach to reading, with vivid visualisation of the narrative".[6] Visualisation, the theory promoted by Montague, becomes more prevalent when the narrator concludes his preface with a prayer for *sophrosune* whilst writing (Longus *Preface*), planting in the reader the idea of having self-control as they approach the central story.

The echoes of the narrator's prayer are felt throughout the book and often lead to the eroticisation of female characters by the reader. For example, Book 1 sees the two young shepherds falling in love and it is Chloe who is the first to experience *eros*. Following her rescue of Daphnis from the pit, Chloe notices his beauty and begins to suffer the unfamiliar features of desire (Longus 1.12-13). Her innocent confusion culminates in a soliloquy in which she laments her situation, "Now I am sick, but don't know what with" (Longus 1.14). A rare moment of personal expression for Chloe, it is significant that her words have marked Sapphic overtones, using similar language to describe the insufferable feelings of desire.[7] In addition to this erotically charged poetic framework,

[4] Goldhill (1995), 4. Goldhill also notes the erotic implications of the narrator's "hunting" activities.
[5] This becomes apparent in the conclusion of Book 4 when the narrator describes how, following their marriage, Daphnis and Chloe "beautified the cave, and set up pictures" (Longus 4.39) which creates a circular narrative structure.
[6] Montague (1992), 236; see also Hunter (1983), 40.
[7] See Sappho 20: "my eyes go blind, my ears ring".

the impact of *sophrosune* further eroticises Chloe's innocent navigation of desire. Goldhill has commented on the rustic limitations of her vocabulary in that Chloe relates her feelings to the elements of her pastoral world, "How often have brambles scratched me without making me weep!" (Longus 1.14), enhancing her childlike innocence and inexperience in terms of *eros*.[8] Yet expressions which are commonplace in love poetry become corrupted by the echo of *sophrosune* as Goldhill points out that the reader is challenged to not read sexually suggestive innuendos in her words: "I wish I were his pipes, so that he could blow his breath into me" (Longus 1.14).[9] Longus has therefore implemented the reader in a game of self-control which inevitably leads to the eroticisation of Chloe and offers an alternative, carnal reading which threatens to taint her vocality.

Male Viewers and Voyeuristic Fantasy

It has already been established that by following the narrator's viewing of a painting, the reader of *Daphnis and Chloe* is encouraged to engage their imagination and apply a sensual visuality to the text. In *Leucippe and Clitophon*, the painting viewed by the primary narrator in Sidon is a depiction of the mythical abduction of Europa and the great detail of the ekphrasis suggests that visualisation is also encouraged here. The erotic appeal of the painting's subject is emphasised by the sensual language used to describe the rendering of the figures and in particular Europa, whose "tunic enveloped her upper body, down to her most intimate part" (AT 1.1). As in Longus, the Europa painting creates an erotic atmosphere which infiltrates the remainder of the narrative and the heavily eroticised detail is maintained in the novel's other ekphrases, which will be discussed later.[10] Achilles Tatius reinforces these overt sexual overtones in the interaction between the primary narrator and Clitophon. Having viewed the painting, the narrator admits being "under the influence of Eros" and Clitophon, offering to narrate his own experiences, leads them to

[8] Goldhill (1995), 13.
[9] Goldhill (1995), 13-14.
[10] Bartsch (1989), 49.

a "neighbouring grove" to tell his story (AT 1.2). This knowing shift to a traditionally erotic setting is humorously set up by Achilles Tatius, with the narrator openly acknowledging that such a place is "just right for erotic fiction" (AT 1.2).[11] The nods to *Daphnis and Chloe* are striking but whereas Longus' language is veiled in allusion, here Achilles Tatius chooses to explicitly signpost his erotic framework to the reader. The author has therefore equipped his reader with the necessary erotic lens through which to view the following narrative and crucially, the female characters.

That both novels choose to open with the viewing of a painting is significant because it implicates a dynamic of viewer and viewed. MacQueen notes how the narrator of *Daphnis and Chloe* explains their composition as the result of an urge "to write down what the picture told" (Longus *Preface*), a loaded phrase which emphasises the close interplay between writing and painting.[12] In this way, the novel becomes an "extended ekphrasis" and the reader must therefore approach the narrative like a painting, looking at it from various angles rather than simply reading in a linear mode.[13] Similarly, in *Leucippe and Clitophon*, an intensely voyeuristic framework is created by the use of first person narration. As the reader can only view events through the eyes of Clitophon, their gaze is directed entirely by the narrator.[14] Indeed the pursuit of desire in the first book of *Leucippe and Clitophon* is primarily structured through the action of sight. Upon Clitophon's first sight of Leucippe, he declares that she "looked like a picture" and acknowledges his viewing of her, declaring that he "gazed without shame" (AT 1.4). Elsewhere in the novel, other male characters also manifest their desire for Leucippe by looking at her such as the general Charmides whom, having been "captivated" by Leucippe, attempts to extend their conversation so that "he could gratify his eyes" (AT 4.3). Morales has emphasised the gendered nature of this line

[11] Such a comment clearly references the prelude of Plato's *Phaedrus* in which Socrates and Phaedrus visit a *locus amoenus* to discuss *eros* and the nature of orality versus textuality **(**Pl. *Phdr.* 230a6–230c5). Due to the short scope of this paper, I will only touch upon Platonic references where necessary. For extensive studies on the use of Plato in these novels see Hermann (2007) for Longus and Ní Mheallaigh (2007) for Achilles Tatius. Ní Mheallaigh gives a particularly fascinating discussion on the impact of the Phaedran intertext and how it affects our perception of Clitophon's narration, see pp. 231-244.
[12] MacQueen (1990), 15.
[13] MacQueen (1990), 16-17.
[14] Morales (2004), 158.

of vision - although on occasions Leucippe does look, it is always the male gaze which remains the focus of the narration.[15] The impact of such a narratorial setup inevitably leads to a reduction of Leucippe's role from defiant heroine to silent beauty. Whilst imprisoned by Thersander, Leucippe is upset at her circumstances but her emotional expression is fetishised. Clitophon, acknowledging her tears, makes a philosophical digression that when the eye is beautiful and not ugly, "it resembles a fountain's generous breast when moistened by tears" (AT 6.7). As a result, Clitophon notes that "her tears overmastered her grief and turned it into beauty" and the scene returns to Thersander, who "gaped at her, while her grief drove him wild" (AT 6.7). The phrasing indicates Thersander's arousal at Leucippe's grief and this erotic reaction, heightened by Clitophon's continual philosophising about the beauty of a crying woman, weakens the emotional impact of Leucippe's distress. Later, Sosthenes and Thersander overhear Leucippe's rant at Clitophon, bewailing her situation (AT 6.16). Leucippe recognises the futility of her struggle and even her voicelessness in this situation, "How many times did I force myself, but fail to persuade my tongue to speak?" (AT 6.16). Yet this impassioned, genuine outcry is framed using a device reminiscent of New Comedy, as the two male characters gain crucial exposition by eavesdropping on Leucippe.[16] It seems that Leucippe's voice does not truly belong to her as it is controlled and deconstructed by the other male characters, with Thersander evaluating her comments immediately afterwards, "That adulterer gets the better of me everytime!" (AT 6.17). Leucippe's outspokenness and emotional range is often overshadowed by the voyeuristic tendencies of the narrator. When the act of looking can be a means to claim power or status,[17] the repeated objectification of Leucippe emphasises her vulnerability.

The height of this active voyeurism by the narrator comes in the infamous *Scheintod* episode from Book 3. Whilst sailing up the Nile towards Alexandria, Clitophon and Leucippe are captured by bandits (AT 3.9). Leucippe is then taken away from the cells to be sacrificed as "an offering to purify the army" (AT 3.12) and Clitophon is rescued by soldiers shortly afterwards (AT 3.13-14).

[15] Morales (2004), 158; 165.
[16] Morales (2004), 202.
[17] See Cairns (2005), 123-142 for wider discussion on the power of the gaze in Greek thought.

