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ODYSSEUS AS A TARGET IN THE *ODYSSEY*
AND AESCHYLUS' FR. 179, 180 RADT
(ON THE HISTORY OF GREEK PARODY)

Despite its seeming simplicity, it is not easy to provide a clear definition of the concept of parody because of its mixing with reception, stylization and imitation. The important feature of a parody, as a secondary text, is the recognizability of the primary text.¹ Ancient Greek epic parody is characterized by the application of a sublime epic style to non-poetic matter: bath servants, tailors, cooks, thieves, gourmet catalogues, weasels, mice and frogs, etc. Epic parody was designed to be recognized for the most part as a parody of the Homeric poems, and its techniques, for all their diversity,² were essentially reduced to adapting Homeric verses, half verses or formulas in an unexpected context. Thus, Matron of Pitana (*HS* 534. 1) reworked the beginning of Homer's *Odyssey*, Ἄνδρα μοι ἔννεπε, Μοῦσα, πολύτροπον, ὃς μάλα πολλά ..., in a symposial way with minimal touches: Δεῖπνύ μοι ἔννεπε, Μοῦσα, πολύτροφα καὶ μάλα πολλά.

It is only logical that the study of epic parody in diachronicity leads to the question of where and when parodic elements first appear in Greek literature.

The earliest evidence that can be regarded as similar to parody is considered by Enzo Degani, an authoritative researcher of the genre, as an inscription from the late 8th century BC, the so-called *Nestor's Cup*, poems by Archilochus, Assius and Xenophanes (*Silloi*).³ A paradigmatic

¹ Ancient Greek epic parody became the subject of description as an independent genre in the 19th century, when it began to be taken more seriously than *furti genus*: Peltzer 1855; Brandt 1888; Murray 1891; and a subject of research in the 20th century, especially after the theoretical works of M. Bakhtin: Bakhtin 1929 [М. М. Бахтин, *Проблемы поэтики Достоевского*], id. 1965 [М. М. Бахтин, *Творчество Франсуа Рабле и народная культура средневековья и Ренессанса*]: Householder 1944, 1–9; Lelièvre 1954, 66–81; Koller 1956, 17–32; Pohlmann 1972, 144–156; Degani 1982; Rose 1993 (a general descriptive work); Cebrián 2008; Chambers 2010.

² Sens 2005, 225–227; Olson–Sens 1999, 5–12; 33–39.

³ Degani 1982, 24.

πρῶτος εὐρετής of this genre is Hipponax (Athen. 9. 406 a – 407 e; 15. 697 f – 699 c), and the first professional parodist is considered to be Hegemon of Thasos (Arist. *Poet.* 1448 a 12). However, modern commentaries on the *Odyssey* repeatedly refer to “parody” in the *Odyssey* itself.⁴ Eduard Stemplinger in his book on plagiarism in Greek literature speaks of a parody of the *Iliad* in the *Odyssey*, comparing *Od.* 8. 248 and *Il.* 1. 177.⁵

Agamemnon on the character of Achilles, *Il.* 1. 177 (= Zeus on one of Ares, *Il.* 5, 891):

αἰεὶ γάρ τοι ἔρις τε φίλη πόλεμοί τε μάχαι τε

For you are always fond of strife, wars and battles.

Alcinous on the temperament of the Phaeacians, *Od.* 8. 248:

αἰεὶ δ’ ἡμῖν δαίς τε φίλη κίθαρίς τε χοροὶ τε⁶

We always enjoy the feast, the cithara and the singing and dancing.

We would agree with Degani that in such cases in Homeric poems it is not a question of the poet imitating *suos ipse versus*, but of the formulaic style of epic language.⁷ Nevertheless, the effect that the *Iliad*’s “heroic” formulas had on the public in the non-heroic passages of the *Odyssey* may have been one of the impulses for the emergence of parody as a technique and, later, as a genre. Let us consider several such cases.

