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**Ancient Greek Personal Names. Part II: A View from  
Aristophanes' ACHARNIANS**

The current overview of Ancient Greek personal names to be found in Aristophanes' comedy ACHARNIANS is a follow-up on the *Sensus Historiae* article titled 'Ancient Greek Personal Names. Part I: Theory.' The aim of the text is (in Part A) to give examples of Aristophanic anthroponymy (both real and invented names of both historical and fictitious persons) along the taxonomic lines delineated in the said article. Since Ancient Greek personal names are, for the most part, speaking-names, I also offer here a semantic interpretation of each name, backed up with its morphological analysis. The other goal of the current text is (in Part B) to group the Greek personal names discussed in it into two categories which are based on the 'meaning' of each anthroponym, that is, names comically neutral and names comically marked, exemplify the latter group with name-forms extracted from (most of) the translations of the comedy ACHARNIANS into English and explain the premises on which the comically marked names have been categorized as such, indicating why the typology may be viewed as useful.<sup>1</sup>

**Part A: Examples of ACHARNIANS Anthroponyms**

As explained in the precursor article, a Classical Greek personal name may have been accompanied with a patronymic or, very rarely, metronymic.

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<sup>1</sup> The analysis and the division are part of the author's doctoral dissertation titled *Semantyczno-derywacyjna analiza antroponimów w komedii Arystofanesa pt. Acharnejczycy i ich przekładów na język angielski i polski* (*A semantic-derivational analysis of the anthroponyms in the comedy ACHARNIANS by Aristophanes and their translations into English and Polish*), defended in 2021.

In ACHARNIANS, we are lucky to encounter both, that is, (a) (an example of a patronymic) Κλεινίας (*Kleinías*, v. 716, in ACHARNIANS appearing as Κλεινίου, which form denotes Alcibiades as the son of Cleinias), and (b) (the only metronymic) Κοισύρα (*Koisyra*, v. 614, in ACHARNIANS appearing as ὁ Κοισύρας, which form denotes, perhaps, one Megacles, as her son). The names' morphological analyses follow:<sup>2</sup>

(a) Κλεινίας:<sup>3</sup>

- /1/ Root+Derivational morpheme<sub>1</sub>:<sup>4</sup> κλειν-, stem of κλεινός 'famous, renowned'<sup>5</sup> where -ει- is the result of the digamma's disappearance and the vowel contraction in \*κλεφεσνός (see Frisk 1960, Chantraine 1968-1980, Beekes 2010 s.v. κλέος) and κλε- is the root, e.g. κλέω 'tell of, make famous, celebrate,' κλέος 'rumour, report; good report, fame';
- /2/ DM<sub>2</sub>: -ια-, (potentially diminutive) nominal/adjectival affix, e.g. γαλαξίας (sc. κύκλος) 'the milky way,' ξιφίας 'sword fish' (see Schwyzer 1939: 470), ταμίας 'one who carves and distributes, dispenser, steward; controller' (see Smyth 1920: 239);
- /3/ Inflectional morpheme:<sup>6</sup> -ς, declension suffix;

semantic interpretation of κλειν-ια-ς: 'he who is famous.'<sup>7</sup>

(b) Κοισύρα:

- /1/ R<sub>1</sub>: κοι- (?);
- /2/ R<sub>2</sub>: συρ- (?);

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<sup>2</sup> It should be noted that I analyze the name appearing in the patronymic/metronymic form, and *not* the *person* so named, i.e., in the current case the analyzed name-form is the father's/mother's name, not the son's first name.

<sup>3</sup> For the sake of brevity, the current article does not offer the detailed discussion accompanying each anthroponym's analysis included in my dissertation. The interested reader would have to be redirected to the monograph to be published shortly (in Polish) by Kazimierz Wielki University which is based on the dissertation.

<sup>4</sup> Henceforth R and DM, respectively.

<sup>5</sup> All the lexical Greek-English translations given in this article, if not indicated otherwise, are taken from the *Online Liddell-Scott-Jones Greek-English Lexicon* (henceforth *LSJ*).

<sup>6</sup> Henceforth IM.

<sup>7</sup> The semantic interpretation of a particular anthroponym could be supplemented with a derivational analysis (i.e., one focused on word-formation processes), which would allow to observe the word-content of each name. In the current article I do not offer a word-formation analysis of the ACHARNIANS personal names.

/3/ DM: -α- (?);

/4/ IM: -ο (?);

semantic interpretation: (?) (The name's etymology is unknown, so it is uncertain whether the form is a compound. Among the few Greek words which could be considered as semantically related to the anthroponym one may mention the following: *κοία* (= *σφαίρα*) 'ball; any globe; hollow sphere or globe; eye-balls; pill,' *κοίξ* / *κοίς* 'dourm-palm, *Hyphaene thebaica*; palm-leaf basket' (see Beekes 2010 s.v. *κοίξ*), *κοῖον* (= *ἐνέχυρον*) 'pledge, security' (see Beekes 2010 s.v. *κοῖον*), *κοῖος* 'Maced. for ἀριθμός' (= 'number; amount, sum'), *σῦρ* (= *φορτίον*) 'load, burden, freight; merchandise; produce, crops,' *σύρα* (= *συρία*) 'a kind of garment').