The scene which follows is a vivid description of Leucippe's sacrifice as Clitophon looks on in horror. Clitophon graphically outlines how the sacrifice is executed, describing the movements of the bandit's sword as it enters Leucippe, "twisting it downwards, he ruptured her belly" (AT 3.15). He even goes as far as to gruesomely animate Leucippe's dismembered body parts, "Her innards leaped out at once" (AT 3.15) before explaining the cannibalistic climax in which the bandits roast and eat her organs. Despite Leucippe being at the centre of this horrific experience, the scene is narrated entirely from the perspective of Clitophon, who describes the event as a "spectacle" and even admits his voyeuristic position as "spectator" to her suffering (AT 3.15). Ultimately, the reader discovers, along with Clitophon, that Leucippe is in fact still alive and that the sacrifice had been carefully staged with the help of Menelaus and Satyrus (AT 3.17). Therefore, with hindsight, the performative language used to describe the sacrifice seems appropriate to the context of the scene. Yet it is precisely Achilles Tatius' decision to delay this crucial information from being revealed which allows the reader to indulge in a grotesque fantasy during the *Scheintod*, watching the female protagonist be violently assaulted. Clitophon notes that Leucippe looked "just as the artists represent Marsyas tied to the tree" (AT 3.15) which, as Morales points out, transforms the scene into a fixed image which further objectifies her.[18] Earlier in the novel, Clitophon uses food metaphors to describe the gratifying aspect of gazing at Leucippe, "I departed savouring the banquet of my eyes" (AT 1.6). In the *Scheintod*, Achilles Tatius allows the metaphor to become reality as the bandits literally devour Leucippe which heightens the erotic aspect of such gory violence.[19] This actualisation of the metaphor further suggests a presentation of sexual fantasy, offering Clitophon and the reader an opportunity to take their indulgence one step further.

Narratorial manipulation of perspective

[18] Morales (2004), 170.
[19] Morales (2004), 169-171.

Beyond the clear objectification of Leucippe for viewing pleasure, her personal emotional experience in the *Scheintod* is completely subjugated by Clitophon. Describing his shock at the situation, Clitophon assimilates himself to the mythical figure Niobe, "she too may have experienced something like this when she lost her children" (AT 3.15). Haynes emphasises the significance of Clitophon choosing a supreme image of female suffering as his point of comparison, arguing that such an appropriation reiterates the dominance of the male voice in the novel.[20] Prior to the *Scheintod*, when the lovers are imprisoned, Clitophon expresses how he "began to weep for Leucippe" and launches into a lengthy monologue which laments their situation, particularly the suffering brought upon his lover, "I feel less pain for my own situation: but yours, Leucippe - where can I find the mouth to wail, the eyes to weep for that?" (AT 3.10). When asked by Clitophon why she has remained silent, Leucippe replies, "I have lost my tongue, ahead of losing my life" (AT 3.11).[21] It is ironic that Clitophon reflects on his struggle to communicate with the barbarian bandits in his soliloquy, "what language are we to use for our appeals?" (AT 3.10) before concluding, "Such was my silent lament" (AT 3.11). Achilles Tatius clearly draws humour from Clitophon's fear of not being heard because for the reader, his voice is all they ever hear. The weight given to Clitophon's speech in comparison to Leucippe is striking and a forceful reminder of the power of the narrator, whose own personal experience shuts out the feminine perspective. This idea is further manifested in the aftermath of the sacrifice, when it is revealed to Clitophon that the entire event was a hoax (AT 3.17-23). During this scene, Leucippe only speaks on two occasions: firstly, as a muffled voice from inside the coffin (AT 3.17) and then as a prompt for Menelaus' narration of events, "Tell [Clitophon] how you trumped those bandits!" (AT 3.18). Whilst Menelaus and Satyrus do the talking, Leucippe is not afforded the opportunity to narrate her own personal experience which suggests that the female protagonist's role is one of display and that emotional capacity is reserved for the men.[22]

[20] Haynes (2003), 58.
[21] Morales (2004), 201.
[22] Morales (2004), 172.

The narratorial silencing of the female experience has a direct impact on the reader's perspective. In the fourth book of *Leucippe and Clitophon*, Leucippe experiences a fit of "madness" as a result of Gorgias' potion (AT 4.9). The reader witnesses the manifestation of Leucippe's sickness through the eyes of Clitophon, who explains how "she leaped to her feet, her eyes bloodshot and struck my face" (AT 4.9) and so actively characterises her reaction as hysterical. During such a disturbing scene, it is significant that Clitophon then draws the reader's attention to Leucippe's exposed genitalia, detailing how she struggled "with no thought to conceal the parts that a woman would not wish to be seen" (AT 4.9).[23] Once again, Leucippe's suffering is eroticised because the narrator has forced to reader to adopt a sexualised line of vision and by using veiled language, encourages the reader to visualise the nudity for themselves. Then, in a similar pattern of events, the reader does not get to hear from Leucippe about her own personal experience and so the female perspective is once again overlooked. When Clitophon tells her what happened, he reports that "[Leucippe] was embarrassed to hear it, and blushed as though she had been performing those actions now" (AT 4.17), which further emphasises her vulnerability in the situation as well as her lack of control over her self-presentation.[24]

Narratorial control of the reader's perspective can also be seen in *Daphnis and Chloe*. Longus' aristocratic narrator frequently mocks the young lovers for their country lifestyle and naivety, encouraging the reader to laugh with him. Following Lamon's song of Pan and Syrinx, Chloe confronts Daphnis and declares her distrust of such a "lustful and faithless god" (Longus 2.39), urging him to swear an oath of loyalty to her. Yet Chloe's commanding comments are immediately undermined by the narrator, who mocks her naïve faith in Daphnis by quipping that "she was a shepherdess and believed that the goats and sheep are the shepherds' and goatherds' very own goats" (Longus 2.39). Painting Chloe as a clueless shepherd girl, the narrator shifts the tone of the scene to comic and twists Chloe's insightful evaluation of Pan into a punchline,

[23] Morales (2004), 196. See also Morales (2004), 167 where she emphasises Clitophon's direction of vision in the *Scheintod* episode. Whilst the soldiers look away, Clitophon maintains his gaze and so forces the reader to watch the sacrifice with him (AT 3.15).
[24] Morales (2004), 196.

manipulating the reader's perception of her in the process. As in *Leucippe and Clitophon*, the female's emotional experience is often eclipsed by an emphasis on the male perspective. When Chloe is abducted by the Methymnaeans (Longus 2.20), this should be an opportunity for her to vocalise her emotions. However, as Haynes demonstrates, it is Daphnis' inconsolable reaction to Chloe's abduction which takes centre stage and the narrator stresses his suffering, "Oh Chloe, are your sufferings as bad as mine?" (Longus 2.21-24).[25] Although Chloe does relay to Daphnis what happened to her afterwards, "telling him her story in full" (Longus 2.20), it is only a recap of events which have already taken place and there is no enlightenment for the reader regarding her own emotional reaction. Instead, the scene is primarily framed around Daphnis' internal response and his outpouring of this to Chloe, "he would have died, he confessed, had the nymphs not given him reason to live" (Longus 2.30). If we compare Daphnis' abduction in the previous book (Longus 1.28-30), whilst Chloe forms a central part of the rescue, at no point is she able to verbally express her emotions. Instead she appears as an active but silent agent of the plot development, having the crucial encounter with Dorcon in order to acquire the pipes which bring Daphnis back (Longus 1.29). The heightened emotional response is instead reserved for the dying Dorcon, "when you see someone else pasturing my cows, remember me" (Longus 1.29).

Both Leucippe and Chloe are eroticised by the narrator which in turn, encourages the reader to follow suit. The voyeuristic framework of *Leucippe and Clitophon* in particular renders Leucippe as an object of the gaze but not an emotional player in the story.[26] In both novels, opportunities for the female protagonists to offer emotional expression are frequently thwarted by an emphasis on the male characters and so their experiences are obstructed by the narrator's perspective. The narratorial input is deafening and so repeatedly suffocates the female voice.

[25] Haynes (2003), 64.
[26] Haynes (2003), 58.