⁴ E.g., de Jong 2001, 456: on the Eurymachus scene (*Od.* 18. 394–398): “the heroic parody”; Steiner 2010, 158 about the fight between Odysseus and Irus (*Od.* 18. 9–100): “the motif also parodies Iliadic battlefield encounters; there dragging by the foot is the typical method of removing a dead enemy from the field (*Il.* 10, 490, 11, 258, 13, 383, 14, 477, 17, 289, 18, 537, 21, 120)”; Russo 1992, ad *Od.* 17, 300 on the *hapax* κυνοραιστέων, cf. θυμοραιστής in *Il.* 13. 544; 16. 414. 580: “The suggestion of parody here was first made by V. Bérard in his note ad loc., *L’Odyssee*, III (Paris, 1924–5)” etc. In examining passages where the *Odyssey* contains “parodic” allusions to the *Iliad*, Burkert’s approach seems to be the most productive: “Interpretation must try to work out individually for each case whether it is naïve-grotesque myth in the framework of matter-of-fact religious structures, or conscious poetic play taken to extremes, or subversive mockery” (Burkert 2008, 32).

⁵ Stemplinger 1912, 3.

⁶ Hainsworth 1988, 361 notes that the line *Od.* 8. 248 is clearly modelled on a verse from the *Iliad*, but he does not call it a parody.

⁷ Degani 1982, 23.

I. "Heroic" Formulas from the Fight Scenes in the *Iliad*

1. The spear regularly hits the right shoulder, obviously to disarm the right hand: ...**κατὰ δεξιὸν ὄμιον** (at the end of the verse, *Il.* 5. 46, 98; 11. 507; 16. 343; 22. 133), **δεξιὸν ὄμιον** (*Il.* 14. 450; 16. 289, 468).

2. The warrior falls down with a groan: **οἰμῶξας** (in 2–3 feet, *Il.* 16. 290; 20. 417; 21. 529).

3. A sound-pattern description of the helmet (or the brass spear point) falling to the ground with a clang (at the end of the verse, *Il.* 13, 530; 16, 118): ...**χαμαὶ / χαμάδις βόμβησε πεσοῦσα.**

4. "He fell backwards into the dust": ...**ὃ δ' ὕπτιος ἐν κονίησι** (at the end of the verse, *Il.* 13. 548; 15. 434; 16. 290); **ἐν κονίησι πεσῶν...** (at the beginning of the verse, *Il.* 14. 449–452, *al.*)

5. **Βάλε / ἔρριψε** (*passim*)

6. "Hit (usually – with a spear) and did not miss": **καὶ βάλε οὐδ' ἀφάμαρτε** (*Il.* 11. 350; 13. 160; 21. 591; 22. 290); ... **οὐδ' ἀφάμαρτε** (*Il.* 14. 403; 16. 322; 21. 171).

II. Three Scenes from the *Odyssey* 17, 18, 20, where the Suitors Throw Various "Missiles" at Odysseus

1. Antinous was the first to throw a footstool at Odysseus (*Od.* 17. 462–465):⁸

ὦς ἄρ' ἔφη, καὶ θρηῖνυ⁹ ἐλὼν βάλε δεξιὸν ὄμιον,
πρυμνότατον κατὰ νῶτον ὃ δ' ἐστάθη ἡῦτε πέτρῃ
ἔμπεδον, οὐδ' ἄρα μιν σφῆλεν βέλος Ἀντινόοιο,
ἀλλ' ἀκέων κίνησε κάρη, κακὰ βυσσοδομεύων.

464 ἔμπεδον 206 Ω*: -δος P

So he said and, picking up the footstool, hit Odysseus straight in the back in the right shoulder, but he remained standing still like a rock,¹⁰ and Antinous' missile did him no harm, he only shook his head silently, plotting an unkind deed.

⁸ Here and below quoted from West 2017.

⁹ For the words θρηῖνυς and σφέλας meaning "a footstool" ("Fußbank") see Laser 1968, 44–45.

¹⁰ It was Steiner who pointed out the similarity of the second half of the hexameter in *Od.* 18. 463 with the comparison with the rock in *Il.* 17. 434–436: ἀλλ' ὡς τε στήλη μένει ἔμπεδον (Steiner 2010, 137).

Let us compare it to *Il.* 14. 449–452, where the son of Panthous Polydamas killed Prothoënor by striking his right shoulder with a spear.

τῷ δ' ἐπὶ Πουλυδάμας ἐγγέσπαλος ἦλθεν ἀμύντωρ
 Πανθοΐδης, **βάλε δὲ Προθοήνορα δεξιὸν ὤμον**,
 υἷον Ἀρηιλύκοιο, **δι' ὤμου δ' ὄβριμον ἐγχος** ἔσχεν,
 ὃ δ' ἐν **κονίησι πεσῶν** ἔλε γαῖαν ἀγοστῶ.