As far as patronymics are concerned, there were really two types of them in Ancient Greek, that is, the genitive case type (as seen above) where the father's name was used in the genitive as an addition to the son's name and the one formed with a derivational affix, such as -ιδης. An ACHARNIANS example of the latter type is the name (c) *Εὐφορίδης* (*Euphoridēs*, v. 612) whose morphological analysis follows:

(c) *Εὐφορίδης*:

/1/  $R_1$ : *ευ-* (see Frisk 1960, Chantraine 1968-1980, Beekes 2010 s.v. *εὖς*), e.g. *εὖς* 'good, brave, noble,' *εὖ* 'well; thoroughly, completely; morally well, kindly,' *εὐαγγέλιον* 'reward of good tidings';

/2/  $R_2$ : *φορ-* (also *φερ-*; see Frisk 1960, Chantraine 1968-1980, Beekes 2010 s.v. *φέρω* (-ομαι)), e.g. *φέρω* 'bear or carry a load; convey; endure, suffer,' *φορέω* 'bear to and fro, bear along; wear; possess, hold,' *φορά* 'load, freight, burden; fruit, produce, crop';

/3/ DM: -ιδη-, patronymic affix -ιδᾶ-, in the nominative, e.g. *Τανταλίδης* 'descendant of *Tantalus*,' *Κεκροπίδης* (in *LSJ* the entry in the plural, i.e., *Κεκροπίδαι*) 'descendant of *Cecrops*' (see Smyth 1920: 234), *Πολυθερσεΐδης* 'son of *Polythersēs*' ('Sohn des *Πολυθήρης*,' Debrunner 1917: 193);

/4/ IM: -ς, declension suffix;

semantic interpretation of *ευ-φορ-ιδη-ς*: '(son of) a good carrier.'

Apart from the above categorization of Ancient Greek names into basic (i.e., the person's first name) and patronymics/metronymics (i.e., the person's additional name), the previous article offers a range of taxonomic

classifications of Greek personal names. One of the basic ones would be the division into theophoric names, θεοφόρα ὀνόματα,<sup>8</sup> that is, forms derived from gods' names (or other names, usually toponyms/hydronyms, associated with particular deities) or, in some typologies, words semantically related to 'god' (θεός) and non-theophoric ones, ὀνόματα ἄθεα. The former category has its representatives in ACHARNIANS both in its simple and compound form. An example of a simple theophoric name is (d) Ἀρτέμων (*Artémōn*, v. 850). A morphological analysis of the name follows:

(d) Ἀρτέμων:

- /1/ R/R+DM<sub>1</sub>: αρτεμ- (?) (see Frisk 1960, Chantraine 1968-1980, Beekes 2010 s.v. Ἄρτεμις) is the root/stem of the theonym Ἄρτεμις (*Artemis*): there is no obvious etymology of the goddess' name;
- /2/ DM/DM<sub>2</sub>: -ων-, nominal/adjectival affix in multiple proper names (see Schwyzer 1939: 487, Smyth 1920: 242), e.g. Ἄντθεστηριών 'the month *Anthesterion*, eighth of the Attic year, answering to the end of February and the beginning of March . . .', γάστρων 'pot-belly', στράβων 'squinting', anthroponyms: Λύκων, Στίπων, Χείλων etc.;
- /3/ IM: -ø, declension suffix (zero);

semantic interpretation of αρτεμ-ων-ø: 'he who is from (i.e., connected with, related to etc.) Artemis.'

It should be noted that the comedy does not have a theophoric name that would be identical in form to a god's name: this does not come as a surprise, however, as it seems that in the Classical period names of gods in their unchanged form were rarely given to people. An ACHARNIANS theophoric compound would be (e) Ἀμφίθεος (*Amphitheos*, v. 46), analyzed below:

(e) Ἀμφίθεος:

- /1/ R<sub>1</sub>+DM<sub>1</sub>: ἀμφι (see Frisk 1960, Chantraine 1968-1980, Beekes 2010 s.v. ἀμφι), originally a case form of the word for 'face' which in Classical Greek formed the adverb ἀμφί 'on both sides; about, around'; other lexemes with the root (ἀμφ?) present in ἀμφι: ἀμφισαλεύομαι 'toss about,' ἀμφω 'both';
- /2/ R<sub>2</sub>: θε- (see Frisk 1960, Chantraine 1968-1980, Beekes 2010 s.v. θεός), e.g. θεός 'God, the Deity,' θεόγονος 'born of God, divine';

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<sup>8</sup> θεός 'God, the Deity,' φορός (adj) 'bringing on one's way, forwarding' (φέρω 'bear or carry a load; convey'), ὄνομα 'name.'

- /3/ DM<sub>2</sub>: -ο-, nominal affix, e.g. ἀρχός 'leader, chief; ruler,' τροφός 'feeder, rearer' (Smyth 1920: 239);  
 /4/ IM: -ς, declension suffix;

semantic interpretation of αμφι-θε-ο-ς: 'he who has a god on both sides' (i.e., on his father's and his mother's side) or 'god on both sides.'

All of the ACHARNIANS theophoric compounds exhibit one name of a deity (or a toponym/hydronym related to him/her); in other words there are no names of the Ἑρμαφρόδιτος (*Hermaphrōditos*) type where we could trace names of two gods (Hermes and Aphrodite in this case). An example of a hydronym-based theophoric compound name is (f) Στρυμόδωρος (*Strymódōros*, v. 273) whose analysis follows:<sup>9</sup>

(f) Στρυμόδωρος:

- /1/ R<sub>1</sub>+DM<sub>1</sub>: στρυμο-, most likely the stem of Στρυμών (Strymon), a river on the Macedonian-Thracian border (in antiquity), where the ω appears in the nominative (*gen* Στρυμόνος) and the root will most likely take the form of στρυ (see Curtius 1879: 352-353 who sees semantic connection between the name Στρυμών (with this accent) and the root to be found in the verb ῥέω 'flow, run, stream, gush'; also cf. the Old Church Slavonic *ostrovъ* 'island,' the Old Norse *straumr* 'stream' (Beekes 2010 s.v. ῥέω), or the Polish *strumień* 'stream'), and -μ should perhaps be considered as part of the affix -μων (-ον- in *gen*, e.g. δαίμων 'god, goddess; the Divine power,' ἡγεμών 'one who leads, guide; leader, commander'; Schwyzer 1939: 522);  
 /2/ R<sub>2</sub>: δω- (see Frisk 1960, Chantraine 1968-1980, Beekes 2010 s.v. δίδωμι, see Smyth 1920: 225), e.g. δῶρον 'gift, present,' δωροδόκος 'taking presents or bribes, corrupt';  
 /3/ DM<sub>2</sub>: -ρο-, nominal affix (see Safarewicz 1986: 413, Smyth 1920: 232), e.g. ἀγρός 'field; farm; country, opp. town,' γαμβρός 'connexion by marriage; son-in-law; brother-in-law; father-in-law; bridegroom,' ἐχθρός 'hated, hateful; enemy,' πτερόν 'feather; bird's wing';  
 /4/ IM: -ς, declension suffix;

semantic interpretation of στρυμο-δω-ρο-ς: 'he who is a gift of Strymon' (or, less likely, 'he who is a gift for Strymon').

<sup>9</sup> See Parker (2000: 58) and Kanavou (2011: 45), for example, who consider the name of the river Στρυμών a hydronym which appeared in Greek compound theophoric personal names. See also Bechtel 1917: 411.

The vast category of non-theophoric anthroponyms is certainly also present in ACHARNIANS. Among the various types of lexical material to be found in such names we can enumerate those relating to physical characteristics: (g) Κρατῖνος (*Kratĩnos*, v. 849), psychological traits: (h) Χαῖρις (*Khaĩris*, v. 16), (semi-) professions: (i) Στράτων (*Strátōn*, v. 122), plants: (j) Πρινίδης (*Prinidēs*, v. 612), animals: (k) Λυκῖνος (*Lykĩnos*, v. 50), (attributes related to) body parts: (l) Δερκέτης (*Derkētēs*, v. 1028) or substances: (m) Πίτταλος (*Píttalos*, v. 1032). The list below offers morphological analyses of the above-mentioned types of (simple) non-theophoric ACHARNIANS names:

(g) Κρατῖνος:

- /1/ R: κρατ- (see Frisk 1960, Chantraine 1968-1980, Beekes 2010 s.v. κράτος), e.g. κράτος ‘*strength, might; power, authority,*’ κρατερός ‘*strong, stout, mighty; fierce,*’ κρατέω ‘*rule, hold sway; conquer, prevail*’;
- /2/ DM: -ivo-, (hypocoristic) nominal/adjectival affix, often in plant- or animal-related words (see Schwyzer 1939: 491), e.g. βολβίνη ‘*star-flower (Ornithogalum umbellatum),*’ γυρῖνος ‘*tadpole,*’ δυτῖνος ‘*unknown water-bird,*’ ἀγχιστῖνος ‘*close, crowded in heaps*’;
- /3/ IM: -ς, declension suffix;

semantic interpretation of κρατ-ivo-ς: ‘he who is powerful/strong.’

(h) Χαῖρις:

- /1/ R+DM<sub>1</sub>: χαῖρ-, root χαρ- + *yod*-present -ι- (see Beekes 2010 s.v. χαίρω), e.g. χαίρω ‘*rejoice, be glad; take pleasure in a thing; hail, welcome; fare-thee-well,*’ χαρά ‘*joy, delight,*’ χάρις ‘*grace; favor, beauty; kindness, goodwill; thankfulness, gratitude,*’ χαρῖεις ‘*graceful, beautiful; gracious; elegant, accomplished*’;
- /2/ DM<sub>2</sub>: -ι-, part of the nominal affix -ιδ-, e.g. ἀσπίς ‘*shield; body of men-at-arms,*’ ἐλπίς ‘*hope, expectation*’ (see Coderch 2012: 30-31), βολίς ‘*missile, javelin*’ (see Schwyzer 1939: 465);
- /3/ IM: -ς, declension suffix;

semantic interpretation of χαῖρ-ι-ς: ‘he who rejoices’ or ‘he who welcomes/bids farewell.’

(i) Στράτων:

- /1/ R: στρατ- (see Frisk 1960, Chantraine 1968-1980, Beekes 2010 s.v. στρατός), e.g. στρατώ (*contr* στρατῶ, *med/pass* στρατόομαι) ‘*to be on*

*a campaign, in the field,* στρατεύω 'advance with an army or fleet; wage war,' στρατός 'army, host; the commons, people; band or body of men';

- /2/ DM: -ων-, nominal/adjectival affix in multiple proper names (see Schwyzer 1939: 487, Smyth 1920: 242), e.g. Ἀντθεστηριῶν 'the month *Anthesterion*, eighth of the Attic year, answering to the end of February and the beginning of March . . .', γάστρων 'pot-belly,' στράβων 'squinting,' anthroponyms: Λύκων, Στίπων, Χείλων etc.;
- /3/ IM: -ø, declension suffix (zero);

semantic interpretation of στρατ-ων-ø: 'warrior.'

(j) Πρινίδης:

- /1/ R: πριν- (see Frisk 1960, Chantraine 1968-1980, Beekes 2010 s.v. πρίνος), e.g. πρίνος 'holm-oak, *Quercus Ilex*,' which supposedly is a suitable type of wood for charcoal (Καναβου 2011: 36); πρινώδης 'tough as oak';
- /2/ DM: -ιδη-, patronymic affix -ιδᾶ-, in the nominative, e.g. Τανταλίδης 'descendant of *Tantalus*,' Κεκροπίδης (in *LSJ* the entry in the plural, i.e., Κεκροπίδαι) 'descendant of *Cecrops*' (see Smyth 1920: 234), Πολυθερσεΐδης 'son of *Polythersēs*' ('Sohn des *Polythersēs*,' Debrunner 1917: 193);
- /3/ IM: -ς, declension suffix;

semantic interpretation of πριν-ιδη-ς: 'son of oak.'

