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Lost and Found in Translation: Women Translating the Classics as Rhetorical Acts

by

Alexandra C. Sladky

Under the Direction of George Pullman, PhD

A Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree of

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in the College of Arts and Sciences

Georgia State University

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ABSTRACT

Women translators of the classics by Homer, Vergil, and Ovid situate themselves between a text and an audience who occupies a culture that is at odds with the ancient world. Women use rhetorical strategies to correct misunderstandings and misappropriations in these canonical texts. “Lost and Found in Translation: Women Translating the Classics as Rhetorical Acts” juxtaposes men’s translations of the *Iliad*, *Odyssey*, *Aeneid*, and *Metamorphoses* with women’s recent translations through text analysis.

Chapter One, “Lost and Found in Translation: An Introduction,” situates my approach and analysis of Caroline Alexander’s *Iliad* (2015), Shadi Bartsch’s *Aeneid* (2021), Stephanie McCarter’s *Metamorphoses* (2022), Sarah Ruden’s *Aeneid* (2021), and Emily Wilson’s *Odyssey* (2018), texts that are often taught to students beginning at the secondary level. Each chapter juxtaposes men’s translations with women’s and examines rhetorical strategies women employ. Chapter Two, “Women’s Rhetorical Strategies of Translation: A Review of Recent Translations of Classical Texts by Women,” reviews introductory materials of women’s translations and identifies key rhetorical strategies women use in their translations: reception, relevance, justification, accuracy, and word choice. Chapter Three, “Daphne’s Consent, Salmacis’ Force: A Case Study of Rape in Translation,” examines how women accurately translate stories of rape. Chapter Four, “Unnatural Iphis and *Biformis* Hermaphroditus: A Case Study of Gender and Sexuality in Translation,” argues that McCarter’s translations of Tiresias, Iphis, and Hermaphroditus reflect changes in cultural values around gender and sexuality. Chapter Five, “Women in/and Translation: A Case Study of Philomela and Arachne Crafting Rhetoric,” examines how Philomela and Arachne use weaving as a rhetorical act to share messages across mediums and with audiences. Chapter Six, “Penelope and Dido: A Case Study in Faithfulness,”

argues that accuracy is a non-gendered approach to translation and examines the gendered metaphor of faithfulness in translation. My Conclusion calls for more scholarship around feminist translation of the classics, and the need for women to translate the rhetorical texts of Aristotle, Cicero, and Quintilian. Just as regendering the rhetorical timeline exposed women's participation in rhetoric, translating the rhetorical texts may continue to create change in the foundations of this field.

INDEX WORDS: Rhetoric, Translation, Classics, Reception, Juxtaposition

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2023

Lost and Found in Translation: Women Translating of the Classics as Rhetorical Acts

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August 2023

DEDICATION

For my mother

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Thanks to Stephanie McCarter, who shared with me her reasoning behind certain translation choices and versions of her translations of stories from Ovid's *Metamorphoses* prior to publication.

There's nothing quite as humbling as learning an ancient language – I've truly experienced the sensation of not knowing something so well as when I've had to teach it. Thanks to all the Latin (and Greek) teachers I've had or known or worked with – especially Paula Debnar, Bruce Arnold, Geoff Sumi, Jacqui Carlon, Jim Whelton, and (the late) Caroline Miklosovic – for your encouragement, and for serving as examples of what great teachers do. You are why I do what I do. Even though this degree is in English, I'll never leave Latin behind, and I hope that this serves as a kind of example of this.

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LOST AND FOUND IN TRANSLATION: AN INTRODUCTION

“Translators build the bridges. The chasm between languages is a deep ravine of silence. So what can we do but trust that the translators’ bridges are sturdy, will carry the weight of meaning from one side of the ravine to the other? But all these bridges are faulty. Hitches and chinks because one language cannot cross over to another language unaltered and unflawed.”

-Nina MacLaughlin “Medusa”

Most readers encounter the ancient epics of Homer, Vergil, and Ovid in translation. Selections from Homer’s *Odyssey* are a part of the standard curriculum for English Language Arts classes at the secondary level. Students may encounter selections from Ovid’s *Metamorphoses* also in ELA classes. Homer’s *Odyssey*, Vergil’s *Aeneid*, and Ovid’s *Metamorphoses* are foundational for Great Books courses at universities. Courses in Ancient History, Mythology, and on the authors in general are available for students at the undergraduate and graduate levels, both in translation and in the original language, even at institutions that do not have Classics departments and no option to learn the ancient languages. Students who have the option to enroll in ancient languages at the secondary level encounter passages from all these texts, particularly in upper levels of Latin where students study selections from Ovid’s *Metamorphoses* and may have the option to take Advanced Placement Latin, where they study Vergil’s *Aeneid* at great length.¹ The texts of Homer, Vergil, and Ovid form the foundation of the

¹ High school and college curricula across the United States are uniform in the passages from Ovid and Vergil that they teach in translation or in the target languages. Relevant to this project, AP Latin students read lines 160-218, 259-361, 659-705 from Book IV of Vergil’s *Aeneid* (“AP Latin Reading List”). The National Latin Exam, a standardized test offered to all levels of Latin students in high school, includes Aeneas, the founding of Rome, the myths of Daphne and Apollo, Arachne and Minerva, Odysseus, the Trojan War, and Pygmalion on its syllabus (“Syllabus”). In my own experience as a student and teacher of Latin, I’ve read or taught passages from Book IV of Vergil’s *Aeneid*, Daphne and Apollo, Arachne and Minerva, Iphis and Ianthe, Procne and Philomela, Europa, and

literary canon, justifying their placement in high school and college curricula and their status as required reading for many students, and yet, most readers who come into contact with them read them only in translation.

Translations appear as the straightforward transfer of one language into another. They are, however, more complicated and more nuanced than a simple transfer from one language to another without any change in meaning because translation encompasses more than just the transfer of languages. Translations allow for readers to access source texts across languages and cultures.² They provide access to culturally significant pieces of literature, so that everyone, not just the elite, or those who know Latin and Greek, can read them. Translations are often used as pedagogical tools, providing opportunities to read the entirety of ancient epics, something students could never hope to do in Latin or Greek in a one semester course on Homer, Vergil, or Ovid, even as students translate passages from these same texts.³ They offer students tactics (or not) for reading translations alongside the source texts. Student in other fields also read the texts in translation, not just those who study ancient languages, and in this way are often identified as the text itself.⁴ However, the translated texts are not originals and translators themselves are

Pygmalion. The only story that I analyze here that I have not taught or analyzed as a student myself is the myth of Salmacis and Hermaphroditus, however, recent cultural relevance around gender, sexuality, and representation makes this story a relevant one for this study. These stories are also retold in various contemporary pieces of fiction, such as those by Madeline Miller, Natalie Haynes, Pat Barker, Nina MacLaughlin, Margaret Atwood, and Ali Smith, making them particularly relevant for contemporary readers who might come into contact first with the contemporary retelling, rather than the source text or even a translation.

² Like McElduff, I use “source text” here to represent those texts that are translated from Latin and Greek into English (4). While the word “original” is often applied to those texts written in Latin and Greek, “original” is problematic because it implies that there is one, definitive text, while in actuality, translators choose which commentary to work with, but other commentaries of the same text exist.

³ Prins provides examples of how women translators include commentary and line numbers that correspond with both the translation as well as the source texts as a pedagogical approach to translation, allowing for those reading the translation to easily look back at the corresponding lines in the source texts (87).

⁴ McCarter points out that “major awards for translation, such as the National Book Award for Translated Literature, often exclude translators of ancient material in favor of those who are working with living global authors” (“Ovid’s Callisto and Feminist Translation,” 160). Porter argues for the importance of treating translated texts on the same level as other scholarly pieces in consideration for tenure and provides some anecdotal evidence for how bias works

challenged with bridging the gap between the beliefs and values of the original and receiving cultures.⁵ Translations are complicated because they are highly interpretive: in this way, readers of translations are at the mercy of the translators' interpretations of the texts. Traditionally, men have been the ones to translate Homer's *Iliad* and *Odyssey*, Vergil's *Aeneid*, and Ovid's *Metamorphoses*, and their translations become the versions of the texts most widely read. Their translations, however, serve as examples of the ways that these texts have always been considered the property of men (Wilson, "Found in Translation"), they perpetuate sexist and misogynistic cultural beliefs, and even though men produce new translations of these texts every decade or so, they fail to answer the question of *why* new translations of these texts are needed in the current times for their audiences. Instead, men justify their endeavors by citing the importance of the canonical texts (Fagles, *The Odyssey*, "Translator's Postscript," 494). In the worst-case scenarios, right-wing, male politicians and writers misappropriate the classics (Zuckerberg, *Not All Dead White Men*). In particular, writers in the Red Pill communities on Reddit misinterpret ancient poetry and use it to reach audiences of other men creating arguments built on fallacies rather than understandings of the languages, texts, and cultures.⁶ Men's translations display interpretations of the texts that establish and perpetuate the connection between the classical ideals of elitism and the belief that the stories tell of the "good old days"

towards translators, in the way that translators' names "did not appear on the dust cover or in the catalog copy because translations don't sell as well as original works" (Porter, 58-59).

⁵ Carlos notes that the challenges of the rhetorical situation "of the translator is especially apparent in cases where the tastes or values of the original culture are at odds with those of the receiving one" (335). While American culture has been deeply influenced by Ancient Greek and Roman cultures, the changes and advances in contemporary culture are at odds with the traditional, especially where women and rape are concerned. However, by drawing connections between these distant cultures and arguing for the relevance of these stories it's not hard to see what great influence these texts have over our current culture.

⁶ Zuckerberg shows how members of the Red Pill communities "use the literature and history of ancient Greece and Rome to promote patriarchal and white supremacist ideology" and she "lay[s] bare the mechanics of this appropriation: to show how... these men weaponize Greece and Rome in service of their agenda" and promote "dangerous and discriminatory views about gender and race" (*Not All Dead White Men*).

and simpler times, when really, they misinterpret significant moments of rape and sexual violence, and disguise the meanings behind these moments by using words that are outdated and unclear.⁷ The misappropriations and misinterpretations are problematic because of how widely these texts impact contemporary American culture and highlight the way that women have been kept from translating them.⁸

Only recently have women begun translating these ancient epics into English in any significant number. In fact, out of at least sixty translations of Homer's *Odyssey* that exist in English, only one of those is by a woman (Brady). Women have long been involved in the study of Greek and Latin languages, and in the study of Rhetoric, however their involvement is not often seen or heard in the same way as men's.⁹ During the Middle Ages and Renaissance, women reproduced, recomposed, and translated, texts that men had written, but did not compose their own. And, even though translation was considered "women's work," there were some texts that were off limits even to them.¹⁰ Women did translate a good deal of Greek tragedies,

⁷ McCarter's cites examples of unclear translations that include "advances," "lost her virginity," "dishonored," and "he stole her chastity" ("Classical poetry is full of sexual violence").

⁸ Hanink notes that "classics is probably second only to American history for the size of its nonacademic fanbase" and that "trade books on Greek and Roman history consistently pepper the lists of major publishing houses. Media outlets cycle through think-pieces comparing this or that modern phenomenon to some aspect of classical antiquity" ("A New Path for Classics"). We have always accepted classics as a look backwards at a golden age and the undeniable link between antiquity and contemporary American culture from the formation of our government to architecture to literature.

⁹ Glenn cites the poet Sappho, Aspasia of Miletus, and Diotima of Mantinea as Greek women rhetors and Verginia, Cornelia (wife of Pompey the Great), Cornelia (mother of the Gracchi), Hortensia, Amasia Sentia and Gaia Afrania, Sempronia, Fulvia, and Octavia as Roman women rhetors (*Rhetoric Retold*). Glenn further references women who translated from Greek and Latin during the Middle Ages. Prins' monograph introduces women who translated Greek tragedies during the Victorian era.

¹⁰ Glenn introduces us to Margaret More Roper and Elizabeth I and Anne Askew who translated in the Renaissance, although they did not translate canonical texts, they did translate Greek and Latin (*Rhetoric Retold*). Lamb writes of the Cooke sisters who also translated from Greek and Latin, but not canonical texts ("The Cooke Sisters"). Lady Jane Lumley translated Euripides and Lady Hutchinson translated Lucretius in the 17th century (Wilson, "Found in Translation"). Marguerite Briet, composing under the pen name Helisenne de Crenne translated the first four books of the *Aeneid* into French in the 16th century (Weiner). Translation was women's work, although only in so far as it was allowed and approved by men, keeping women away from translating the canonical texts. Wilson lists many contemporary women who are translating from Latin and Greek into English, although not the canonical texts, such as Josephine Balmer, Susanna Braund, Diane Arnson Svarlien, Cynthia Damon, Alicia Stallings, Deborah Roberts, Janet Lembke, Laura Gibs, Anne Carson, Diane Rayor, and Pamela Mensch ("Found in Translation"). In addition,

particularly during the Victorian period, “as a genre that could be used to perform ‘female’ pathos, ‘feminine’ sympathy,’ and ‘feminist’ polemics within a Victorian culture” (Prins, 26). Many texts like *Antigone* and *Electra* by Sophocles portrayed female characters at the center of the plays and provided women ways to embody the Greek language by translating their knowledge of Greek into performance as well as language (Prins, 26).¹¹ Translations of the canonical texts by men, like Homer’s *Iliad* and *Odyssey*, Vergil’s *Aeneid*, Ovid’s *Metamorphoses*, were public works, published, used in academia, and meant to be read. Women translated Greek tragedy “in miscellaneous notebooks, letters, journals” in the private realm (Prins, 116). They translated texts across medium, using non-verbal communication, in the form of tapestries and art. Women’s translations in journals and in art use rhetorical strategies, however, their locations in the private realm kept them from being considered rhetorical or reaching wide audiences. The qualifier that women are only now translating these texts *into English* is significant first because men have traditionally been the ones to translate them into English, and second because women have translated them into other languages, in some cases centuries before women translated them into English.¹² While it is important to question the necessity to return to these texts and to the canon in general, it is women’s perspectives, their places in the margins, and inherently different lived experiences that separate them from the male authors and the authors’ (and previous translators’) lived experiences and allow them to

I’d like to note that I initially learned about many of these translators from articles on popular websites, and not, as one might expect, from scholarly sources. Wilson herself does a lot of the work of putting these women translators in one place as a kind of comprehensive list, highlighting the stark contrast between women translating now and in the past.

¹¹ In her work, Prins focuses on a number of Victorian women who study and translate Greek and Greek tragedies including Elizabeth Barrett Browning, Virginia Woolf, Janet Case, Edith Hamilton, Augusta Webster, Sara Coleridge, Anna Swanwick, and Jane Harrison, who is one of the first women scholars in the field of Classics.

¹² Anne Dacier translated Homer’s *Iliad* into French in 1711, and then translated his *Odyssey* (Pieretti, 477; Wilson, “Found in Translation”). Translation of these texts by women into other languages besides English is an example of one way that different cultures receive these texts and the role that they play in shaping values and belief systems.

create significantly different and relevant translations for twenty-first century audiences.¹³

Women's translations correct men's misappropriations and misinterpretations by taking critical approaches with these texts. Rather than brushing them aside as unimportant or irrelevant, women translators use rhetorical strategies to show the ways that their critical interpretations of the texts situate them as relevant for the twenty-first century. Women translators are writing to contemporary audiences: creating translations situated in the contemporary time and for contemporary audiences including women and other minorities.

1.1 Lost in Translation

Teachers of Ancient Greek and Latin languages use a rhetoric of loss to argue for the importance of studying ancient languages. My own teachers of Latin claimed that something was “*lost in translation*” when we read translations of Vergil and Ovid in English, and by learning the language, we would be able to read the originals and therefore not lose anything in our readings. By studying the ancient languages, we did not have to wonder what got *lost in translation*, but rather could engage with the original texts and discover the original authors' intentions and meanings.¹⁴ If we learned the language, we could see the nuances in word choice and meaning in the original, the way that grammar and word order work differently between the languages, the way that the rhetorical figures of speech behave differently in different languages,

¹³ Emily Wilson notes women's abilities to “shift the canon to a different and unexpected place” in part because of the “critical distance” of centuries between contemporary women and the male authors (Wilson, “Found in Translation”).

¹⁴ We study ancient languages for so many reasons. The traditional reason for studying the languages is so that we might know those languages, so that we can read the source texts. Beyond this narrow application, learning these languages provides a connection between language, grammar, literature, history, and even, at times, science, math, and music. Learning the language for the sake of learning the language disregards important connections to real world scenarios, other fields of study, and comparisons and connections between cultures. Other reasons that we study ancient languages include wanting to know the history of language and stories and wanting to do well on the SAT/ACT. We might study them because we don't want to take a spoken language (although, there are more and more teachers who are using active methods for teaching Latin). We study them because we are good at grammar, at taking apart sentences and studying how grammatical structures work. At the heart of all these reasons has to be the belief that these languages are important, and yet it is also necessary to take a critical view of them and why we learn them.

and so much more. I understand the phrase “*lost in translation*” to describe the sense that there was something missing, that the translation was somehow inadequate and could not convey the equivalent meaning from one language to another, that some part of the meaning was lost – the word order, the figures of speech, the imagery or sensory details, the grammatical constructions – in the interpretation. I understood that translations were something to be wary of, critical of, and that I must always return to the source text to see what got *lost*. If we learned the language, we could identify what got *lost*, like a puzzle, or a math problem, or a riddle. It also means that we were looking to *find* something in those translations and in the originals: differences and similarities, places where the English reflected word order of the Latin or Greek and to what effect, lines where translators added more than was in the original, or took some away, passages that did not quite convey the meaning of the Latin, and how translators situated their translations in the current time (or failed to do so). Where translations are necessary at times, in order to read the entirety of the texts, and not just the one-hundred- or two-hundred-line assignment, their roles as rhetorical texts have been overlooked and overshadowed by the fact that they are canonical texts, and their relationship to and impact on contemporary culture, while well established, should be challenged and approached with a critical lens.

1.2 Found in Translation

Even as something gets lost in translation, so it is possible to *find* something in translation. In my encounters with translations from Latin into English, I have found that men’s translations were often longer and added to the sense and meaning of the source texts, they added what might be explained as exposition or explanatory lines, they added their interpretations of the texts, they misinterpreted or shrouded important meanings, and their English was outdated.¹⁵

¹⁵ I first noticed this with Ovid’s myth of Daphne and Apollo. Translators add the concept of consent to the end of the story, when there is nothing in the Latin that explicitly indicates sexual consent. I address this at great length in

What was missing in my early encounters with the language and texts was women. While their names were always there (Daphne, Dido, Galatea, Penelope, Lucretia), they lacked voices and they did not have representation in the field of Classics, women doing the visible work of translation. Women have been involved in teaching and learning ancient languages however, their involvement often looks different from men's. In fact, women's recent translations of the classics provide a very basic kind of visibility and representation: here are women who are doing this work, some for the first time. It is noteworthy that these women are some of the first to translate these texts into English, but this is not the only noteworthy quality, the translations themselves are excellent, and they are accurate. I found women's voices in these new translations, women's voices translating these stories differently than men. I found women engaging with a new kind of accuracy. I found these translations by women to be part of a rhetorical situation with current events, illustrating, finally, how pervasive sexual violence is in ancient texts. I found that exposing and accurately translating sexual violence in these texts has far-reaching cultural implications: never again can this kind of violence be ignored in ancient texts. I found rhetorical strategies and women making rhetorical moves in their translations. I found women translators striving to correct misappropriations and misunderstandings in previous translations by men to bridge a gap between conflicting cultures and belief systems. Without translations of the classics, we would lose access to those texts, communication between our culture and antiquity, the literary influence of ancient texts on contemporary ones, and a critical understanding of how these texts create the foundation of the literary canon.¹⁶ I found a sense of

Chapter 3: Daphne's Consent and Salmacis' Force. One school of thought with translations is that the translated texts should reflect the difficulty of the source text, as Balmer has noted "the insistence that translations should feel and sound antiquated" (Balmer, 27-28). While the stories are thousands of years old, one way to make them relevant and relatable in the current time is to use language that readers can easily relate to, rather than making them doubly difficult to understand.

¹⁶ Retellings of myths in the forms of poems, novels, and short stories also make these source texts relevant for contemporary audiences by casting once silent female characters in positions of power and strength, and in some

hope that these translations could bring about change in the way that we read and teach these texts. I found a sense of hope that these translations could change the relevance of these texts and emphasize the necessary turn towards considering them with a critical eye. While it seems like the only way to approach translations is to think of them as texts that lose something, there is much more to find, and there is much more that is gained.

1.2.1 Translation is Rhetorical

I have found that translation is rhetorical. I use Glenn's definition of rhetoric to connect rhetoric and translation: she writes that "rhetoric always inscribes the relation of language and power at a particular moment (including who may speak, who may listen or who will agree to listen, and what can be said)..." (*Rhetoric Retold*, 1-2). The connection between language and power captures the nature of translation, where translators are responsible for conveying a particular message across languages and exercise power over the reception of those messages. Translators are concerned with the intricacies of language, the meaning and connotation that one word might provide over another. Traditionally, translation was one way that women could participate in rhetoric and writing during the Renaissance, and while women were limited to translating men's originals, an act of gatekeeping and another way to silence women, it is undeniable that translation is considered the work of women and that women push for power in their translations, particularly in the way that they use words and language.¹⁷ Women's non-verbal

cases bring about interest in returning to the source text. Returning to the source text, to the original myth, is a rhetorical strategy for women who aim to retell these stories, where men often base their artistic representations on other pieces of art by men and never return to the myth, women show that returning to the source text often exposes a part of the story that is unfamiliar (Bowers, 226).

¹⁷ Glenn distinguishes the gendered nature of rhetoric and writing during the Renaissance: "composition was a masculine art, the articulated original; translation was feminine – derivative, defective, muted, 'other,'" (*Rhetoric Retold*, 146). McCarter echoes this when she writes that translation has been "a literary pursuit open to women largely because it was considered an acceptably 'feminine' activity, with the translator a passive, objective mouthpiece for an active, subjective (and usually male) author" ("Ovid's Callisto and Feminist Translation," 140). Translation was acceptable work for women because it did not focus on their own compositions, but rather on

communication, their tapestries and art, as well as their private writing, also show how they create their own interpretations of these texts that mirror the highly rhetorical creations of Philomela and Arachne, weaving to convey desperate messages to their audiences. Women's recent work translating these canonical texts into English strives to change the perception of women's relationships to these ancient texts: showing that they have power to interpret and create meaning through word choice and language differently than their male counterparts, and they portray female characters in ways that are meant to resonate with contemporary audiences and that reflect women's lived experiences.

Translation is rhetorical, as Peter France writes, because "the translator... is in a rhetorical situation," where translation "is... a personal initiative, akin to that of the orator situated between a subject and a public" (France, 261). Like the orator, the translator must consider the audience before her and whether it will accept the translation as a reflection of cultural values. While women translators create relationships between language and power, they are also faced with the issue of audience; as they write the words of the ancients into English, they challenge who may listen, by speaking to those who did not, or could not, listen before. Translation is also concerned with how a text can be situated in a culture that is different from the original. Thus, the translator is between two cultures "the original one in which the writer produced the text and the receiving one for which the translator must make the text accessible" (Carlos, 335). Where male translators try to preserve the traditional connection between the ancient world and contemporary American culture by focusing on traditional masculine values like *xenia* and *pietas*, women translators use their translations as ways to challenge these beliefs and perceptions. Women find ways to make these texts new again, rather than relying on the idea that they are important because they have always

copying men's originals, although even within these constraints, women exercise their own power of retelling stories from their perspectives, taking men's originals and making them their own.

been important, by using clear and accurate language and translating situations that are relevant to twenty-first century audiences.

1.2.2 *Translation and Audience*

Women translators are keenly aware of audience, particularly their contemporary audiences.¹⁸ Their approaches to translation and audience take a more critical lens, where they strive to correct certain misunderstandings and misappropriations of the texts that men have often used or relied upon in their previous translations. Readers usually encounter these texts composed by Homer, Vergil, and Ovid, in a few different areas of study, English, History, and Classics.¹⁹ The connection between *Classics* and elitism is one that is perpetuated even today. The study of ancient languages in high school and college is most popular in schools on the east coast of the United States, where the connection to this elite traditionalism is strongest. It is associated with private schools and prep schools, Ivy League colleges and the Seven Sisters (the all-women equivalents to the Ivy League schools). As Emily Wilson puts it, “the term ‘classics’ or ‘the classics’ imply a very debatable superiority complex, as if ancient Greco-Roman antiquity were classier or more important than other ancient cultures” (Wood, “Emily Wilson on Porous Boundary”). Women translators strive to change the audiences for their translations, by using language that is less complicated and easier to understand.²⁰ The problem with using difficult language means that it is more difficult for wider audiences to understand or be interested in the

¹⁸ Women are keenly aware of their audiences because they have often used translation as a pedagogical tool, a way to provide access to those who do not know ancient languages (Prins, 87).

¹⁹ *Classics* is the wider field concerning the study of ancient languages Latin and Greek, and their cultures and history, as well as the ancient texts that are also categorized as *classics*. Classics is often equated with elitism. The terms *Classic* and *classical* “rapidly became synonymous in English with the study of Greco-Roman past, an education bestowed upon social elites. The trappings of high social class, in other words, were cultivated in part through classicism” (Winterer, 4).

²⁰ Wilson and Ruden both explain that they use Germanic derivatives rather than Latinate ones because they are easier to understand and are less syllables, important for the meter of epic poetry (Ruden, “Translator’s Preface,” viii; Wilson, “Translator’s Note,” 87).

texts. Using less complicated language makes the translations more accessible for wider audiences. The way that translators use certain kinds of language impacts how they reach audiences. In addition, women translators also use social media, like Twitter, to reach wide audiences, where they must hone their language to fit within the parameters of those methods of delivery.

Two women translators, Emily Wilson and Stephanie McCarter use the social media platform Twitter to appeal to wide audiences. Both women post excerpts from their translations, discuss issues with the practice of translation, question word choice in their own translations, and open their processes to criticism from the masses. The use of social media for a translator of these ancient texts brings them and issues of translation to the widest audience possible, and makes *Classics* appear less elite and exclusive, and more as something that scholar-translators grapple with and try to understand. Where the platform has “allowed Wilson to defend her choices, to contextualize them, and, increasingly, to reconsider them” the posts show how the issues of translation are wide-ranging issues of word choice and interpretation and lets the audience into the conversation and the process, rather than keeping the process locked behind the doors of an ivory tower (Chiasson). The approach of posting on social media about the ancient texts and stories shows how Wilson and McCarter bring these texts to wide audiences and are concerned with their audience’s reception of them and their relevance, to the point that they take feedback and suggestions from the comments and retweets, opening their interpretations to the masses for feedback and questions.²¹ This concern for and collaboration with audiences on social media

²¹ Wilson compares passages of her own translations with men’s and makes observations or asks questions about her process. Similarly, McCarter has used the platforms to create arguments about the usage and interpretation of certain words, or the differences between her translations compared with men’s. These posts show an engagement with specific issues of translation and how audiences respond to them and the ways that these ancient texts and reading them critically changes the way that readers receive them. They also show the ways that women involve themselves with these texts, reading and responding to them in ways that are rhetorical, in ways that challenge how they’ve always been received, and how crucial audience is to translation. Wilson asks: “Question for veterans/army people: if you’re in combat, with what terms of intimate affection do you address your closest army friend (who might be a literal brother, or a lover, or just close friend? “Buddy”, if you’re American? What else?” (@EmilyRCWilson). This is an

shows how Wilson and McCarter try to make the canonical texts by Homer and Ovid a part of everyday Twitter scrolling and reading, and how they bring passages to contemporary audiences.