In *Il.* 16. 287–290 Patroclus hit Pyraechmes in the right shoulder and he fell backwards with a groan (dropped dead): καὶ **βάλε** Πυραίχμην ... / ... **τὸν βάλε δεξιὸν ὤμον** ... / **ὃ δ' ὕπτιος ἐν κονίησι / κάππεσεν οἰμῶξας**.

2. Eurymachus was next to throw a bench at Odysseus (*Od.* 18. 396–398):

ὣς ἄρα φωνήσας σφέλας ἔλλαβεν· αὐτὰρ Ὀδυσσεύς
 Ἀμφινόμου πρὸς γούνα καθέζετο Δουλιχίῃος,
 Εὐρύμαχον δείσας· **ὃ δ' ἄρ' οἶνοχόον βάλε χεῖρα**
δεξιτερὴν· πρόχοος δὲ χαμαὶ βόμβησε πεσοῦσα,
 αὐτὰρ **ὃ γ' οἰμῶξας πέσεν ὕπτιος ἐν κονίησιν**.

So saying, he took the footstool, and Odysseus, in fear of Eurymachus, fell to the lap of Amphinomus of Doulichium. And so Eurymachus hit the cup-bearer in the right hand, the wine scoop fell to the ground with a clang, and the cup-bearer, groaning, fell over on his back (dropped dead).

Deborah Steiner observes¹¹ that the *Iliad* repeats scenes where the hero aims at a warrior of equal stature, but hits an inferior one, often a charioteer (e.g., *Il.* 8. 119, 311–312; 15. 430; 16. 466–468, 731–743). Eurymachus, instead of Odysseus, felled the cup-bearer.

To the allusions to *Il.* 16. 287–290 already mentioned the scenes of armor crashing to the ground are to be joined: in *Il.* 13. 527–530 Meriones struck Ascalaphus' arm with his spear so that his helmet fell from his hand and rattled to the ground:

¹¹ Steiner 2010, 216.

... Μηριόνης δὲ θεῶν ἀτάλαντος Ἴαρι
 δουρὶ βραχίονα τύψεν ἐπάλμενος, ἐκ δ' ἄρα χειρὸς
 αὐλώπις τρυφάλεια χαμαὶ βόμβησε πεσοῦσα.

And in *Il.* 16. 116–118 Hector cut off the tip of Ajax's spear with his sword, so that the brazen point fell to the ground with a clang far away from Ajax.

... τῆλε δ' ἀπ' αὐτοῦ
 αἰχμὴ χαλκείη χαμάδις βόμβησε πεσοῦσα.

3. At last, in *Od.* 20. 299–302 one of the suitors, Ctesippus, announces to the others that he has decided to treat a beggar (i. e. Odysseus) and throws a cow's foot at him taken from a basket containing food for those of lowest rank.¹²

ὣς εἰπὼν ἔρριψε βοὸς πόδα χειρὶ παχείη
 κείμενον ἐκ κανέοιο λαβών· ὃ δ' ἀλεύατ' Ὀδυσσεύς
 ἦκα παρακλίνας κεφαλὴν, μείδησε δὲ θυμῶι
 σαρδάνιον μάλα τοῖον· ὃ δ' εὐδμητον βάλε τοῖχον.

So saying, he launched a powerful hand at the cow's foot, taking it from the basket. Odysseus dodged it, tilting his head slightly, and grinned sardonically in his heart. The blow hit a solid wall.

All three scenes reproduce formulas and vocabulary typical of the battle descriptions of the *Iliad*,¹³ the difference is that in the *Odyssey* the hero,

¹² Russo 1992, 121 writes about the “edibility” of the cow's foot thrown at Odysseus. On the difference between the roles of feasts and the scenes of treats in the *Iliad* and the *Odyssey* see Davies 1997, 97–107. The scenes of Odysseus being humiliated by the suitors, accompanied by their persistent laughter in *Od.* 17–20, prepare scenes of their slaughter. The word σαρδάνιον is a *hapax*. The etymology and meaning of this word is unclear; that the word was “dark” already in antiquity is evident from the different spellings in manuscripts, as well as in Eustathius and Pausanias: σαρδάνιον 28 tt* Z H Eust.: -δόνιον Paus.^{vi} Ω* U^{2r} Eust.^{7p}, -δώνιον N (West). Clearly, at least, the word has nothing to do with Sardinia (Podosinov 2019 [A. B. Подосинов, “Сардонический смех от сардинских трав?”], *Индоевропейское языкознание и классическая филология*], 866–871).