Chapter 2: The Mythic Hush

"And she who was once a maiden fair, is now the Pipes of Pan"

(Longus 2.34)

Silenced women are a casualty of the male-orientated narratorial structure but they also become a repeated thematic motif in each work. In both *Daphnis and Chloe* and *Leucippe and Clitophon*, myths play a crucial role in thematising the voiceless woman. From inset tales to paintings, mythic stories of aggressive desire and their female victims are frequently included in the narratives. For example, the myth of Pan and Syrinx features in both novels and tells the story of the god's sexual pursuit of a nymph, who frantically escapes from him by metamorphosing into reeds.[27] Syrinx is noted for her beauty and "tuneful voice" (Longus 2.34) but this vocality is ultimately overpowered by Pan who, forging panpipes from the reeds, moulds her into an instrument for his own desire. These stories provide not only mythic paradigms for silenced women but also serve as disturbing parallels to the narrative arcs of the central female protagonists. Paintings in Achilles Tatius (AT 1.1, 3.6-8, 5.3-5) depict mythic scenes of women in danger and often prompt the reader to anticipate threats of violence towards Leucippe. In a similar vein, the increasing violence of the mythical digressions in Longus' text (Longus 1.27, 2.34, 3.23) has led some scholars to propose that these must inform our reading of Chloe's experience and anticipate her violent transformation from child to adult woman.[28] The blurred boundaries between the world of myth and the central narrative are further obscured by Pan, who outlines Chloe's role as "a girl whom Love desires to make into a myth" (Longus 2.27). This chapter will therefore examine how myth shapes our readings of the female protagonists and the extent to which the violent imagery reinforces the silencing of the female voice.

[27] See Longus 2.34 and AT 8.6 for comparison. This myth will be discussed in more depth later in the chapter.
[28] See Winkler (1990) for extensive discussion; Bierl (2014), 445.

Echoing violence in Longus

The inset tales of Longus' *Daphnis and Chloe* have been the subject of much controversy and debate. These stories appear in the first three books of the novel and set out to provide mythical aetiologies for features of the natural world. Yet a closer reading of these myths sees an unsettling pattern emerge, with each tale centred around the subjugation and subsequent metamorphosis of a female. The first story is prompted by Chloe, who asks Daphnis about the song of the wood pigeon (Longus 1.27). He recounts the legend of Phatta, a young shepherdess who loses her cows after her song is drowned out by the singing of a nearby shepherd (Longus 1.27). The distraught Phatta prays to be transformed into a bird and Daphnis concludes with this metamorphosis, "to this day, she still proclaims her misfortune in song" (Longus 1.27). Whilst there is little violence in this myth,[29] the gendered power dynamics are striking. The silencing of the female voice is realised in literal terms, with the shepherd overpowering Phatta's song, "he displayed a voice that was louder than hers, because he was a male" (Longus 1.27). The impact of this message is strengthened by its delivery through a male speaker and the narrator even goes as far as describing Daphnis as Chloe's "teacher" (Longus 1.27). It is significant that the origins of the wood pigeon are rooted in male dominance over the female because it implies that Daphnis' lesson doubles as a warning to Chloe not to compete with him.[30] This becomes more apparent given that Daphnis likens Phatta to Chloe's image, "There once was a girl as pretty as you, girl, and she used to herd cows, as many as yours" (Longus 1.27) and so parallels the myth with their reality. The mythic digression comes shortly before the scene in which Chloe saves Daphnis from pirates (Longus 1.28-31). Konstan believes that this episode therefore balances out the gendered power roles implied by the Phatta tale.[31] This idea can be challenged by the fact that Chloe uses the pipes of Dorcon to facilitate Daphnis' rescue,

[29] Note the subject of Phatta's song is "Pan and Pitys the pine-tree nymph" (Longus 1.27), a story about Pan's sexual pursuit of a nymph which anticipates the violence of the upcoming Syrinx myth (Longus 2.34).
[30] Lalanne (2014), 486; Montiglio (2012), 140.
[31] Konstan (1994), 82.

negating the independence of her action. Chloe is not permitted to use her own instrument or voice which instead bolsters the message of male superiority advocated by the Phatta myth.

In the following book, Chloe is rescued from the Methymnaeans and to celebrate, offerings of thanks are made to Pan and the Nymphs (Longus 2.30-31). Lamon takes the opportunity to regale the group with "the legend of how panpipes were invented" (Longus 2.33) and thus introduces the second inset myth of Pan and Syrinx (Longus 2.34). As detailed earlier, the story outlines Pan's unrequited desire of the nymph, Syrinx. When the nymph rejects Pan's advances, he is angered and tries to take her by "brute force" (Longus 2.34). Once again, the story ends with a metamorphosis as Lamon finishes, "she who once was a maiden fair, is now the Pipes of Pan and makes melody" (Longus 2.34). Compared to the Phatta tale, there is an alarming level of violence in this story. Pan is marked out as hostile in his unwanted sexual advances which further emphasises the vulnerability of the "Fleeing, fainting" Syrinx (Longus 2.34). The reader is then forced to align Chloe with Syrinx as the young lovers perform the myth as a dance, with "Daphnis taking the part of Pan, and Chloe playing Syrinx" (Longus 2.37). During their dance, Daphnis plays Philetas' pipes yet Chloe dances in silence, which Montiglio interprets as a signal that Daphnis is now "playing on Chloe", as Pan did with Syrinx.[32] Further to this, whilst Chloe silently retreats into the woods "as though she were vanishing into the swamp" (Longus 2.37), Daphnis is applauded for his musical skill and Philetas rewards him with the gift of his pipes. The suffering of Syrinx is therefore completely overlooked and so the female perspective, embodied by Chloe's mute performance, is silenced.[33] Just as the myth celebrates Pan and his musical invention, the narrative places Daphnis centre stage whilst Chloe is quietly ushered out of the picture.

The final myth in Longus' sequence is that of Echo (Longus 3.23) and is narrated by Daphnis, who reprises his role as teacher to Chloe. In this story, the musicality of the female victim and the ensuing violence intensifies. Echo is raised by nymphs and Daphnis emphasises her wide

[32] Montiglio (2012), 144.
[33] Winkler (1990), 120.

musical skill, having been taught the "whole of song" (Longus 3.23). Pan grows jealous of Echo's music and beauty and as a result, stirs up madness in the shepherds and goatherds who, "tore [Echo] in pieces and cast her limbs - still singing - through all the world" (Longus 3.23). In her pity, Earth conceals Echo's parts and the Muses give them a voice, with which they still continue to "portray all things […] as did that girl in olden times" (Longus 3.23). Unlike Phatta and Syrinx, Echo is unable to escape Pan's savagery through transformation as her metamorphosis is forced upon her by ruthless violence. Bearing in mind Echo's decision to remain chaste "because she loved virginity", Longus' characterisation of the shepherds and goatherds as "dogs or wolves" heightens the animalistic brutality of her violation (Longus 3.23). In a familiar motif, Pan's destruction of Echo stems from his frustrated sexual desire but also "from envy of her music" (Longus 3.23), suggesting a fear of being musically outshone. This idea is further developed as Echo's body parts are scattered "still singing" and Daphnis details how "Earth hid these shreds of flesh and song" (Longus 3.23). This interweaving of musical and gory imagery reinforces the violence inherent in the act of silencing. Considering the previous two myths, the reader might also expect a likening of Chloe to Echo but disturbingly, this alignment has already taken place. Prior to this episode, the narrator notes that "Daphnis only had to speak and Chloe would answer him like an echo" (Longus 3.11), suggesting that Chloe is unwittingly playing the part of mythic victim already. Further, the narrator details how Chloe *answers* Daphnis, suggesting that her voice is no longer autonomous and now adopts a supporting role.[34] Zeitlin views the myth of Echo as a manifestation of the feminine in which the female can never be "primary and original, but can only be the one who is imitated or who imitates".[35] This interpretation reflects another important aspect of how female characters are silenced: their voices are rarely independent and often defined in relation to others. With this final inset tale, Longus has further aggravated the slippage between myth and reality, implying that Chloe too may soon be silenced.

[34] Montiglio (2012), 146.
[35] Zeitlin (1981), 317.