(k) Λυκίνος:

- /1/ R: λυκ- (see Frisk 1960, Chantraine 1968-1980, Beekes 2010 s.v. λύκος), e.g. λύκος 'wolf,' λυκώδης 'wolf-like';
- /2/ DM: -ινο-, (hyponymic) nominal/adjectival affix, often in plant- or animal-related words (see Schwyzer 1939: 491), e.g. βολβίνη 'star-flower (*Ornithogalum umbellatum*),' γυρίνος 'tadpole,' δυτίνος 'unknown water-bird,' ἀγχιστίνος 'close, crowded in heaps';
- /3/ IM: -ς, declension suffix;

semantic interpretation of λυκ-ινο-ς: 'like a (small) wolf.'

(l) Δερκέτης:

- /1/ R: δερκ- (see Frisk 1960, Chantraine 1968-1980, Beekes 2010 s.v. δέρκομαι), e.g. δέρκομαι 'see clearly, see; flash, gleam,' δέρξις 'sense of sight';

- /2/ DM: -ετη-, nominal/adjectival affix (alongside -τη- [-tā-]), e.g. εὐνέτης ‘bed companion, lover, husband’ (entry in Montanari 2015), ἰκέτης ‘one who comes to seek aid or protection, suppliant,’ οἰκέτης ‘household slave; [pl.] household’ (see Schwyzer 1939: 500, Smyth 1920: 232, 242);
- /3/ IM: -ς, declension suffix;

semantic interpretation of δερκ-ετη-ς: ‘one who sees (clearly)’ or ‘with gleaming eyes.’

(m) Πίτταλος;

- /1/ R: πιττ- (πισσ-) (?), (see Frisk 1960, Chantraine 1968-1980, Beekes 2010 s.v. πίσσα), e.g. πίσσα (πίττα) ‘pitch; resin,’ πισοκοπέω (πιττοκοπέω) ‘smear with pitch’;
- /2/ DM: -αλο-, nominal/adjectival affix, e.g. ὀμφαλός ‘navel, umbilical cord; knob; button; plug,’ τροχάλος ‘running, swift-rolling; round’ (see Smyth 1920: 240);
- /3/ IM: -ς, declension suffix;

semantic interpretation of πιττ-αλο-ς: ‘pitch/resin-like.’

In ACHARNIANS, there are no personal names with outright negative connotations, such as Αἰσχρος (*Aiskhros*, αἰσχρός ‘causing shame, dishonoring, reproachful; ugly, ill-favored; shameful, base; ill-suited’) or Κόπρις (*Kópris*, κόπρος ‘excrement, ordure, dung, manure; filth, dirt; dunghill, byre’). We find there, however, anthroponyms whose interpretation in the context where they appear seems to permit a pejorative reading of the name’s semantics. Two such forms will be (n) Μαρψίας (*Marpsias*, v. 702) and (o) Ὑπέρβολος 846 (*Hypérbolos*, v. 846), for example. Their morphological analyses follow:

(n) Μαρψίας:

- /1/ R: μαρπ- (see Frisk 1960, Chantraine 1968-1980, Beekes 2010 s.v. μάρπτω), e.g. μάρπτω ‘take hold of, catch by; seize,’ μάρπτις ‘seizer, ravisher’;
- /2/ DM<sub>1</sub>: -σ-, weak aorist affix, e.g. *aor*<sup>1</sup> *inf act* παιδεῦσαι (from παιδεύω ‘bring up or rear a child’);
- /3/ DM<sub>2</sub>: -ια-, (potentially diminutive) nominal/adjectival affix, e.g. γαλαξίας ‘(sc. κύκλος) the milky way,’ ξιφίας ‘sword fish’ (see Schwyzer 1939: 470), ταμίας ‘one who carves and distributes, dispenser, steward; controller’ (see Smyth 1920: 239);
- /4/ IM: -ς, declension suffix;

semantic interpretation of μαρπ-σ-ια-ς (π + σ = ψ): 'he who catches/seizes/ravishes.'

(ο) Ὑπέρβολος:

- /1/ R<sub>1</sub>: υπερ- (see Frisk 1960, Chantraine 1968-1980 s.v. ὑπερ, ὑπέρ, Beekes 2010 s.v. ὑπερ), e.g. ὑπέρ 'over, above; beyond,' ὑπερβόρεος 'prov. of more than mortal fortune,' ὑπεροπτικός 'contemptuous, disdainful,' ὑπερβολή 'a throwing beyond others; overshooting, superiority; excess; preeminence, perfection; overstrained phrase, hyperbole,' ὑπερβολία (= ὕβρις) 'wanton violence, insolence; lust, lewdness';
- /2/ R<sub>2</sub>: βολ- (also βαλ-, βλ-; see Frisk 1960, Chantraine 1968-1980, Beekes 2010 s.v. βάλλω), e.g. βάλλω 'throw; throw as to hit, hit; cast, hurl; let fall,' βολή 'stroke or wound of a missile,' βολίς 'missile, javelin';
- /3/ DM: -ο-, nominal affix, e.g. ἀρχός 'leader, chief; ruler,' τροφός 'feeder, rearer' (see Smyth 1920: 239);
- /4/ IM: -ς, declension suffix;

semantic interpretation of υπερ-βολ-ο-ς: 'he who is above/beyond' or 'he who is excessive.'