While women bring updated translations and interpretations of classics to Twitter and in so doing prove that there is a place for women in these texts and this field of study, in contrast, men of Red Pill communities on Reddit “use the literature and history of ancient Greece and Rome to promote patriarchal and white supremacist ideology” (Zuckerberg). Zuckerberg also cautions that “this trend...has the potential to reshape what ancient Greece and Rome mean in the twenty-first century while simultaneously promoting dangerous and discriminatory views about gender and race” (*Not All Dead White Men*). Women’s rhetorical approaches to audience and translation help to combat these misappropriations and misinterpretations because they explain clearly how they translate specific words as well as how and why they interpret certain words and passages the way that they do. McCarter’s recent post about Daphne and pronouns shows not only how the end of the myth remains ambiguous in many interpretations, but also why it does, because English does not have grammatical gender (“...After Daphne’s transformation, is the laurel tree a ‘she’ or an ‘it?’ Is it the tree Apollo now loves, or it is [sic] her? Does Daphne remain? Ovid’s Latin is frustratingly – and pointedly – ambiguous after Daphne’s metamorphosis... This ambiguity can’t successfully be translated into English, which lacks grammatical gender, and so the translator must make hard choices...” (@samccart1). In this way, McCarter and Wilson show their presence on Twitter brings translation and issues of translation to wide audiences, using questions to make audiences ponder these issues. Posts like this also show how women translators strive to use accuracy in translation, sticking closely to the line numbers, translating words and phrases without

issue of translation for her, but it also engages those people who might not usually engage with an ancient text, or even know ancient languages.

sexist language, translating rape as “rape” helps not only to reach audiences of women, but also help to show how they are correcting men’s previous misinterpretations and misappropriations.

1.2.3 Women’s Rhetoric as Non-Verbal Discourse

Women translators provide new perspectives through their unique interpretive lenses. Deviant and subversive interpretations of texts begin to appear in the Middle Ages and in women’s translations from the Renaissance and beyond.²² One way that scholars have addressed the subversive nature of women’s translation is through the medium which they use to convey their translations: in addition to constructing translations across languages, with their own words and interpretations of the stories, they also sew tapestries and create visual art. Artistic interpretations often focus on one scene or story from a text and present one image that encompasses the whole of the story. In this way, Pritash et al. “consider needlework not as an *alternative to* discourse, but as a *form of* discourse; that is, [they] think of the needle *as* the pen” (14). The link between weaving and discourse connect these acts also to rhetoric and “the potential to shape identity, build community, and prompt engagement with social action” (Pritash et al., 14). Ancient texts of Homer and Ovid (and others) include women who weave, where their weaving is undeniably a rhetorical act used to convey messages to audiences.²³ The nature of weaving as women’s work makes it possible for women to create messages in this medium. Where the ancient epics tell stories of fictional women weaving, the stories reflect the lived reality of ancient and contemporary women and show how women participate in weaving as one

²² Glenn observes that “... translations permitted [women] to produce deviations in the shadow of the original male author” (*Rhetoric Retold* 142). Additionally, the Roman theory of translation was deviation from the original, and this theory extended to the Middle Ages (Copeland, 30-31). One example of this is the French translation of Ovid’s *Metamorphoses*, the *Ovide Moralise*, which presents the poem using exposition, explanatory retellings of Ovid’s epic complete with moral lessons, rather than a literal translation (Copeland, 122).

²³ Penelope in Homer’s *Odyssey* weaves to stave off the suitors; Philomela, violently silenced when her tongue is cut out, weaves a message to her sister to tell her story; Arachne weaves a list of many women in Ovid’s *Metamorphoses* who have experienced rape and sexual violence, making her tapestry a retelling withing Ovid’s text.

way to translate their experiences and interpretations of these texts. Oakley-Brown notes how women use sewing, also traditionally women's work, to construct translations that emphasize "the cultural, and hierarchical, importance of self-fashioning in and through language; a censored mode of communication for early modern women" (133).²⁴ Even without the use of words, women still convey their own interpretations of these texts and offer translations that are subversive not only in interpretation, but also in medium. Translation as women's work was at once a way for women to participate in rhetoric and another way of depriving, and ultimately silencing, women from writing their own words and sharing their own messages, although the subversive translations of Ovid through tapestry provide a small glimpse into women's hermeneutic capabilities when it came to translation. In this sense, the subversion of translation from one medium to an entirely different medium has opened the reception of translations across mediums, no longer restricted to the page, but extending to tapestry, art, and sculpture. It is possible to extend this idea of translation as subversion across medium to recently published contemporary novels and short stories, retelling certain aspects of the classics, and to artistic and sculptural interpretations.²⁵ Women always doing the work of recomposing, retelling, and translating shows how women's work has always been kept separate from men's work, how it happens in the private realm, away from the spotlight and viewed by a much smaller audience, but it still illustrates the rhetorical attention to audiences and contexts.

²⁴ Oakley-Brown refers to a short list of women who translated stories from Ovid's *Metamorphoses* in the seventeenth and eighteenth centuries: Elizabeth Talbot, Elizabeth Singer Rowe, Mary Chudleigh, and Mary Worley Montagu (127). While these women do not translate the *Metamorphoses* in its entirety, they do begin to address the importance of word choice that contemporary women address in their translations.

²⁵ A list, by no means exhaustive: *Circe* (2018) and *The Song of Achilles* (2012), by Madeline Miller (2018); *A Thousand Ships* (2021), by Natalie Haynes; *The Silence of the Girls* (2018), by Pat Barker; *The Penelopiad* (2005), by Margaret Atwood; *Wake, Siren* (2019), by Nina MacLaughlin. Twila Newey's "my heart weaving" combines weaving and words. Although not created by a woman, Luciano Garbati's sculpture *Medusa with the Head of Perseus* is one powerful example of how sculpture can retell myth.

1.2.4 *Women's Rhetorical Strategy of Word Choice*

Rhetorical strategies around word choice is one way that women translators dispel misunderstandings and misappropriations of the classics and create relevant translations for twenty-first century audiences. All the women translators that I analyze here pay close attention to the language that they use and the power that language has over their audiences.²⁶ In particular, they all address the use of words like rape, slave, and refugee, and the effect that translations of these words have on their audiences by describing why they made their choices and explaining the effect. By using words like “rape” and “slave” as opposed to “stealing one’s virginity” and “maid,” women translators are situating their texts in the present moment where people are doing the brave and necessary work of exposing injustices against women and People of Color, and grappling with violent pasts.²⁷ In these instances, men hide behind unclear language, often translating instances of rape in ways that evoke consent and suggesting that slaves have some agency when they have none. To call Aeneas a refugee, or to say that Odysseus has PTSD might use language that the ancients did not have but characterizes these two men using language that is both understandable to current audiences and controversial, especially when considering refugee and border rhetoric in contemporary media (Bartsch, “Introduction to the Poem,” xix; Wilson, “Introduction, 67). Wilson explains that her “use of contemporary language – rather than the English of a generation or two ago – is meant to remind readers that this text can engage with us in a direct way” (“Translator’s Note, 87). Using the language of the twenty-first century evokes our own situations and shows how these texts occupy places that are

²⁶ This ties closely with Glenn’s definition of rhetoric where “rhetoric always inscribes the relationship of language and power at a particular moment” (*Rhetoric Retold*, 1-2).

²⁷ Wilson writes that using words like “maid” and “servant” “would imply that [they were] free” (“Translator’s Note,” 88). McCarter discusses male translators’ inconsistencies with the translation of rapes and identifies the problem as “watering down Ovid’s language of force” (“Classical poetry is full of sexual violence”). For more on the language of rape in Latin and the inconsistencies in translation see Packman and Richlin.

distant but shows also how they speak to contemporary times and audiences. This feminist approach to word choice in translating ancient texts that calls for clearly translating sexual violence helps make these stories more relevant for contemporary readers and helps readers to pinpoint how it is that rape culture is so pervasive and foundational to our own contemporary culture. Accurately translating language around rape and slavery models how necessary it is for readers, even as they read something from two thousand years past, to grapple with the same issues today, and begin to bring about change.²⁸

1.2.5 *Ethical Concerns and the Translation of Myth*

The stories in the texts of Homer, Vergil, and Ovid are elevated to a certain status even in antiquity and are exemplary in their rhetorical function as myths because "... they: 1) underwrite the values and belief systems of cultural groups, 2) explain human motivations for individual and collective actions, and 3) provide lessons about and scripts for ethical and unethical actions" (Ratcliffe & Jensen, 119). The translation of myths is concerned with these functions as well: it is in the translation that the translator will convey a message in an effective or ineffective way, in a way that resonates with an audience or doesn't, in a way that inspires ethical, or unethical, action or response. The challenge of translation is that it also conveys this message across languages, cultures, and time periods, and to an audience that is thousands of years removed from the original (Carlos, 335). But perhaps this is what it is the most ethical concern: if myths provide the origins of cultural values and beliefs, to translate them inaccurately is to change their meanings. Considering different versions of translations evokes ethical concerns, in particular, what values translators convey to audiences, what motivations and responsibilities inspire

²⁸ McCarter expresses this idea like this: "On the one hand, reading ancient works like the *Metamorphoses* helps us see the roots of our own systems of oppression so that we can better eradicate them" and that even as we see differences between cultures and systems, "our own biases, stereotypes, and cultural constructions are by no means inevitable, but products of our own time and place" ("Ovid's Callisto," 139).

translators to do this work, and what kind of (ethical) action readers should take after reading. Women's translations of the classics are rhetorical in part because they also take up the ethical concerns of translating myths across languages, cultures, and time periods. As women begin to outline what feminist approaches to translating the classics look like, there is also an ethical concern around the responsibility of the translator to both the source text and original author, as well as to the contemporary audience. Even as women display a responsibility to source text and original author, they challenge the idea of having an obligation to "welcome[ing] and submi[tting] to the elements of Homeric ideology that [are] ethically abhorrent" (Wilson, "Epilogue: Translating Homer as a Woman," 281). So, the ethical action of translation displays a critical approach to the source text and original author and a responsibility to contemporary audience. By accurately translating certain words and certain lived experiences, women translators situate the text in the current moment. In an accurate, and ethical, translation women bridge gaps between these cultures and belief systems and languages and take a critical approach to interpreting these texts.

1.3 Connecting Labor, Pedagogy, and Translation

As I will explore in much greater detail later, I'd like to emphasize the idea of women's labor and its connection to the rhetorical work of translation. The myth of Procne and Philomela connects weaving and rhetoric in a clear and unmistakable way: women use weaving, that most virtuous and expected work, to create messages around specific situations for audiences. While weaving is not included as a traditionally rhetorical act, it is a form of nonverbal communication, crafted with great care by a woman who is a victim of rape and mutilation (Philomela's tongue is cut out). In this way, Philomela's tapestry demands that readers question "'what counts' as rhetoric" in particular, "expanding our conceptions of where a rhetorical performance takes

place, what it looks like, how it may be deployed or evaluated, and who may be a rhetor at all” (Gold and Enoch, 3). Philomela’s craft also emphasizes the way that work in the private realm may become rhetorical, may be used to create arguments, and shared with specific audiences. Philomela sticks to the realm that is assigned to her, sticks to her silence (she has no choice), however she creates a clearly constructed message that convinces her sister, Procne, of the horrors she has experienced. This single example of women’s labor in the private realm may also be extended to translation more generally. Where the source texts are works written by men, and have been considered the property of men, emphasizing the masculine and patriarchal experience, women use the work of translation to counteract this perception. In their translations, women work to make an argument for change: that, as Emily Wilson has said, “the dead white men, including Homer, are no longer the exclusive property of the living white men” (Wilson, “Epilogue,” 297). Women use their translations to show that ancient texts no longer belong solely to men, and they do so by translating source texts, by staking their claim over these texts as scholars and translators. Their work brings about change in representation, allowing audiences to see women represented in the field of classics, that these texts are relevant for them, and that their lived experiences are represented in the texts themselves and in the translators of the texts. Translation has been traditionally considered women’s work and this perspective contributes to the idea that today translations are not considered scholarly work, and their ties to women’s work in the Middle Ages reflect the way that scholars and academics in Classics and English do not value the work of women and do not see it as work worthy to count towards tenure.²⁹ Yet women

²⁹ Porter outlines how “the practice of translation itself is still rarely acknowledged as a form of scholarly activity” (62). Translators don’t always list translations on CVs because they don’t help scholars get tenure track positions (Porter, 59). Porter stresses that even though translation creates a link between cultures, languages, and times, translators are still low on the pecking order (60-61). Balmer points out that translators’ names dropped from book covers in the 1960s and 1970s (34). Porter echoes this claim when she cites an anecdote explaining that publishers don’t list translators’ names on the covers because “translations don’t sell as well as original works” (59).

put in much work, they put in work as translators in addition to their full-time jobs as professors at universities, as mothers, as writers, as scholars. So, the rhetorical work that women translators do to retell these stories in languages that are accessible to English speakers without Latin or Ancient Greek marks ways that women are striving to change the landscape of translation of the classics. And so, I hope that this study presents an argument for the rhetorical nature of these translations and their significance in the contemporary culture not only as women's work, but as texts that make a change in the very old and seemingly unchangeable canon. As Philomela has demonstrated, the work of the private realm, her craft, is representative of the rhetorical work that women do, often silently.

Translations are an important part of education in English, Rhetoric, and Classics, and are also representative of women's work within the fields. Translation is also a pedagogical exercise in Ancient Language education. Women's translations serve a pedagogical purpose. In Prins' analysis of Augusta Webster, a Victorian woman translating Greek tragedy, Webster's translation of *The Prometheus Bound of Aeschylus* "taught the reader how to read the English in relation to Greek; indeed, the art of joining letters was joined to numbers by Webster, as line 475 in her English was marked to correspond to line (466) in the Greek text" (87). The illustration accompanying this statement includes a set of nine lines and shows the line number as "475 (466)," a visual representation of the correspondence between English and Greek (Prins, 87). Women's layouts and designs in their translations aim to teach, their line-by-line correlations and indicating line numbers of the source texts in English translations provide ways for readers to access the original languages with ease.³⁰ Women use their pedagogical approach to translations

³⁰ The example of Augusta Webster shows that the pedagogical function of her translation was "implicitly gendered as well,... where the ability to read and write Greek letters was represented as 'handmaid of universal memory' and 'mother of all learning' (Prins, 87). Ruden's translation of Vergil's *Aeneid* can be read alongside the Latin text, with lines in English corresponding to those in Latin. While line numbers in McCarter's translation of Ovid's

as a kind of “‘outreach’” – women translate in order to make ancient stories and languages accessible to everyone, not only the elite (Giannarou).³¹ The pedagogical function of women’s translations draws a correlation between translation and teaching which is a gendered role that women often occupy.³² Women’s pedagogical approach to translation is rhetorical because it showcases women’s concern for their audiences (those people who don’t know Latin and Greek) and shows also how translation is about accessibility – giving people access who wouldn’t have it otherwise.

Translation has a complicated relationship with academia, in part because translation has always been considered women’s work. The gendered metaphors used to describe translation as faithful and secondary equate the translated text with the feminine. Translations are necessary for those who do not know the languages to read the texts, however the work of writing a translation does not count as scholarly work.³³ The work of translation often happens after retirement, after the scholarly work has been done, when white-haired men, who have already published their

Metamorphoses don’t correspond exactly to the Latin, she includes the Latin line numbers in brackets at the top of each page. Because translations of Latin texts are used widely in translation and in Latin language classes, these pedagogical moves are important for access to the texts.

³¹ Classics has long been associated with the social elite, right down to the etymology: “The words derive from a first-century Roman grammarian’s use of the word *classicus* (literally, belonging to the most elite rank of citizens) to refer to ancient writers who are authoritative enough to be imitated. The trappings of high social class, in other words, were cultivated in part through classicism” (Winterer, 4). In the Victorian era, the concern for educating women and women in higher education was partly concerned with ancient Greek, where “their interest in classics was, of course, a form of class identification that turned the Greek alphabet into a sign of advanced literacy, allowing Greek letters to be mobilized for upward mobility and to be personified as an idealized, feminine figure” (Prins, 12).

³² Teaching is a gendered role. By the mid-nineteenth century, American schools change from “uncomfortable, uncaring, prisonlike space where the male teacher ruled the classroom with discipline and corporeal punishment” to a comfortable, home-like space where women could head the classroom (Enoch, 32). Enoch attributes this change to one of spatial rhetorics which “made the school into a home and the teacher into another kind of mother” (67). Changes to the space make the classroom more like a home, and thus more inviting and available for women to inhabit. Now this gendered divide seems ingrained in our culture where women are teachers and men are scholars and professors.

³³ In an interview, Wilson notes that in the field of classics “literary translation is seen as a fringe activity” (Giannarou). Translation is devalued in the academy meaning that “it doesn’t get you tenure or promotion and might count against you (it shows you’re a dilettante or someone who does ‘outreach,’ and not serious scholarship” (Giannarou).

scholarship, translate the classics. Translation doesn't count towards the work that earns scholars tenure, and when women are always responsible for their professional work as well as their work in the home, in childcare, in the private realm, it is no wonder that they have not taken this work on as well.³⁴ When McCarter's translation of Ovid's *Metamorphoses* was published in November 2022, a Tweet circulated that read in part, "What isn't mentioned here is that she accomplished a large part of this work while dealing with spotty childcare for two young kids during the height of the pandemic" (@rhymeswithmessy). This Tweet exposes the connection between translation and work, specifically women's unacknowledged, domestic work, and what many women across the world were doing during the COVID-19 pandemic: trying to accomplish their work while still having to care for children, the home, their partners, their families. While exposing the complicated relationship between women and the different kinds of work that they do, it also shows that translation must be counted among the scholarly work that women do. Translation is important work for women because it is one way that women use their voices in the field of Classics, how they create representation in the field and do the same work that men do. Ruden, Alexander, Wilson, Bartsch, and McCarter are qualified to translate the classics because they are classicists, they know the ancient languages, they are poets, and so they combine their knowledge and skills to create their translations.³⁵ While their qualifications make them keenly positioned to do the work of translation, this doesn't mean that there aren't other women who know the languages and would be able to do the work (Giannarou). Women's work shows that

³⁴ While translation is important work, and one way that women can use their voices in the field of classics, the number of classicists who are also, or who want to be, poets is few, and "women may struggle with more glass ceilings than men anyway for tenure and promotion, along with more administrative and childcare duties – you can see why the tiny number of qualified women who might potentially want to do this work wouldn't feel encouraged to do so" (Giannarou).

³⁵ Not only are these women scholars of ancient Latin and Greek languages, but some are also professors: McCarter teaches at Sewanee: The University of the South, Emily Wilson at the University of Pennsylvania, and Shadi Bartsch at the University of Chicago.

these texts are living, breathing pieces of literature and they grant them the critical readings and interpretations that they require. They don't let anyone off the hook, but rather encourage readers to question, to explore, to return to source texts or use these stories as jumping off points to create new and urgent retellings by creating translations that are accessible for wide audiences – those who know ancient languages and those who do not.

1.4 Feminist and Ethical Approaches to Translation in (and of) the History of Rhetoric

This study on women's translations of the classics as rhetorical acts uses feminist rhetorical practices, which traditionally include the three R's: "rescue, recovery, or (re)inscription," and explores the ways that women reclaim, recompose, reinterpret, and retell source texts (Royster and Kirsch, 14). Silence marks women's portrayals in these classic texts and reflects their lived experiences. Women translators use rhetorical strategies to reach wider audiences of women and others, I engage in feminist research practices that prioritize listening to and creating dialogue with women throughout the history of translating the classics. Reading the classics as a woman is an exercise in listening. It is not often easy to hear women's voices or even, at times, see or visualize them as parts of the narratives dominated by men, and until recently women's voices were largely absent from English translations of the classics. I turn back to Glenn's definition of rhetoric as "the relation of language and power at a particular moment (including who may speak, who may listen or who will agree to listen, and what can be said)" in order to address the idea of listening and women's roles as listeners, at best, or unimagined or uninvited as audience members at worst, and how readers of these epic poems that include women and their experiences might respond to them or imagine themselves as the

audience of them (*Rhetoric Retold*, 1-2).³⁶ Translation is an act of communication (Nida, 728). Translators communicate stories and messages to an audience from one culture to another through language. In this way, translators have an ethical responsibility to convey meaning to a contemporary audience who, in most cases, is unable to access the source texts. Where silence and listening are concerned, I consider women's nonverbal communication, their forms of communication outside of the realm of public oratory and inside the private realm.³⁷ In this way, listening to women is not always about listening to words, but is also about considering their rhetorical strategies as communication, even and especially when that communication is nonverbal. Listening for nonverbal communication, considering communication that is visual and material, also gives contemporary readers the lenses necessary to listen to women's silence, their nonverbal communication, as rhetorical. Women are not absent but are very much present in these texts, although they do not get to speak in the same ways and their experiences are secondary to men's.

Women characters in the *Metamorphoses*, *Aeneid*, *Odyssey*, and *Iliad* use nonverbal communication, and so I find myself listening for silences in the forms of tapestry, weaving, gestures, movements, and their physical bodies changing shape.³⁸ While writing and translating

³⁶ Ancient rhetoricians did not include women in their audiences, despite their presence in daily life. During the Middle Ages and Renaissance, translators began moralizing their translations, explicitly identifying audiences of women to pay attention to morals, heed messages and warnings in these stories. The French *Ovide Moralise* is one example, a loose translation of Ovid's *Metamorphoses* that focuses more on summarizing Ovid's myths and offering a moral. An anonymous translator identifies his audience in his translation of Ovid's *Metamorphoses* "Epitomized in an English Poetical Style for the Use and Entertainment of the Ladies of Great Britain."

³⁷ Silence is not only the absence of speech, but the "presence of nonverbal communication" and nonverbal communication is still meant to share a message with an audience (Glenn, *Unspoken*, 15).

³⁸ To give an incomplete list of examples that I will discuss at length in the following chapters: Procne and Arachne use their unsurpassed talent as weavers to create tapestries that share messages about women as victims of sexual violence; Hermaphroditus, Europa, Io, Daphne, and the Sabine women all resist their pursuers with their bodies, turning and twisting and pushing their pursuers away, although those actions and bodily movements are not enough to deter their pursuers; Daphne's silence is mistaken for consent in many translations of Ovid's *Metamorphoses*; and translation in general is marked as women's work, meant to act as a way for women to read and write without producing their own texts and ideas, limiting them to the reproduction of men's work, and ultimately silencing them. It is noteworthy that Lucretia, even as she weaves to show that she is pursuing the proper pastime of women in

are considered rhetorical today, classical rhetoric encompassed only argument and oratory, and so writing and translation have been subordinate to speech and oratory, particularly when writing and translation have been gendered feminine or practices that mostly women engage in. As rhetorical history progresses, rhetoric is not only speech and oratory, but encompasses all these things: writing, art, movement, material things. In looking for these moments of silence, seeking them out, I also identify ways that women approach these silences and use nonverbal communications, I identify how nonverbal communication is a rhetorical act and analyze its effects in stories and on audiences.

There is a push for authenticity and representation in today's writing, literature, and analysis, the idea that a writer or translator or scholar is a member of the community she writes about or analyzes.³⁹ The authenticity that women bring to translations of the classics shows a kind of parallel lived experience where the authenticity is a result of "the proliferation of voices that would have previously been unheard or devalued to tell their own stories and challenge the 'authoritative' versions" (Zajko, 195). In this way women translate stories about women and queer characters in the classics by prioritizing their own lived experiences and perspectives that were not valued in antiquity and that continue to be considered secondary to men's experiences and livelihoods.⁴⁰ Zajko explains that this revaluing of traditionally secondary perspectives is a kind of "listening with" where readers must recognize communities and cultures in which the

antiquity, that she truly is as virtuous as the men find her, uses speech to reveal the wrongs done to her and to absolve herself of any wrongdoing. It is on Lucretia's speech that the founding of the Roman Republic rests, again illustrating the power of speech and how the rape of a woman gives way to political change.

³⁹ Contemporary retellings by women are a part of this turn toward authenticity and their retellings insist that their lived experiences as women give them a fresh perspective for telling and old story in a new way.

⁴⁰ Ovid continues to provide an interesting perspective because he does tell stories of women and from female perspectives, in ways that his contemporaries did not. So Zajko categorizes him "as a storyteller who insists that he be 'listened with' as he testifies on behalf of the suffering, providing" different perspectives and experiences in a world that was focused on the masculine" (196).

stories are situated and not only recognize them but consider them valuable, over perspectives that lack the same lived experiences (195). Listening then plays an important role in this project.

Women translators create a dialogic relationship with women in myth, they listen for their silences and accurately translate their experiences of sexual violence and attempted rape. This dialogic relationship creates representation both within the text, the women in the stories and their experiences accurately translated, and outside the text, the translators themselves fill a gap in representation as the first women to translate these texts into English. They also create a dialogic relationship between the characters in the stories and their audiences, allowing contemporary readers to identify with ancient mythological women and their lived experiences. In my own analysis of these translations, I listen to the women of myth (Daphne, Europa, Iphis, Ianthe, Penelope, and Dido) as my own literary ancestors, capable of using rhetoric themselves and worthy of being listened to, even in their silence. And I listen to translators, the women who retell their stories in ways that feel accurate and genuine for the current cultural moment, and that capture women's lived experiences. Translation and translator's rhetorical strategies provide ways that women in the present engage in dialogue with these texts and women of the past and show more opportunities to engage with these texts in the future. As a researcher, I am listening for those silences, seeking them out, questioning and examining and analyzing their value as rhetorical strategies, particularly by juxtaposing them with men's translations where values and beliefs from different cultures and times present misunderstandings and misappropriations. Listening to these women by studying women's translations of the texts by Homer, Ovid, and Vergil, and the characters within them, create "innovative ways to engage in an exchange with these women both critically and imaginatively in order to enable a more dialogic relationship between past and present, their worlds and ours, their priorities and ours" (Royster and Kirsch,

14). Women translators are breaking silences in the Classics, taking ownership over these texts that are filled with women's silences and undertaking rhetorical strategies that highlight some of those silences within the translated texts. I engage in "strategic contemplation" by listening to these women translators and writing about how they interpret and give voice to women in the texts (Royster & Kirsch, 21). This engagement puts me in a kind of dialogue with women translators and their mythical subjects. The women of myth are not historical figures but essentially fictional ones who have come, through the nature of myth (and fable, the nature of belief systems) and literature, to speak to readers and show how myth comes to establish "*origins* of cultural values and beliefs, and... explains the underlying motivations for individual and collective actions" (Ratcliffe and Jensen, 119). In this way, as readers make connections between these stories and their own lived experience, it is possible make connections between the ancient world and current events. Strategic contemplation as a research strategy is a kind of meditation or reflective process (Royster & Kirsch, 21). In this project I engage in dialogue with these texts, translators, and characters through reading and re-reading, translating, scanning poetic meter, and juxtaposition, in these ways I engage not only with the text itself, but with people and characters, I combine my role as a Latinist, rhetorician, teacher, and translator.⁴¹

This dialogical approach to analyzing and researching is also an ethical one because it prioritizes "human, humane, and facilitative" language and discussion, it is not one sided, but thinks about how actions and words affect others, how listening to, including, and accurately interpreting women's experiences in epic poems changes the meaning of the source texts, effects an audience, and is concerned with bringing those silenced women into the dialogue

⁴¹ Similar to Jacqueline Jones Royster, I am attempting to claim an "interdisciplinary professional identity": in rhetoric (history of rhetoric and composition, rhetorical strategies, translation as rhetorical) and in classical studies (Latin and Greek languages, the reception and translation of ancient texts in different cultures and times) (Royster & Kirsch, 10-11).

