

**Laura Massetti, Center for Hellenic Studies**

### **Indo-European Inheritance in Greek Choral Lyric: On Some Pindaric and Bacchylidean Phraseological Partial Matches**

The reconstruction of Indo-European poetic phraseology commonly refers to two standard categories of correspondences among words and collocations, namely:

- perfect (or full) match: a collocation of two or more elements is expressed in at least two languages by means of etymologically related terms for all members of the collocation, e.g., κλέος ἄφθιτον (Hom.+) ‘imperishable fame’ : Ved. śrávaḥ ... ákṣitam ‘id.’
- partial match: a collocation of two or more elements is expressed in at least two languages by means of terms which are not etymologically related, but are synonyms, e.g., Gk. δόξαν ἄφθιτον ‘imperishable fame’ : Ved. śrávaḥ ... ákṣitam ‘id.,’ where δόξα replaces κλέος.

Partial matches are due to the process of word renewal or substitution within phraseology, the so-called lexical remodeling. To be sure, this mechanism is “a perfectly normal and commonplace way for formulaic sequences to change over time” (Watkins 1995:15). The ways words are substituted and replaced in poetic phraseology, however, have so far escaped systematic description. As a consequence, matches between etymologically different but semantically overlapping words and/or phrases apparently lack a solid linguistic foundation and seem less convincing than randomly attested perfect matches. In this regard, this paper endeavors to explain how words are ‘chosen’ and replaced within inherited poetic phraseology in a few selected instances. By providing Pindaric and Bacchylidean case studies, I will try to emphasize the following dynamics as related to the process of lexical remodeling:

- a) suppletivism;
- b) systems of synonymous lexemes (usually metrically non equivalent), which, though etymologically unrelated, share semantically overlapping technical and metaphorical collocations;
- c) phraseological uses, which originated in the ritual praxis.

The paper eventually aims at gaining an insight into key-mechanisms of Greek Kunstsprache, namely, those underlying the phraseological partial matches. At the same time, if partial matches can be understood within a more systematic framework, they can account for the traditionality of isolated phraseological uses, such as collocations attested only in Pindar’s and/or Bacchylides’s diction, which parallel those of other Indo-European poetic traditions.