Apart from male names (the vast majority of the ACHARNIANS anthroponymy), there are to be found female ones (four) too in Aristophanes' comedy. Depending on the interpretation of the anthroponym Κοισύρα (see (b) above), the only example of a simple female name would be (p) Ἀσπασία (*Aspasía*, v. 527) and an example of a compound is (r) Φαιναρέτη (*Phainarētē*, v. 49). Their morphological analyses follow:

(p) Ἀσπασία:

- /1/ R+DM<sub>1</sub>: ασπασ- (see Frisk 1960, Chantraine 1968-1980, Beekes 2010 s.v. ἀσπάζομαι) most likely a stem (the etymology of the verb ἀσπάζομαι is unknown, so the root form is uncertain); the root from ασπασ shows, for example, in ἀσπάζομαι 'welcome kindly, greet; salute; take leave of; kiss, embrace; follow eagerly; to be ready to,' ἀσπάσιος 'welcome, gladly welcomed; well-pleased, glad,' ἀσπασμός 'greeting, embrace; salutation; affection';
- /2/ DM<sub>2</sub>: -ια-, A. feminine nominal affix, e.g. μανία 'madness; enthusiasm, inspired frenzy; passion,' ξενία 'hospitality shown to a guest, entertainment; status of an alien' (see Schwyzer 1939: 468, Smyth 1920: 239) also in names, e.g. Εὐρύκλεια (see Schwyzer 1939: 469); B. feminine adjectival affix, e.g. ἀγία (masc ἅγιος) 'devoted to the gods; sacred, holy,' πλαγία (masc

πλάγιος) ‘placed sideways, athwart; sloping; crooked, treacherous’ (see Schwyzer 1939: 466);

/3/ IM: -∅, declension suffix (zero);

semantic interpretation of ασπασ-ια-∅: ‘she who is gladly welcomed/well-pleased.’

(r) Φαιναρέτη:

/1/ R<sub>1</sub>: φα- (see Frisk 1960, Chantraine 1968-1980, Beekes 2010 s.v. φαίνω, -ομαι, e.g. φαίνω ‘bring to light, cause to appear; make known, reveal, disclose; denounce,’ φανερός ‘visible, manifest; shining, illustrious; conspicuous, remarkable,’ φάσμα ‘apparition, phantom; appearance, phenomenon; portent, omen’;

/2/ DM<sub>1</sub>+DM<sub>2</sub>: -αιν-, verbal affix (see Beekes 2010 s.v. φαίνω, -ομαι, Smyth 1920: 166-7, 246); an earlier form of φαίνω (see above) was \*φανιω where φαν- is a verbal stem and -ιω is a present tense suffix; later -ι-, whose phonological value as a voiced palatal approximant was [j] ([i̯]); see Jurewicz 1992: 255, Beekes 2010 s.v. φαίνω, -ομαι), was moved into the verbal stem: in φαιν- there are therefore two DMs (of course, DM<sub>2</sub> was really the first addition to the root);

/3/ R<sub>2</sub>: αρετ- (?) (see Frisk 1960, Chantraine 1968-1980, Beekes 2010 s.v. ἀρετή),<sup>10</sup> e.g. ἀρετή ‘goodness, excellence, valour; good nature, kindness; active merit,’ ἀρετηφόρος ‘virtuous’;

/4/ DM<sub>3</sub>: -η-, nominal affix -α- which in the nominative has the form of -α- (-ā-) or -η-, e.g. ἀρχή ‘beginning, origin, a foundation, source of action; first place or power, sovereignty,’ ἡμέρα ‘day, a fixed day’ (see Schwyzer 1939: 459-460; Smyth 1920: 239);

/5/ IM: -∅, declension suffix (zero);

semantic interpretation of φα-(α)ιν-αρετ-η-∅: ‘she who shows excellence/merit/virtue’ or ‘she who makes/lets virtue appear.’

Yet another classification of Ancient Greek anthroponyms would group them into full forms (i.e., given names) and diminutives/hypocoristics. Most of the above-mentioned names are full forms, yet some, such as (g) Κρατίος, (k) Λυκίνος or (n) Μαρψίας, might be seen as (potential) diminutives,

<sup>10</sup> Cf. Curtius (1879: 339) who wants to see semantic connection of ἀρετή with such forms as ἀπαρίσσω ‘join together, fasten, fit together; fit, equip, furnish; please, gratify’ and ἀρέσκω ‘make good, make amends; appease, conciliate; please, satisfy,’ which Beekes, for example, mentions but does not confirm for the former and rejects for the latter.

depending on the interpretation of their morphology. An example of an ACHARNIANS unquestionable diminutive/hypocoristic name is (s) Εὐριπίδιον (EURIPÍDION, v. 404), whose analysis follows:

(s) Εὐριπίδιον:

- /1/ R: ευριπ- (?) (the word (εὐριπος/Εὐριπος) etymology is unknown; εὐριπος may be pre-Greek (see Frisk 1960, Chantraine 1968-1980 s.v. εὐριπος, Beekes 2010 s.v. Εὐριπος) and it being a compound of εὖ and ῥιπή is rejected by both Chantraine and Beekes), e.g. εὐριπος 'any strait or narrow sea, where the flux and reflux is violent, esp. the strait that separates Euboea from Boeotia [i.e., Euripus (Εὐριπος)]; canal, ditch,' εὐριπώδης 'like a Euripus; living in such a place';
- /2/ DM<sub>1</sub>: -ιδ-, part of the patronymic affix -ιδᾱ- (see Εὐφορίδης (c) and Πρινίδης (j));
- /3/ DM<sub>2</sub>: -ιο-, diminutive affix, e.g. παιδίον 'little or young child; young slave, male or female,' ὀρνίθιον 'small bird, esp. chicken' (see Smyth 1920: 235);
- /4/ IM: -v, declension suffix;