(Johannesen, 237). A dialogical approach includes the act of *listening* to others as well as contributing to the conversation in ways that are authentic to lived experiences, that prioritizes inclusion, concern for others, and acceptance, among other characteristics (Johannesen, 237). This approach extends also to the characters within the texts and the audiences that translators try to reach. In choosing to translate, these scholars, teachers, and translators choose to find a way to share these ancient stories that reaches the widest audience, by translating Latin and Greek into English. In so doing, women translate the messages of these myths ethically, with an awareness of how myths begin conversations around cultural values and beliefs, presenting women's lived experiences accurately, and including audiences that have traditionally been left out. However, women translators do not submit "to the elements of Homeric ideology that [they] find ethically abhorrent" (Wilson, "Epilogue," 281). In this way, the analysis of these women's translations is also an ethical one, striving to create a conversation between translator and audience, and translator and the text they work with.

1.5 Methods: Research Questions, Approach, and Scope

The primary objects of study for this project are women's translations of Homer's *Iliad* and *Odyssey*, Vergil's *Aeneid*, and Ovid's *Metamorphoses*. Through juxtaposition and text analysis, "Lost and Found in Translation" will address the following main questions:

- a. How do women translators use rhetoric in their translations of the classics?
- b. How do contemporary women's rhetoric, goals, strategies, and intentions fit within (and deviate from) the male tradition of translation?
- c. How do women engage in the labor of translation differently than men? How do they use translation to lay the groundwork for bringing about change in the reception of these texts?

- d. How do translations, retellings, and reinterpretations of the classics deviate from the source texts? How do they stay the same as the source texts? How do they make the stories relevant to the current time?
- e. How do language and vocabulary convey generational and/or cultural values (and shifts)?

Each chapter includes case studies of stories from Homer, Vergil, or Ovid, centered around rhetorical strategies prominent in those passages, particularly where women approach the translation of passages differently than men. At the heart of each case study is text analysis and juxtaposition between men's and women's translations. The juxtapositions encompass comparisons and contrasts of passages by men and women including close readings of passages, analyses of texts, analyses of word choices, and analyses of interpretations. I formulate a coding process that includes highlighting, color-coding, and charting line numbers and words, significant definitions from dictionaries, new and uncommon definitions and usages of vocabulary, and the specific passages in translations by men and women for side-by-side juxtaposition.⁴²

The texts and translations I look at include introductory materials and passages in Latin, Greek, and English from Homer's *Iliad*, translated by Caroline Alexander (2015), Homer's *Odyssey*, translated by Emily Wilson (2018), Vergil's *Aeneid*, translated by Sarah Ruden (2004; 2021) and Shadi Bartsch (2021), and Ovid's *Metamorphoses*, translated by Stephanie McCarter (2022). I juxtapose these texts translated by women with the same texts translated by men: Homer's *Iliad*, translated by Robert Fagles and Robert Fitzgerald, Homer's *Odyssey*, translated by Robert Fagles and Robert Fitzgerald, Vergil's *Aeneid*, translated by Robert Fagles and Robert Fitzgerald, and Ovid's *Metamorphoses*, translated by Rolfe Humphries, Allen Mandelbaum, and

⁴² See Appendices.

Charles Martin.⁴³ I analyze passages in these poems that are addressed in nationally recognized curricula, hold prominent positions in the text, tell culturally relevant stories, address or exemplify distinctive strategies or intentions identified by translators, or explore significant deviations from the source texts.⁴⁴ From Ovid's *Metamorphoses*, I analyze "Daphne and Apollo" (Bk. I), "Salmacis & Hermaphroditus" (Bk. IV), "Procne and Philomela" (Bk. VI), "Arachne" (Bk. VI), and "Iphis & Ianthe" (Bk. IX). From Vergil's *Aeneid*, I examine Queen Dido's episode in Book IV. From Homer's *Odyssey*, I examine Penelope in Books I (lines 325-366), XIX (lines 97-359; 503-604), and XXIII (lines 84-152; 164-286). These passages represent very small portions of very long epic poems. It is impossible in the length of this project to address the entirety of these texts, and so I hope that this serves as a starting point for those who wish to continue this work in the analysis of other stories and texts, and as an argument for why it is important for women to translate ancient texts.

Here in Chapter One, "Lost and Found in Translation: An Introduction," I have established my argument for the connection between rhetoric and translation and explained how and why women's translations are rhetorical. I have established my reasons for looking at certain texts, and my research methods. Chapter Two, "Women's Rhetorical Strategies of Translation: A Review of Recent Translations of Classical Texts by Women" identifies women's rhetorical strategies of reception, relevance, justification, faithfulness, and word choice and juxtapose the

⁴³ There are many translations of the *Iliad*, *Odyssey*, *Aeneid*, and *Metamorphoses* by men, starting with translators like Alexander Pope and William Caxton. It was important, given women's emphasis on line-by-line translations, to choose verse translations by men (rather than prose translations), and to choose the translations published most recently by men, for a closer cultural comparison.

⁴⁴ For example, the Daphne episode in Book I of Ovid's *Metamorphoses* is significant because of the widely held belief that there is a connection between Apollo and Emperor Augustus. The story is also the first in the *Metamorphoses* that features an attempted rape, of which there are many more. In the same way, the stories of Jupiter and Io (ending Book I), and Jupiter and Europa (beginning Book II) establish connections between Jupiter and Emperor Augustus and continue the narrative of rapes. The classicist and writer Helen Morales connects Daphne's myth to the current #MeToo movement. For their places in national curricula and syllabi, see this chapter, 1-2.

use of these strategies in women's translations with the lack thereof in men's translations. I argue that women use rhetorical strategies in their translations to correct cultural misunderstandings and misappropriations of these texts. Chapter Three, "Daphne's Consent and Salmacis' Force: A Case Study of Rape in Translation," analyzes the myths of "Daphne and Apollo" and "Salmacis and Hermaphroditus" and examines how women translate stories of rape differently than men – not disguising rape in the idea of consent. In Chapter Four, "Women in/and Translation: A Case Study of Philomela and Arachne Crafting Rhetoric," I analyze "Procne and Philomela" and "Arachne," and examine the way that weaving reflects the rhetorical nature of translation as women translate their stories and arguments across mediums to share their messages with their audiences. I argue that women use weaving to carry rhetorical messages to audiences through non-verbal communication. In Chapter Five, "Iphis and Hermaphroditus: A Case Study of Gender in Translation," I argue that McCarter's translations use rhetorical strategies around word choice and grammar to bring about change in cultural values around gender and sexuality. In Chapter Six, "Penelope and Dido: A Case Study in Faithfulness," I argue that the metaphor of faithfulness plays out in the translations of Dido and Penelope where women are expected to remain faithful to men and to male source texts, and reflect traditional standards for women, while women translators also use faithfulness rhetorically to create their ethos as translators. I link these six chapters through the idea that translation is a rhetorical act and women's uses of rhetorical strategies in their translations. With these threads I tell a story of women's involvement in the classics now and how they do necessary and timely work to expose women's lived experiences accurately in these works and to include women as audiences of these texts.

2 WOMEN'S RHETORICAL STRATEGIES OF TRANSLATION: A REVIEW OF RECENT TRANSLATIONS OF CLASSICAL TEXTS BY WOMEN

Emily Wilson's translation of the first lines of Homer's *Odyssey* asks the goddess to "tell the old story for our modern times" (105). Wilson's translation of Homer's *Odyssey* clearly covers an ancient breadth of time and space long past and vastly different from our world, yet this evocation makes the reader stop for a moment and think, perhaps, that the poem might be a story for "our modern times," might be transferrable to our own experiences.⁴⁵ This feeling may also be brought on by the fact that the reader has just finished reading Wilson's "Introduction" and "Translator's Note," both preceding the first lines of her translation of the poem. It is in these pieces of the text that Wilson argues for how her audience should read her interpretation of this very old poem in the twenty-first century and for its relevance to the contemporary world. Throughout the "Introduction," Wilson presents an interpretation of Odysseus, the hero of *The Odyssey*, that complicates previous iterations of the character by acknowledging his imperfections. The "Translator's Note" offers a more personal, first-person experience of translating *The Odyssey*.⁴⁶ These introductory materials provide the argument and evidence for her interpretation and translation of Odysseus as "a complicated man" and urge her readers to

⁴⁵ The epic poems that I address in this study include an evocation of the Muses or the gods in the first lines of the poems, customary for the genre. Roman poets such as Ovid, Vergil, and Horace were preoccupied with the idea that they should live on through their writing. The translation is situated in a modern time very different from the modern time of the original epic poem, and yet the translation evokes a certain interpretation by both translator and reader alike: that the texts have real impact on the current time, that they are meant to tell stories that speak to not only ancient audiences, but also to those in the twenty-first century. In part, these first lines create the beginnings of an argument for the kind of analysis I engage with in this project, and the argument that women translators create in their introductory materials: these poems do tell stories for our modern times.

⁴⁶ Ruden, Alexander, Wilson, Bartsch, and McCarter all use their introductions as introductions to the author, in a similar way to Medieval translators with their *accessus ad auctores*, and use their translators' notes (for McCarter it is "A Note on the Translation") as first-person accounts of their experience with translating and justification for making certain choices.

think of him in the same way, a far cry from the hero and voyager of men's translations (Wilson, *The Odyssey*, 105).

When I first read Emily Wilson's translation of Homer's *Odyssey* in the winter of 2020, I was struck by the rhetorical nature of her "Introduction" and "Translator's Note."⁴⁷ In these introductory materials, Wilson presented background information about Homer, identified the importance of translating the text in the twenty-first century, and explained why she used certain words and phrases, her interpretation of Odysseus, as well as the importance of women in the text. When I began to read the translated text, I recognized that she had given me a clear argument for how I should read her interpretation, situated squarely for a twenty-first century audience and as part of a rhetorical situation and I began to identify ways that Wilson used certain strategies to draw her contemporary audiences into the ancient story. Wilson's arguments and explanations in her "Introduction" and "Translator's Note" painted a specific rhetorical situation in which her version of the *Odyssey* fit within the twenty-first century through the specific messages that she writes for her contemporary audience from Homer's text.⁴⁸ I felt at that point, that her version and her rhetorical situation was vastly different from previous translators' especially because she is the first woman to translate Homer's *Odyssey* into English. As I will argue in detail below, women translators use their introductory materials to create arguments around their interpretations of the texts and identify rhetorical situations of their texts. In their introductory materials, women translators follow rhetorical conventions of the *accessus*

⁴⁷ I consider rhetoric in two ways: first, rhetoric, as Cheryl Glenn writes, "always inscribes the relation of language and power at a particular moment (including who may speak, who may listen or who will agree to listen, and what can be said)" (*Rhetoric Retold*, 2). I also consider the rhetoric of translation as Peter France argues that translation is rhetorical because the translator is in a rhetorical situation where translation "is... a personal initiative, akin to that of the orator situated between a subject and a public" (France, 261).

⁴⁸ Some examples of this are her explanations of how she complicates Odysseus' character, rather than interpreting him as an unquestioned hero (Wilson, "Introduction," 5). Odysseus suffers from PTSD, which would not have been identified in antiquity, but provides a lens for contemporary readers to understand his emotions and actions (Wilson, "Introduction," 67).

ad auctores to create their ethos as translators and establish their own rhetorical strategies that they use throughout their translations. Women's translations are highly rhetorical, not only because translation is a rhetorical act, but because women use rhetorical strategies in order to emphasize their intentions and approaches to translation, and to create arguments around their interpretations of the texts. To show the rhetorical nature of women's texts, I juxtapose introductory materials written by Emily Wilson, Stephanie McCarter, Shadi Bartsch, Sarah Ruden, Susanna Braund for Sarah Ruden, and Caroline Alexander with those written by Bernard Knox for Robert Fagles, D.S. Carne-Ross and Andrew Ford for Robert Fitzgerald, Allen Mandelbaum, and Rolfe Humphries.

2.1 Reasons for Translating: A Rhetorical Situation

Perhaps the greatest difference between men's and women's introductory materials is that women address their specific reasons for translating the text now, an answer to the question *why* (*cur*). Contemporary women translators of the classics find themselves in a rhetorical situation, where they convey their messages through their translations and specific rhetorical strategies to twenty-first century audiences. Men's and women's reasons for translating these texts are different. In their introductory materials, women explain *why* they translate the texts, how the texts are relevant for twenty-first century audiences, and what messages they convey now that differ from traditional interpretations, and the ways that we might question and look critically at these texts.⁴⁹ Men don't spend time explaining why they've chosen to translate the texts, they

⁴⁹ The section of the *accessus ad auctorem* that addresses *cur*, or why, helps to explain the text's situatedness in the current time and for the current audience, as well as "the significance of the text... which is understood largely in terms of the author's *intentio*" (Copeland, 76). The author explains not only the situation of the text for the audience, but also her reason for translating, her purpose. In so doing, women translators present their introductory materials as a kind of argument, situating the text specifically in their time period and for contemporary audiences.

instead rely on the reputation of the texts and the canonical status.⁵⁰ Their introductions and postscripts show that it is the status of these texts as canonical that interest them, and which have traditionally made the same texts seem out of reach for women to translate (Wilson, “Found in Translation”).

Wilson, in her “Translator’s Note,” writes that “all modern translations of ancient texts exist in a time, a place, and a language that are entirely alien from those of the original” (87). Wilson’s connection between time, place, and language serves as a kind of rhetorical situation for the translator and drives home the fact that translations of the *Odyssey* are not simply the text rendered in English, they are in fact far removed from the source texts, and translators must make choices based on their interpretations of the original language. In this way, Wilson explains that her usage of contemporary English “is meant to remind readers that this text can engage with us in a direct way, and also that it is genuinely ancient” (“Translator’s Note,” 87). Because translation has to do with the specificity and nuances of language, the interpretation of specific words and meanings contribute significantly to the overall message of the text. Updated language around terms like “slave” and “rape” help to situate the story in the twenty-first century by making the story one that readers find relevant.

Wilson again writes that “I would like to invite readers to experience a sense of connection to this ancient text, while also recognizing its vast distance from our place and time. Homer is, and is not, our contemporary” (“Translator’s Note,” 88). While Wilson argues for a connection between disparate times, cultures, and languages, she also wants readers to recognize distance and difference, to take a critical view. Wilson suggests that readers experience a

⁵⁰ Balmer notes that “in the second half of the twentieth century, it seems, classical translators began to lose a sense not just of *how* they should or could translate but also *why* they were translating” contrasted with “Victorian scholar-translators, who viewed their task as providing a means back to a source text the majority of their male, upper class readership would have first read at public school...” (35).

connection to the text through things like Wilson's use of contemporary language. There is also connection through our understanding of what an "odyssey" is, at once the specific epic poem by Homer that has come to be defined more generically as a "journey." Many of us are able to read Homer only because translations such as Wilson's exist, and so it is crucial to have the explanation of *why* new translations by women are necessary, and why we should read them.

In contrast, Robert Fagles' postscripts for his *Iliad*, *Odyssey*, and *Aeneid* seem to avoid the idea that the texts could be rhetorical at all. In his *Odyssey*, he writes:

"Most encouraging of all, none has asked me, 'Why another *Odyssey*?' Each has understood, it seems, that if Homer was a performer, his translator might aim to be one as well; and no two performances of the same work, surely not of musical composition, so probably not of a work of language either – will ever be the same. The timbre and tempo of each will be distinct, let alone its deeper resonance, build and thrust" (Fagles, "Translator's Postscript," 494).

While this passage might suggest that Fagles was able to gain support from friends and family to complete his translation, it also denies the importance of asking "why?" and instead suggests that readers (and translators) need not ask "why?" but rather accept new translations without questioning them. Instead, the very message that this sends is the reason for yet another translation should be obvious, and does not necessarily rest on the contemporary culture that receives the text. Fagles' question "why?" is open ended and unclear as to whether he writes about why a new translation, or why read the translation, or why the text itself is important. In fact, Fagles uses this same passage with only a few alterations in his translation of Homer's *Iliad* and Vergil's *Aeneid*. In his *Aeneid*, he identifies the question as "heartening" rather than "encouraging." The same passage repeated across the translations of three different texts, different authors, and different languages, might speak to Fagles' strategy of translation, but at the same time belittles its importance and his ethos as a translator, choosing to reprint the same, or vastly similar, passages across the translations of three vastly different texts. Also in his

Aeneid, he adds one sentence at the end that does seem to address the ways that these texts are rhetorical: “So there may always be room for one translation more, especially as idioms and eras change...” (Fagles, *Aeneid*, “Translator’s Postscript,” 401). Here he suggests that the need for new translations rests on changing idioms and eras, which does in fact connect to the way that the usage of language and certain terminology change from one century to the next. So, while Fagles suggests that changes in idioms and eras make room for more translations, Wilson argues that the use of such contemporary language helps readers engage with the text.

2.2 *Accessus ad auctores*: Rhetoric and Introductions

Introductory materials are rhetorical not only because translators identify rhetorical strategies and goals in these parts of the text, but also because of their organizational structures. These organizational structures of introductions show how contemporary women translators engage with and use conventions that can be traced back to the Middle Ages. Women follow similar organizational conventions to the *accessus ad auctores* in their introductory materials, where they introduce both the ancient authors of the texts and themselves as translators. These sections of the text also are a place for women translators to identify their rhetorical strategies of translation and persuade audiences of their interpretations of the text. Women’s rhetorical strategies in their introductory materials are also significant because there is little research on how women translators engage with the rhetorical conventions of introductory materials, or *accessus ad auctores*, yet it is obvious that this rhetorical organizational structure plays a role in making women’s introductory materials rhetorical, even if it is only because these conventions are so ingrained in the writing of these sections.⁵¹ Their construction and organization of

⁵¹ Balmer discusses women’s introductory material in a short section of her book called “The Personal Voice and a Personal Statement” and points out that the personal statement or note as a part of introductory materials “narrates a necessarily personal journey through both scholarship and translation, excavating personal stimuli and creative inspiration alongside scholarly research and discovery” (56). Contemporary women translators seem careful to

arguments shows that their moves are purposeful, that they are conscious of the arguments they are constructing and the changes they are making to the interpretations of these texts.

In this section, I apply definitions of the rhetoric of translation as explained by Peter France, Cheryl Glenn, and Claudia Carlos to recent translations of the classics by women. At their hearts, translations are rhetorical because translators consider their audiences in the same way that an orator does (France), they are concerned with the specificity of language and its power over those who will listen to or read the texts and those who read translations out of necessity (Glenn), and translators are responsible for finding the ways that their translations fit within conflicting cultural beliefs and values of the receiving culture (Carlos).⁵² Additionally, Balmer points out that increasingly translators' statements "are being considered not simply as a part of translation theory but, like the translation they accompany, as a text to be studied in their own right" (7). Introductory materials have qualities that are rhetorical, explore the situatedness of the text, and persuade the audience to interpret the text in the same way that the translator does. These sections explain the translator's interpretation, and how the audience should receive the text, and so they carry an important rhetorical role related to the rhetorical situation and the act of persuasion.⁵³ The translator's interpretation of a text is situated in a specific historical

separate their introductions and prefaces to the text from their more personal translators' notes, a divide that is both a rhetorical and professional or scholarly one, where they recognize the conventions and follow them, but also push those boundaries when they put their translators' notes adjacent to the introductions and not as postscripts (suggesting an unnecessary afterthought) as men often do.

⁵² Glenn writes that "rhetoric always inscribes the relation of language and power at a particular moment (including who may speak, who may listen or who will agree to listen, and what can be said)..." (*Rhetoric Retold*, 2). France argues that translation is rhetorical because the "translator... is in a rhetorical situation," where translation "is... a personal initiative, akin to that of the orator situated between a subject and a public" (France, 261). The translator is between two separate cultures "the original one in which the writer produced the text and the receiving one for which the translator must make the text accessible" (Carlos, 335).

⁵³ Another layer of interpretation has to do with the specific culture and language that the translation is received into, and how it fits historically as a part of that culture and literary landscape. Copeland writes: "The individual interpretive act is defined by its historicity, by the historical situatedness of understanding, and this circumstantiality of interpretation also defines the exegetical process in general, to render it something of 'an independent productive act,' on the order of rhetorical invention of argument..." (70).

time, and that time and place have a great impact over the translator's interpretation. So, the translator must use language that fits the audience. Language has power to persuade the audience that the story is relevant to the current time.⁵⁴ Women translators persuade their audiences in their rhetorical strategies around word choice, relevance, and reception. The greatest persuasion in a text is the language that it uses to show its messages and meanings, not just by conveying the text in language accessible to the audience, but by using language that is culturally relevant.

The places in the texts where translators explain their rhetoric and rhetorical strategies is the introductory materials, in the forms of introductions and translator's notes. In the Middle Ages, these introductory materials were called *accessus ad auctorem*, literally, the introduction to the author (Copeland, 73). The sections of the *accessus ad auctorem* include answers to the questions: "*quis, quid, cur, quomodo, ubi, quando*, and *unde* or *quibus facultatibus* (who, what, why, in what way, where, when, whence or by what means)" (Copeland, 66). Readers expect these sections in translated texts, and they expect the answers to many of these questions. These sections hold a great deal of rhetorical weight, as Copeland explains, precisely because they offer "an introduction to the interpretive strategies and interests of the exegete who takes possession of the text of the *auctor*" (Copeland, 72). The translator's preface or translator's note as we know it came about in the modern era in the form of "a prose essay in which to announce new translation manifestos, but also as a new form of writing, inextricably linked to the work it precedes," (Balmer, 24). Prefaces of the Modern Era appear similar to those in contemporary translations and "concentrated on discussions of the original, its subject matter, textual history, metres and so on" (Balmer, 30). Just as in the Middle Ages and the Modern Era, contemporary introductory

⁵⁴ Copeland further discusses persuasion as a "rhetorical task" that "involves the principle of *to prepon*, appropriateness, the suiting of discourse to the particular conditions of argumentation, to the specific receptivity of the audience to which it is directed" (Copeland, 70).

materials offer explanations of interpretive strategies, authorial intentionality, and situate the texts for the receiving culture. Translators describe not only the intentions and strategies of the original author, but also of themselves as translators. Because the translated text is often received by a culture that differs significantly in values and beliefs, situating the text for the receiving culture is an important factor (Carlos, 335). Situating the text in a receiving culture “continually refashions the text for changing conditions of understanding” (Copeland, 64). The translators must make the argument that the text fits within a culture and language that is vastly different from the original, that despite the difference of time, language, and belief, the text is just as relevant now as it was thousands of years ago. Not only do women translators translate the texts from one language to another, but they also use their rhetorical strategies to show contemporary audiences how the texts fit into contemporary culture and address contemporary issues, including language around rape and slavery, PTSD, and refugees, in such a way as to show that the texts are relevant to twenty-first century audiences.

2.3 Rhetorical Strategies

I identify women’s rhetorical strategies and moves in the introductory materials as ways to emphasize women translators’ intentions, approaches to, and goals for translating the classics, and as ways that they create arguments around their interpretations of the texts. In their introductions and translator’s notes, I have identified women translators’ rhetorical strategies as: relevance, reception, justification, accuracy/faithfulness, and word choice/vocabulary. Translators use these strategies in both the introductory materials and the translated texts themselves. In this chapter, I examine the strategies as they are included specifically in introductory materials. In the following chapters, I analyze the use of these strategies in the context of the translations and their cultural implications. The rhetorical strategies strengthen the

arguments in introductory materials and continue to strengthen the translations by recalling the main arguments from the introductory materials as readers engage with the body of the text. These rhetorical strategies are noteworthy in the women's translations because of their absence in men's translations from the twentieth and twenty-first centuries and they illustrate the ways that women make their texts rhetorical, the way they craft their arguments for why their translations are important and how they are part of rhetorical situations. Their presence chronicles a shift in attitudes towards the texts and approaches towards translation, and begin to illustrate some of the feminist approaches to translating the classics. Ruden, Alexander, Wilson, Bartsch, and McCarter address these strategies in their introductions and translator's notes. They also address these issues in interviews and essays outside of the translated texts. Here, I provide only a few examples of the ways that these translators use rhetorical strategies of relevance, reception, justification, accuracy/faithfulness, and word choice/vocabulary to construct arguments that persuade their audiences about their interpretations of the texts.

2.3.1 *Relevance*

To speak of relevance is to address a great argument in the field of Classics. Scholars and writers have spent centuries stating the importance of these texts, citing their status as canonical texts, foundational to Western literature. Their status as canonical texts, and their positions as mandatory reading in secondary and higher education partly ensure their status. Shadi Bartsch uses a metaphor of conversation to describe the relevance of the *Aeneid* when she writes that “in our age” the *Aeneid* “insists on being a relevant conversational partner” because of the way that she situates the text in relation to current events (“Introduction,” xv). Relevance encompasses an acknowledgement that the ideas and messages in the *Aeneid* speak to us in the twenty-first century. Acknowledging that the classics and their translations, that the stories and texts are

relevant to the current time, place, and political climate is one of the most important things about translation. Translators argue that their translations are relevant to the current time by accompanying their claims with their interpretations of the text that fit into the current time. Bartsch uses the metaphor of conversation to present the idea that reading or translating the story of the *Aeneid* not only creates an opportunity for the reader or translator to identify those pieces of the story that are relevant to the current time, but also to share those relevancies with a wider audience and to use them as a starting point for conversation, writing, and pedagogy. Bartsch's metaphor of the *Aeneid* as a conversational partner suggests that these texts do not have to be static, accepted as they are completely and without change or challenge, but rather, like a conversation, a back and forth, shifting perspectives, changing interpretations.⁵⁵ Women translators suggest that these texts are starting points for continued dialogues about these stories, and they show how readers can engage in and create arguments that prioritize dialogue and listening and that ultimately take a critical approach to engaging with these texts.