Making a myth out of Chloe

Analysing these myths in succession has illuminated an underlying thread of mythic violence which becomes more explicit as the central narrative progresses.[36] Characters explain how various aspects of the natural world are the product of male subjugation over the female and there is a striking correlation between musicality and violence in these stories. Chloe is repeatedly likened to these mythic victims and when she herself becomes sharply articulated as a myth in the central narrative, this parallelism takes on a whole new dimension. When the Methymnaeans kidnap Chloe and are sailing away with their booty, Pan appears to the general Bryaxis in a dream (Longus 2.26). The god condemns the actions of Bryaxis and his men, denouncing their ravaging of the countryside before stating, "you have dragged from the altars a girl whom Love desires to make into a myth" (Longus 2.27). Shaken by this divine warning, the Methymnaeans immediately return Chloe and her flock to shore (Longus 2.28). It is significant that Pan is chosen by the Nymphs to facilitate Chloe's return to Lesbos. Whilst comforting Daphnis, they explain that they have petitioned the god because he is well versed in the art of war and so can confront the Methymnaeans effectively (Longus 2.23). Yet the inset myths collectively build up a picture of Pan as destructive and envious towards women, which in hindsight renders his guardianship of Chloe inappropriate. As discussed in the previous chapter, Chloe expresses her discomfort at Daphnis swearing an oath to Pan because she recognises that he is a "lustful and faithless god" (Longus 2.39), who continually harasses the nymphs. That this admission comes after she and Daphnis have recreated the myth of Pan and Syrinx in dance, suggests that Chloe has dwelled upon the story and the brutality of Pan's actions.[37]

[36] Goldhill (1995), 32 argues that the violence in these inset tales is designed to contrast the pastoral setting of the central narrative with the separate, bloodier world of the mythic countryside. Yet I would challenge that the divine intervention of Pan and Eros, along with the presence of the Nymphs, indicates that Longus' world is not separate from the mythic sphere. In this way, the distancing effect weakens and the violent threat appears more tangible.

[37] Montague (1992), 240.

Yet Chloe's attempt to vocalise concerns about the god and take control of her relationship with Daphnis is undermined by her unawareness of Pan's role in the rescue.

Returning to Bryaxis' dream, it is striking that Pan describes Chloe as "a girl whom Love desires to make into a myth" (Longus 2.27). This line reveals that Chloe is not only compared to mythic figures but also implemented in a divine plan to become one. There are in fact many aspects of the narrative which suggest that Chloe fulfils Eros' design. In the final book, just as Syrinx fled Pan, Chloe retreats into the forest to escape the arrival of the urban community (Longus 4.14), whose entrance into the story signals the advancement of the plot towards Daphnis and Chloe's marriage.[38] Indeed Morgan suggests that the marriage of the lovers in the closing book (Longus 4.37-40) provides the final metamorphosis with Chloe moving from child to wife and thus completing the mythic sub-narrative.[39] It is also worth considering the Hellenistic legend of Daphnis which serves as another mythic backdrop for Longus' narrative. In this myth, Daphnis is an oxherd of divine descent who falls in love with a nymph. Despite promising to remain faithful to her, he breaks this oath and so the nymph blinds him as punishment for his infidelity.[40] Longus employs aspects of this Hellenistic myth throughout the novel. The most explicit reference is Daphnis' attempted suicide in the final book where he tries "to throw himself off a cliff" (Longus 4.22), an allusion to the blinded Daphnis who plummeted to his own death.[41] Another key parallel is that Longus' Daphnis, albeit unwittingly, also breaks a promise of faithfulness to his lover by sleeping with Lykaenion (Longus 3.16-19). Although Chloe is mortal, her close association with the Nymphs is established from the beginning, having first been discovered in their grotto by Dryas (Longus 1.4-5). Given these marked allusions, the reader might presume that Chloe, like the nymph in the Hellenistic legend, also gets retribution against the lover who wronged her. Yet these expectations are disappointed as Chloe's character never learns of Daphnis' infidelity and is instead educated with mythic tales of male dominance. Whilst Longus teases the possibility of Chloe

[38] Montiglio (2012), 150.
[39] Morgan (2004), 12.
[40] Hunter (1983), 22-23.
[41] Morgan (2004), 8.

exacting revenge, he subverts this potential by maintaining her innocent ignorance and in doing so, takes away her power.[42] Longus therefore carefully selects the type of mythic figure Chloe becomes, aligning her with silenced victim rather than empowered avenger.

Leucippe and Europa: introducing the mythic parallel

Throughout Achilles Tatius' novel, paintings are introduced which depict scenes from the mythic cycle and feature female victims, building upon the thematic motif of silenced women (AT 1.1, 3.6-8, 5.3-5). In a familiar pattern to Chloe and the inset tales, Leucippe is also paralleled with these figures. This connection is established from the first book which opens with a painting of an iconic myth: Zeus' abduction of Europa (AT 1.1). This ekphrasis has already been discussed in the previous chapter for its erotic detail, with the sexualised line of vision focusing on Europa's physical appearance, "her body was just about visible through her clothing" (AT 1.1). Yet another crucial aspect of the painting to consider is the setting of the scene which it depicts. The narrator sets out the structure, "On the side of the land was a meadow and a troupe of maidens; in the sea a bull was gliding over the surface" (AT 1.1). In the world of myth, the meadow serves as a locus for abduction and assault. Achilles Tatius' description of this meadow goes into vivid detail, "the meadow was matted with a multitude of flowers" and eroticism permeates the natural features, "the branches coupled their foliage with one another" (AT 1.1). Bartsch has emphasised the similarity of this description to that of Clitophon's garden which is also marked out by a "perimeter" and laden with erotic imagery, "leaf caressed leaf, beside frond embracing frond" (AT 1.15).[43] This garden provides the arena in which Clitophon and Leucippe begin their romance and its assimilation to Europa's meadow associates the lovers' early relationship with mythic themes of pursuit and abduction.[44] This is further suggested by Clitophon's response to his slave's song of Apollo and

[42] This idea can also be applied to Leucippe in Achilles Tatius' novel, as will be discussed later in the chapter.
[43] Bartsch (1989), 50.
[44] Konstan (1994), 65.

Daphne, a story of aggressive pursuit akin to the myths of Pan, from which he takes counsel for his own amorous chase of Leucippe, "[Apollo] feels no shame at his lust but hunts the maiden" (AT 1.5).[45] In fact, Clitophon directly projects an image of Europa onto Leucippe by later concluding, "Thus was the brilliant meadow that lay on Leucippe's face" (AT 1.19).

Returning to the ekphrasis, maidens are described as watching on from the meadow and their reaction to Europa's abduction is outlined in their facial expressions, "the maidens' mien betrayed at once pleasure and terror" (AT 1.1). Bartsch maintains that because Europa is expressionless, it therefore implies an "acquiescent kidnappee" and so both anticipates Leucippe's overseas journey as well as her early willingness to forsake her virginity to Clitophon (AT 2.19).[46] Yet the term 'expressionless' is misleading as it implies that Europa's face is included in the description. Despite the ekphrasis' incredible detail regarding Europa's clothing and position on the bull, her facial expression is completely ignored. In this way, whilst the maidens look on in shock and horror, the reader is deliberately left in ambiguity over the internal workings of Europa. Just as the myths of Longus are told through the filter of various male narrators, this mythic ekphrasis is the result of the narrator's own subjective viewing experience. It should also be considered that the medium of painting creates a static image, frozen in silence and thus reiterates that access to Europa's voice is unavailable. This eerie silence is emphasised in the checking of the maidens' vocality, "Their mouths gaped a little, as if they were actually about to give out a shriek of terror" (AT 1.1). Whilst there is no detail on Europa's expression, the shocked reactions of the maidens who watch the events unfold can be interpreted as a template for the reader and their response to Leucippe's experience in the following narrative.[47]

Andromeda, Philomela and Procne: shifting perspectives

[45] Konstan (1994), 66.
[46] Bartsch (1989), 54; see also Morales (2004), 209-211 for a fascinating discussion on the ambiguous relationship of female dissent and consent in Graeco-Roman thought.
[47] Montague (1992), 244.