semantic interpretation of ευριπ-ιδ-ιο-v: 'little Euripides.'<sup>11</sup>

## Part B: ACHARNIANS comically neutral/marked anthroponyms

Out of the eighteen ACHARNIANS anthroponyms analyzed above, eleven are comically neutral and seven seem to be comically marked. A COMICALLY NEUTRAL name is one whose 'meaning' does not take active part in the joke/irony/invective etc. of the scene it appears in, and a COMICALLY MARKED anthroponym is a name whose 'meaning' does take part in such wordplay. The following anthroponyms constitute the former category: (a), (b), (d), (g), (h), (i), (k), (m), (p), (r), and (s), and to the latter group belong the following name-forms: (c), (e), (f), (j), (l), (n), and (o). As mentioned in the previous article, it is not always easy to pinpoint one particular 'meaning' of a name since there might be various shades of meaning potentially present in it or a given form may bring different connotations for different recipients. Thus, the fact that a particular anthroponym has been categorized here as belonging to the 'comically marked' group does not hinge upon its *precise* meaning (which is hard to read out of a name anyhow), but rather on the fact that the semantic content of its part or its totality relates to the butt of the joke it appears in or it is conceivable to assume so. The following list explains

<sup>11</sup> A semantic interpretation of the name Euripides could be 'son of Euripus/a strait.'

why the names grouped as comically marked have been so categorized and offers a list of their English translations:

Comically marked names in ACHARNIANS:<sup>12</sup>

Εὐφορίδης (c): In the context of the scene, ‘a good carrier’ may be interpreted as ‘a good coal carrier,’ that is, someone who effortlessly carries coal (the name is one of a few which are semantically related to the ACHARNIANS’ (i.e., men who come from the deme Acharnai; Euphorides is one of them) profession: production and transport of charcoal). Cf. the English translations of the (fictitious) name (borne by a fictitious character): *Bend-in-the-Shoulders* (Church 1893: 18), *Mr. Carrier* (Tyrrell 1883: 42), *Porter* (Norwood 1911: 33, Way 1927: 28, Henderson 2003: 54), *Signor Porter* (Starkie 1909: 129), and *Strongbackson* (Olson 2001: 59).<sup>13</sup>

Ἀμφίθεος (e): Amphitheos is a character who presents his family tree with a god and mythological figures in it. The name’s semantics, understood as ‘he who has a god on both sides’ (i.e., on his father’s and his mother’s side) or ‘god on both sides’ (since his descendants were gods [or, at least, one was], he is a god too), are an obvious wordplay. Cf. the English translations of the (real) name (borne by a [likely] historical character): *Allgod* (Olson 2001: 38), *Amphitheus the Demigod* (Frere 1917: 6, Sommerstein 1985: 51), *Amphitheus the Divine* (Flavin 1998: 12), *Demigod* (Church 1893: 5, Way 1927: 7, Ewans 2012: 45), *Divine* (Starkie 1909: 21), *Godschild* (Sommerstein 2015: 43), *Godson* (Henderson 2003: 26), *Maybegod* (Theodoridis 2004, verses 45-55), *Olympos*<sup>14</sup> (Parker 1961: 11).

Στρυμόδωρος (f): The name appears in a context which also mentions a slave girl called Θραῖττα (Thraïtta, whose name I categorize as an ethnonym). The anthroponym’s semantic content relating to the Strymon (a Macedonian-Thracian river) may potentially be viewed as standing in opposition to the slave’s place of origin, that is, ‘rich’ vs. ‘poor’: the Strymon area may have been associated with gold, silver and timber excavation/production whereas

<sup>12</sup>Certainly, these are not all such names to be found in the comedy, but the ones discussed in Part A of the current text.

<sup>13</sup>I only include here (and in the later lists) the translations which render the Greek anthroponym as a character’s name and are not full transpositions. The name-forms are taken from the main body of the comedy’s text of the thirty English translations of ACHARNIANS I analyze in my PhD dissertation.

<sup>14</sup>The translation’s semantics seem to relate to the Olympus massif in whose part the Greek gods were thought to have their abode.

Thraitta comes from a poor, rocky place (ἐκ τοῦ φελλέως; see Kanavou 2011: 45, Olson 2004: 151). Certainly, a question remains whether an average Athenian would indeed have noticed the stipulated opposition since neither Thrace nor Macedon were excessively affluent regions. Strymodoros is therefore a *potentially* comically marked anthroponym. There are no non-transposition English translations of this (real) name (borne by a fictitious character).

Πρινίδης (j): Oak, as explained earlier, may have been a suitable kind of wood for charcoal, thus Prinides, 'son of oak,' (similarly to the anthroponym Εὐφορίδης (c)) relates to the profession of making and transporting charcoal (Prinides comes from Acharnai too). Cf. the English translations of the (fictitious) name (borne by a fictitious character): *Charwood* (Way 1927: 28), *Heart-of-Oak* (Church 1893: 18), *Holm-oak* (Mitchell 1820: 82), *Mr. Oakheart* (Tyrrell 1883: 42), *Oakenhearted* (Roche 2005: 33), *Oakwood* (Henderson 2003: 54), *Oakwoodson* (Olson 2001: 59), *Signor Oak* (Starkie 1909: 129), and *Woodburn* (Norwood 1911: 33).

Δερκέτης (l): The name (meaning 'one who sees [clearly]' or 'with gleaming eyes') appears in a context where Derketes, having cried his eyes out after the loss of his oxen, asks the protagonist Dikaiopolis for a cure to fix the eyes. Cf. the English translations of the (real) name (borne by a historical character): *Bright eyes* (Starkie 1909: 205), *Farmer Squint* (Parker 1961: 88), *Isaac*<sup>15</sup> (Norwood 1911: 57), and *Sharpeyes* (Olson 2001: 74).