¹³ The similarity of the second half of the hexameter *Od.* 18. 463 with the comparison in *Il.* 17. 434–436 (ἀλλ' ὣς τε στήλη μένει ἔμπεδον) was pointed out by Steiner 2010, 137.

back from Troy, faces new, somewhat unexpected, risks: a fight with the notorious begger Irus; instead of spears, a footstool (σφέλας, θρήνυον) and a cow's foot (βοῶς πόδα) are thrown at Odysseus – life-threatening, but not overly heroic and worthy of the victor of Troy. The role of the mistakenly murdered charioteer is assumed by the cup-bearer, and the helmet rattling on the ground is the wine scoop. Bernard Fenik believes¹⁴ that this triad of throws in the *Odyssey*, in terms of textual coherence and gradation, shows that the effectiveness of the suitors is failing: Antinous hits Odysseus in the right shoulder, δεξιὸν ὤμων / πρυμνότατον κατὰ νῶτον – right in the back (he, as is typical of an anti-hero, behaves indecently, attacking from the back); Eurymachus hits the cup-bearer's right hand, οἰνοχόον χεῖρα δεξιτερῆν; and Ctesippus misses and hits the wall, τοῖχον.

Joseph Russo in his commentary on *Od.* 18. 403–404 makes a lengthy digression on the parody of the *Iliad* in the *Odyssey*, in which the polemic is readily apparent: “Monro suggested that verses 18. 403–404, where one of the suitors says to the person next to him after the cup-bearer's death: ‘we quarrel over beggars and spoil the pleasure of supper’, is an imitation, or perhaps a parody, of the *Iliad* II. 1. 574–6, where Hephaestus, interrupting a quarrel between Zeus and Hera, says the same words, only instead of ‘because of the beggars’ he says ‘because of mortals’, θνητῶν. The language is definitely very close, but the deliberate imitation or parody belongs to written literature, referring to its prototype. Such refined allusions are alien to the oral tradition”.¹⁵

It is difficult to disagree with Russo, and the reappearance of the *Iliad*'s “heroic” formulas in a non-heroic context in the *Odyssey* is explained by the conventions of epic language and formulaic style and cannot be called a parody technique. However, the phenomenon, which in the *Odyssey* arises from the conventions of the epic genre, is used as a special device by the authors of parodies of Homer. As evidence that the allusion to the *Iliad* in the *Odyssey* may in turn have been the material for literary parody, we will refer to two fragments from Aeschylus' play, the *Ostologoi* (*Bone-Gatherers*), which have not previously been considered in connection with the history of ancient Greek parody.¹⁶

¹⁴ Fenik 1974, 182–187.

¹⁵ Russo 1992, 72.

¹⁶ The two fragments quoted from Athenaeus are all that remain of the drama *Ostologoi*, about the genre of which there is some debate, see e. g. Gantz 1980, 151–153; Radt 1985, 291–292. The *Ostologoi* are attributed to tragedy by such scholars as e.g. Wilamowitz 1894, 194, n. 36 (“Psychagogen, Penelope, Ostologen, Kirke σατυρική, also wol eine tetralogie”); Sommerstein 2009, 178–179; Grossardt 2003,

III. Odysseus in Aeschylus' *Ostologoi* (Fr. 179, 180 Radt)

Athenaeus (15. 667 c) reports: "And Aeschylus, in *The Bone-Gatherers*, says that when playing cottabus one sets aside his elbow". [*TGF* 179 Radt]:

1 Εὐρύμαχος †οὐκ ἄλλος† οὐδὲν ἦσσον < – >
 2 ὕβριζ' ὕβρισμοὺς οὐκ ἔναισίους ἐμοί·
 3 ἦν μὲν γὰρ αὐτῷ †κότταβος ἀεὶ† τοῦμὸν κάρα,
 4 τοῦ δ' ἀγκυλητοῦ κοσσάβιός ἐστι σκοπὸς (?)
 5 < > ἐκτεμὼν (?) ἠβῶσα χεὶρ ἐφίετο

1 οὗτος ἄλλος G. Hermann; ἦσσονας Murusus; 3 σκοπὸς ἀεὶ Dobree;
 4 ἀγκυλητοῖς κοσσάβοις Schweighaeuser; ἐπίσκοπος Bothe.¹⁷

Here was another one – Eurimachus – who was just as shamelessly tormenting me. For he constantly used as a target (σκοπὸς ἀεὶ) my head, and the young man's arm (ἠβῶσα χεὶρ) with his elbow set back, as in a game of cottabus (ἀγκυλητοῖς κοσσάβοις) splashing out †ἐκτεμὼν†, spat out (ἐφίετο) <the wine> straight into the target.

