

In his *Kinds of Literature* (1982) Alistair Fowler inventories a list of generic features which have been brought forward in the course of time in order to define or detect genres: size, metre, subject, external structure, occasion, characters, and style. Can narratology add to this list? At first sight, the answer would seem to be negative: narratology, typical product of formalism and structuralism, has always claimed to deal with the *universals* of storytelling. Indeed, one of the outcomes of the first volume of the narrative history of ancient Greek literature, which I am currently editing together with prof. René Nünlist, is that narrative techniques and devices are *not* genre bound: they are taken over and adapted freely from texts belonging to the one genre by authors working in another genre. Thus the Herodotean narrator on the one hand aligns himself with the style of Ionian scientific prose-writers, but without much ado on the other hand adopts epic devices; and Apollonius Rhodius not only employs the generically expected epic devices, but also freely uses historiographic ones, etc. Conversely, one and the same genre may use very different narratological forms, as witness the variety of narrators in the genre of the Greek novel.

In this paper I want to argue that narratology may be relevant to discussions of genre after all. Though the same basic devices are used in different genres, their exact form, function, and effect may be different, depending on the genre in which they occur.

In order to put my thesis to the test I have chosen one theme, the fall of Troy, and a select corpus of texts belonging to three different genres in which this theme occurs: (epic) Homer *Iliad* and *Odyssey*, (choral lyric) Ibycus fr. 282, and (drama) Aeschylus' *Agamemnon*, Euripides *Hecuba*. The solid groundwork on the *Ilioupersis* theme in early Greek literature by M. Anderson and the recent detailed philological discussion of the Ibycus fragment by G. Hutchinson allow me to zoom in quickly on my leading questions: what kind of narrators and narratees do we find (primary or secondary, internal or external, individual or collective), what kind of narration do these narrators employ (ulterior, simultaneous, and prior), and, the main question, how does the generic context in which these narrative devices occur and/or the combination with other generic features affect their form, function, and effect.

Bibliography

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