Elsewhere in *Leucippe and Clitophon*, further ekphrases of mythic scenes continue to reinforce the theme of silenced women and mirror Leucippe's experience. Following their shipwreck, Clitophon and Leucippe arrive at the temple in Pelusium (AT 3.6). During their tour, Clitophon provides the reader with an ekphrasis of a diptych depicting Andromeda and Prometheus, both scenes illustrating the rescue of chained victims (AT 3.6-8). Like the Europa painting, Andromeda is described in highly eroticised detail as Clitophon describes the intimate thinness of her garment, "the weft was delicate like a spider's web" whilst her expression is one of "comely fear", remaining beautiful despite her terror (AT 3.7).[48] There are many features of the painting which parallel Andromeda with Leucippe. Firstly, consider the images of splitting as Clitophon outlines how "the monster rose up from below to face the girl, cleaving the sea in two" and describes the weapon of Perseus, who is also featured, as a sword "diverged into two" (AT 3.7). This vivid imagery of cutting anticipates the imminent *Scheintod* episode in which Leucippe is apparently sacrificed by one of the bandits, "who took his sword and plunged it in below her heart" (AT 3.15).[49] Leucippe's alignment with Andromeda is further suggested by their mutual presentation as brides of death. In his ekphrasis, Clitophon describes how Andromeda "stood there dressed in bridal clothes, done up as if she were a bride for Hades" (AT 3.7) but later he also projects this imagery onto Leucippe when he laments how their future marriage plans have been dissolved as they face impending death, "A prison for your nuptial chamber! The earth for your bed!" (AT 3.10). This mythic painting of Andromeda therefore forebodingly emphasises the dangers which await Leucippe and the erotic detail with which it is described implies that female suffering can be pleasing to view.

Later in the novel, whilst in Alexandria, the group are invited by Chaereas to Pharos "under the pretext of celebrating his birthday" (AT 5.3), although it is in fact part of a plot to kidnap

[48] Bartsch (1989), 49.

[49] See Morales (2004), 177 on the phallic nature of Perseus' sword. The imagery of splitting in this ekphrasis also recalls Pantheia's dream from the previous book: "a brigand carrying a naked blade kidnapped her daughter […] then he laid her down on her back and cut open the middle of her belly with the knife" (AT 2.23).

Leucippe for himself. After witnessing a bad omen, Clitophon looks up to see a painting which is hanging outside of a painter's studio and explains the subject, "It told of the violent rape of Philomela by Tereus, who cut out her tongue." (AT 5.3). Clitophon's targeted summary of the story sees Philomela raped by her sister Procne's husband, Tereus. To prevent her from speaking of his crime, he cuts out her tongue, "giving her the gift of speechlessness" (AT 5.4). As a result, Philomela uses a robe as her medium of communication, "weaving her plot into the threads" (AT 5.4) and shows it to Procne, who therefore learns from the garment what has happened. In a gruesome climax, the pair exact their revenge by feeding Tereus his own son at a banquet.[50] The myth itself is a paradigm for the silenced woman: Philomela's voice is directly taken away from her and she is forced to create "silent speech" (AT 5.4). According to Clitophon, the painting "incorporated the entire narrative of the drama: the robe, Tereus, the banquet" (AT 5.3). His ekphrasis outlines Philomela's silent *exegesis* of the images on her robe and Procne signals her understanding, "staring fiercely, furiously at the picture" (AT 5.3). These images render her sexual assault in graphic detail, with Clitophon describing the visual effects of the violence, "The woman's hair was torn, her girdle undone, her dress ripped, her chest half exposed" (AT 5.3). The distressing imagery continues as it displays Philomela's futile struggle to escape from Tereus whilst desperately trying to maintain her dignity, "Her right hand was digging into Tereus' eyes, while her left sought to shut away her breasts with the shreds of her dress" (AT 5.3). In contrast, Tereus' predatory nature is presented in an almost reptilian manner, "pulling her towards him […] into a constricting, skin-to-skin embrace" (AT 5.3). Menelaus recognises the painting as a bad portent, declaring "the two signs have clearly been unfavourable, the bird's wing landing on us and the danger implied by the picture" (AT 5.4), which demonstrates Achilles Tatius further blending myth with reality. In a similar setup to Longus, Clitophon explains the story behind the painting to Leucippe, who does not know the myth but nonetheless recognises the horror evinced in the picture, "Who is that shameless man?" (AT 5.4). Clitophon's *exegesis* of the painting presents a familiar

[50] See AT 5.4 for Clitophon's full explanation of the myth to Leucippe.

example of men narrating the stories of women, an evident pattern in both Longus and Achilles Tatius. Although the group attempt to delay their trip to Pharos, they are eventually forced to go and Leucippe is abducted, before Clitophon witnesses her 'second' death at the hands of bandits (AT 5.7).[51]

Undoubtedly, the Philomela painting is directly linked to Achilles Tatius' plotline. Yet the question remains: who from the central narrative are these mythic figures intended to represent? Leucippe's previous alignment with Europa and Andromeda inevitably suggests that she is to be compared to Philomela and this parallel is confirmed as Leucippe becomes the victim of Chaereas' abduction shortly after the ekphrasis (AT 5.7). Konstan believes that by this point in the novel, Achilles Tatius has characterised other rivals in love, such as Chaereas, as sexual aggressors and therefore Tereus cannot represent Clitophon. In this way, Philomela and Procne must be identified with Leucippe and Clitophon, as both couples represent the "injured parties".[52] However Morales disagrees, challenging that Clitophon's adulterous behaviour with Melite cannot be associated with that of the sympathetic Procne and is more suited to Tereus, suggesting that the painting therefore anticipates his erotic mistreatment of Leucippe.[53] It is significant that in Clitophon's explanation of the myth, he places great emphasis on the vengeful nature of Procne and Philomela, "for when wives desire nothing other than to hurt the husband who has brought grief to the marriage bed […] they weigh up the pain of suffering against the pleasure of inflicting" (AT 5.5). Taking into account the prophetic nature of Achilles Tatius' paintings as well as Clitophon's weight on the destructive wrath of these women, the reader may then expect Leucippe's discovery of Clitophon's betrayal and her subsequent revenge.[54] Yet this never transpires and the reader is left dissatisfied. Just as Chloe does not emulate the nymph from the Hellenistic legend, Leucippe is not afforded revenge on Clitophon. Like Longus, Achilles Tatius goads the reader with a potential plotline but chooses not

[51] As in the *Scheintod* episode, the reader later learns that Leucippe is actually alive (AT 5.18) and she reveals to Clitophon that he had instead watched the beheading of a nameless prostitute (AT 8.16).
[52] Konstan (1994), 69.
[53] Morales (2004), 179-180.
[54] Bartsch (1989), 73-74.

to let it happen. If the elements of discovery and revenge from the Philomela myth are never realised, then what has Achilles Tatius chosen to leave behind for the reader? The answer is the haunting image of a violated, tongueless woman whose retribution has been silently erased.

Both the inset myths of Longus and the paintings of Achilles Tatius are united in their thematic programme: the females are victims of aggressive desire. The media through which these myths are presented to the reader also reinforce the silence of the female voice. A painting is static and frozen, resulting in the figures trapped within them being seen but not heard. In a similar way, the orality of myth means that the stories of these female victims are told through the voices of all others but their own. As a result, their perspective is muted and their reality may be altered at the discretion of the narrator. With their repeated demonstrations of violence against women, the mythic content in both novels simultaneously displays and perpetuates the silencing of the female.

Chapter 3: Rupturing the Silence

"'Stand up, woman', responded Melite. 'Speak!'"

(AT 5.17)

So far this paper has focused exclusively on how the female protagonists from the novels of Longus and Achilles Tatius are silenced. However, this chapter aims to explore an alternative view of the female voice which threatens to complicate the picture. The characters of Melite and Lykaenion, for example, present a fascinating case in that they both play pivotal roles in the narrative whilst employing language usually reserved for the male sphere to achieve their sexual objectives. Another important point of discussion is Konstan's argument that the treatment of lovers in the Greek novel indicates a wider shift in the conceptualisation of love, moving from asymmetrical pederasty to reciprocal relationships.[55] Such a reading would therefore suggest that Chloe and Leucippe are represented as equal to their male counterparts. Considering these elements, one might then propose that there are in fact many instances in which female characters are permitted to realise their potential and thus the female voice is heard. To determine whether these aspects do indeed rupture the silence, this chapter will discuss gendered voices in relation to Melite and Lykaenion as well as weighing in on the debate regarding Konstan's vision of balanced lovers.