Women translators also identify culturally relevant themes in the source texts, drawing connections between ancient stories and contemporary culture. Shadi Bartsch identifies Aeneas as a refugee and explains the *Aeneid* as “an account of how a refugee from Asia – Aeneas, a member of the royal family of Troy – led his followers west to establish a new empire in Italy” (“Introduction,” xix). The idea that Aeneas should be a refugee trying to find a new place to settle after leaving his own war-torn country reframes Aeneas' identity in a way that immediately reaches twenty-first century audiences in a political climate that includes a great deal of rhetoric

⁵⁵ Mendelsohn identifies one quality of women's work with the classics as recognizing that the texts are not important only because they are “great” but “because the texts themselves, as a result of their dark complexities, keep speaking to us in new ways, insisting that we reconsider them even as we reexamine our reactions to them” (“Past Imperfect”). Translations by women and women's scholarship in the field of classics reconsider and reexamine our relationships to the classics, just as women's work in rhetoric reclaims, recovers, and reinscribes the work of women in the rhetorical timeline.

around refugees from building a wall on the border between Texas and Mexico, to a recent television commercial that identifies Jesus as a refugee.⁵⁶ Bartsch also lists some of the major reasons why the *Aeneid* is relevant: “In an age of refugees seeking to escape their war-torn homelands, an age of rising nationalism across the globe, an age in which many in Europe and the United States are suspicious of “the East” and its religious differences – in *our* age” (“Introduction,” xv). All of these issues of “*our* age” are also issues and themes that appear in the *Aeneid*, and Bartsch draws explicit connection between them in her “Introduction.”

Readers see the characters through the lens of the translator’s interpretation, and these interpretations complicate previous understandings of them. Wilson explains that “in modern times, we can see Odysseus as a veteran soldier with his own versions of PTSD: he is moody, prone to weeping, often withdrawn, and liable to sudden fits of aggression. We can also, rather differently, see Odysseus as a man who keeps on repeating the same behavior patterns he has displayed in Troy” (“Introduction,” 67). Odysseus, as a veteran soldier on his way home, presents as a refugee with PTSD, even though he does have a specific home that he is returning to, his journey is a long and arduous one, and he gets more than a bit lost along the way. Because we are reading Odysseus through our contemporary lens, we identify certain qualities about him, such as PTSD. While there was no ancient way to identify PTSD, Odysseus does have the qualities of the disorder, one that is commonly associated with soldiers. Wilson even complicates this more by explaining that he doesn’t, or perhaps cannot, change his behavior even long after he’s left the war. While these ideas are all undeniably important to the *Odyssey* and existed in antiquity, the ancients did not have the names that we have for the concepts, and so they take on

⁵⁶ The recent *He Gets Us* campaign draws connections between contemporary refugee narratives and the Christian Jesus (*He Gets Us*).

the quality of modern ideas projected onto the ancient text. Because there is language that accurately describes them today, it is easy to see how they represent relevant concepts.

McCarter complicates the idea of how these texts may be relevant to our own time because they are “the product of a patriarchal culture” and because we are often taught that “the ancients offer us ennobling virtues to revere” especially because so much of our culture, our values, belief systems, literature, and even government come from Greco-Roman antiquity (“Introduction,” xxix). So, even as we learn that our culture has been deeply influenced by the literature and beliefs of this ancient, patriarchal one, it’s possible to see how closely they are related. As McCarter writes:

“It is hard to keep classical literature on a pedestal while highlighting its complicity in the hierarchical abuse that continues to permeate our world, and this discomfort has led some either to avoid speaking directly to its violence or to dismiss it with a wave of the hand or with an uncritical objection to judging the past by the standards of the present” (“Introduction,” xxix).

As we see the ways that the stories “permeate our world,” these translations and the translators’ interpretations offer ways for contemporary readers to see how these stories are relevant in new ways and to challenge them, to look critically at them, to engage in conversation with them, and to avoid dismissing acts of violence against women that for too long have gone ignored or misinterpreted (McCarter, “Introduction,” xxix).

2.3.2 Reception

Women argue for the relevance of these stories, find ways that the texts influence or inspire literature from antiquity to the present, and create translations that show some of these relevancies. Martindale argues that reception means that “we all approach the reading of texts with the baggage of our values and our experience, with certain categories, assumptions, prejudices and ‘fore-understandings’”. To have such baggage is what it is to be a human being in

history; *without it we could not read at all*" (Martindale, *Redeeming the Text*, 5).⁵⁷ Reception theory is at work within translations when translators explain the ways that audiences receive their new translations of old stories into contemporary culture. Attention to reception is important, particularly where we see similarities between disparate times and values. Expecting to see vast differences, instead we see similarities and connections, helping us to see how and why we need new translations of these texts for our own times. While the stories themselves are ancient, the major themes that translators identify in the texts are ones that bridge a gap between the ancient and modern worlds. In her introduction, McCarter writes that the *Metamorphoses* is about "power, defiance, art, love, abuse, grief, rape, war, beauty, and so on" ("Introduction," xv). These topics are broad and contemporary audiences receive them in meaningful ways now, understanding them as topics in the contemporary world just as they are in the ancient world. Women translators identify major themes and topics throughout the text that at once apply to both ancient and contemporary worlds, and act as ways for audiences to receive the texts, by understanding the ways that major themes of these texts are ones that are understood just as well in antiquity as they are now. At the end of her introduction, McCarter identifies the major themes: "the innate fragility of the human body," dehumanizing quality of power, "how the objectifying gaze still remains an overwhelming presence"... the "connections among desire, gender, and the body," "gender fluidity and asexuality," and that "no matter how voiceless we feel, humans will always strive toward expression and agency" ("Introduction," xxx). These themes are at once very much imbedded in Ovid's text, and also themes that contemporary

⁵⁷ Zuckerberg writes that "reception theory holds that the reader constructs the meaning of a text in the moment of the reading. Since the reader's cultural context necessarily influences the frame that he or she brings to a given reading, a later text can be said theoretically to have 'influenced' how we read even a much earlier text" (Zuckerberg, *Not All Dead White Men*).

audiences receive as important, relatable, and relevant, to the twenty-first century.⁵⁸ Even as we read and see the ways that these themes remind us of things that we have experienced, read about, or know innately, we might pause to think about the ways that these texts are in part responsible for that kind of reception.

Women translators concern themselves not only with the messages of the ancient texts, but the way that audiences receive those messages, and they concern themselves with ethical ways of delivering them. These translations become part of the conversation with previous translations, with fictional retellings, with art, and in classrooms, and the differences between women's and men's translations illustrate a shift in the reception of these texts, in particular because the most recent translations reflect a concern for contemporary rape culture in the way that they strive to accurately translate experiences of rape and sexual violence, and where men strive to erase or make the experience seem consensual. As I discuss in chapter five, "Women in/and Translation: A Case Study of Philomela and Arachne Crafting Rhetoric," weaving and tapestry serve as ways for women to communicate non-verbally, they serve as ways for women to participate in rhetoric in a different way than men, but with the same kind of rhetorical message for an audience, just a different form of delivery. McCarter uses language of weaving and tapestry to describe what Ovid's text does: "The epic's vast narrative tapestry weaves together the past and the present into one grand, inextricable whole" ("Introduction," xv). Ovid's text itself behaves like a tapestry with its many stories all linked through transformation. The text as a tapestry also provides a way for readers to receive the stories, all weaved together, one blending in to the next, and blending into our own time and values. The metaphor of the text as

⁵⁸ As Mendelsohn points out, "if you didn't know she was writing about the concerns of someone who died twenty centuries ago, you'd think her subject was still alive" ("Past Imperfect").

tapestry calls to mind women's rhetorical work of weaving and the fact that many women in myth weave to participate in rhetoric.

2.3.3 *Justification*

Women often justify how they approach translation and how their approach is different from male translator's approaches. Women translators often justify meter, line number, goals, and stylistic choices to identify the ways that these are significant choices that impact the finished product. Justification of line number and meter serves as a pedagogical approach to translation, because it provides ways for audiences to read the source texts alongside the translations. Justification also corresponds to the question of *unde* or *quibus facultatibus*, "whence" or "by what means," by providing discussion of different elements of language, in Greek and Latin as well as English, poetic meter, verse, and number of lines. Ancient epic is written in dactylic hexameter and the use of that meter indicates the epic genre (McCarter, "A Note on the Translation," xxxi). Women translators all indicate their use of blank verse or iambic pentameter as the meter for their translations. In choosing iambic pentameter for her own translation, Ruden writes: "But it was hardly an original choice; I have lots of company among Vergil translators" ("Translator's Preface," viii). While this justification is necessary, it often seems as though the woman translator is trying to explain why she did the same thing as a man, where men don't justify their choices in the same way, presenting translations that deviate from source texts in ways that women do not often do. Wilson justifies her use of iambic pentameter because "it is the conventional meter for regular English narrative verse" ("Translator's Note," 82). McCarter writes that her choice of "blank verse" for her translation of Ovid's epic "with its clear, consistent iambic pentameter beat – has traditionally served that purpose in English" ("A

Note on the Translation,” xxxi). Because the genre of ancient epic is dependent on a certain poetic meter, it is necessary for translators to justify their choice of a certain meter, or not.⁵⁹

Number of lines in the translations is also a point of justification for women translators. While many women strive to translate the texts with the same number of lines as the source texts, some do not, in all cases they provide justification for their decisions. Wilson writes that “my version is the same length as the original, with exactly the same number of lines” and justifies her decision by explaining that “I chose to write within this difficult constraint because any translation without such limitations will tend to be longer than the original, and I wanted a narrative pace that could match its stride to Homer’s nimble gallop” (“Translator’s Note,” 82). Wilson wants a text that is the same length as the originals, and she acknowledges the issue of length without this restriction. Men often create translations that are much longer than the original line count, but offer no reasons for this necessity, except creating great poetry. In his “Postscript” to the *Odyssey*, Fagles writes: “Not a line-by-line translation, my version of the *Odyssey* is, I hope, neither so literal in rendering Homer’s language as to cramp and distort my own... nor so literary as to brake his energy, his forward drive, though I want my work to be literate and clear” (490). Fagles is stuck between Homer’s language and his own, his desire not to “cramp and distort” his own language, setting the importance of his translation to showcase

⁵⁹ Contemporary women translators unanimously stick to translating these texts using poetic meter (blank verse and iambic pentameter), however, not all men have translated these texts using poetic meter, a few have done prose translations, leaving poetry behind completely. While we might read these texts and identify the epic genre more closely with the contemporary novel, with its sweeping plot and characters, women translators have identified the meter and poetic form as one way that they may be more accurate in rendering their translations. Additionally, Knox, in his “Introduction” to Fagles’ translation of the *Odyssey*, claims that word choice depends on whether a certain word fits the poetic meter rather than whether a particular description fits into that moment in the poem, which at once acknowledges the challenge of metered poetry and claims that certain language is out of place (Knox, “Introduction,” *The Odyssey*, 15). In his “Translator’s Preface” to the *Iliad*, Fagles observes that his translation is “not a line-for-line translation” and claims that he tries to find a cross between English and Greek, “a modern English Homer” (x). Ford, in his “Introduction” to Fitzgerald’s *Aeneid*, observes that Fitzgerald uses blank verse as a meter and provides a similar evaluation to women’s strategies in the kind of language that he uses: he “eschews neoclassical Latinity and stays as far as possible near the Germanic, monosyllabic roots of English (He will prefer ‘brave to the Latinate ‘valiant’))” (xxxvii).

his own writing and poetic strength above his desire to render Homer's *Odyssey* in a way that is clear and accurate.

2.3.4 *Accuracy/Faithfulness*

Emily Wilson identifies faithfulness as a “gendered metaphor” (“Translator’s Note,” 86). The metaphor of faithfulness recalls even the main action from Homer’s *Odyssey*: when it comes to translation, like Odysseus, men can roam, diverge, have affairs, and change the number of lines or the meter, and like Penelope, women are meant to remain faithful to meter, number of lines, the epithets. Faithfulness in translation also points back to Cheryl Glenn’s claim that “at the heart of the differences between male and female writers, then, is the decorum of language. Women’s language must reflect the traditional feminine virtues (chastity, modesty, and, ironically, silence) and is thus constricted in a way that men’s language is not” (*Rhetoric Retold*, 146). In their language women must embody the same qualities that they do in their existence. While Glenn refers to women translating in the Renaissance, similar restrictive expectations have existed throughout history and still exist today. Women translators today strive to make change with their translations, breaking away from these traditional virtues. The act of translation, for many women translating these epics, is still described using the metaphor of faithfulness when it comes to language, number of lines, and meter. Women’s rhetorical strategy of faithfulness to certain elements of the source texts is complicated because the term to describe the concept of sticking closely to the original text and conveying their translation using language that renders the text in a reliable and accurate way is a gendered one. Even as Wilson identifies the idea of the faithful translation as a gendered concept, she also justifies how her own translation is faithful by justifying strategies, especially the number of lines and meter she uses in her translation. Women translators value the strategy of faithful translation more than men. Where

the idea of the faithful translation is a gendered one, *accuracy* might be a clearer way to describe this rhetorical approach and one that is not gendered.

In “A Note on the Translation,” Stephanie McCarter never uses “faithful” to describe her translation, instead she identifies her strategy as *accuracy*. She tells her readers exactly what she did throughout her translation by describing her specific strategies and tactics: “I frequently tried to imitate Ovid’s more interesting effects,... I also tried to keep some of Ovid’s stylistic devices,... Another primary goal was to clearly and responsibly translate Ovid’s scenes of sexual violence and rape... I also tried to translate words describing gendered bodies as accurately as possible,... I am careful to add no adjectives that are not present in Ovid’s Latin...” (“A Note on the Translation,” xxxii-xxxv). These approaches to translation describe how McCarter strives to remain close to the original text in the way that she conveys the story in English and in her interpretation.⁶⁰ McCarter’s explanation provides ways for readers to see the strategies that she uses to provide an accurate translation, and she does so without using the gendered term “faithful.” While Fagles explains that his translation is not a line-by-line translation, he describes his strategies of translation between literal translation (too close to the Greek) and literary translation (too far away from the Greek). Fagles hopes that his translation is “not so literary as to brake his energy, his forward drive, though I want my work to be literate and clear. For the more literal approach would seem to be too little English, and the more literary seems too little Greek. What I have tried to find is a cross between the two, a modern English Homer” (“Translator’s Postscript,” 490). While he includes the ideas of literal and literary translation, Fagles does not illustrate his strategies with examples like McCarter and Wilson do, but instead

⁶⁰ McCarter also identifies feminist translation of the classics as the need to “ensure that the translation *accurately* and *clearly* reflects its cultural politics” rather than trying to erase the “original’s sexist and misogynistic content” (“Ovid’s Callisto,” 138).

expresses his desire to produce a “modern English Homer,” projecting his skill and prowess as a poet onto his translation, and suggesting that he is capable of rendering a text that is of the same caliber as Homer’s own, relying on readers’ abilities to identify what he means by “a modern English Homer” as they read the text.⁶¹ Bartsch writes most explicitly that she “did not want to write a poem in its own right; [she] wanted to stay as close as possible to the language of the original *and* maintain its tempo” (“Translator’s Note,” L).

2.3.5 *Word Choice/Vocabulary*

Ruden, Alexander, Wilson, and Bartsch all address vocabulary and word choice. They write about their use of words descending from Anglo-Saxon, rather than Latinate etymology because these words are simpler and fit the meter more easily. Wilson writes that she wants to create a translation that is “readable and fluent” (“Translator’s Note, 82). McCarter wants to “create a clear, poetic rendering of the *Metamorphoses* in a modern idiom accessible to students, general readers, and specialists alike” (“A Note on the Translation,” xxxi). Using shorter and more familiar language also helps to clarify and make accessible the complicated nature of the text. Rather than getting lost in a difficult storyline and difficult, ornate, or outdated language, these translators strive for language that promotes readable, fluent, and accessible language. The difference between men’s and women’s translations where word choice and language are concerned is vast.

Men generally stick to discussion only around the words that represent the traditional themes of the texts, such as *xenia* and *pietas*, which illustrates their concern for keeping the

⁶¹ In her “Translator’s Note,” Wilson writes that she hopes her translation “avoids trumpeting its own status with bright, noisy linguistic fireworks, in order to invite a more thoughtful consideration of what the narrative means, and the ways it matters” (83). Directly contradictory to Fagles’ “modern English Homer” and his concern for presenting a version of Homer that is highly poetic, Wilson wants to create a translation that is easy reading for various audiences.

translations of the same old stories as part of the traditional field of classics, rather than striving to interpret the stories in new and relevant ways, changing the ways that readers receive the stories in the twenty-first century. Women translators address a much more complicated and ethical use of word choice and vocabulary that is unique to translations by women. These women translators address the power of naming something what it is. Women choose to translate terms by using words that give agency to female characters and words that are relevant for the current socio-political climate, and show that they will not “submit” to outdated and misogynistic interpretations of the stories (Wilson, “Epilogue,” 281). For women translators, slaves are slaves, and rape is rape. On the other hand, specifically in the case of Wilson’s *Odyssey*, slave girls once called ‘sluts’ in men’s translations are renamed ‘women’ and ‘girls’ and have their humanity restored in Wilson’s translation (“Introduction,” 52-53). Wilson avoids “words such as ‘savage,’ which carry with them the legacy of early modern and modern forms of colonialism” (“Translator’s Note,” 88). Wilson uses the word “slave” because “although it is less specific than many of the terms for types of slaves in the original” it fulfills the “need to acknowledge the fact and the horror of slavery, and to mark the fact that the idealized society depicted in the poem is one where slavery is shockingly taken for granted” (“Translator’s Note,” 88-89). To use a word such as “slave” shows how women translators “make the ethical problems of the original as visible as possible” by using language that is familiar and culturally relevant for contemporary audiences (Wilson, “Epilogue: Translating Homer as a Woman,” 283). It also allows readers of English to equate the concept of slavery in its own past with that of the ancient world and to apply concepts of colonialism to their readings of these texts, parts of the Western world’s complicated past.

The problem with rape in previous translations is that men do not clearly translate it, their translations use phrases like “ravish,” “went to bed with,” phrases that avoid or dodge the idea of rape entirely and make it sound like women sleep with or have sex with men, and, in many instances, suggest the idea of consent (when that idea is not present in the original). Women strive to interpret rape in a way that represents the sexual violence that the women experience. Shadi Bartsch writes that she has “not softened features of antiquity that are not pleasant to us today: female slaves are not ‘maids,’ and are given away as prizes for games without further comment. Jupiter is a rapist, of both boys and young women” (“Translator’s Note,” lvii). The commitment to interpreting these instances in ways that show what is actually happening is another way that women translators portray women’s lived experiences differently, and in ways that resonate with audiences. McCarter writes that “Rape fits well into Ovid’s overall focus on power, victimization, and trauma” (“Introduction,” xxiv). While rape was a crime in antiquity, as it is today, it also dealt with issues of power, and young boys learning rhetoric would use rape as a situation around which to create arguments (Woods, 66). So, it is a horrible act that people experience, but it is also a scenario for writing exercises. It’s fitting that McCarter also discusses the specific vocabulary of rape, and the lack of equivalence of a word that embodies the same ideas in both Latin and English. McCarter identifies *vis*, or “force,” as the word that best represents our idea of rape in English and she argues that “Ovid’s language of ‘force’ nicely illustrates how rape is fundamentally an abuse of power, a connection he is at pains to make clear” (“Introduction,” xxv). McCarter also identifies how one of her goals for the translation was to “clearly and responsibly translate Ovid’s scenes of sexual violence and rape” (“A Note on the Translation,” xxxiv). The attention to this specific language and word choice shows how the

nuances in language have a great impact on interpretation and reception and relevance, and in some cases change the meanings and messages of the stories.

Because these texts are so foundational to our own understanding of literature and are taught to students at young and formative ages in high school and college, having translations that acknowledge the difficult cultural aspects of ancient life, like refugees, slavery, rape, and misogyny, can be used as a lens to address America's own cultural conflicts. Additionally, translations by women challenge the traditional reception of these texts and mark as unethical the blind acceptance and translation of rape. The perception of women who sleep with men out of wedlock as sluts ignores the idea that women in antiquity had little choice as to who they slept with or even married, as women were not citizens of ancient Greece or Rome and only a few elite women were educated and were expected to remain silent. This perception of women in antiquity mirrors our current political and cultural perception of women. While Greek and Roman gods and goddesses often have sex with mortals, those relations are not often consensual. Finally, those dynamics are acknowledged in these translations, creating a link between these classic texts and contemporary women's lived experiences in the margins where they are silenced, undervalued, and suffer sexual violence.

It's hard to consider any one of these strategies as *the* stand-alone rhetoric of women's contemporary translations, for they are all intertwined as parts of these women translator's goals, strategies, messages, and intentions. They ultimately show some of the ways that women are not only making themselves visible in these epics, but they are also making clear that "the dead white men, including Homer, are no longer the exclusive property of living white men" (Wilson, "Epilogue: Translating Homer as a Woman," 297). These strategies and goals around relevance, reception, justification, faithfulness/accuracy, and word choice/vocabulary show how women

translators consider their audiences and how they use their craft to create change to the traditional interpretations of these stories. Women use their rhetorical strategies to highlight the ways that ancient texts connect ancient scenarios and mythological characters with current events, issues, and experiences. They use their introductory materials to argue for their interpretations of the texts and how their interpretations strive to create change, to be more accessible and inclusive, and allow for more diverse voices in the field of classics.

2.4 Conclusions and Implications

It is necessary to situate the rhetorical nature of translation as a part of historical fabric of the tradition of translating ancient texts into the vernacular. It's also important to identify the way that women are approaching the work of translation differently than men, in ways that make these texts relevant for twenty-first century audiences and make them see how to read these texts now. There's no question about the influence that these texts have on literature. As Wilson writes, "Immersing ourselves in this story, and considering how these categories can exist in the same imaginative space, may help us reconsider both the origins of Western literature, and our infinitely complex contemporary world" ("Introduction," 79). Consider the text critically and consider the text as a part of our own complex world. The text straddles these two time periods, and women find ways to show us that, while also showing us how that text impacts our contemporary world.

3 DAPHNE'S CONSENT AND SALMACIS' FORCE: A CASE STUDY OF RAPE IN TRANSLATION

"When we look at myth

This way, nobody bothers saying

Rape. I mean, don't you want God

To want you?" – Jericho Brown, "Ganymede"

*"By my Soul little Daphne had suffer'd the Rape." -Lady Wortley Montagu, "Apollo &
Daphne"*⁶²

Ovid's *Metamorphoses* is a canonical text that features many stories of rape and illustrates how stories of rape have become foundational to our culture and values, and how men have translated stories in ways that misinterpret or erase rape and sexual violence against women. Translations by men create problematic interpretations of these stories because they make it seem as though women consent to sex when they do not, or they use terminology that is common for the time in which the translators lived, but now reads as outdated and clueless, where the current climate demands that such acts of violence and rape be called out.⁶³ Women approach translations of these acts of rape and sexual violence differently: with a focus on

⁶² As I will discuss in what follows, the myth of Daphne and Apollo tells of an attempted rape. Lady Montagu's interpretation in her poem, "Apollo and Daphne," is noteworthy because it is an interpretation by a woman that indicates that Daphne does experience rape.

⁶³ Emily Wilson has written that "all modern translations of ancient texts exist in a time, a place, and a language that are entirely alien from those of the original" (*The Odyssey*, "Translator's Note," 87). This point of difference between source texts and their translations also extends to translations across different time periods. The English language (and other languages) have changed drastically across centuries, as usage and meaning shift, so, too do the cultures that these languages are part of. This is part of the issue with language around rape: as cultures change, so, too, does the language and the willingness to call out acts of violence.

translating such acts accurately.⁶⁴ By translating these stories in ways that expose and accurately interpret rape, women bring about change in their translations of the *Metamorphoses* and the landscape of how we receive and interpret Ovid's text, and establish a feminist method for translating the classics. Accurate translation of rape brings about a sense of hope that these texts may respond to feminist concerns around the relevance of these stories and that women may reclaim the stories that reflect their lived experiences.

The stories of Daphne and Apollo, Salmacis and Hermaphroditus, Philomela, Procne, and Tereus, Europa, and Lucretia are all stories that chronicle rapes and attempted sexual violence against women.⁶⁵ They are also stories that are foundational to education in both English and Latin. These stories continually come up in educational contexts, both in the original language and in translation, and warrant special attention because they show how foundational these stories are to ancient Greek and Roman culture as well as American culture. Inclusion of these stories in classrooms is not new and goes back to the ancient Greeks and Romans themselves. Under tutelage of the *rhetor*, young boys in ancient Rome learned the art of oratory. Part of their education included an exercise called *declamatio*, or declamation, a common topic in the declamation was rape, where students used rape as a situation around which to build an argument and the focus of the exercise was to “develop verbal skills in arguing both sides of a case using

⁶⁴ One of McCarter's primary goals is to “clearly and responsibly translate Ovid's scenes of sexual violence and rape” (“A Note on the Translation,” xxxiv).

⁶⁵ This is not an extensive list by any means of all the rapes that occur in Roman literature, these are only a few that are prominent in American education in English Language Arts and Latin education. I have mentioned the National Latin Exam, a standardized test offered to all levels of Latin students in high school, in the “Introduction.” Relevant to this chapter, the “Syllabus” includes the founding of Rome and the myth of Daphne and Apollo (“Syllabus”). In my own experience as a student and teacher of Latin, I've read or taught passages from Livy's *Ad Urbe Condita*, chronicling the founding of Rome, including stories of Rhea Silvia, the Rape of the Sabines, and the Rape of Lucretia, as well as the myth of Daphne and Apollo. Additionally, certain state Core Curriculum Standards for ELA also cite the myth of Daphne and Apollo as an exemplary text for grades 9-10 (“Appendix B”). The Core Knowledge Foundation, a non-profit education organization also lists the myth of Daphne and Apollo as a text for grade 6 under the Core Knowledge Sequence for “Classical Mythology” (“Core Knowledge Sequence”).

arresting if implausible examples to generate interest and memorability” (Woods, “Rape and the Pedagogical Rhetoric of Sex,” 66).⁶⁶ The idea that arguing both sides of the story could lead to a reversal of the expected outcome suggests that arguments could focus on women’s experiences or speak from women’s voices. However, men and boys wrote declamations because women were not allowed in the same spaces as men, again distancing the real, lived experiences of women from the men who were doing the talking and writing. As scholars have noted, rape was illegal in antiquity, however, the lack of a single term for rape (in Latin or Greek) and the way that rapes come up continually in literature, oratory, and education shows that the perception and treatment of this kind of violence against women creates a foundation for the use of rape as a situation around which to develop writing exercises and use of rape stories in educational settings (Nguyen, 76). In this way, writing about rape becomes a symbol of power and powerlessness where rape provided scenarios in ancient rhetorical training for young men to create arguments.⁶⁷

Later, young boys in Medieval schoolrooms also encountered literature that contained rape stories including the texts of Ovid that feature rape and over-sexualization of women.⁶⁸ Instead of addressing the issues of rape and violence, commentaries from the Medieval period show that students “do not allegorize or moralize these texts. Rather, they clarify them by explaining in the interlinear and marginal glosses the meanings of individual words and phrases or grammatical relationships among them” (Woods, “Rape and the Pedagogical Rhetoric of

⁶⁶ Noteworthy authors whose declamations are extant are Quintilian and Seneca the Elder.