158; to satyr play by G. Hermann 1828, 3, 40; Nauck 1889, 58–59. Seidensticker 1999, 205–207 admits that it is a satyr play, but is nevertheless careful to place the fragments in the category *unsicheres*. *The Bone-Gatherers* are to be understood as a chorus of the relatives of Penelope's suitors collecting the bones of the dead after being burned, in which case the person speaking in both fragments is Odysseus, addressing the imaginary suitors. Others believe they are fragments of a satyr play in which the satyrs begging in Odysseus' house are described as "gatherers of bones"; Odysseus tells them of the insults he has suffered at the hands of the suitors (on the literature see: Grossardt 2003, 155–156). The word ὀστολόγος appears in Athenaeus as the title of a drama by Aeschylus and only once more in the comedialographer Epilycus (5–4th cent. BC, see *Comic*. fr. 7. 1 Kock) without any context, so it is difficult to judge its meaning. Grossardt 2003, 155–158 derives the meaning of ὀστολόγοι "gatherers of bones" from the Homeric expression ὀστέα λευκὰ λέγειν (*Il.* 23. 239, 252 – on the burial of Patroclus; 24. 793 – on the burial of Hector). Assuming that composite words in -λογος ("collector of something") do not appear until the 5th century BC, he believes that the composite could be a neologism of Aeschylus.

¹⁷ < > an anceps is suggested. For a full, very extensive critical apparatus, see *TrGF* 1985 (Radt). Translated by the author according to the following reading of the text:

Εὐρύμαχος οὗτος ἄλλος οὐδὲν ἦσσονας
 ὕβριζ' ὕβρισμοὺς οὐκ ἔναισίους ἐμοί·
 ἦν μὲν γὰρ αὐτῷ σκοπὸς ἀεὶ τοῦμὸν κάρα,
 τοῦ δ' ἀγκυλητοῖς κοσσάβοις ἐπίσκοπος
 †ἐκτεμὼν† ἠβῶσα χεὶρ ἐφίετο

Athenaeus (1. 17 c) quotes another passage from Aeschylus [*TGF* 180 Radt] about a chamber pot flying into Odysseus' head. In both cases, it is the unanimous opinion of critics that Odysseus is speaking:

1 < × – > ὄδ' ἐστίν, ὅς ποτ' ἀμφ' ἐμοὶ βέλος
 2 γελωτοποιόν, τὴν κάκοσμον οὐράνην,
 3 ἔρριψεν οὐδ' ἤμαρτε· περὶ δ' ἐμῷ κάρῳ
 4 πληγεῖσ' ἐναυάγησεν ὄστρακουμένη,
 5 χωρὶς μυρηρῶν τευχέων πνέουσ' ἐμοί

Here's someone who once threw a laugh-inducing missile at me, a foul-smelling chamber pot (οὐράνην), and did not miss. Having broken around my head, the pot was shipwrecked, <shattered> into tiny shards (ὄστρακουμένη), and breathed on me by no means a smell like pots of myrrh.

After the quotation, Athenaeus writes (1. 17 f): “In Homer, even when depicting drunken suitors, it never reaches the indecency invented by Sophocles¹⁸ and Aeschylus, but is limited to the cow's foot being thrown at Odysseus”.

The reference of the fragments of Aeschylus to the *Odyssey* is obvious, but the similarities with the *Iliad* should also be noted.

Aeschylus' verses resemble *Il.* 11, 349–353:

Ἦ ῥα, καὶ ἀμπεπαλῶν προΐει δολιχόσκιον ἔγχος
 καὶ βάλεν, οὐδ' ἀφάμαρτε τιτυσκόμενος κεφαλῆφιν,
 ἄκρην κὰκ κόρυθα· πλάγχθη δ' ἀπὸ χαλκόφι χαλκός,
 οὐδ' ἴκετο χροά καλόν·

So he said (Diomedes to Odysseus) and having lifted it up, let fly a spear with a long shadow and, aiming at the head, hit and did not miss the very helmet (the edge of the helmet): the copper bounced off the copper and did not reach the beautiful body.