Melite and Lykaenion: challenging gender

Both novels contain several examples in which the authors destablise gender stereotypes by playfully experimenting with the expectations of masculinity and femininity. Consider for example Clinias' advice that "a young man who is pregnant with his first desire also needs no instruction to

[55] Konstan (1994), 14.

give birth to it" (AT 1.10), which assimilates Clitophon's experience of *eros* to childbirth.[56] In *Daphnis and Chloe*, the first book offers the reader a rare display of the active female gaze as Chloe's initial feelings of desire manifest in her assuming the role of voyeur, "Then she persuaded him to bathe again, and watched him bathing, and passed from watching to touching" (Longus 1.13). Breaking the familiar pattern of female subjugation, Melite and Lykaenion both enter the narratives as figures who actively pursue the male protagonist and exhibit a level of dominance which demands further investigation. Empowered by their sexuality, Melite and Lykaenion represent an alternative concept of femininity which is diametrically opposed to that of Leucippe and Chloe.[57] In Longus' *Daphnis and Chloe,* Lykaenion plays a critical role in Daphnis' learning by conducting his sexual initiation (Longus 3.15-19). In the previous book, the lovers received Philetas' ambiguous teaching, "there is no remedy for Love […] save only kissing and embracing and lying down together" (Longus 2.7). Despite failed attempts to enact Philetas' advice (Longus 2.9, 3.14), it is Lykaenion's intervention which offers Daphnis the practical lesson, or *techne,* to complete his erotic education. Lykaenion is characterised as the sexual pursuer of Daphnis, approaching him first with gifts before stalking the lovers to eavesdrop, "[Lykaenion] shadowed Daphnis and Chloe and hid in the bushes" (Longus 3.15). Her predatory nature is further heightened by her name which means 'little wolf' and in this way, parallels can be drawn with Dorcon who, desiring to "ravish" Chloe, disguised as a wolf and hid in order to ambush her (Longus 1.20-21).[58] Longus therefore subverts the traditional gendered setup of sexual pursuit established by the inset myths and earlier scenes.

Lykaenion's seduction of Daphnis is framed in pedagogical language as she outlines their dynamic of teacher and student, "I'm to save you by teaching you the deeds of love […] all you have to do is make yourself my pupil" (Longus 3.17). By adopting the voice of a teacher, Lykaenion is able to sway Daphnis and the educational tone places her on a similar plane to

[56] See Morales (2004), 155 for the philosophical undertones of this passage.
[57] Egger (1999), 126.
[58] Morgan (1994), 70.

Philetas. Yet the episode's fixation on themes of pleasure as well as Lykaenion's desire to please or, using Goldhill's translation, "gratify" the Nymphs (Longus 3.17), implies a sexual fulfilment which would instead shape the relationship as one of *heitaira* and client, rather than teacher and pupil.[59] This is further hinted by the narrator's allusion to Lykaenion's sexual prowess, describing how she "slid her body expertly under his" (Longus 3.18). Longus encourages the reader to view Lykaenion's lesson through a comic lens by applying this knowing, erotic tone which actively contradicts the religious language of Philetas, who describes the lovers as "consecrated to Love" (Longus 2.6).[60] It is then humorous for the reader to watch Lykaenion shatter the mystery of Philetas' words with her blunt, sexual pragmatism. The contrast results in Lykaenion becoming the lower, comic foil to Philetas' wisdom which Whitmarsh neatly summarises as a broader representation of Longus' narrative "which equivocates metaleptically between the sacred and the profane."[61] Despite her adoption of the typically male-orientated roles of active lover and teacher, Lykaenion's voice is presented as a comically pale imitation of Philetas. It is telling that Longus relegates her commanding presence to a supporting role and is therefore able to exploit her sexual power for plot development, without compromising his already established gender politics.[62]

A similar disruption in the gendered framework of erotic pursuit can be found in *Leucippe and Clitophon.* After months of grieving Leucippe's death, Satyrus and Clinias finally persuade Clitophon to take up an offer of marriage from an Ephesian widow named Melite and he agrees to wed her but only on the condition that they delay the consummation of their marriage until their return to Ephesus, out of respect for Leucippe (AT 5.11-12). Like Lykaenion to Daphnis, it is Melite who first initiates sexual advances towards Clitophon. Her initial pursuit imitates that of

[59] Goldhill (1995), 23-24.
[60] Whitmarsh (2011), 105 compares how the narrator elevates Philetas' wisdom by mocking the lovers, "as if [Daphnis and Chloe] had been listening to some charming fantasy instead of a true story" (Longus 2.7) but trivialises Lykaenion's lesson using a sarcastic tone, "And, as though [Daphnis] were on the point of receiving some great and truly god-sent teaching" (Longus 3.18).
[61] Whitmarsh (2011), 105.
[62] Haynes (2003), 107: addresses the deliberately vague detail with which Longus describes Lykaenion's marriage to Chromis (Longus 3.15), suggesting that this affords her more sexual freedom.

Clitophon towards Leucippe in earlier books as she also uses food metaphors to describe their erotically charged interactions, "'That', she said, 'is what I call sustenance'" (AT 5.13). Morales has pointed out the significance of Melite's penetrating female gaze, which objectifies Clitophon and as a result, subverts the gendered line of vision.[63] Melite's command also extends to her language as she tries to coax Clitophon into consummating their marriage during their journey to Ephesus (AT 5.15-16). Using the ship as a sexual metaphor, Melite converts their mode of transport into a bridal suite and projects images of fertility onto their surroundings, "see how the sail billows out like a pregnant belly" (AT 5.16), thus using her voice to control her and Clitophon's reality.[64] Melite's appropriation of the male voice continues as she employs philosophical rhetoric to seduce Clitophon. After her husband Thersander makes a surprise return to Ephesus, Melite also discovers Leucippe's letter to Clitophon (AT 5.18) which reveals that she is in fact alive (AT 5.23-25).[65] Employing a lengthy speech layered with philosophical digressions, Melite persuades Clitophon to grant her a sexual encounter and declares that, "Eros is speaking through me" (AT 5.26). Clitophon reports her words as "philosophical exposition" and further confirms Melite's role as philosopher by concluding that "Eros is a resourceful, improvising sophist" (AT 5.27). Her words are successful as the pair proceed to engage in sexual intercourse (AT 5.27), demonstrating the power of Melite's language.[66] The following book opens with Clitophon dressing in Melite's clothes to escape in disguise (AT 6.1), offering the reader a clear visualisation of their gender reversal and Melite even compares Clitophon's appearance to a painting, further unravelling the androcentric erotic line of vision.[67]

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[63] Morales (2004), 223.
[64] Morales (2004), 224-226; see also Haynes (2003), 105 who suggests that considering Clitophon's eager pursuit of Leucippe earlier in the novel, there is comic irony in his annoyance at the persistent Melite.
[65] Leucippe's letter is a fantastically sardonic attack on Clitophon's infidelity, outlining her sufferings and directly denouncing him for breaking his oath to her: "Enjoy your new marriage. As I write this, I am still a virgin" (AT 5.18). It is frustrating then that such a vivid condemnation is reduced to written format. The act of reading a letter displaces the words of Leucippe into Clitophon's mouth and so Achilles Tatius denies her the opportunity to verbally confront Clitophon herself.
[66] Also consider that her name stems from the Greek *meli* meaning 'honey', further reinforcing that her words are sweet and enticing.
[67] Morales (2004), 223.