⁶⁷ From antiquity to the Medieval period, writing and reading about rape has more to do with ideas of power and powerlessness than it does with the actual act of rape itself. Woods notes that “rape is clearly an issue of power and violence rather than sex” and that “rape scenes function in this tradition as the paradigmatic site for working out issues of power and powerlessness” (“Rape and the Pedagogical Rhetoric,” 73). In other words, young boys and men needed scenarios in which to explore these various power dynamics.

⁶⁸ Woods points out that “it is in the world where women do not belong – except as sex objects – that the rape tradition has its longest and most continuous presence” – in schoolrooms and in the context of Latin education (“Rape and the Pedagogical Rhetoric,” 72).

Sex,” 64). These instances outline a short history of the way that stories and rhetorical exercises featuring rape have been a part of education since antiquity, and that the issue of violence against and victimization of women is not addressed. As far as tradition is concerned, this taboo topic is not discussed in the classroom. In both cultures, women and girls were considered sex objects, did not hold any rights, and were not a part of the education system. Even as women and girls gained more rights politically and socially, became part of the education systems, and pioneered movements such as women’s suffrage and #MeToo, these stories still feature prominently in Latin and Greek education, and women bring their own lived experiences to their readings of the texts. Contemporary readings of these same stories demand that rape and sexual violence in all forms not be glossed over, ignored, or erased.⁶⁹ The story of Daphne and Apollo holds a prominent place in Latin education, assigned for high school students and undergraduates to translate into English. It is also listed as a text to read in translation in the Oregon Common Core State Standards (“Appendix B”). And it is part of a middle school curriculum for a non-profit organization (“Core Knowledge Sequence”). Early Roman history, where rape comes up numerous times, also features prominently in Latin education.⁷⁰

Outside of oratorical training, stories and myths about the founding of Rome focus on the symbolic nature of rape and its representation of power and powerlessness, on the hypothetical situation rather than real women’s experiences, on women who are silent or who speak only as obedient characters contributing to the common narrative of women who say “no” when they

⁶⁹ Women’s retellings of stories from the *Metamorphoses*, such as Nina MacLaughlin’s *Wake Siren: Ovid Resung*, focus on women’s lived experiences and use rhetoric of rape to explain what happened to them, these retellings are a kind of reclaiming or recovering experiences that have been interpreted incorrectly or unclearly in the past. In recent years, students have called out the issue of ignoring rape and sexual violence and earned themselves the term “snowflakes,” suggesting that they are too weak to ignore the issue and consider the more important issues like the beauty of the imagery (Johnson).

⁷⁰ Anecdotally, the Latin curriculum that I taught to high school students in Massachusetts included Livy’s history of Rome from its founding to the end of the Roman monarchy, a period that includes three rapes.

mean “yes” (Woods, “Rape and the Pedagogical Rhetoric,” 61).⁷¹ Larson’s claim that “rape is a crime of power” is not unlike the ancient approach to rape that centers the act as a scenario for a writing exercise about power and powerlessness (*What It Feels Like*). In this way, it is possible to see how rape stories are foundational not only to antiquity, but also to the contemporary U.S., where many of the stories and canonical texts are taught to students from an early age. Rape culture in the United States is “embedded into this country’s very civic and political makeup from the beginning, a history that buttresses current exercises of power and abuse that occur in ordinary interactions and continue to go unaccounted for or ignored, seen as normal, if not logical” (Larson, *What It Feels Like*). Focusing on the argument as a writing exercise desensitizes the situation, making it hypothetical instead of real, and contributes to the narrative of unbelievability around those who have experienced rape, a narrative that many struggle to overcome when they report their experiences to law enforcement where the focus is on hard evidence (blood and bodily fluids) but that doesn’t consider the nuances of consent or count women’s voices as reliable when telling their own stories (Larson, *What It Feels Like*). Similarly, not addressing rape in the context of classroom readings sets up a long history of commentaries that do not bring up the issue and so it is glossed over and not talked about in classrooms. Women who expose and accurately translate rape create versions of these texts that are validating to audiences who know the source text and see or feel a discrepancy between the source text and the male translations. They show how women’s lived experiences reflect different interpretations of these stories.

⁷¹ In antiquity, “rape scenes function in this tradition as the paradigmatic site for working out issues of power and powerlessness,” so rape stood as a *symbol* of power or powerlessness rather than the act itself (Woods, “Rape and the Pedagogical Rhetoric,” 73).

3.1 The Language of Rape

In English, “rape” has come to mean that a person violates or assaults (snatches, seizes, carries off) another’s body, with the understanding of sexual violation. To understand how translators and readers can interpret rape in ways that don’t always resonate with or highlight the experiences of women, we must look at the specifics of language, and ultimately how language and translation are culturally situated, translators use the language of a particular time to reach their audiences. The action of abducting women, carrying them off, is one that often indicates rape in Latin literature.⁷² This is because the dictionary definition of the word *rapio*, *rapere*, the very word from which the English word “rape” derives, means to “to seize and carry off, snatch, tear, pluck, drag” (“rapio”). Readers of English, without knowledge of Latin, equate the Latin with the derivative, but it’s not that simple. In fact, *rapio* isn’t the word that is most often used in Latin to mean what we know of as *rape* even though it is the word from which the English word derives. There is not one word in Latin that encompasses the meaning of “rape” as there is in English.⁷³ In Latin, there is the verb *rapio*, *rapere*, there is also the word *vis*, meaning force.

⁷² Roman laws around rape were complicated, and the reign of Augustus, the first Roman emperor, brought about laws to “regulate marriage, encourage production of offspring, criminalize adultery, and promote public order” (Nguyen, 96). Ancient Rome and Greece had the concept of rape, however, the concept had more to do with distinguishing between men’s and women’s roles in the act of rape; women were punished because the act of rape or adultery affected the bloodlines because women were the ones who reproduced, and men were punished based on “personal dignity” (Nguyen, 81). A Roman law from AD 320 punished the crime of *raptus*, “the abduction of a girl contrary to the agreement of her parents, and it often, though not necessarily, included rape” (Nguyen, 104). It is possible to draw connections between the ways that ancient Romans made rape laws, distinguishing different punishments for men and women and for different reasons, and how contemporary American laws deal with the challenges of rape cases and identifying rapists.

⁷³ Nguyen notes that “the act of rape was covered under a variety of legal terms, but each of those words possessed wider definition fields than the modern word ‘rape’” (76). Zuckerberg explains that “In spite of the high frequency of instances of sexual assault in ancient Greek myth and culture, the Greeks had no word that precisely meant rape. Instead, they had several words that approximate our concept of rape, but none of which are exclusively sexual in meaning, including *harpagē* (abduction/theft), *bia* (an act of violence), and *hybris* (a crime or outrageous act, often involving violence)... Like the Greeks, the Romans had no word that specifically meant rape. Instead, they used a variety of words to describe sexual violence, all of which had additional, non-sexual meanings. *Raptus*, the word from which we get our word for rape, literally means theft. Other words for theft could also be used, such as *iniuria* (insult) and *vitiāre* (to defile/corrupt), signifying that, for the Romans, rape was a crime not against the victim but against those who held responsibility for him or her” (Zuckerberg, *Not All Dead White Men*).

There are others, such as *vitiare*, meaning to spoil or damage, *iniuria*, meaning an injustice, wrong, or injury, and *comprimere*, meaning to press together. Readers and translators of Latin would know based on context which meaning of the word is most fitting. The lack of a single term in Latin to indicate rape might be one factor that makes it more difficult for translators to convey the sense of each individual instance, but it also shows limitations of the English language as well, that there can be many ways to describe a situation in Latin, but only one way to capture the same situation in English. This example of a lack of a single, consistent term shows how it is possible to have different interpretations of rape in English. Translators, however, pay very close attention to minute details.

3.2 Origins

I begin this chapter and introduce my analysis of two of Ovid's stories featuring rapes to show how these cultures, ancient and contemporary, as well as different periods of Roman history, treat rape and sexual violence, and how prominent these stories are in these respective cultures. Roman history begins with the founding of Italy by Aeneas after the Trojan War, followed shortly after by the rape of the vestal virgin Rhea Silvia by the god Mars, producing twins, Romulus and Remus. The Roman monarchy begins with a battle between the twin brothers. Ultimately, Romulus founds the city of Rome and becomes the first king, celebrating his victory with games that result in the rape of Sabines (to supply Rome with enough women to populate the city). After a series of kings, the rape of Lucretia results in the assassination of King Tarquinius Superbus, the last king of Rome, to rid Rome of tyranny and one-man rule. The republic followed the monarchy in 509 BCE, and ended with the assassination of Julius Caesar, after he appointed himself dictator for life, again an effort to remove a single man from power over all Romans. After Caesar's death on the Ides of March 44 BCE, Rome becomes an empire,

ruled by Emperor Augustus, Caesar's chosen heir, who is known for the *pax Romana*, or Roman peace, and implementing laws that focus on family and producing offspring and heavily punishing adultery. For further context, Ovid wrote under the rule of Emperor Augustus and had a fraught relationship with the emperor where much of his writing was too risqué for Augustus' taste and eventually resulted in Ovid's exile.⁷⁴ The thread that runs throughout Roman history is the constant effort to abolish tyranny, however men often fall short, succumbing to the rule of one man, from a king to a dictator to an emperor. The stories that line Roman history and myth from these periods focus on the symbolism of men ridding Rome of tyrannical, dictatorial men, and the rhetorical exercises and writings from the republic through the empire, by authors such as Cicero, Seneca, and Quintilian, reflect these themes.

To the Romans, and many later readers, the rapes of Rhea Silvia, the Sabines, and Lucretia are stories that are only secondarily about rape. The rapes symbolize transfer of power, or power in general, ending, always, with casting the Roman men in a positive light, abolishing tyrants or dictators, and often focusing on a few choice qualities of women, in particular their chastity and faithfulness, and emphasize women's status as always secondary to men, although these qualities are never quite enough to keep women from becoming victims of rape.⁷⁵ However, it is impossible to ignore that these stories center around the rape of women, in fact, Beard notes how "assaults on women symbolically [mark] the beginning and the end of the regal

⁷⁴ There is a great deal of controversy around Ovid's exile to Tomis, on the Black Sea. Ovid himself "gives two frustratingly imprecise reasons for his banishment: a *carmen* (poem) and an *error* (mistake)" (McCarter, "Introduction," xvii). However, we do not know which piece of writing brought about this result. Previously, scholars believed that it was because of Ovid's *Ars Amatoria* and *Remedia Amoris*, poems detailing ways to find a girl, how to win her over, and how to keep her. However, there is also some evidence that suggests the poem could be the *Metamorphoses*, which more explicitly connects mythological characters to emperor Augustus himself, in addition to the stories that also include risqué details.

⁷⁵ Brescia argues that there is a kind of double standard for Roman women, an ambiguous silence where women are expected to be silent in their virtuosity but also "it is a failure to speak that brings upon the violated woman the suspicion of complicity" (90). In either scenario, the woman is punished, both for speaking, and for remaining silent.

period” with Rhea Silvia, the Rape of the Sabines, and Lucretia (121).⁷⁶ It is also impossible to ignore the pervasiveness of this theme across ancient literature or miss its presence in contemporary translations of these same texts, the problem is that men translate instances of rape in ways that disguise the act.⁷⁷

These origin stories show rape as an act that represents power dynamics, in these instances they stand to represent times when certain groups or beliefs overpowered others. The founding of Rome, the beginning of the Roman Monarchy, and the beginning of the Roman Republic are marked with stories of sexual violence. Rhea Silvia, a vestal virgin who is raped by the god Mars, gives birth to twins Romulus and Remus as a result.⁷⁸ After Romulus murders his brother Remus, and gains naming rights to and control over the city, the Rape of the Sabines tells of how the Romans have a festival to which they invite their neighbors, the Sabines.⁷⁹ At the party, Romulus, signals “for his men to abduct the young women among his visitors and to carry them off as their wives” (Beard, 60). They needed women because the Romans did not have

⁷⁶ Where Beard notes that the rape of Lucretia marks the *end* of the monarchy, it also marks the *beginning* of the Republic.

⁷⁷ Beard also notes that Romans were probably influenced by Greeks in this regard because Greek tradition “often linked the culmination, and fall, of tyranny with sexual crimes” (121).

⁷⁸ “The Vestal was ravished, and having given birth to twin sons, named Mars as the father of her doubtful offspring” (*Vi compressa Vestalis, cum geminum partum edidisset...Martem incertae stirpis patrem nuncupate*, Livy, IV.2, 17-18). Livy’s *Ad Urbe Condita* is a history about the founding of Rome. The Latin phrase *vi compressa* is one that is often used to indicate rape. Here, Livy’s translator, B.O. Foster, translates that phrase as “was ravished.”

⁷⁹ There are many paintings that present visual interpretations of the story: *The Abduction of the Sabine Women* (1633-1634) and *The Rape of the Sabine Women* (1637-1638), by Nicolas Poussin, *The Intervention of the Sabine Women* (1799), by Jacques-Louis David, *The Rape of the Sabine Women* (1963), by Pablo Picasso. The sculptor Giambologna sculpted *The Abduction of a Sabine Woman*, completed between 1579-1583. The wide range of artistic interpretations of this story show the wide range of audiences for the story and the ways that it is interpreted across cultures and time periods, what remains the same is the idea that women are seized and carried off, or they stand between two fighting armies and act as peacemakers for something that they did not want to happen in the first place. In Livy: “At a given signal the young Romans darted this way and that, to seize and carry off the maidens” (*...signoque dato inventus Romana ad rapiendas virgins discurrit*, Livy, I.IX 10-11, 37). The use of *ad rapiendas* as a gerundive of purpose indicates a usage of the verb *rapio*, *rapere* to show young women carried off against their will. Foster also translates *ad rapiendas* as “to seize and carry off,” as though just one of those words is not enough.

enough of their own women to marry and reproduce more Romans.⁸⁰ At first, the women are distressed and violated, but at the end of the story, Livy describes how the women stand as peace-makers between the Romans and the Sabines, who have, understandably, gone to war over the stolen and raped women, and persuade their former husbands and fathers and brothers to stand down, accepting their fate as captives of the Romans with grace, as truly virtuous women should. This story links the founding of the city with rape. Mary Beard points out that this story tells of “the very first Roman marriage” and questions whether the origins of marriage are couched in rape because one of the most prominent images of weddings includes the husband carrying his new wife over the threshold and into their new home (61-62).

Standing at the end of the Roman monarchy is the story of the rape of Lucretia.⁸¹ A group of men, including Lucius Tarquinius Collatinus, Lucretia’s husband, and Sextus Tarquinius, son of the king Tarquinius Superbus, go to spy on their wives after a night of drinking to see whose wife is most chaste and virtuous. They discover that all the wives have been at their own banquet, drinking wine and partying. All but one. They find Lucretia, the wife of Collatinus, at home weaving, and conclude that she is the most chaste. Later, Sextus Tarquinius returns to Lucretia. He tells her that if she screams, he will kill her and a slave, to make it look like they’d slept together, ruining her chastity even in death. Then, he rapes her. Because Lucretia cares

⁸⁰ It is noteworthy that in this story, the Romans also violate the rules of the guest-host relationship, *hospitum* (*xenia* in Greek), snatching up women who are part of the Sabine community and guests within their walls. Yet, perhaps because this story is glorifying the establishment of Rome, the idea of the guest-host relationship and any possible violation of it is glossed over, unmentioned. Another way that groups of men, in power, only tell the part of the story that they want to tell.

⁸¹ The rape of Lucretia in Livy: “As this dreadful prospect her resolute modesty was overcome, as if with force, by his victorious lust; and Tarquinius departed, exulting in his conquest of a woman’s honor” (*Quo terrore cum vicisset obstinatam pudicitiam velut vi victrix libido, profectusque inde Tarquinius ferox expugnato decore muliebri esset...*, Livy, LVIII, 5, 201). Here, Foster translates *vi* as “force.” Foster’s use of the passive voice is noteworthy, too, not clearly placing blame on Tarquinius. I mention Lucretia in “Women in/and Translation: Philomela, Arachne, and Crafting Rhetoric” to emphasize her weaving and its role in constructing her chastity. Here, I focus on her chastity and victimhood, and how her status as a victim of rape illustrates rape as a symbol of power in ancient Rome.

deeply about her chastity, she does not scream. The next day, Lucretia tells Collatinus. He's not mad at her and seems to believe her when she says that she was raped, that she didn't want to have sex with Sextus Tarquinius, and Collatinus vows to avenge her. But it's too late. Lucretia believes that her chastity has already been compromised, having been raped by a man and having been with someone who is not her husband even though it is against her will. She kills herself. But she doesn't die in vain. Collatinus and his friend Iunius Brutus (relative to the Brutus who assassinates Julius Caesar on the Ides of March 44 BCE) kill Tarquinius Superbus, thus ending the monarchy and pushing Rome forward into the Republic. Written by Livy in his history, *Ab Urbe Condita*, the stories of the founding of Rome provide contemporary readers with a glimpse into Roman cultural values and beliefs: the stories tell of Rome's power over non-Romans, the power symbolized by the physical act of rape. There are other values, too, women's silence and chastity, their faithfulness. By their very definition, these stories provide the origins of these beliefs and values and insight into the way that these cultures influence contemporary American culture.⁸²

I situate these origin stories: the Rape of Rhea Silvia, the Rape of the Sabines and the Rape of Lucretia as examples of how stories of rape become foundational in both social and political realms and how they engender sexual violence. Just as early Americans looked to the ancient Roman Republic to establish a form of government for the new country, these stories have also found places of importance in our cultural beliefs and values. While Livy's history shows how stories of rape become foundational to the founding of a city, the city that would

⁸² Ratcliffe and Jensen write that "myth often depicts the *origins* of cultural values and beliefs, as such, explains the underlying motivations for individual and collective actions" (119). The stories of Lucretia and the Sabine women display the importance of power in ancient Rome and indicate the origins of our own complicated way of valuing women. The connection between the ancient world and our own beliefs and values is never more connected and never more complicated. It's not hard to draw comparisons between the current #MeToo movement and Lucretia's story, the way that even though Lucretia tells the truth (and is seemingly believed, more than many women today), she still believes that there's no way for her reputation to overcome to situation.

become the center of the Roman world, Ovid's *Metamorphoses*, his epic poem about change, also contains stories of rape that have become foundational for our cultural beliefs and values because educational curricula from middle school through higher education feature stories from these texts prominently. The political implications of rape appear in the ancient world just as they do in the contemporary one: in antiquity, rape resulted in ruin for a woman. Stories of rape provide examples of "the risks of citizen women of both enacting their own choices and being chosen by a more powerful man, without their awareness or their fathers' consent" (James, 160). In story after story from ancient Greek and Roman myth, women suffer sexual violence and attempted rape, and the result is death, suicide, complete transformation. Women lose their lives and their bodies as a result of rape and thus are ruined. The stories of rape in Ovid's *Metamorphoses* reflect the way that women experience utter change after such as experience and suggest that perpetrators may return to their normal lives, signified by the removal of whatever disguise they donned, but women may never return to their normal lives (James, 163). In a way, these transformations are reflective and symbolic of women's lived experiences, including contemporary women, and so this creates an even more important reason for women translators to reclaim and retell these stories. On the one hand, Ovid's text is a part of the patriarchal culture that sees women only as objects whose bodies are not their own, and on the other hand, it is the closest that an ancient text written by a man comes to exposing women's thoughts and feelings, telling stories from their perspectives. This perspective towards reclaiming mythical stories of rape offers hope because it shows a transformation toward a feminist practice of translating the classics in a way that includes other voices and audiences – once again, this is another way to show that these stories no longer belong only to elite, white men.

These stories of rape at the beginnings of republics and countries, thousands of years apart, whose values and beliefs are symbolized by violence against certain bodies, and are significant because they illustrate how two cultures are connected through violence against women.⁸³ In her translation of Ovid's *Metamorphoses*, Stephanie McCarter provides accurate interpretations of the stories of rape for a twenty-first century audience through her word choice and focus on language that highlights women's experiences, correcting men's previous misinterpretations and erasures of those acts of violence.⁸⁴ What follows is a close analysis of translations of Daphne and Apollo and Salmacis and Hermaphroditus.⁸⁵ Both tell stories of rape, silent or silenced women, and women physically changed as a result of rape. When translated by Stephanie McCarter, these stories from Ovid's *Metamorphoses* use rhetorical strategies of word choice, relevance, and reception to communicate women's lived experiences. In discussion of rape, McCarter's translation uses visceral rhetorics in the way that she describes the bodies and the actions of the bodies. The #MeToo movement provides a rhetorical situation around the demand for exposing women's experiences of sexual violence, and accurate translations of these acts of violence against women bridge a gap between ancient and contemporary worlds by showing how pervasive these experiences are and how relevant the stories are for contemporary audiences. Retranslating stories of rape in Ovid's *Metamorphoses* reflect women's experiences, use women's voices, and accurately name the action of rape, and by doing so, they show that interpretations of these stories can never again ignore these violent acts. This attention to

⁸³ The ruin of women as a result of rape or attempted rape, the loss of life or transformation from human to inanimate object, "is a predictor of the options available to such women in the eventual world of history and politics, the world of Rome at the end of the poem" and also the world of contemporary America (James, 159).

⁸⁴ McCarter indeed points out that one of her primary goals in translating Ovid's *Metamorphoses* was "to clearly and responsibly translate Ovid's scenes of sexual violence and rape" (McCarter, "A Note on the Translation," xxxiv).

⁸⁵ See Appendix A for side-by-side analysis of different translations of Ovid's Daphne and Apollo and Salmacis and Hermaphroditus.

women's experiences with sexual violence also model a way forward with these texts, and show the kind of critical approach we must continue to take with these texts. Fictional retellings, such as those by Nina MacLaughlin in *Wake Siren: Ovid Resung*, play an important role, too, focusing on women's voices and reflect this need to go back to the source, to the original, and look again, and use language to reflect the foundational significance and the need to present the stories in new ways, through women's voices and provide different approaches to women and their relationship to and portrayal of rape.

3.3 Love and Lust

Rhetoric around love and lust in the myths of Daphne and Apollo and Salmacis and Hermaphroditus evokes the concept of love at first sight and suggests that there is a thin line between love and lust. In Ovid's myths, the verb *amo*, *amare*, to love, is often used in these stories of rape. Often, the man, or god, sees the girl and immediately loves her. He has not yet spoken to her, and often looks at her from a great distance away. Their reactions described as love seem more like lust, and the verb *amare* is the only indication of the presence of love and marks the limitations of language and interpretation. As the stories progress, the rhetoric of love is overpowered by physical desire and physical and sexual violence. Apollo desires to marry Daphne and wonders how she will look in certain situations, displaying both his desire to marry her and his desire to physically be with her. The story of Salmacis and Hermaphroditus is different because there is little mention of love at all in the story. Instead, the narrative focuses on desire, specifically Salmacis' desire. The focus on female desire is only part of the story, for the desire that gets displayed is even more lustful than Apollo's, even from the beginning. Salmacis' speech to Hermaphroditus, describing her physical attraction to him, ends with her desire to occupy the marriage bed. The translations of these stories use the rhetorical strategy of

word choice to focus on various aspects of love and lust, as well as female and male desire. In the myth of Salmacis and Hermaphroditus, the desire to commit rape is almost immediate (Nugent, 168). For men, and specifically Apollo, this desire is manifested in language referencing love. For Salmacis, the language of desire outweighs the language of love. In this way, translators display a familiar double-standard that has played out many times before and contributes to the persistent narrative where men's desire and subsequent actions are deemed acceptable, and women's desires are deemed monstrous or unacceptable.

Rhetoric around marriage both evokes a narrative of love and recalls its close relationship to rape, like in the situation with the Rape of the Sabines. Early in the story of Apollo and Daphne, right after Apollo is hit with Cupid's arrow, "Apollo is in love. When he sees Daphne, he wants their wedding night" (McCarter, 24).⁸⁶ McCarter's translation positions Apollo's love for Daphne opposite of his desire for "their wedding night," a phrase that captures both the meaning of the Latin *conubia*, often meaning simply "marriage," and the lust that Apollo feels for Daphne, his desire to have sex with her. On the wedding night, newly married partners usually have sex to consummate the marriage. Martin translates the phrase *cupit conubia* as "desires to sleep with her" (21). Like McCarter's "wedding night," this phrase makes clear that Apollo wants sex, but it does not accurately portray the sense of the Latin *conubia*, or connect the idea of marriage to the sex act, or the idea that women must be married to have sex. Martin's translation is a more contemporary interpretation of what Apollo wants, but not necessarily a more accurate interpretation of the Latin. Other translators aren't quite so straightforward. Mandelbaum translates the line: "Phoebus is lovestruck; having seen the girl, he longs to wed

⁸⁶ The Latin: *Phoebus amat visaeque cupit conubia Daphnes...* (I.490). The Latin word order suggests a certain order of actions with *amat* (loves) preceding *cupit* (desires) suggesting that love comes before desire, even though that is not what Apollo's actions display.

her” (22). Humphries writes: “Apollo loves at first sight; he wants to marry Daphne” (18). Both Mandelbaum and Humphries capture the concept of love at first sight, where Humphries translates the passage using that exact phrase. They also translate *conubia* to encompass the entire idea of marriage, suggesting that Apollo’s love is well-intentioned, and that he is looking past the wedding night, and past the sex act. While it is widely understood that the gods in ancient myth get what they want, Apollo’s pursuit of and desire for Daphne, the connection of marriage and Apollo getting to fulfill his desire in the way that he wants to, recalls the Rape of the Sabines, and the close connection between marriage and rape that Roman myth has established from the beginning. Male translators interpret Apollo as a man in love, where McCarter introduces his lust for Daphne and desire to have sex with her early in the story, providing readers with a clearer route to his attempted rape of Daphne. In McCarter’s translation, Apollo desires the wedding night, hinting at the activities associated with that night: sex, not necessarily love.