Μαρψίας (n): Marpsias may have been a historical figure, some politician and public speaker who was eager to attack other citizens in his speeches and/or accept bribes (see Henderson 1998: 142, Olson 2004: 251, Sommerstein 2015: 191). In such a case, the name's semantics understood as 'he who catches/seizes/ravishes' would be a wordplay. Cf. the English translation of the (fictitious) name (borne by a historical character): *Sir Hawk*<sup>16</sup> (Starkie 1909: 149).

Ἵπέρβολος (o): Hyperbolus was a well-known Athenian public figure (a political and court speaker), most likely very eager to take matters to

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<sup>15</sup> Since the Bible would have been uniformly known in Great Britain at the beginning of the 20<sup>th</sup> century, it appears safe to assume that the translation refers to the biblical Isaac who, when blind in his old age, was deceived by his wife Sarah and son Jacob (*Genesis* 27).

<sup>16</sup> Cf. the *Collins dictionary* entry: 'In politics, if you refer to someone as a hawk, you mean that they believe in using force and violence to achieve something, rather than using more peaceful or diplomatic methods.'

court (see Olson 283: 2004, Sommerstein 198: 2015). He was often a butt of comic jokes (apart from Aristophanes' plays, cf. e.g. *Μαρικᾶς* by Eupolis). The anthroponym's semantics might well have been of small importance to Aristophanes who could have chosen to use the politician's name precisely because he was a vociferous speaker and a growing in power demagogue, but the poet, not indifferent to name meaning, may have wanted to use Hyperbolus' name's (meliorative or pejorative) semantics to add to the ridicule of the scene in which a few Athenians are personally attacked. The name's meaning read as 'he who is above/beyond' would be ironic in such a case and its interpretation as 'he who is excessive' would be literally critical of the politician. There are no non-transposition English translations of this (real) name (borne by a historical character).

Obviously, as we can see in the above sample of the ACHARNIANS comically marked anthroponyms, the number (and form) of non-transposition translations will vary according to the particular name's status as real or invented and borne by a historical or fictitious figure, as well as a subjective understanding of such a status on the part of the translator (without extensive research, it may not be immediately evident if a given name is real/fictitious and whether its bearer was a historical character or not<sup>17</sup>). It has to be observed, however, that the comically marked anthroponyms tend to have substantially more meaning/context-based translations (rather than simple transpositions) in comparison with the comically neutral names in ACHARNIANS.

Finally, one may wish to note that the above division of the ACHARNIANS anthroponyms into those comically neutral and marked has, as I believe, intellectual value in itself, but it may also help compare the very names grouped in the two categories with their translations into modern languages and analyze the rendition methods used by the translators, a sample of which is given above, or even lead to less expected results such as an attempt at taking a stand on the polemical issue of the exact form of one anthroponym in verse 612 of ACHARNIANS (Δράκυλλος vs. Ἀνθράκυλλος).<sup>18</sup>

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<sup>17</sup> In fact, in some cases even the most painstakingly in-depth research cannot yield utterly conclusive results and a particular name's status will be guesswork to a certain degree.

<sup>18</sup> Both endeavors have been undertaken by the author of the current text in his PhD dissertation. It should be noted that the categorial division of the ACHARNIANS anthroponyms proposed there is, as alluded to above, substantially more intricate, that is, it has eight categories, not two (comically neutral or marked), and the potential name Δράκυλλος / Ἀνθράκυλλος in ACHARNIANS is juxtaposed with the names of the chorus members in the other ten (extant) comedies by Aristophanes.

Index of the ACHARNIANS anthroponyms:<sup>19</sup>

Κλέων 6 <sup>20</sup> ( <i>Klēōn</i> ),	
Θέογνις 11 ( <i>Théognis</i> ),	
Μόσχος 13 ( <i>Móskhos</i> ),	
Δεξιθέος 14 ( <i>Deksítheos</i> ),	
<u>Χαΐρις</u> 16 ( <i>Khaĩris</i> ),	(h)
<u>Ἀμφίθεος</u> 46 ( <i>Amphítheos</i> ),	(e)
<u>Φαιναρέτη</u> 49 ( <i>Phainarétē</i> ),	(r)
<u>Λυκῖνος</u> 50 ( <i>Lykĩnos</i> ),	(k)
Εὐθυμένης 67 ( <i>Euthyménēs</i> ),	
Κλεώνυμος 88 ( <i>Kleónymos</i> ),	
Ψευδαρτάβας 91 ( <i>Pseudartábas</i> ),	
Κλεισθένης 118 ( <i>Kleisthénēs</i> ),	
Σιβύρτιος 118 ( <i>Sibýrtios</i> ),	
<u>Στράτων</u> 122 ( <i>Strátōn</i> ),	(i)
Θέωρος 134 ( <i>Théōros</i> ),	
Σιτάλκης 134 ( <i>Sitáلكēs</i> ),	
Φάϋλλος 215 ( <i>Pháyllos</i> ),	
Λακρατείδης 220 ( <i>Lakrateidēs</i> ),	
Ξανθίας 243 ( <i>Ksanthías</i> ),	
Λάμαχος 270 ( <i>Lámakhos</i> ),	
<u>Στρυμόδωρος</u> 273 ( <i>Strymódōros</i> ),	(f)
Ἱερόνυμος 388 ( <i>Hierónymos</i> ),	
Εὐριπίδης 394 ( <i>Euripídēs</i> ),	
<u>Εὐριπίδιον</u> 404 ( <i>Euripídion</i> ),	(s)
Δικαιοπόλις 406 ( <i>Dikaiópolis</i> ),	
Σιμαίθα 524 ( <i>Simaítha</i> ),	
<u>Ἀσπασία</u> 527 ( <i>Aspasía</i> ),	(p)
Περικλῆς 530 ( <i>Perikléēs</i> ),	
Τεισαμενοφαίνιππος 603 ( <i>Teisamenopháinippos</i> ),	
Πανουργιππαρχίδης 603 ( <i>Panurgipparkhídēs</i> ),	

<sup>19</sup> It should be noted that to excerpt anthroponyms from the comedy I use my own definition of 'anthroponym' which is substantially more detailed and selective than the ones we typically encounter in onomastic literature/dictionaries. The definition and its explanation is far too complex to be quoted here. In the following index, the underscored names are the ones discussed in the current article.