Aeschylus has the same order as the Homeric verses: first the missile is named (Homer's “spear casting a long shadow”, δολιχόσκιον ἔγχος;

¹⁸ Athenaeus is referring to Sophocles' fr. 565 Radt, in which the chamber pot breaks over Odysseus' head as well. For a detailed comparative analysis of both fragments of Sophocles and Aeschylus, see Palutan 1996, 10–27.

Aeschylus' βέλος γελωτοποιόν,¹⁹ τὴν κάκοσμον οὐράνην), followed by a formula typical of battle scenes – ἔρριπεν οὐδ' ἤμαρτε “hit and did not miss”;²⁰ after that, the target is indicated – “the head” (Homer's κεφαλῆφιν, Aeschylus' περι δ' ἐμῶ κάρῳ); finally, both passages are concluded by passives πλάγχθη – πληγεῖσ' from related verbs πλάζω and πλήττω. Here Aeschylus has an obvious parody of the heroic verses from the *Iliad*, with an allusion to the triad of throws from the *Odyssey*, driven *ad absurdum*: to the Homeric footstool and cow's foot, the cottabus and the chamber pot are added.²¹ Katerina Mikellidou in her article “Aeschylus Reading Homer”²² notes Aeschylus' tendency to modify well-known passages from the *Odyssey* towards excessive realism. Thus, for example, in Homer's *Nekyia* (*Od.* 11. 134–137) Tiresias predicts to Odysseus a gentler death that will come from the sea, while in Aeschylus' *Psychagogoi* he promises that “A heron flying overhead will hit you with droppings from its belly, and then a sea creature's thorn will fester your old shabby skin” (fr. 275 Radt).

Thus, it would be incorrect to apply the notion of parody as a genre in the strict sense to the *Odyssey* itself. However, since already in the *Odyssey* there are scenes in which the ‘heroic’ formulae of the epic appear in a context far from heroic,²³ this phenomenon could be considered one of the techniques of the ancient Greek parody genre,²⁴ not only for *imitatio*, but also for *detorsio Homeri*.²⁵

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¹⁹ The adjective γελωτοποιός is perhaps a neologism of Aeschylus (LSJ s.v.; *TLG*).

²⁰ The expression ἔρριπεν οὐδ' ἤμαρτε was marked as a *formula epica* by Radt in his *apparatus criticus*.

²¹ The sequence of allusions to ‘throws’ in the *Odyssey* continues in the Lycophron's *Alexandra*: according to Sens, Lycophron's verse 778 (πληγαῖς... βολαῖσιν ὀστράκων) refers to Aeschylus' *Ostologoi* (Sens 2017, 385).

²² Mikellidou 2016, 331–341.

²³ Hainsworth 1968, 112: “flexibility of the Homeric formula”.

²⁴ For example, Hipponax (fr. 73 W.) parodies Odysseus' duel with Irus (*Od.* 18. 28). On the reception of the scene with Irus in Greek poetry see Steiner 2010, 153–155 (with a bibliography). Margarita Alexandrou writes about allusions, including parodies, to the *Odyssey* in Hipponax (Alexandrou 2016, 32–44).

²⁵ The expression *detorsio Homeri* belongs to Degani 1983, 29.

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This paper reviews the cases in which the heroic formulae of the *Iliad* appear in the non-heroic passages of the *Odyssey*, namely in the fight scenes in the *Iliad*, which are repeated in the scenes where the suitors throw different "missiles" at *Odysseus* (*Od.* 17. 462–465; 18. 396–398; 20. 299–302). While it would be incorrect to apply the notion of parody as a genre to the *Odyssey* itself, these examples show that epic heroic formulas appearing not in a strictly heroic context could provide material for a future Greek parody.

В статье разбираются случаи появления героических формул *Илиады* в негероических пассажах *Одиссеи*: это формулы из сцен поединков в *Илиаде*, которые повторены в сценах, где женихи бросают в Одиссея различные "снаряды" (*Od.* 17. 462–465; 18. 396–398; 20. 299–302). Хотя применять понятие пародии как жанра в строгом смысле слова по отношению к самой *Одиссее* было бы некорректно, тем не менее, эти примеры показывают, что героические формулы эпоса, появляясь в отнюдь не героическом контексте, могли послужить материалом для будущей древнегреческой пародии.

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