The myth of Salmacis and Hermaphroditus depicts Salmacis through her desire, straightforward and matter of fact. Ovid does not hide Salmacis’ desire for Hermaphroditus and in so doing separates her from other women, who are not supposed to openly desire to have sex with a man. Even from the start, “when she saw the boy, and seeing him, desired to possess him” (McCarter, 106).⁸⁷ Instead of love, the focus is on Salmacis’ desire. In Mandelbaum’s translation, he writes: “What she saw, she wanted: him” (122). Humphries translates the lines: “when she saw the youngster and wanted what she saw” (91). While Humphries and Mandelbaum also focus on desire and the fact that Salmacis wants Hermaphroditus, they leave out the translation of a word. Neither man translates the Latin word *habere* (line 316). McCarter

⁸⁷ “*cum puerum vidit visumque optavit habere...*” (Ovid, IV. 315-16 in Anderson).

translates *habere* as “to possess.” In McCarter, not only does Salmacis desire Hermaphroditus, but she desires *to possess* him, taking her desire a step further and showing the way that the rape, a forceful possession, is set up from the very moment that she sees and desires Hermaphroditus, who does not return her feelings. In this instance Salmacis’ lust is clear in her instantaneous desire to possess Hermaphroditus, although Ovid makes no mention of whether she loves him. Mandelbaum and Humphries both consolidate the verbs *optavit habere* into one word “wanted,” rather than the explicit “desired to possess” that encompasses both Latin verbs and more explicitly conveys the intensity of what Salmacis wants. All three of these translations, however, introduce the idea that Salmacis “changes her gendered behavior... she displays a *male gaze*, a gaze that wants to possess what it sees” (Enenkel, 55). The reversal of gender behavior in this passage, specifically characterizing Salmacis as having a male gaze, puts Salmacis in comparison with those men and gods in the *Metamorphoses* who see women, want them, and then take them.⁸⁸ Salmacis’ desire is like male behavior, like Apollo or Tereus, in the way that Ovid portrays her gaze. Endowing Salmacis with a male gaze and male desire is also one way that Salmacis is portrayed as monstrous or strange without explicitly using the word, as Ovid does in “Iphis and Ianthe.” Humphries drives home Salmacis’ monstrosity by calling Hermaphroditus a “youngster,” presenting Salmacis’ desire for a young boy as morally wrong. By giving Salmacis male traits and a male gaze, Ovid separates her from other women and makes her desire unnatural. McCarter’s translation more clearly interprets Salmacis’ desire, and it also more clearly marks her male gaze and her intentions to force herself on Hermaphroditus, in the same way that other men/gods have done in similar stories. Translators have forced these stories to

⁸⁸ Apollo and Jupiter are two gods most well-known for their male gazes in the myths of Apollo and Daphne, Jupiter and Io, Jupiter and Europa, Leda and the Swan, among others, marked by the ways that love and desire or lust are so clearly conflated and the way that men ultimately, forcefully, take possession of the women through rape, and the way that they see them.

conform to contemporary ideals and values. This is detrimental not only to the classical texts and the way that they continue to influence and inspire artwork and writing, but also to the way that we perceive of love and lust. In creating an accurate translation, McCarter highlights the actions that are present in the Latin source text and reflects the character's experiences. In so doing, the accurate interpretation of the Latin language brings about a change in the way that audiences receive the story. Language around love contributes to the convoluted understanding of what is happening in the stories: rape. So, it makes sense that, given all the love, desire, and marriage these men include in their translations, that readers would have a difficult time understanding that these are stories about rape.

3.4 Reception and Consent

Current events have a great impact on the way that readers receive ancient texts, and women's recent translations illustrate the connections between ancient texts and contemporary current events. Reading Ovid's *Metamorphoses* in the twenty-first century, it's impossible to ignore the more than fifty episodes of rape and sexual violence. Ovid's *Metamorphoses* started the movement for trigger warnings across college campuses in 2015. When students brought up the issue of rape in Ovid's text, Daphne and Apollo in particular, a professor steered the conversation to focus on "the beauty of the language and the splendor of the imagery" ignoring students' concern over their interpretation (Johnson). This instance illustrates one recent way that women's interpretations of this text have been ignored or under-valued and highlights a need for translations that accurately convey women's experiences and interpretations. It also shows one way that interpretation of the *Metamorphoses* changes based on time and audience, and the ways that those interpretations are relevant to current audiences in current times. One problem with traditional interpretations of the classics, is that they stick to the traditional view to the detriment

of more accurate interpretations, or interpretations that are consistent with language of the source text and the current social reality, that also help to make the stories more culturally relevant for the receiving culture. Where Mandelbaum and Humphries both include the word “consent” in their translations of the myth of Daphne and Apollo, McCarter’s translation leaves it out, creating an accurate depiction of the nature of the relationship between Apollo and Daphne based strictly on the language that appears in the source text.

The way that readers receive the story of Daphne and Apollo might change depending on who translates it. In particular, the final lines of the episode, where Daphne is transformed into a tree just as Apollo catches up to her. McCarter’s English translation is straightforward: “The brand new laurel nodded - / it seemed to move its treetop like a head” (McCarter, 26).⁸⁹ The translation reflects that, as though after a long chase through the woods, the translator is out of breath, and she can convey only what is present in the Latin. McCarter’s translation is an accurate interpretation of the Latin, and is close to a literal translation, nothing more, nothing less. Mandelbaum translates the same lines as: “With new-made boughs/ the laurel nodded; she shook her crown/ as if her head had meant to show consent” (25). Humphries’ translation reads: “The laurel,/ Stirring, seemed to consent, to be saying *Yes*” (20). Both Humphries and Mandelbaum add the word “consent” to their translations of these lines. There is no equivalent term present in the Latin of this story, and its presence in the translation shapes our interpretation, albeit in a confusing way: did Daphne get away, or didn’t she? Did Daphne want to become Apollo’s tree after she explicitly prayed to her father to transform her so that she could get away from Apollo? It is possible to deduce how the translators arrived at their decision to translate the passage using the word consent: some readings might use the context clues of

⁸⁹ “*factis modo laurea ramis/ adnuit utque caput visa est agitasse cacumen*” (Ovid, l.566-567 in Anderson).

adnuit or “nodded” as an invitation to interpret the nod as consent, but readers also must consider Daphne’s inability to move or do anything but accept her fate, her silence, and the previous action of the story where Daphne is trying to escape Apollo’s pursuit. For translators to interpret that Daphne is offering consent, they must also consider other textual evidence and context clues, and with the exception of the moment where she nods (*adnuit*), all of her other actions have showed her repelling and resisting Apollo, even from the very beginning when she requests that her father allow her to follow the virgin goddess, Diana. Consent can be nodding.⁹⁰ The problem with Daphne’s nod is that there are other actions, other clues in her response that do not indicate consent, taking only the final action (*adnuit*) and interpreting this as consent further adds to the trope of saying no but meaning yes. The definition of rape includes those instances where a woman gives consent at some point in the sex act, and then later says no.⁹¹ While Mandelbaum and Humphries add the word “consent” to their translations of the story of Apollo and Daphne, the idea of *invitus*, or unwillingness, makes more of an appearance than the idea of consent, even though Ovid does not use the term in this story. At every step of the way, Daphne is unwilling to allow Apollo to possess her, touch her, catch up to her, until the end when she has no choice, rooted and silent as a tree. Martin’s translation makes a small shift that might settle somewhere between the idea of consent and leaving it out entirely: “Laurel shook her branches and seemed to nod her summit in assent” (23). Martin uses “assent” instead of “consent,” as Humphries,

⁹⁰ The Rape, Abuse and Incest National Network (RAINN) explains that enthusiastic consent hinges on a verbal “yes,” and also includes verbal and nonverbal cues “such as positive body language like smiling, maintaining eye contact and nodding” (“What Consent Looks Like”).

⁹¹ Nguyen quotes *Black’s Law Dictionary*’s definition of rape: an “unlawful sexual activity (esp. intercourse) with a person (usu. a female) without consent and usu. by force or threat of injury” (76). He goes on to add that the definition of rape in ancient Rome is very different from the definition in the contemporary US (Nguyen, 76). The difference is that “while in modern times, attention focuses mostly on the actions of the rapist and sometimes the victim, for the Romans, the occurrence of rape, the possibility of a legal charge, and also the punishment thereof, depended on the victim’s status” (Nguyen, 76).

Mandelbaum, and even Innes do. This usage marks a small shift, but the difference of prefixes evokes more clearly the similarities between the two words.

By inserting the word “consent” into the English translation of Ovid’s myth, contemporary readers are reminded of the cultural import of consent. Humphries and Mandelbaum erase Daphne’s experience of attempted rape, and replace it with consent, a concept for which there is not a corresponding word in the Latin. McCarter’s literal translation of these lines shows the relevance of her interpretation of the story to the current time as it preserves Daphne’s desire to not become the property of Apollo and shows how Apollo’s demands are an attempt at rape. The final moment for Daphne in McCarter’s translation allows the previous lines to provide evidence, to show how Apollo’s actions lead to attempted rape, rather than an idea of consent imposed on the story at its end, ignoring Apollo’s actions and Daphne’s desires up to that point. The idea of relevance conveys how these stories reach audiences far beyond their own time, how the translations and interpretations speak to contemporary audiences and reflect contemporary values. Accurately translating Daphne’s experience as one of attempted rape is relevant for the contemporary world where women bravely call out their rapists and demand consequences for their actions. In this example, men make translations relevant by inserting the concept of consent into the lines of Ovid, a word that shifts the meaning of the story to erase Daphne’s experience of attempted rape. Women reclaim the myth by remaining closer to the text, letting the situation, the action, as well as the vocabulary of the source text provide the context for interpretation.

Like Apollo and Daphne, Salmacis pursues Hermaphroditus, and Hermaphroditus resists Salmacis. Salmacis is a pool of water, and when she cannot convince Hermaphroditus to be with her, she waits until he undresses and goes for a swim in the pool, then she sneaks up on him and

tries to embrace him. He fights her, but, as McCarter translates, “she holds him as he struggles,/ steals kisses that resist. Her hands slide up/ to fondle his unwilling chest” (McCarter, 107).⁹² Her word choices reinforce the idea that Hermaphroditus resists the pursuit of Salmacis through her use of “struggles,” “resist” and “unwilling.” Humphries translates this passage: “...and held him fast, resisting sought his reluctant kisses, touched his body, stroked his unwilling breast, embraced and held him whatever way she could” (93). Like McCarter, Humphries translates *invitus* as “unwilling,” and emphasizes the way that Salmacis forces herself in the phrase “help him whatever way she could” (93). Mandelbaum renders the moment as “...he tries to fend her off, but she insists; her grip/ is firm: against his will she snatches kiss/ on kiss, she feels his chest...” (123). While Mandelbaum captures the sentiment of Hermaphroditus’ resistance, he does not include the adjective “unwilling.” With the other context clues in Mandelbaum’s translation, the translator still interprets and translates the passage as unwanted sexual pursuit, and rape. This passage is an example of an argument that McCarter has made through a Twitter thread, where she insists that Romans do have some concept of consent because, as Ovid does in this passage, they use the word *invitus*, “unwilling” (@samccart1). It is not lost that the idea of consent should be present in a story that tells of a girl raping a boy, providing another example of different lived experiences and values in ancient Rome.

While the myths of Apollo and Daphne and Salmacis and Hermaphroditus are stories of rape or attempted rape, translating Hermaphroditus’ story as rape, on the one hand, and erasing the rape from Daphne’s story, on the other, contains cultural implications particularly when it comes to reception and the values that different cultures embody and prioritize. The lack of consistency in interpreting stories that depict rapes illustrates ways that translations are culturally

⁹² The Latin reads: “*Pugnantemque tenet luctantiaque oscula carpit/ subiectaue manus invitaue pectora tangit...*” (Ovid, IV.358-9 in Anderson).

embedded, the way that they emphasize changing values, from the 1950s to the 1990s and finally to the 2020s. Translations, therefore, have an impact on the reception of these stories, allowing readers to see the events of the story outside of the Latin language and how their prior knowledge and experiences influence the way that readers read those stories.⁹³ A translator's experience as a woman holds sway over how she interprets and then translates the passage. In looking for ways to update the translations for her twenty-first century audiences, McCarter makes her translations of these scenes accurately reflect the Latin, not adding anything to the language and rendering the word choice in a way that expresses exactly what is in the Latin. By accurately interpreting and translating stories of rape, McCarter corrects the misinterpretations of previous translators and situates the stories for twenty-first century audiences. It is not lost that gender plays a significant role in these stories, where Apollo and Salmacis align in their actions and Daphne and Hermaphroditus suffer the violent consequences of rape, there are other nuances that draw connections between Daphne and Salmacis and illustrate the role that gender plays in these stories about rape.

3.5 Gender and Silence

Rhetorical history, as Cheryl Glenn argues, “has represented the experience of males, powerful males, with no provision or allowance for females” (*Unspoken*, 1). Rhetoric is built on a foundation of speech, where men speak and therefore hold power, and women are silent and silenced. For centuries, women have been excluded from public life, silenced, their value coming from their abilities to remain silent, chaste, faithful. Lucretia, from the beginning of this chapter,

⁹³ Zuckerberg explains reception theory as the way that “the reader constructs the meaning of a text in the moment of the reading. Since the reader's cultural context necessarily influences the frame that he or she brings to a given reading, a later text can be said theoretically to have ‘influenced’ how we read even a much earlier text” (Zuckerberg, *Not All Dead White Men*) Even as the reader engages with a translation of Ovid's *Metamorphoses*, she will also remember other stories, ancient and modern, that relate to Ovid's myths.

is a prime example of a woman who is highly valued for her silence and chastity in ancient Rome. In Ovid's *Metamorphoses*, stories about rape often bring about transformations, using the traumatic event of sexual violence as a catalyst for change. Women are usually silent, do not speak to the men or even voice their protest, their responses to the rape and being carried off is usually a physical transformation. Most often, the victims of the violence transform, losing not only their physical bodies but also their voices. In most cases, the stories about rape involve a man pursuing a woman, and so the transformation and the silence reinforce cultural expectations around who holds power, who speaks, and who remains silent. In the case of Daphne and Apollo, Daphne's transformation into a tree roots her in place, silences her, and keeps her from verbally consenting to Apollo's act of possession. In the case of Salmacis and Hermaphroditus, the opposite is true: Hermaphroditus, the male character, is the victim of rape and Salmacis is in a place of physical power over a man. At the end, after the transformation where Salmacis is fused into Hermaphroditus, creating a person half-man, half-woman, a *biformis* human and the first hermaphrodite, it is still Salmacis, the woman, who disappears, who is silenced, both figuratively and grammatically.⁹⁴ I draw similarities between Salmacis and Apollo, connecting their desire and aggression and rhetorical prowess, for Salmacis is similar to the men who commit rape, such as the gods Jove and Apollo, particularly in the way that she physically violates Hermaphroditus and argues that he should return her affections. I also draw similarities between Daphne and Salmacis, for Salmacis is silenced, she does not get to speak, and, for this reason, she is like the other women who are transformed and silenced at the end of rape stories. Translators of these

⁹⁴ *Hermaphroditus* is a first-declension, masculine noun, so even if the English derivative, "hermaphrodite," is meant to contain both male and female, the Latin name does not grammatically indicate this, yet another way that Salmacis is silenced. Hermaphroditus also already had the name before the transformation. In the Latin: "*Motus uterque parens nati rata verba biformis/ fecit et inverte fontem medicamine tinxit*" (Ovid, IV.397-8 in Anderson).

stories again use rhetorics of relevance and reception, as well as shifts in grammar, to illustrate transformations.

Salmacis desires Hermaphroditus in the same way that Apollo desires Daphne, at first sight and based on physical appearance. The crucial difference is that Salmacis is a woman, and Apollo a god. As pursuers, they have striking similarities: they use rhetoric to convince both Daphne and Hermaphroditus to be with them and love them, and when persuasion is not enough, they use force. Salmacis is interesting in part because her “instinct to rape is instantaneously aroused” to overpower and possess just like it is in Apollo (Nugent, 168). In fact, it seems as though all the male qualities of desire are transposed onto Salmacis illustrating that “like male desire, female desire is caused by sight. Female desire is immediate, intense, and increases” (Fabre-Serris, 139). While this is a place to draw strict comparisons, a place to show that rape is not only limited to women, it also illustrates how bad things happen to women who take on the roles of men.⁹⁵ The story of Hermaphroditus and Salmacis offers a shift in the narrative. Where Apollo seems to get what he wants at the end of the story, we expect a similar outcome for Salmacis, but this is not the case.

When she transforms into a tree, even at the moment of transformation, Daphne resists Apollo’s kisses.⁹⁶ The transformation from woman to tree is a necessary one for Daphne to get what she wants, which is to not have to marry Apollo. But since she cannot verbally agree or consent, as soon as Apollo catches up to her, as the laurel tree, “he feels her chest still trembling beneath new bark and hugs the bough like arms” (McCarter, 26).⁹⁷ Then he utters the words:

⁹⁵ As Richlin writes: “when a female acts male, the result is the unmaning of all men, and the narrative makes clear that this is a bad thing” (166).

⁹⁶ “*oscula dat ligno: refugit tamen oscula lignum*,” (Ovid, I.556 in Anderson).

⁹⁷ “*sentit adhuc trapidare novo sub cortice pectus/ complexusque suis ramos, ut membra, lacertis*” (Ovid, I.554-5 in Anderson).

“‘But since,’ he said, ‘you cannot be my wife, you’ll be my tree!’” (McCarter, 26).⁹⁸ Daphne becomes an object for Apollo to possess, and because she is an object and unable to speak for herself, she has no choice in the matter. After her transformation, McCarter’s only mention of Daphne’s female gender is through the reference to “her chest” in all other places, Daphne, the laurel tree, does not have a gender (McCarter, 26). The Latin offers no gendered pronoun to modify *pectus*, the Latin word for chest. Neither Mandelbaum (“he feels the heart that beats beneath the new-made bark” (24)) nor Humphries (“felt the heart still beating under the bark” (20)) give Daphne’s laurel a pronoun, further emphasizing her identity as an object, no longer human. Martin’s translation uses “Laurel” as a reference to the tree that Daphne becomes, and as a woman’s name. He capitalizes the name at the start of the sentence and uses female pronouns when he refers to “her branches” (Martin, 23). Daphne’s silence contributes to her identity as an object, too. Instead of being able to speak and respond to Apollo, she must use only movement: “The brand new laurel nodded—it seemed to move its treetop like a head” (McCarter, 26). McCarter’s translation does not assign gender to the laurel tree, using the pronoun “it,” instead of retaining Daphne’s female gender identity.⁹⁹

⁹⁸ “*cui deus ‘at quoniam coniunx mea non potes esse,/ arbor eris certe,’ dixit ‘mea.’*” (Ovid, I.557-7 in Anderson).

⁹⁹ The word that generally means tree in Latin, *arbor*, *arboris*, is assigned feminine gender despite being a third declension noun, usually neuter. The noun *laurea*, meaning laurel tree, is a first declension noun and so is a feminine word. While McCarter seems to try to emphasize the objectification of Daphne as a tree, the fact that the words that indicate the kind of tree are feminine is another way that the feminine embodies the object, becomes objectified, even in the language. In a Twitter thread, McCarter makes the case for why she translates Daphne, in her transformation to a tree, specifically the Latin pronoun *hanc* as “it” rather than “she” and notes that “Ovid’s Latin is frustratingly – and pointedly – ambiguous after Daphne’s metamorphosis” (@samccart1). She claims that “by choosing ‘it,’ I tried to let Daphne keep some agency for herself through silence” (@samccart1).

3.6 Conclusion: Retellings as Rhetorical Acts

Retellings are often able to bridge a gap between cultures, to show how one story, however ancient, is still relevant to contemporary audiences. Retellings of rape stories allow authors to resituate the stories rhetorically by paying close attention to their rhetorical strategies around audience, language, and interpretation, like the rhetorical strategies translators use in their translations. Retellings also show how interpretations of stories do not remain static from time to time but rather shift depending on the readers and the time.¹⁰⁰ Liz Oakley-Brown identifies a version of a translation of Daphne and Apollo from Early Modern England by Mary Wortley Montagu, in which she writes: “By my Soul little Daphne had suffer’d the Rape” (144).¹⁰¹ This line is less a direct translation than it is an interpretation of what happened, a kind of retelling. When women retell the story of Apollo and Daphne, they emphasize the unwanted pursuit and the use of force as Apollo chases Daphne and gives her no other choice but to submit or change her form. In MacLaughlin’s story, Daphne is clearly a victim of attempted rape. McCarter’s translation of Daphne and Apollo brings the story into the twenty-first century, correcting misinterpretations of the story and the complicated history around rape and consent. McCarter’s translations of Daphne and Apollo and Salmacis and Hermaphroditus show the possibility for interpretations of these stories that highlight women’s experiences and expose them as stories about sexual violence, and she does this by accurately translating the Latin and putting to use certain rhetorical strategies. In two stories, MacLaughlin’s “Daphne” and “Salmacis and Hermaphroditus,” Nina MacLaughlin employs rhetorical strategies to identify a contemporary

¹⁰⁰ Gamel, quoted in Lively, writes: “The variety of readings of ancient texts have received proves not that all readings are equally valid or that texts are ‘timeless’ but that readings, like texts, are located within history” (63). Readers receive texts in certain time periods and their readings depend on the current beliefs and values.

¹⁰¹ Oakley-Brown writes: “Famously, Apollo’s pursuit of the girl does not end in rape” (144). While the Latin does not include a scene of rape, it is widely agreed upon that the story is one of an *attempted* rape, had Apollo caught up to her, because Daphne runs away from him and refuses his attempts to convince her to be his wife, because of the way that he touches her in her tree form.

audience, to use language specific to sexual violence, and to build a story around her interpretation of the originals as stories of sexual violence.

Retellings, like translations, are interpretations. A popular approach for contemporary authors, retellings usually embody interpretations from a marginalized character's point of view, and they usually find a specific message that will resonate with a twenty-first century audience. In some cases, writers expand a small or silent character into the heroine of a novel, almost giving them their own epics. In MacLaughlin's case, she lengthens some episodes from the *Metamorphoses* and reorders them, but ultimately keeps the delivery similar to Ovid's original as a collection of short stories, divided by spacing and title, with the underlying commonality of transformation, and a focus on violence against women, and women and victims getting to tell their own tales. The messages, perhaps not the same as morals or lessons that Medieval translators boasted, help to make these stories rhetorical because they show how the author writes for a specific contemporary audience.

Retellings bring up social issues that resonate with politics and feminism, connecting the personal to the political and continuing to illustrate the connection between language and power. Where retellings allow characters who traditionally are silent to tell their own stories, authors give those characters the ability to speak by giving them voices and language, the power to define and describe their own experiences. Retellings are vastly different from the stories on which they are based: they differ in genre and language, and they share different messages with their audiences.¹⁰² Authors of retellings, however, base their new story on an ancient original, so

¹⁰² Romans viewed the goal of translation as difference from the source (Copeland, 30; McElduff, 10-11). In the Middle Ages, difference from the source was also a characteristic of translations such as the *Ovide Moralise*, a French translation of Ovid's *Metamorphoses*, which focused on moral interpretations of the myths, providing a summary of Ovid's original myths accompanied by a moral lesson, a kind of exposition, rather than a strict translation (Copeland, 108). The retellings, particularly those retellings by women of classical myths, take on the same kind of difference.

the retelling is intrinsically connected to the original, but fits better into the contemporary time. MacLaughlin's retellings of "Daphne" and "Salmacis and Hermaphroditus" have this timeless quality to them. There are few indicators to show what time period the story takes place in, but the way MacLaughlin tells the stories evokes a timeless quality, so audiences see a correlation between antiquity and the present.

In her story "Daphne," MacLaughlin employs language that is almost identical to the English translations by McCarter, and that correspond to Latin phrases from the original.¹⁰³ Retellings translate stories across languages and cultures and serve as a way to address differing values and beliefs between cultures. This is why it's so important to interpret the stories in a way that identifies the actions of Apollo (and Salmacis) as ones of sexual violence, and to call them out in the translations and retellings. Where translators have previously inserted the concept of consent into translations of Daphne and Apollo, MacLaughlin spins the story in favor of Daphne by making her victory explicit: "And I shook my leaves. I shook them and all of them rustled. My whole crown. These leaves would wreath the heads of the victorious. Because I was victorious. I'd won. I shook and shook. As if I were nodding. As if I were telling him yes" (10). MacLaughlin's story ends in much the same way as the original, however, MacLaughlin emphasizes Daphne's victory over Apollo, the idea that she remains free from him in the way that matters most to her – the attempted rape does not become a reality. Here, Daphne is only nodding "as if" she were telling him yes, so that it might look that way to Apollo, but is not Daphne's intended meaning. MacLaughlin uses the original story and the context to create a

¹⁰³ It is noteworthy that this is not the first time that scholars identify elements of translation in a retelling. Holly Ranger argues that the last three lines of Ali Smith's novel *Girl Meets Boy*, a retelling of the Iphis and Ianthe myth, contains elements of feminist translation because "Smith's creative expansion challenges both the limits of gender and 'translation'" because she repeated the same line three times with different attention to gender in each (Ranger, 240). At the time of publication of MacLaughlin's *Wake Siren*, there were no feminist translations of Daphne and Apollo. MacLaughlin's retelling also serves as a kind of translations of the last lines of Ovid's myth.

story that fits within contemporary cultural values. MacLaughlin also uses rhetoric of reception and the idea that readers will know Ovid's myth of Daphne and Apollo. The story begins with Daphne asking readers to "Open the cabinet," look at the spices until they find the bay leaves: "Those are me, mine. I was the first of all the laurel trees..." (MacLaughlin, 3). MacLaughlin connects readers' familiarity with bay leaves as a cooking spice to Daphne and the laurel tree, immediately showing readers that they are already intimately familiar with Daphne, not only the original story, but her identity as a tree.

Where MacLaughlin's "Daphne" gives voice to Daphne through her point of view, "Salmacis and Hermaphroditus" gives voice to both Salmacis and Hermaphroditus. The story is told through dialogue, their lines labeled with "S" and "H." In this retelling, MacLaughlin echoes the original, and focuses great detail on Hermaphroditus' resistance at the moment when Salmacis tries to possess and rape him:

H: She's all around me and I felt sick. It's too animal. I didn't want to know. It's as though she's all tentacles, some massive octopus, pulling at me, tugging me in toward her, her legs knot themselves around my legs and she opens herself and is rubbing all over me. I don't want this. STOP.

S: STOP, he said, and I held him tighter. I pressed myself into him. We both breathed heavily. I knew any second would come his surrender... They always surrender. They always give in...

H: No no no no. Stop. STOP. (MacLaughlin, 247-248).

Rather than simply saying that Hermaphroditus' "unwilling chest" resisted Salmacis, as the original does, MacLaughlin allows him to resist physically and gives him a voice, gives him a chance to say "no" and "stop," and makes clear that he does not want Salmacis and does not want her to do what she is doing. This moment is relevant because it uses language and dialogue that evokes contemporary women's experiences when they are resisting unwanted advances, they often say no or ask the pursuer to stop. This language, and Salmacis' disregard of

Hermaphroditus' wishes, is the mark of rape in our culture: he said no, she did it anyway. And, just as Salmacis insists in her dialogue, there is often an assumed consent, the idea that the person will eventually give in, will eventually like it. Put into dialogue, this resistance shows how this retelling makes the story relevant in response to the way that people resist rape. The moment of rape in the story gives way to the fusing of Hermaphroditus and Salmacis into one being. Instead of silencing Salmacis, as the original does, the dialogue goes back and forth between the two characters so that both Salmacis and Hermaphroditus are present in the transformation:

H: We are both,
 S: Blurred and joined,
 H: And neither (MacLaughlin, 249).

While the two characters are joined to become Hermaphroditus, the first hermaphrodite, this story shows us that Hermaphroditus contains both female and male equally, through their voices as they are intertwined and finishing one another's sentences and the way that their sentences are merged. Salmacis speaks, even after her transformation to become fused with Hermaphroditus, a response to her former silence in Ovid's original.