The vivid signposting of this idea suggests that Achilles Tatius knowingly relishes the comedy of Melite's provocative subversion of power. Yet as Haynes notes, much of Melite's authority stems from her position as a widow and so the entry of Thersander into the narrative marks the deterioration of her sexual and linguistic freedom.[68] Whilst imprisoned, Clitophon hears from a man sent by Thersander that Leucippe has been murdered by Melite (AT 7.3-4). Unaware that this is fabricated information, the despairing Clitophon decides to end his life (AT 7.6) and so during his trial, falsely confesses to plotting with Melite to murder Leucippe, "when Melite learned that I had discovered my former wife, she was terrified that my attentions might be diverted in her direction, so she plotted to kill her" (AT 7.7). Destabilising their established dynamic, Clitophon exacts control over Melite by dictating to the courtroom a false narrative which impacts their reception of her. The decline of Melite's vocality is made apparent by her muddled response, "Her reply was made up of confused protestations, denials, vigorous but incoherent assertions" (AT 7.8) and her failure to persuade is evidenced in the reaction of her defence team, "her lawyers also began to harbour suspicions about Melite" (AT 7.8). Achilles Tatius immediately contrasts this with Clinias' speech in defence of Clitophon which is reported in full (AT 7.9) and presented as successful, "His speech persuaded the masses" (AT 7.10).

In addition to displaying a marked reversal of Melite's influence, Achilles Tatius also utilises her erotic activity for comedic purposes. After Thersander challenges Melite's chastity and whether Leucippe is a virgin, they are both subjected to mythic tests of virtue: Leucippe is forced to enter the Cave of Pan which is only permissible for virgins and Melite must wash herself in the spring of the Styx, without the water submerging her (AT 8.13-14). Despite Melite's sexual encounter with Clitophon, she still succeeds in her trial because their sexual affair happened *after* Thersander had already returned to Ephesus (AT 8.11); the condition of his allegation, we can remember, was that her adultery took place during his time abroad. For the knowing reader, this crucial detail leads to a paradox in which Melite's extramarital sexual activity is divinely sanctioned

[68] Haynes (2003), 106.

and thus unlocks a satirical reading whereby Achilles Tatius pokes fun at the problematic relationship between sex and knowledge.[69] Melite's sexual agency has therefore been mockingly transformed into a punchline and as a result, the impact of her earlier erotic empowerment is weakened.[70] One might also then compare the use of Lykaenion in the conclusion of *Daphnis and Chloe*. As well as being a guest at Daphnis and Chloe's marriage celebrations (Longus 4.38), she also appears in the description of the lovers' wedding night as the narrator details how "Daphnis did a thing or two that Lykaenion had taught him" (Longus 4.40). This reference to the teachings of Lykaenion suggests that even in the final lines, Longus can exploit the reader's knowledge: by reminding them of Daphnis' fumbling sexual initiation in the woods, Longus forces the reader to assess their *sophrosune*. Just as Melite's successful chastity test appears amusingly absurd to the knowing reader, it would also be humorous to envisage Daphnis and Chloe's sacred wedding night as a testing ground for the results of Lykaenion's erotic crash course.[71] Whilst Melite and Lykaenion are undoubtedly figures whose vocality and dominance tease the boundaries of gendered restrictions, their voices are ultimately manipulated by the authors for comic effect.

Konstan's balancing act

The female protagonists of Longus and Achilles Tatius' texts are repeatedly silenced as victims of male subjugation. In contrast to this, Konstan has championed the reciprocity of the central relationships in these novels. This equalising aspect is best demonstrated by how the young lovers exhibit feelings of mutual desire or rather, "symmetrical passion".[72] In *Leucippe and Clitophon*, erotic imbalance is suggested early on by Callisthenes' forceful abduction of Calligone (AT 2.13, 16-18) as well as the advice of both Clinias and Satyrus for Clitophon to adopt an

[69] Goldhill (1995), 121-122.
[70] Haynes (2003), 106.
[71] For further discussion regarding the ending of *Daphnis and Chloe*, see Goldhill (1995), 40-45. Compare Winkler (1990) 120 which argues that Longus' closing lines have a sinister tone.
[72] Konstan (1994), 68.

approach to *eros* which follows the traditional model of hunting and pursuit.[73] Yet significantly Leucippe returns Clitophon's desire and is eager to elope, "I beg you by the gods, foreign and local, snatch me from my mother's eye…" (AT 2.30), rendering these references to asymmetry as irrelevant.[74] A further visualisation of mirroring desire can be seen when Leucippe follows Clitophon's erotic lead in exchanging secret kisses by drinking from the same cup, "Then I saw that the girl too was now imitating my actions and drinking in the same way […] for the rest of the day we drank kisses to one another" (AT 2.9). The young lovers of Longus' novel also reciprocate feelings of *eros*, both expressing their preliminary yearning through soliloquies which appear in almost immediate succession (Longus 1.14, 1.18).[75] However the innocent tenderness of their feelings does not align with Longus' inset myths, which are characterised by graphic brutality and promote an asymmetrical erotic model of sexual violation. Adopting a similar approach to *Leucippe and Clitophon*, Konstan proposes that the aggressive nature of the mythic sub-narrative is in fact designed to juxtapose Daphnis and Chloe's gently paced navigation of love. For example, following his narration of the Echo myth (Longus 3.23), Daphnis displays concern by refusing to engage sexually with Chloe for fear of hurting her and even discourages her from being naked in the future, "because he was afraid that his resolution would give way in the end" (Longus 3.24).[76] Therefore the overall pattern of Konstan's argument is that although Achilles Tatius and Longus make allusions to erotic pursuits which are enacted by force, this imbalance is never applied to the central protagonists and instead, provides a point of contrast.

[73] Konstan (1994), 66-67: Clinias advises to "mount a full-scale assault" (AT 1.10), Satyrus encouraging action, "Now is the time to harden your manhood" (AT 2.10).
[74] Konstan (1994), 67-70.
[75] There is a clear similarity of language and tone in each soliloquy. For example, both emphasise their extreme suffering: Chloe exclaims, "Dear Nymphs! I'm going to die" (Longus 1.14) whilst Daphnis also recognises the severity of his longing, "the hyacinths are in full flower, but Daphnis is withering" (Longus 1.18).
[76] Konstan (1994), 83. Note that Daphnis is also wary because of Lykaenion's additional lesson that during Chloe's first sexual experience, "she'll weep and wail and lie in a pool of blood" (Longus 3.19). Konstan also suggests that by having Daphnis and Chloe refrain from sexual intercourse until marriage, Longus contains their eroticism within the realms of juvenile innocence (p.85). The violent act of penetration inevitably results in any sexual relationship being divided into roles of active and passive lover, which Daphnis recognises and therefore avoids (p.89).

It is obvious that both Leucippe and Chloe share reciprocal feelings towards Clitophon and Daphnis but it would be misguided to use this as evidence that they are equal to their male counterparts. Mutual attraction is not the sole defining factor of a relationship and an analysis of other features clarifies that the female remains very much subjugated into silence. During their journey by sea to Alexandria, Clitophon strikes up a discussion with Clinias, Menelaus and Satyrus about which sex are the better lover (AT 2.35-38). As Morales has pointedly demonstrated, this scene reveals that the lovers are not balanced in terms of experience as Clitophon admits that he has already experimented sexually, "my own experience with women is limited, extending only to intimacy with those who put Aphrodite up for sale" (AT 2.37).[77] Clitophon then delivers a detailed account of the woman's form, "A woman's body is doughy when you embrace it, her lips soft when you kiss them" (AT 2.37) which makes Leucippe's absence from the conversation all the more telling, "Leucippe was not, of course, present: she was sleeping below deck" (AT 2.35). It is therefore not simply a case of Clitophon's knowledge affording him power but also that he himself is aware of how it may influence the dynamic between him and Leucippe.[78] By deliberately withholding this information from her, he assumes control of their relationship. This Foucauldian notion of knowledge and power can also be applied to Longus' *Daphnis and Chloe*. In the early stages of the novel, Chloe and Daphnis' education in the arts of love remains equal. They are both inexperienced and receive Philetas' teaching (Longus 2.7), struggling together to interpret his ambiguous advice. However following Daphnis' sexual lesson from Lykaenion (Longus 3.15-18), the parallelism of the lovers is completely disrupted. This becomes immediately obvious when, instead of revealing to Chloe what has happened, he substitutes his revelation with a "white lie" (Longus 3.20). Like Clitophon to Leucippe, Daphnis does not communicate his experiences to Chloe and in doing so, assumes a position of power over her. Konstan's idea that Daphnis' subsequent self-restraint is a marker of mutuality is fundamentally flawed because there can be no