<sup>20</sup> The anthroponyms are listed in their nominative form. The number at each means the verse in which the name appears in the comedy for the first time in Olson's edition (2004) or, in problematic cases (not discussed in the current list), in Wilson's (2007). A question mark (?) indicates uncertainty about the verse number. A few names have a singular/plural or only plural form in *Acharnians*: they are always listed in the singular here.

Χάρης 604 ( <i>Khárēs</i> ),	
Γερητοθεόδωρος 605 ( <i>Gerētotheódōros</i> ),	
Μαριλάδης 609 ( <i>Mariládēs</i> ),	
Δράκυλλος / Ἄνθράκυλλος 612 ( <i>Drákyllōs / Anthrákyllōs</i> ), <sup>21</sup>	
<u>Εὐφορίδης</u> 612 ( <i>Euphorídēs</i> ),	(c)
<u>Πρινίδης</u> 612 ( <i>Prinídēs</i> ),	(j)
<u>Κοισύρα</u> 614 ( <i>Koisyra</i> ),	(b)
<u>Μαρψίας</u> 702 ( <i>Marpsías</i> ),	(n)
Θουκυδίδης 703 ( <i>Thukydidēs</i> ),	
Κηφισόδημος 705 ( <i>Kēphisódēmos</i> ),	
Ἄρταχαΐας 709 ( <i>Artakhaīas</i> ), <sup>22</sup>	
Εὐαθλος 710 ( <i>Eúathlos</i> ),	
<u>Κλεινίας</u> 716 ( <i>Kleinías</i> ),	(a)
Κτησίας 839 ( <i>Ktēsías</i> ),	
Πρέπις 843 ( <i>Prépis</i> ),	
Ἵπέρβολος 846 ( <i>Hypérbolos</i> ),	(o)
<u>Κρατίνος</u> 849 ( <i>Kratīnos</i> ),	(g)
<u>Ἀρτέμων</u> 850 ( <i>Artémōn</i> ),	(d)
Τραγασαῖος 853 ( <i>Tragasaĩos</i> ),	
Παύσων 854 ( <i>Paúsōn</i> ),	
Λυσίστρατος 855 ( <i>Lysístratos</i> ),	
Ἴσμηνίας 861 ( <i>Hismēnías</i> ), <sup>23</sup>	
Μόρυχος 887 ( <i>Mórykhos</i> ),	
Νίκαρχος 908 ( <i>Níkarkhos</i> ),	
Ἴσμήνιχος 954 ( <i>Hismēnikhos</i> ),	
Κτησιφῶν 1002 ( <i>Ktēsiphōn</i> ),	
<u>Δερκέτης</u> 1028 ( <i>Derkétēs</i> ),	(l)
<u>Πίτταλος</u> 1032 ( <i>Píttalos</i> ),	(m)
Ἄρμόδιος 1093 ( <i>Harmódios</i> ),	
Γόργασος 1131 ( <i>Górgasos</i> ),	
Ἀντίμαχος 1150 ( <i>Antímakhos</i> ),	
Ψακάς 1150? ( <i>Psakás</i> ),	
Λαμακίππιον 1207 ( <i>Lamakhippion</i> ).	

<sup>21</sup> As implied earlier, in various editions of the comedy, the name appears in either form. Olson (2004: 32), for example, reads Δράκυλλος, Wilson (2007: 31) — Ἄνθράκυλλος.

<sup>22</sup> The name is usually edited as a theonym (Ἀχαΐα, *Akhaia*), e.g. by Blaydes (1845: 82), Merry (1893: 37), Hall & Geldart (1906; no pagination), Starkie (1909: 150), Meineke (1910: 27), Rogers (1930: 70), Coulon & van Daele (1934: 41), Olson (2004: 36), Wilson (2007: 36), Sommerstein (2015: 102). As an anthroponym the name appears in Henderson (1998: 142).

<sup>23</sup> Olson (2004: 44) edits the name with the rough breathing; Wilson (2007: 43) has the smooth breathing. The same goes for the name Ἴσμήνιχος, v. 954.

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**Ancient Greek Personal Names. Part II: A view from Aristophanes'  
ACHARNIANS**

*Abstract*

The article is a 'case study' of Aristophanic anthroponymy. The subject matter was introduced in the author's previous *Sensus Historiae* text titled 'Ancient Greek Personal Names. Part I: Theory.' The current article is an overview of Ancient Greek personal names to be found in Aristophanes' comedy ACHARNIANS listed along the taxonomic lines delineated in the previous text. Each name is accompanied with a morphological analysis whereby its semantic content is established. This allows the author to group the Aristophanic personal names into two categories, that is, names comically neutral and names comically marked, and exemplify the latter category with name-forms extracted from (most of) the translations of the comedy ACHARNIANS into English. The author also offers a comment on the usefulness of the above-mentioned classification of Aristophanes' anthroponyms.

*Keywords:* onomastics, translation, anthroponym, name, Aristophanes, ACHARNIANS.