Both translations and retellings of Daphne and Apollo and Salmacis and Hermaphroditus by women show ways that women situate these stories rhetorically for their audiences by striving to make them relevant to the receiving culture and by focusing on the impact that word choice and message have on audiences. Just as McCarter produced a translation that exposes and accurately interprets the many stories of sexual violence in the *Metamorphoses*, MacLaughlin's retellings interpret the stories to include rape and show how the act of violence impacts women in culturally significant ways. Retellings and translations both show how classic texts have afterlives beyond the ancient world and impact contemporary culture by showing audiences that

rape culture is as pervasive in antiquity as it is today. When women tell these stories in ways that accurately interpret rape, they show that women have voices within the context of classics in the same way that they give voices to the mythological characters.

4 UNNATURAL IPHIS AND *BIFORMIS* HERMAPHRODITUS: A CASE STUDY OF GENDER AND SEXUALITY IN TRANSLATION

“She turned boys’ heads like a girl. She turned girls’ heads like a boy. She made love like a boy. She made love like a girl. She was so boyish it was girlish, so girlish it was boyish, she made me want to rove the world writing our names on every tree. I had simply never found anyone so right” -Ali Smith, Girl Meets Boy

The stories of Tiresias, Iphis and Ianthe, and Salmacis and Hermaphroditus are stories that depict desire and gender behavior outside of a heterosexual and cis-gender norm, and different translations of these stories depict those behaviors across generations.¹⁰⁴ Translators, along with artists and fiction writers, in the process of translating stories from one language and culture into another are tasked with making the original stories fit within their own culture, and so reflect their own beliefs and values in their interpretations.¹⁰⁵ Even as Stephanie McCarter strives to translate Tiresias, Iphis, and Hermaphroditus in ways that resonate with twenty-first century readers, these changes mark the ways that translation into the receiving culture presents challenges around gender terms and sexuality. Beliefs and values around gender identities and the LGBTQ+ community have shifted significantly from the mid-twentieth century to the present day. Even still, twenty-first century readers are familiar with the polarizing media coverage and sensationalized rhetoric around transgender and LGBTQ+ rights, marriage, healthcare, and even drag shows. News coverage highlights bathroom bills and trans youth in schools playing on sport

¹⁰⁴ Beek notes the “widespread perception of such sentiments as unnatural, combined with the reluctance to accept such sentiments as valid...” when it comes to issues of biological sex, gender, and sexuality have an impact on the way that we receive these stories (51). Culturally, we’ve come a long way, but our understanding and acceptance of the nuances between sex and gender is still in progress.

¹⁰⁵ Carlos notes that the “particular rhetorical situation of the translator is especially apparent in cases where the tastes or values of the original culture are at odds with those of the receiving one” (335).

teams that correspond to their gender identity but contradict school records, and states have begun banning gender-affirming healthcare for young people.¹⁰⁶ Translations convey cultural values and beliefs, and twenty-first century translators have a chance to update these translations in ways that reflect changing cultural values and beliefs around marginalized communities. McCarter's attention to word choice shows how she interprets issues of sex and gender in ways that impact twenty-first century readers and the relevance of these stories. Where Stephanie McCarter translates stories of rape and sexual violence against women in ways that accurately name and portray the violence, McCarter translates stories of gender transformation and sexuality in ways that accurately portray these concepts for twenty-first century audiences. Men's interpretations of gender and sexuality in their translations of the same text highlight strangeness and unnaturalness of relationships and gender identities outside of a cis-gender, heterosexual norm and erase women's identities and voices from their experiences. Stephanie McCarter's translations of Tiresias, Iphis and Ianthe, and Salmacis and Hermaphroditus from Ovid's *Metamorphoses* use culturally accurate terminology around biological sex and gender, create space for queer relationships and update understandings of gender identity.

McCarter finds herself in a rhetorical situation as she updates Tiresias, Iphis and Ianthe, and Salmacis and Hermaphroditus, stories that present transformations around gender and

¹⁰⁶ Marriage was made legal for all LGBTQ+ people by the United States Supreme Court in 2015 with their decision in *Obergefell v. Hodges*. 2022 brought the Respect for Marriage Act, which guarantees "the federal rights, benefits and obligations of marriages in the federal code for same-sex couples" (Berg-Brousseau). In 2016, House Bill 2 made North Carolina the first state to pass a bathroom bill, denying people access to public bathrooms based on their gender identity and forcing them to use the bathroom corresponding to their biological sex; the bill was later repealed, but the issue still persists. 2020 brought a focus on banning "trans people from participating in athletics," with a law in Ohio banning trans people from participating in sports all the way through college, and a high-profile court case in Connecticut on the same topic (Strangio & Arkles). Gender-affirming healthcare, from surgeries to hormone therapy, is a matter of life or death in the transgender community, and as recently as February 2023 Utah passed a bill that prohibits minors from receiving gender-affirming healthcare (Goodwin). In Florida, the "Don't Say Gay" law states that "classroom instruction... on sexual orientation or gender identity may not occur in kindergarten through grade 3..." ("What You Need to Know"). These are only a few examples, as of February 2023, the ACLU is tracking 327 anti-LGBTQ bills ("Mapping Attacks on LGBTQ Rights").

sexuality, as she translates the stories into a receiving culture that is at once at odds with and enamored with ancient Roman culture. The story of Tiresias tells of his transformation from male to female and back again and gives background to a character well-known from Sophocles' *Oedipus Rex*. The story of Iphis and Ianthe features a woman, disguised as a man, who falls in love with another woman, and is able to marry her only after she transforms into a man. Salmacis and Hermaphroditus tells the story of a woman who fiercely desires a man and rapes him. As a result of the rape, their bodies become fused, creating one being. Each story portrays women and queer characters as strange or monstrous, with unnatural desires and unnatural gender behavior, tells stories of complicated gender and sexuality journeys, or erases the female aspects of the character entirely. These stories are very different: Tiresias offers evidence from lived experience to settle a dispute between the gods; Iphis longs to marry her beloved, Ianthe, something she can only do as a man; Salmacis desires Hermaphroditus and rapes him, fusing their bodies together in one despite Hermaphroditus' wishes for the opposite.¹⁰⁷ Contemporary readers may identify with how these stories highlight LGBTQ+ issues and experiences, especially queer women's invisibility and gender dysphoria. While human rights are a contemporary issue, this kind of connection is not uncommon when it comes to Ovid's *Metamorphoses* and contemporary reception of the poem.¹⁰⁸ These stories and their translations have implications for how we receive and interpret stories of gender and sexuality. In particular,

¹⁰⁷ Beek argues that the story of Iphis and Ianthe and the perception that it has a happy ending is "highly problematic, and can only be read as unproblematic if the reader makes some controversial assumptions about Iphis' gender identity" (51). In other words, what we read as a happy ending brought about by a simple transformation of one character from male to female (or so it seems) is not as simple as we may have originally thought.

¹⁰⁸ Zajko notes that "Ovid sometimes provides the material" for analysis through many different analytical approaches from psychoanalysis to feminist theory to queer theory and that these approaches "frequently supply the means for the interpretation of Ovid, to the extent that it seems quite natural for the *Metamorphoses* to be regarded as the 'predecessor' of Freud and Lacan in its radical exploration of the possibilities of representing the self" (184). Using Ovid to analyze some of these concepts that seem highly contemporary is not a new one. Contemporary retellings also play a role here, too, showing how these stories and their messages hold meaning for today's readers.

the word choice in translations illustrate shifting beliefs, understandings, and acceptance in American culture, and show how these stories are relevant to audiences. The stories also have implications for how we view women, their presence in our society and their invisibility.¹⁰⁹

Queer women or women who are openly sexual also have invisibility pushed upon them, their stories erased from history and their voices silenced. The original versions of these stories perpetuate women's invisibility and the perceived strangeness of living outside the norm.

Translations fit within the time that they are composed, and Stephanie McCarter uses rhetorical strategies to create translations of these stories that fit within our contemporary culture, update the interpretations of the stories, and begin to give voice to those characters who have long been silenced in ancient myth. McCarter's translation of "Iphis and Ianthe" emphasizes queerness as a positive quality and uses this new interpretation to reach a wider audience. She uses grammar to challenge both ancient and contemporary understandings of gender and sexuality, extending voice and acceptance to characters that were previously invisible.¹¹⁰ McCarter's rhetorical strategies around word choice and grammar provide a bridge between Ovid's ancient Rome and contemporary American culture, not only acknowledging changing interpretations of the story, but also changing cultural values.¹¹¹ Just as an ancient orator is

¹⁰⁹ Women's existence in myth as well as the lived experiences of women throughout history illustrate a focus on silence, they are not absent, but rather are valued for their invisibility, bound to the work in the home, the private realm, rather than the public, like their male counterparts, and the evidence from their lived experiences are rarely consulted.

¹¹⁰ The issue of grammar has to do with how words function in sentences. In Latin, grammar is also concerned with issues of gender because Latin is a gendered language where nouns always have gender. Words such as *puer* (boy) and *vir* (man) are masculine in Latin, and words such as *puella* (girl) and *femina* and *mulier* (woman) are feminine. These concepts in grammar then relate to physicality, and the specific body parts that each person has (or doesn't). Ranger argues that Ovid "uses female nouns and pronouns to refer to Iphis, as Iphis also uses feminine forms self-reflexively and when speaking of her desire for another woman" and that Iphis' physical transformation might be "only grammatical," that is, from girl (*femina*, a feminine noun) to boy (*puer*, a masculine noun) (237).

¹¹¹ Carlos imagines a situation "similar to an orator facing a hostile audience" and "must find ways to appeal to readers who are potentially unreceptive to the original text, whether because of a clash in values or because of pre-existing ideas about the text or the culture that produced it" (336). It is not hard to imagine, setting these stories next to sensationalized news articles about LGBTQ+ people's and women's rights, where there might be cultural clashes even now. In her translation, McCarter combines two separate and distinct cultures and she does so in a way that

“situated between a subject and a public,” in the same way McCarter is attentive to her audience and her power as a translator in order to widen Ovid’s audience (France, 261). She combines language and power in the form of rhetorical strategies around word choice and grammar to transform the stories of Tiresias, Iphis and Ianthe, and Salmacis and Hermaphroditus into ones that speak to twenty-first century audiences and empower readers to imagine other readings and interpretations of the stories.¹¹² McCarter’s rhetorical strategy of word choice shows how she uses words and their meanings to construct specific interpretations of the text and how she subverts previous interpretations of the story in favor of a more contemporary one. The examples show ways these translators convey meaning with word choice, and the cultural impact of deviating from, or sticking to, traditional dictionary definitions of Latin vocabulary. Here, I analyze interpretations of desire and gender behavior in these myths from Ovid’s *Metamorphoses* and juxtapose McCarter’s rhetorical strategies around word choice and grammar with Rolfe Humphries’ and Allen Mandelbaum’s translations of these same stories. McCarter’s rhetorical strategies of translation reflect a shift in contemporary perception of gender and sexuality and help to bring about change in cultural values around those topics.¹¹³ McCarter’s translation illustrates an evolving understanding of gender and sexuality and changes the way that audiences receive and interpret these stories, making visible women’s experiences and the existence of queer characters in Ovid’s epic poem.

promotes change in a positive light, by including people of minority communities as the audiences for these stories, so that they, too, might see themselves in these stories.

¹¹² Glenn writes that “rhetoric always inscribes the relation of language and power at a particular moment (including who may speak, who may listen or who will agree to listen, and what can be said)...” (*Rhetoric Retold*, 1-2).

¹¹³ The first woman to translate Ovid’s *Metamorphoses* in its entirety into English is Mary Innes in 1955. Since then, Jane Alison has translated selected stories from the *Metamorphoses* into English in 2014. McCarter is the first woman since Innes to translate the entirety of the *Metamorphoses* into English, her translation was published in November 2022.

4.1 Tiresias: Translating Biological Sex¹¹⁴

I begin with an analysis of Tiresias' myth to show that language and word choice matter, that the word choices translators may impact the way that we interpret and receive stories, and to show how McCarter handles the concept of biological sex where a clear transformation of sex takes place. This serves as a point of comparison for the transformations of Iphis and Hermaphroditus, whose transformations are more nuanced. Tiresias' myth also provides an example of how translations reflect cultural values and beliefs in the way that they include concepts like gender and biological sex. Tiresias is a well-known figure in Greek tragedies: he plays an important role in Sophocles' tragedy, *Oedipus Rex*, as a blind seer. Unable to see with his eyes, he instead sees the future with his mind's eye. Although many of us encounter this character as early as high school, his origins preceding *Oedipus Rex* are less familiar. In Ovid's *Metamorphoses*, Tiresias is asked to settle a dispute between Jove and Juno: who has more pleasure in sex – men or women? Tiresias is a reliable source for this information because he has lived as both male and female. He once saw two snakes mating, and when he struck them with a staff, he turned from male to female. A few years later, he saw the same snakes, struck them again, and returned to his male form. Because he spent time as both female and male, Tiresias is an obvious choice to consult in this matter, and he answers that it is women who have more pleasure. Juno is furious at this answer and, as punishment, blinds Tiresias. Jupiter feels bad, and so gives Tiresias the ability to see the future. Popular translations do not give Tiresias a female gender at any point, using masculine pronouns to refer to him. While he's had experience with both female and male sexes, he seemingly has little to show for it, everything feminine erased, missing, leaving Tiresias only male. In this way, Tiresias' transformation as female is like nearly

¹¹⁴ See Appendix B.1 for side-by-side analysis of translations of Ovid's Tiresias.

every other woman in the *Metamorphoses* where transformation for women often results in silencing and transformation into inanimate objects who can no longer speak. Instead of allowing Tiresias to embody any part of being female, that part of him and his experience is never present in the story. Additionally, there is no trace of Tiresias' transformation grammatically: he only exists in the masculine gender in Latin. Stephanie McCarter's translation of Tiresias' myth maintains this tradition of presenting Tiresias in his male form only but does take a new approach with respect to the presentation of biological sex and gender. This is an accurate approach to the translation because the Latin does not contain any adjectives or nouns in the feminine gender in reference to Tiresias. McCarter's translation conveys a transformation of biological sex where upon striking the copulating serpents, Tiresias "was transformed (amazing!) from a male into a female" (79).¹¹⁵ Humphries translates the line: "...from man was turned to woman..." (67). Mandelbaum writes: "...he had changed – a thing of wonder – from man to woman" (90). Tiresias' reason for striking the snakes a second time, when he sees the same pair of snakes once more, is that he knows from experience that striking the snakes "can change a person's sex" (McCarter, 79).¹¹⁶ "Sex," as McCarter translates, is not a dictionary definition for *sortem*, usually defined as lot, or fate ("sors"). Instead, she captures the contemporary understanding of this word, and translates it with the specific word that embodies change. Here, Humphries uses "man is turned to woman" (67). Mandelbaum translates the line: "...changed into his counter-state" (90). Where McCarter uses "sex," Humphries uses "man" and "woman," words that refer to gender identity rather than biological sex. Mandelbaum's translation, however, maintains the meaning of the word *contraria*, with his "counter-state," although this phrase lacks specificity with respect to the transformation from biological male to biological

¹¹⁵ "...*deque viro factus, mirabile, femina...*" (Ovid, III.326 in Anderson).

¹¹⁶ "...*dixit, 'ut auctoris sortem in contraria mutet,'*" (Ovid, III.329-30 in Anderson).

female. Using words like “male” and “female” and referring to a “person’s sex” rather than gender (man/woman) evoke a specific transformation from one biological sex to another and back. McCarter’s focus on terms indicating biological sex in the myth of Tiresias shows how she translates this story in a way that describes a transformation of anatomy and situates the story for a contemporary audience who is familiar with the divide between sex and gender terms. The transformation of biological sex conjures certain body parts, where a transformation of gender does not.¹¹⁷ Although the transformation brings Tiresias added experience (this is why Juno and Jupiter consult him, after all), that experience is seen through a male gaze.

Even in McCarter’s translation, which exhibits a new interpretation of this story with respect to sex and gender terms, Juno’s role in this story and the lack of attention to evidence from women’s experiences is cause for concern. Even though Tiresias declares that women experience more pleasure during sex, Juno becomes so angry at this response that she blinds Tiresias. The moment in Ovid’s *Metamorphoses* shows a lack of interest in and presence of women’s perspectives around these experiences. A man reporting what he felt like as a woman lacks a certain ethos, and implies a kind of universality of experience: we expect men to speak, to offer their observations and opinions as fact, and here there is no difference.¹¹⁸ In antiquity and far too long afterwards, women were valued for their silence, and so they were not able to report for themselves what their experiences were, men were expected to have the last word on women’s experiences. In the story of Tiresias, the question is about women’s pleasure, and again, we hear from a man. What it is necessary to hear in this cultural moment, in this story, is a

¹¹⁷ Sex refers to the biological anatomy a person is born with, where gender is more nuanced and complicated, and refers to the socially constructed behaviors, ways of dressing, etc.

¹¹⁸ Glenn writes that “gendered experiences continue to be difficult, if not impossible, to separate from human ones. And for that reason alone, the masculine gender, just like every male experience or display, has come to represent the universal” (*Rhetoric Retold*, 173). Perhaps Juno is angered because by calling on Tiresias to answer this question, Jupiter again perpetuates the idea that men’s experiences represent the universal.

woman's voice explaining her own perspective. It is more culturally accepted for people in minority groups, women and queer people included, to tell their own stories and for those narratives to become authoritative sources.¹¹⁹ When it comes to Juno and her reaction, it is also necessary to remember exactly what and who the act of sex is for: for heterosexual couples, *married* heterosexual couples, for procreation, it is *not* for pleasure, particularly not for women's pleasure.¹²⁰ It is crucial to remember that Ovid wrote his *Metamorphoses* during the reign of emperor Augustus, who created laws that focused heavily on family, procreation, and the harsh punishment of adultery.¹²¹ Translations, then, situated in the mid- and late-twentieth century and the early twenty-first century, reflect the language and values of their contemporary cultures.¹²² The idea that Tiresias should transform biological sex brings about questions related to issues of gender, sex, and sexuality that are not new ones.¹²³ McCarter's presentation of biological sex in "Tiresias" contrasts to the lack of focus on biological sex in both the myths of "Iphis and Ianthe" and "Salmacis and Hermaphroditus," where attention to word choice and its cultural impact

¹¹⁹ Zajko argues that "the developing field of 'narrative ethics' allows the proliferation of voices that would have previously been unheard or devalued to tell their own stories and challenge the 'authoritative' versions of the medical establishment" (195). This extends not only to the "medical establishment" but to other areas as well, authenticity is a kind of ethos when it comes to presenting lived experiences, we look for the credentials of an author as a member of the community whose story he or she is telling.

¹²⁰ In the Early Modern world the "Christian religion reduced sexual practices to a minimum: sex was allowed only between husband and wife, only for the purpose of procreation, only to a certain degree that excluded a lot of excitement and lust, and only in certain positions that were regarded as proper for procreation" (Enenkel, 56). This is not all that different from more recent periods in history. Queer sex is marked as taboo because it is an act that is done purely for pleasure, rather than procreation.

¹²¹ At first it seems like perhaps this story, for Ovid, should reflect the cultural values of the time. Ovid's fraught relationship with emperor Augustus, however, along with his other poetry and his later exile show instead how Ovid wrote poetry that deviated from the contemporary cultural values of ancient Roman.

¹²² In the mid-1950s, the term "queer" was derogatory, LGBTQ+ relationships were against the law, and homosexuality was part of the *Diagnostic and Statistical Manual of Mental Disorders (DSM)*. The American Psychological Association removed homosexuality from the *DSM* in 1973 (Uyeda). The removal of homosexuality from the *DSM* comes just under twenty years after the publication of Humphries' *Metamorphoses*. While there's no correlation between the translation and the *DSM*, the cultural climate in which Humphries lived is one in which the idea of homosexuality is unacceptable in America.

¹²³ Zajko writes that "although the possibility of surgery is a modern phenomenon, the fantasies of being able to change sex or to be some combination of both sexes are not" (181). Queer people in all their multiplicity have always existed, although certain medical procedures and care are newer.

results in ambiguity around the specific parts that transform and also results in an interpretation that is more inclusive of a wider audience.

4.2 Iphis: The Strange and Monstrous¹²⁴

In Ovid's *Metamorphoses*, Iphis is born female and raised as a boy.¹²⁵ McCarter begins her translation of this story with a distinction between sex and gender: Iphis' mother, Telethusa, is "bearing a female" and, after the birth, "pretending that it was a boy, instructed that *he* be fed" (273). McCarter makes clear the distinction between sex and gender at the start of the story, indicating that Iphis lives as a boy, and that her biological sex remains female. Iphis' transformation from female to male at the end of the myth allows her to marry Ianthe. To complicate matters, it is Iphis that suffers alone, for Ianthe recognizes Iphis as male, a boy, although it is a disguise. Changes at the textual level in the story of Iphis and Ianthe have impacts culturally and rhetorically. The invisibility, and impossibility, of love between two women in antiquity becomes a concern for contemporary translators as they interpret the story of Iphis and Ianthe within contemporary culture. Iphis, like other queer women, becomes monstrous in mid-twentieth century English translations because of her unnatural desire for women, reflecting homophobic culture of the time. These translations, however, reflect cultural values. McCarter's translation, on the other hand, reimagines Iphis and Ianthe and reclaims some of their humanity through her rhetorical use of word choice.

One controversial passage in this story uses word choices in translation that reflect cultural understanding and acceptance of kinds of love and relationships that are not

¹²⁴ See Appendix B.2 for side-by-side analysis of different translations of Ovid's Iphis and Ianthe.

¹²⁵ In the myth, Ligdus names his child Iphis after his own father and Telethusa agrees because "it was unisex and not dishonest" (McCarter, 560). Iphis is a third declension noun. In Latin, nouns in the third declension are typically neuter (where first declension is usually feminine, and second declension is usually masculine). Having a neuter, third declension name is like the concept of a gender-neutral name today, provides another way that Iphis inhabits the space between identities, and serves as an example of how gender is a grammatical concept.

heterosexual, Ovid describes Iphis' love for Ianthe as "...*prodigiosa novaeque/ Cura...*" (727-8). Humphries translates the phrase as "...such a strange and unnatural passion..." (231). Innes, similarly, writes, "...a strange and unnatural kind of love" (222).¹²⁶ Mandelbaum flourishes a bit more with: "...love so strange that none has ever known its monstrous pangs" (319). All three of these translators focus on strangeness and monstrosity to describe the kind of love Iphis feels for Ianthe. The Latin, however, does not suggest such a negative connotation as other translators' versions would suggest. McCarter writes: "...by this queer longing for a novel kind of lovemaking that no one understands?" (274). Definitions for *prodigiosus* in *Lewis and Short* include "unnatural, wonderful, marvelous, prodigious" and those for *novus* include "new, not old, young, fresh, recent."¹²⁷ While definitions for *prodigiosus* point toward unnaturalness, or strangeness, it is possible to connect the word to ancient Roman cultural norms, where romantic relationships between women were not often visible, and any trace of their sexuality was deemed improper and unnatural.¹²⁸ The word "queer" is not a standard dictionary definition for *prodigiosus*. McCarter's deviation from the dictionary definition shows a shift in the interpretation of the story through translation and illustrates a possibility for how the translation may be received into twenty-first century culture where queer love is both possible and fulfilling, and where the term queer, reclaimed by the LGBTQ+ community, no longer holds its historically derogatory sense.

¹²⁶ I mention Innes here because, even though she has written a prose translation, she is the only other woman to translate the *Metamorphoses* in its entirety, and the similarities between her and Humphries' translations, published in the same year, show how culturally embedded the language and beliefs around queerness and romantic love between women are.

¹²⁷ *Lewis and Short* is an authoritative Latin dictionary.

¹²⁸ In general, women in ancient culture were invisible, so it's not surprising that this story would reflect the way that the female sex was not valued: from the near infanticide at the beginning of the story to the strangeness of the lesbian relationship here. On the other hand, homosexuality was hardly a foreign concept between men in antiquity. The question for men was not who they were doing it with, but rather who penetrates whom.

It is worth noting that Humphries' and Innes' translations were published in the same year, 1955, and they both translate "*prodigiosa novaeque*" as "strange and unnatural," clearly reflecting cultural values of the mid-1950s. The difference in these two translations is in the translation of the next word in the phrase, *cura*, where Humphries calls it "passion" and Innes calls it a "kind of love." Where "passion" has a sexualized connotation, Innes does in fact identify what Iphis feels for Ianthe as "a kind of love" and humanizes the translation in a small way, while still situating it in the specific time period in which she translates. Beek notes that "all other references to female homosexuality in Roman literature present such a phenomenon as monstrous" perhaps contributing to the persistent reading of the relationship between Iphis and Ianthe as monstrous and unnatural (66). Humphries' translating *novae* as "strange" emphasizes that the relationship between Iphis and Ianthe is not normal rather than reflecting the dictionary definition of a new or fresh relationship, which contains less of a negative connotation.¹²⁹ As young people, defining their relationship as new, the first relationship that they are experiencing, is an accurate translation of the word. McCarter's choice to translate *prodigiosa* as "queer" shows an updated approach to the kind of love between Iphis and Ianthe and reflects an updated definition of the term "queer." In her "Translator's Note" for the version of this story published in *The Sewanee Review* in 2021, McCarter writes that "the contemporary register of 'queer' communicates ... what Iphis sees as the marvelous strangeness of her desire without saddling her with judgements about that desire that she does not express" (566). McCarter's translation reflects an interpretation of strangeness and newness that doesn't have to be negative, but can be

¹²⁹ Lisa Franklin observes that rendering *prodigiosa* "as monstrous would require an embarrassing and vicious lack of intuition about the female experience," in other words, Humphries' translation misses the mark ("Life as an Iphis"). Here, Franklin draws a connection between "queer" and *prodigiosa*, noting that "Mirriam-Webster defines 'queer' as differing in some odd way from what is usual or normal" ("Life as an Iphis"). Drawing a thin connection between the translations of *prodigiosa* shows a shift in the way that readers perceive these words and interpret the story: today, Iphis is no longer a monstrous mystery, but instead is a queer character who loves and longs like anyone else.

marvelous, as well as the contemporary understanding of the term “queer” as reclaimed by the LGBTQ+ community.

McCarter’s “...by this queer longing for a novel kind of lovemaking that no one understands?” hints that the story is in fact about both longing and lovemaking (274). Iphis loves Ianthe but is unable to marry or have sex with Ianthe because she is also a woman, that is, Iphis lacks a phallus and is unable to consummate the marriage.¹³⁰ In ancient Rome the penetrative act consummates the marriage. Iphis and Ianthe want to be together, although they don’t know how in their present states because they have no models, no other stories about the kind of love that they share. That Iphis and Ianthe have a queer relationship might be a clearer reading of this story because Iphis does not appear to have a problem with her genitalia or her gender, rather she lacks examples and wonders how she could love another female when not even animals do this.¹³¹

Iphis’ desire is monstrous because it is considered unnatural – a girl desiring another girl. However, things work out in the end when Iphis becomes a boy and can be with Ianthe. The transformation erases the monstrosity, portrays queer women’s invisibility, by “heterosexualizing” the love between Iphis and Ianthe (“Iphis & Ianthe Translated by Stephanie McCarter,” 566). Their relationship is no longer monstrous because it is heterosexual. In the story of Salmacis and Hermaphroditus, the nymph, Salmacis, who is also a stream, desires Hermaphroditus when she sees him and begs him to consent to have sex with her and describes the immediacy of her desire explicitly. When Hermaphroditus does not submit, she agrees to

¹³⁰ Beek writes that “Roman authors vehemently reject both the idea of a woman taking the penetrative role in sex, as well as the idea of sex occurring without a dominant partner who penetrates,” while its generally agreed upon that what matters in the question of male homosexuality is who is doing the penetrating (66).