[77] Morales (2004), 152-153.
[78] Morales (2004), 153.

reciprocity if he deliberately denies Chloe the same level of knowledge. That Chloe's role in the narrative becomes significantly reduced as the novel continues from this point, indicates that this lack of sexual knowledge renders her inferior.[79]

Further to Morales' view of an imbalance in experience, disparity between the male and female protagonists is vigorously created through their gendered learning experiences. Speaking more broadly of the Greek novel, Lalanne argues that asymmetry is produced by the characters being taught their respective masculine and feminine roles.[80] At the beginning of Achilles Tatius' novel, Leucippe is introduced as an intelligent, expressive young woman who can even outsmart Clitophon with her knowledge of mythology, "Are you referring to Hermes?" (AT 2.6).[81] Similarly, Chloe is inquisitive and challenges Daphnis, for example gently rejecting his ideas to imitate the animals in their lovemaking, "That's all very well, Daphnis […] but don't you see […] the males jumping up and the females making a back for them? Whereas you're expecting me to lie down […]" (Longus 3.14). Ultimately however, these striking features are softened and muted over the course of the novel as the heroines are taught to become silently passive, obedient and chaste.[82] In *Daphnis and Chloe*, Longus' gendered setup of the mythic inset tales demonstrates this imposed learning. As previously discussed in Chapter 2, Chloe is always framed as the student whilst various male characters narrate these stories to her. More specifically, the subject of each teaching is that beautiful and wondrous features of the pastoral world are the products of violent metamorphoses which are forced upon women who reject male sexual advances or display musicality, often both.[83] Similarly, one might compare the reversal of Leucippe's sexual praxis and attitudes towards chastity in *Leucippe and Clitophon*. Whereas earlier in the novel, Leucippe intends to have sex with

[79] Haynes (2003), 62.
[80] See Lalanne (2014), 473-489 for the excellent full discussion.
[81] Lalanne (2014), 485.
[82] Lalanne (2014), 486.
[83] Consider the jarring inconsistency between the violence of the mythic transformations and the beauty that they create. For example, Longus describes the echo as "a pleasant thing it was to hear" (Longus 3.21). Note Montiglio (2012), 152: "Though the women suffer for their musical skills, their suffering causes their music to become eternal, to delight its hearers forever." See pp. 138-152 for discussion of Longus' use of music as an educative tool, reinforcing Daphnis and Chloe's gender roles.

Clitophon and confidently defends her virginity when it is challenged (AT 2.25), she later takes a vow of chastity (AT 4.1) and her initial response to Thersander's false allegations of being a "fake virgin" (AT 8.3) is one of shameful silence.[84] The gendered asymmetry of their erotic model becomes obvious in these later books as whilst Clitophon successfully lies about his sexual activity, "I omitted my performance of the act, reshaping the story into one of chaste self-control" (AT 8.5), Leucippe's limited speaking time is full of personal defences against repeated claims of sexual licentiousness.[85]

Women such as Lykaenion and Melite are afforded their moments of dominance and power, only to become reduced to comic punchlines. Deconstructing Konstan's argument also reveals that if the female does speak out, she eventually learns her place and so the illusion of symmetry is shattered. Through this, one can conclude that the factors which threatened to rupture the silence have in fact confirmed the opposite: the empowered woman cannot exist in an ironic, knowing framework which repeatedly seeks to undermine her.

[84] Leucippe is vocally defiant towards her mother, "Do not slander my virginity, mother. I have done nothing to justify such talk" (AT 2.25). However later, during the feast held by the priest of the temple in Ephesus, which is also attended by Leucippe's father Sostratus, her body language indicates *aidos*, or shame, "Leucippe, meanwhile, stared at the ground for much of the time." (AT 8.4). That Leucippe must validate her sexual purity to be able to speak is demonstrated by Clitophon's comment following her successful tests: "Leucippe, no longer so very shy in front of her father now that she had been clearly proven a virgin, narrated what had happened to her with great pleasure" (AT 8.15). For further discussion on aspects of virginity in Achilles Tatius, see Morales (2004), 204-220.

[85] Haynes (2003), 58.

Conclusions

It is clear then that the female characters in Longus and Achilles Tatius are repeatedly silenced. A key focus of this dissertation has been to demonstrate that this process of silencing is multifaceted, as a variety of literary techniques are employed to mute the female perspective.

The narrator plays a paramount role by establishing an erotic framework which encourages the reader to adopt a sensual approach to their reading of the text. This results in not only a voyeuristic objectification of the female characters but also a fetishism of their suffering. In *Leucippe and Clitophon*, the sacrifice of Leucippe becomes an indulgent spectacle, whilst Clitophon's ekphrasis of the Andromeda painting cannot distinguish between her beauty and terror. In Longus, the impact of *sophrosune* colours Chloe's words with sexual innuendo and the myth of Syrinx articulates the beautiful music which is created from her metamorphosis, ignoring her violent suppression. The narratorial structure further silences women by narrating the female experience whilst denying women the opportunity to give their own perspective. In Longus' novel, Chloe's emotional expression is frequently muted in favour of Daphnis, whose feelings remain the focal point even when he is not the subject of events. In *Leucippe and Clitophon*, Clitophon also relays his own distressed reaction to the treatment of Leucippe but her personal outlook is muted. The presentation of women is therefore stifled by the dominance of the male voice.

Longus and Achilles Tatius both employ myths to reinforce the theme of voiceless women, with vignettes of subjugated females running parallel to the central narrative. In Longus, the inset tales offer stories of gendered competition and hostile sexual pursuit, intertwining musical imagery with violence. That Pan is simultaneously presented as sexual aggressor and guardian of Chloe indicates Longus' disturbing distortion between myth and reality. Likewise, the heavily eroticised paintings of Achilles Tatius not only present images of abduction and sexual assault but also serve as omens, anticipating imminent peril targeted towards Leucippe. Both female protagonists are likened to these mythic victims which emphasises their vulnerability and strengthens the argument that Leucippe and Chloe are also silenced. The mythic dialogue also illustrates the thwarted

potential of these female characters. Whilst the Hellenistic legend of Daphnis sees the nymph exacting revenge for her lover's infidelity, the retribution of Chloe is removed from Longus' narrative. Although the myth of Philomela and Procne is characterised by the women unleashing wrathful vengeance upon Tereus, Leucippe remains passive and thus the reader's expectations of revenge are disappointed. Further to this, the medium through which these myths are presented also has a silencing effect: a painting is seen and not heard whereas oral myths displace stories into the mouths of others, which in these novels, are always male.

The initial appearance of symmetry between the young lovers, as defined by mutual feelings of passion, is proven to be a fallacy as the narrative progresses. Whilst Daphnis accelerates in his erotic education, Chloe's learning is stunted and she is forced to retreat from the action. Despite his clandestine sexual experience and violation of his oath, Clitophon carefully feigns a personal account of chaste self-control, assuming authority over his relationship with Leucippe by manipulating the information with which he provides her. The men refuse to communicate effectively and truthfully with their inferior female lovers, leaving them in silence.

There is somewhat of a dichotomy in the secondary scholarship in terms of approaches towards these novels: some fervently emphasise the comic aspects, arguing for a lighter tone whereas others reject the comedy by outlining serious subtexts. Yet, as this paper has illustrated, neither reading should be negated because these two aspects work in conjunction with one another. Indeed, the Lykaenion episode is humorous but to achieve its comic effect, Lykaenion's role as teacher is exploited. Employing the female figure as a comic tool can be equally as harmful and effective as physically cutting out her tongue. This gag leaves the female voice choked by the vocal manipulation of these authors, who introduce commanding women, such as Melite and Lykaenion, only to remind the reader that their power is limited and unthreatening. The deterioration of Leucippe and Chloe from key players to passive supporting roles, illustrates how the female voice becomes background noise, fading into silence.

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