¹³¹ Or, as McCarter writes: “Iphis’s dilemma is not that she finds her love morally reprehensible... she finds it instead physically impossible, which speaks to the strictly penetrative view of sex that comes down to us from Roman sources” (565-566).

leave him alone, only to watch and wait for him to take off his clothes and jump into her waters. Salmacis then rapes him. Even as Hermaphroditus struggles, Salmacis prays that they may never be parted, and so their two bodies become one, still with the name Hermaphroditus. The story ultimately tells of the origins of the *hermaphrodite*, a person with both male and female genitalia. Rather than explicit social commentary, McCarter provides a deviation from the Latin language that makes visible Iphis' queer love for Ianthe in another. Where McCarter's translation of Iphis and her "queer longing" gives her interpretation of that story a positive spin, making her less strange, McCarter's translation of Hermaphroditus also creates more space for Hermaphroditus as a non-binary character, although her accuracy in translating the Latin requires her to ultimately retain the masculine gender.

4.3 Iphis and Hermaphroditus: Grammatical and Cultural Gender¹³²

In Latin, gender is a grammatical concept more than the cultural one that we know today.¹³³ Like in English, Latin has specific words to designate biological sex and gender. In ancient rhetoric, words indicating men and women hold specific connotations and are used in rhetorical writing to indicate positive or negative connotations or class.¹³⁴ Latin and Greek languages assign gender (masculine, feminine, and neuter) to all nouns, not just a few as in English where only those nouns such as boy/girl, man/woman, king/queen contain "intuitive" gender (Corbeill, 79). Even with words such as doctor/nurse and professor/teacher, we often

¹³² See Appendices B.2 for side-by-side analysis of different translations of Ovid's Iphis and Ianthe, and B.3 for analysis of Ovid's Salmacis and Hermaphroditus.

¹³³ In Latin, the word for grammatical gender is *genus* (Corbeill, 76). Glenn writes that "even though *gender* is merely a concept borrowed from grammar, it, nevertheless, continues to have far-reaching effects on cultural notions of the relation between the sexed body and its behavior" (*Rhetoric Retold*, 173).

¹³⁴ L'Hoir's study emphasizes the way that *homo* and *mulier* and *vir* and *femina*, while their definitions are the same (*homo* and *vir* mean "man" and *mulier* and *femina* mean "woman") have different connotations, usually around class. She points out that "*homo* and *mulier* do double duty, being both the general terms and the biological words for man and woman" and that *vir* and *femina* "evolved to distinguish the elite from the ordinary" (L'Hoir, 1).

understand the male person to be a man, a king, a doctor, a professor, and a female person to be a woman, queen, nurse, or teacher, without a clear designation other than cultural interpretations.¹³⁵ These words illustrate how gender comes to be understood to exist on a binary, words on opposite ends of a spectrum making our understanding of gender conform to one thing or another. We often confuse words that indicate gender (boy/girl) with those that indicate biological sex (male/female). For these stories about queer women and women with unnatural desires for men, the concept of grammatical gender reveals non-normal gender behaviors and how these behaviors function within cultures.

The transformation from female to male is necessary for Iphis and Ianthe to be together. However, the transformation in the Latin is a transformation of grammar: Iphis becomes a boy and “is the active, penetrative *puer* in the grammar of Roman sex and is gendered masculine – but she may not have a penis” (Ranger, 239). In English, the shifts in pronouns and gender terms indicate transformation of gender, but not necessarily biological sex. In the description of Iphis’ transformation, every feature is explained in comparison to how Iphis appeared as a girl. In the Latin, the transformation preserves feminine endings: *Quam solita est, maiore gradu* (Ovid, IX.787 in Anderson). McCarter renders this line: “And Iphis follows with a longer stride than usual” (275-6). Humphries writes: “But taking, somehow, longer steps than usual...” (233). Mandelbaum translates the line: “Iphis walked behind her, but her stride was longer than it was before” (321). The fact that the participle *solita*, from *solita est*, ends in “a,” indicates the feminine ending, and justifies translators’ use of the female pronouns in the description of her stride. However, McCarter’s English translation does not give Iphis a pronoun yet. Crucially, the metamorphosis does not describe the transformation of the part of Iphis’ body that would allow

¹³⁵ Women have always held positions secondary to men, and so it is not uncommon to think about specific words that do not *really* have any gender as gendered.

Iphis and Ianthe to consummate the marriage, suggesting that Iphis does not have a penis even after the transformation from *femina* to *puer*. This also brings up the question of whether the transformation from female to male is what Iphis wants, or would “some instruction in lesbian sexual practices [be] more congenial to her” (Beek, 56-57)? It is important not to discount the visibility of examples of people living similar lives. Without the transformation, Iphis would not be able to have what she desires: marriage to Ianthe. Following the comparison, McCarter preserves the second person pronouns in the Latin: “...she has more vigor than is normal for a female. You who were just a girl are now a boy!” (563).¹³⁶ The shift to second person pronouns allows the author to address the characters in the story and avoid the question of which gender pronouns to use in English, while still marking the grammatical change from *femina* to *puer* (girl to boy) and not limiting them to specific sets of pronouns (563). McCarter’s use of gender terms “boy” and “girl” also suggest that the transformation is not one of biological sex. The “female” in the previous clause refers generally to females, not specifically to Iphis. Humphries, rather than using the second person in his translation writes: “The vigor less becoming to a woman. She was no woman now, but a young bridegroom!” (233). Humphries’ term “bridegroom,” defined as “a man just married,” may suggest that a penis is present in his translation, as the marriage night is associated with consummation. Mandelbaum’s translation reads: “You are more vigorous than you had been, o Iphis, when you still were feminine—for you who were a girl so recently are now a boy!” (321). Innes writes: “She showed more energy than a woman has – for she who had lately been a woman had become a man?” (224). These translators address a shift in vigor or energy as part of the transformation and additionally add various levels of how acceptable energy or vigor is for a woman, where the Latin simply states that as a man, Iphis has

¹³⁶ “*Plusque vigoris adest, habuit quam femina. Nam quae/ Femina nuper eras, puer es*” (Ovid, IX.790-1 in Anderson).

more energy or vigor than a woman. For Humphries, the vigor is not becoming to a woman, not something that is generally accepted for a woman, while others indicate merely that Iphis as a man has more. There are also shifts in gender terms. Marriage age for young women in ancient Rome was fourteen or fifteen, and marriages were arranged much earlier than that (often to indicate family or political alliance, friendship, and things that benefitted patriarchs). So, the shifting of these terms in translation is interesting to note, particularly when the Latin juxtaposes *puer* and *femina*, where *puer* exclusively refers to a boy, while *femina* has a wider range of connotations for women, but usually indicates an adult woman.

The ending of “Salmacis and Hermaphroditus” also troubles the idea of gender and gendered language. There is a grammatical disappearance of Salmacis and of grammatical gender just as there is a physical one. Scholars have criticized Ovid’s *Metamorphoses* for missing an opportunity to create a third gender term rather than Hermaphroditus residing in the masculine second declension, and translating Hermaphroditus with masculine pronouns (Nugent, 177).¹³⁷ McCarter’s translation uses the pronoun “they” in the singular before following custom and translating Hermaphroditus with the masculine singular pronouns. Her translation reads: “Their form is dual, and they can’t be called a woman nor yet a boy. They look like both and neither” (McCarter, 108).¹³⁸ In McCarter’s version of the transformation she uses the English gender-neutral pronoun “they” to refer to a singular person. Mandelbaum’s translation reads: “...so were their bodies that had joined no longer two but one – although biform: one could have called that shape a woman or a boy: for it seemed neither and seemed both” (124). Humphries’ writes: “So these two joined in close embrace, no longer two beings and no longer man and

¹³⁷ The name Hermaphroditus is a second declension name, which means that it is masculine in gender. (Where Iphis was third declension neuter.)

¹³⁸ *Ubi complex coierunt membra tenaci, / nec duo sunt sed forma duplex, nec femina dici / nec puer ut possit, nec utrumque et utrumque videtur* (Ovid, IV.377-79 in Anderson).

woman, but neither, and yet both” (93). Translators are tasked with reflecting the grammatical transformation from two beings into one. Both Humphries and Mandelbaum clearly refer to two bodies, and Salmacis and Hermaphroditus as two beings, although they also express that they are both and neither man and woman, and Mandelbaum’s use of “their” clearly describes the plural “bodies.” Humphries and Mandelbaum both translate these sentences using plural forms and reflect the original Latin where Ovid also uses plurals to indicate the two bodies involved, Salmacis and Hermaphroditus. McCarter uses the singular “they” in this gender-neutral approach and gives a quick glimpse of possibility – that Hermaphroditus might be able to finally exist as both the male and female parts combined, as neither and both. Although McCarter’s use of “they” as a singular pronoun differs from the Latin plurals, this usage more clearly reflects contemporary understandings of “they” in the singular. Additionally, the second declension masculine ending of “Hermaphroditus,” makes the name very clearly masculine.¹³⁹ Ovid only uses Salmacis’ name a handful of times, and only in the nominative and vocative cases, making her the aggressor, and not passive as women customarily are.¹⁴⁰ The word falls in the third declension, usually containing words that are neuter in gender. Without the help of modifiers, it is difficult to know which gender she is. Not using her name much, especially not at the end of the myth further shows her grammatical disappearance. Through her use of the singular “they,” McCarter’s translation finally illustrates a way for Hermaphroditus to be gender non-conforming. In this way, she also creates an instance for Salmacis to be a part of the narrative, where in other

¹³⁹ While some endings are third declension and feminine, or even masculine, they are often less clearly so. In some cases, names in myth come from Greek, and so have less familiar endings. My point here is that everything in the second declension is masculine, and so it’s hard to see a word with second declension endings and think that there could be other gendered possibilities, even as we are supposed to think this with Hermaphroditus.

¹⁴⁰ Like Iphis, Salmacis is a name that falls in the third declension, making the gender neuter and can be read as more ambiguous.

instances, she merely disappears after the transformation.¹⁴¹ The problem in the next line is that when Salmacis transforms to become a part of Hermaphroditus “the masculine entity (in some form) survives, while the feminine entity simply disappears” (Nugent, 177). The grammar shifts from the plural, including Salmacis as a part of Hermaphroditus, to the singular masculine. McCarter’s changes in her translation to use the singular “they” creates an instance where the story becomes relevant for the readers, because of the inclusion of the word as a pronoun for people who identify as gender non-conforming, and, in a way, creates a Hermaphroditus that includes both masculine and feminine. Even as Salmacis is meant to be a part of Hermaphroditus, she disappears: her name is not mentioned again in the last lines, and many of the translations use exclusively male pronouns. Even McCarter uses male pronouns after a point. McCarter and the gender expressed in the passage by Ovid shows her accuracy in translating the Latin while also finding a way to use language that more readily indicates gender fluidity in contemporary English, and she again gives voice to a victim of rape.

4.4 Reception and Retellings

Retellings are wildly popular because they finally tell the story and answer the question from the woman’s perspective. Retellings are often written by women, and so offer ethos in their characterization of women. They show how word choice and gender come together to impact how we receive these stories today. Paintings and short stories reinterpret the myth, translate the myth across medium and genre, and allow us to see a moment of the story, or to see the story as boiled down into one moment.¹⁴² Like translations, the paintings also interpret the story in a certain way, capture a certain essence and are created for a specific audience. Like women

¹⁴¹ See “Daphne’s Consent and Salmacis’ Force” for a more complete analysis of Salmacis’ disappearance.

¹⁴² Graham et al. describe the experience of viewing an image as one that evokes an entire story: “the entire image hits us all at once: it is only as we step back that we begin to discern its parts and how the parts are related to one another and to the image’s meaning” (24).

translators, women who write fictional retellings of these stories find ways to shine new light on them, giving women and queer characters their own voices to tell their own stories. Translations, paintings and sculptures, and fictional retellings all have in common the idea that they are situated in particular times for particular audiences. Reception is significant rhetorically because it expects a certain situation, message, in a certain time, for a certain audience.¹⁴³ Retellings give voice to marginalized characters and victims. These stories received *now* carry significant cultural weight because of current issues around gender and sexuality. While translations, paintings, and sculptures are reminders of how cultures interpreted the stories at certain time periods, newer translations by women are also working to create interpretations of these stories for contemporary audiences. Women who write fictional retellings are perhaps the most savvy at this kind of contemporary interpretation, retelling the story while also working to situate the story as part of contemporary values and beliefs – giving women and queer characters voices to tell their own stories, while also acknowledging that the exchange between Salmacis and Hermaphroditus is rape. These interpretations show that stories from Ovid’s *Metamorphoses* have a place in the contemporary world, and that there is a need to read the text critically, to see all of its influence on art, literature, and movies, and to call it into question, to find ways to continue to give voices to women and queer characters.

McCarter’s “Iphis and Ianthe” highlights ways in which queer love is at once possible but also thwarted, because Iphis and Ianthe can only experience a happy marriage by “heterosexualizing their love” (“Iphis & Ianthe Translated by Stephanie McCarter,” 566). In this case, translation only goes so far, because the translators’ interpretations remain faithful to the

¹⁴³ Zuckerberg writes that “reception theory holds that the reader constructs the meaning of a text in the moment of the reading. Since the reader’s cultural context necessarily influences the frame that he or she brings to a given reading, a later text can be said theoretically to have ‘influenced’ how we read even a much earlier text” (*Not All Dead White Men*).

words on the page. However, fictional retellings take up the work of creating queer love in this story. Ali Smith's novel *Girl meets Boy* retells this myth and highlights the beauty of queer love between Iphis and Ianthe. While Smith's novel is a fictional retelling set in present-day Scotland, Smith uses queer translation at the end of the book where she includes three different iterations of the final line of Ovid's myth (Ranger, 240). The last lines of the novel read:

“and the boy Iphis gained his own Ianthe
as the girl met her boy at the altar
Reader, I married him/her” (144).

The first of these three lines is the last line in Mary Innes' translation of the myth in her *Metamorphoses*.¹⁴⁴ The following two lines are alternate translations of that same line, repeating them with various levels of gendered language. Ranger argues that *Girl meets Boy* is a queer translation and describes this as “a recuperative act, leaving meaning open, and using repetition to provide multiple translations on the page to make visible in translation the multiple possibilities of queer identities” (237). Queerness reflects multiplicity and, at times, something out of the ordinary. Visibility and exposure to different interpretations of these stories shows readers (often young people) that there are many ways to approach and work with these texts, and many ways to interpret and understand these stories. Humphries', McCarter's, Mandelbaum's, and Innes' translations are prime examples of differing interpretations and mark the importance of these kinds of juxtapositions for identifying cultural implications. The translation and the fictional retellings of this story help to situate a queer story for audiences. Translation gives women a chance to reclaim these ancient stories, tell them through their own voices, and change their reception. McCarter's “Iphis and Ianthe” shows how translation embodies a possibility for change, for using new words to tell an old story. This possibility for

¹⁴⁴ Mary Innes is the first woman to translate Ovid's *Metamorphoses* in its entirety into English, published by Penguin Classics in 1955. I include part of her translation of Iphis in the analysis in this chapter.

change is as important for “impressionable young people” in high school and college as it is for wider, popular audiences (Wilson, 296). These translations shift the way that we perceive Classics - once inflexible, now change, in the form of translation, is possible.

Artists in the Early Modern period create many visual depictions of myth. Most, however, are by men, yet they still contain value in providing us with ways of viewing and interpreting these stories that are significant in our own culture, especially when we view them critically. With a focus on white-washing ancient stories and the male gaze, these images also show us why artists “were so interested in Ovid’s inversion of gendered behavior, and why they had such a great preference for presenting exactly the most violent part of the story: they invite their viewer to identify with the male character, and make him afraid of the female one, the nymph” (Enenkel, 125). These stories, when told by men, take the interpretation that most clearly sympathizes with the male character, and silences or erases the female one. The sculpture of “Sleeping Hermaphroditus” depicts the youth post-transformation, as a being with breasts and a penis, sleeping on a mattress.¹⁴⁵ Viewing the statue from behind, the viewer thinks she knows what she will see, the body of a sleeping woman, but is surprised upon looking at her front, to find the male genitalia. This image of the changed body shows how Hermaphroditus encompasses both characteristics of male and female, melding together seamlessly in marble, and offers a visual depiction that English (and Latin) grammar cannot: a being that embodies both. The peacefulness of the sculpture comes into question, then, where the sculptor has erased the entirety of the violent act, leaving only a peacefully sleeping person. Other portrayals of Salmacis and Hermaphroditus depict the struggle between them, show that Salmacis forces

¹⁴⁵ “Sleeping Hermaphroditus” is most often attributed to Bernini, although it’s only certain that he sculpted the mattress.

Hermaphroditus to do something he does not want to do, and show Hermaphroditus resisting.¹⁴⁶ Many paintings depict the violent moment of the story, as much art depicting mythology does, and asks us to look at them with our own kind of male gaze to see Salmacis as a predator, to fear her, as we normally would the male in a story such as this, and to sympathize with Hermaphroditus, the victim.¹⁴⁷ This kind of translation, from poetry to painting or sculpture takes one moment from the story and shows it in great detail, in a way that makes that one moment embody or represent the entire story. So, from the paintings, the myth of Salmacis is about a nymph forcing herself upon an unwilling Hermaphroditus. The sculpture “Sleeping Hermaphroditus” shows a peaceful youth after the transformation to embody both male and female. The sculpture attempts to make clear the transformation that the Latin does not so explicitly describe: Ovid makes no reference to breasts or penis, and the gender identity is not so creative as the sculptor would portray, but rather defaults to the masculine. Other sculptures by Bernini, namely his *Apollo and Daphne* and *Rape of Proserpina*, portray the violent moment of possession and struggle with Daphne and Proserpina twisting and pushing away from their pursuers. “Sleeping Hermaphroditus,” however, swings in the opposite direction, giving the sense of complete peace, in the form of sleep, within the youth. These artistic depictions only capture a moment, but they have great influence over the way that we see and interpret the stories, in the same way that translators from Latin into English do. Just as translators use rhetorical strategies around word choice and grammatical gender, artists use facial expressions, bodily movements of their subjects, colors, and lines to show how we should interpret the image. Artists and translators situate their work within particular times for particular audiences, so that

¹⁴⁶ I address MacLaughlin’s “Salmacis and Hermaphroditus” in “Daphne’s Consent and Salmacis’ Force.”

¹⁴⁷ Most famously, Bernini’s sculptures *Apollo and Daphne* and the *Rape of Proserpina* depict violent moments of attempted rape.

viewers and readers must take into consideration their own cultural and social values and belief systems.

5 WOMEN IN/AND TRANSLATION: A CASE STUDY OF PHILOMELA AND ARACHNE CRAFTING RHETORIC

“Go and do your work.

Stick to the loom and distaff...

...It is for men

To talk, especially me. I am the master.”

-The Odyssey, Telemachus to Penelope, trans. Emily Wilson

5.1 Good Women, Weaving Well

In a famous passage from the *Odyssey*, Penelope, Odysseus’ wife, waiting faithfully for her husband’s return from ten years at war, bargains with the suitors who have taken over Odysseus’ palace in his absence and are competing for her hand, that she will choose one of them to marry as soon as she finishes weaving her tapestry. So, she weaves all day, exhibiting all the virtuous qualities expected from a faithful wife. At night, however, she unweaves the tapestry, never progressing beyond a single point, her own kind of quiet rebellion, disguised because weaving is an expected activity for a woman. In Livy’s *Ad Urbe Condita*, in the contest of whose wife is the most virtuous, Lucretia wins out against all the others, for she stays home to weave rather than hosting banquets with other wives, getting drunk on wine.¹⁴⁸ Despite her virtuosity, she’s raped by Tarquinius Superbus and, ashamed, kills herself, all her virtue not enough to cancel out the terrible act of violence against her. A classic story of a woman blaming herself for an act of sexual violence that she did not want. These two women, Penelope and

¹⁴⁸ I mention Lucretia in my chapter, “Daphne’s Consent and Salmacis’ Force,” as well. Her story is foundational to the founding of the Roman Republic, exemplifies the accepted and virtuous qualities of what it means to be a woman in antiquity, allows for clear analysis of the very complicated relationships between men and women in antiquity, and provides an easy comparison for the standards that women are upheld to in both antiquity and the contemporary world.

Lucretia, embody the qualities “of womanly industry and excellence,” marked in particular by weaving, and exemplify characteristics valued in and expected from women in antiquity (King, 80).¹⁴⁹ Upstanding women of “industry and excellence” find representation and embodiment in the act of weaving, in the same way that rhetoricians are represented by Cato the Elder’s idea of the good man speaking well (*vir bonus, dicendi peritus*, Murphy et al., 123).¹⁵⁰ A man speaking well and a woman weaving well represent actions of good, upstanding, virtuous men and women, respectively, in ancient society. Men’s ancient rhetoric is based in oratory, speeches given in public, while women’s rhetoric is the opposite, tethered to the private realm, in the form of craft and marked by a lack of educational equality available to women. Just as men perform their masculinity through the rhetorical acts of oratory in the public realm, women perform their femininity through needlework and craft (Pritash et al., 17). In other words, crafting serves a rhetorical purpose wherein women perform their femininity. The value of Lucretia and Penelope is in their femininity, and they perform their femininity by weaving. Lucretia doesn’t go out partying, she stays home and weaves. For both Lucretia and Penelope, their virtuosity is linked inherently to their weaving, which is marked as the proper behavior for the good woman in antiquity with these examples. Even as they weave, they show readers that they are exemplary women. The stories I analyze here show how women use their traditional platforms in subversive ways and as rhetorical acts. Not only have women participated in rhetoric through translation, but they also engage in the act of translating experiences from private to public realms, in particular “they translate their private language, their specifically female forms of discourse,

¹⁴⁹ In the “industry and excellence” described by King, she cites three women from ancient literature that represent the virtuosity brought about by their weaving: “Penelope’s chastity is inseparable from her loom, and in *The Odyssey*, Helen’s rehabilitation is signaled by her rededication to textile work; the exemplary matron Lucretia works wool late into the night” (80). These women serve as a kind of gold standard, examples to strive to live up to, and weaving plays a role as a task taken up by such women.

¹⁵⁰ A good woman is one who weaves well. It also suggests that a good woman is one who is silent. In Latin, I might say *femina bona, deducenda perita*.

developed as a result of gendered exclusion, into some form of the dominant patriarchal code” (von Flotow, 12). Women use their crafts to translate their experiences from the private realm to audiences in the public and, in this way, their work of translation is rhetorical. Their translations of these experiences are also different from men’s because their lived experiences, often marked by silence and existence in the margins, are different from men’s lived experiences.¹⁵¹ Women’s participation in rhetoric has been marginalized to translation, where women recompose male ideas from one language into another. Another way that women participate in a rhetorical act is through the crafts of needlepoint, weaving, and tapestry. Crafting is both a kind of translation and a kind of transformation, where women reinscribe stories from one language into another as well as reshape stories and lived experiences into observable things. These crafts as translation and transformation take place in different mediums, are not restricted to text or linguistics, because composing was not an act that women were welcome to participate in but exist in their own private realms and use different forms of discourse and non-verbal communication entirely different from textual writing. Arachne and Philomela use crafting, weaving, needlepoint, the creation of tapestry as forms of discourse and non-verbal communication to translate their messages across media.

I expand on Pritash et al.’s argument that non-verbal communication in the form of needlework, tapestry, and weaving is a form of discourse and so is rhetorical.¹⁵² Tapestry and weaving may not contain language, words, or speech, in some cases, but they still share

¹⁵¹ In a discussion of her translation strategies, McCarter argues that “a feminist lens allows the translator to examine the cultural forces that have shaped previous translations so that she herself can *resist* retrojecting anachronistic assumptions and stereotypes onto her source text – and in doing so she can better communicate its complexities and nuances” (“Ovid’s Callisto and Feminist Translation,” 138). Taking a certain lens or approach is only possible as a way to acknowledge and consider different lived experiences. Women and men have inherently different lived experiences and so will take different approaches to translation and see the story through different lenses.

¹⁵² Pritash et al. argue that they “consider needlework not as an *alternative to* discourse, but as a *form of* discourse; that is, we think of the needle *as* the pen...” and “as a form of rhetoric with the potential to shape identity, build community, and prompt engagement with social action” (14).

messages with audiences.¹⁵³ The stories of Arachne and Philomela both deal with silencing. Arachne and Philomela lose the ability to speak or act, and as a result, must find alternative means to tell their stories, in this case, weaving. So then, these crafts as non-verbal communication are ways to tell a story in a new or different medium. In their lack of spoken words, crafts are the opposite of oratory, and yet they very clearly convey messages to their audiences. Clear messages and clear audiences make these crafts a form of discourse and rhetorical.¹⁵⁴ The argument has often been made that women have not widely participated in rhetoric throughout history, however, their crafts and non-verbal discourse in the form of weaving, tapestry, and needlepoint, as well as other forms of art such as paintings and sculpture, tell a different story. Tapestries, needlepoint crafts, and even paintings and sculptures show how women retell stories from their own perspectives and, in some cases, create subversive interpretations. So far, throughout this project, I've made clear that translation is a rhetorical act and have identified ways that women translators translate classics using rhetorical strategies. These forms of non-verbal discourse, these retellings, are also a kind of translation of stories from one medium to another and transform stories in form while they try to present accurate interpretations of events and experiences.¹⁵⁵ In these kinds of translations, women, working in

¹⁵³ Tatar notes the "different metaphors for storytelling" that are closely linked with textile production: "we weave plots, spin stories, fabricate tales, or tell yarns" (64). While these have become phrases in our vernacular, they are also reminders of "how the work of our hands produced social spaces that promoted the exchange of stories" (Tatar, 64). While Tatar writes "the work of our hands" there is a clear link between the textile metaphors of storytelling and women's work.

¹⁵⁴ Glenn's definition of rhetoric, that "rhetoric always inscribes the relation of language and power at a particular moment (including who may speak, who may listen or who will agree to listen, and what can be said)..." focuses a good deal on language, audience, and power (*Rhetoric Retold*, 1-2). Traditionally men hold power through their proximity to public oratory. These crafts as forms of discourse break the cycle of the traditional power dynamics, where women use the means available to them and stick to the realms where they are expected to stay but create messages through their crafts. Additionally, Lamp argues for an interpretation of Aristotle's definition of rhetoric ("Let rhetoric be [defined as] an ability, in each [particular] case to see the available means of persuasion") that by focusing on the presence of sight in the definition it is possible "at least for making the case that the visual was understood by the Greeks to be a rhetorical element" (25).

¹⁵⁵ McCarter's translation of Ovid's "Proem" to the *Metamorphoses*, the first four lines: "My spirit moves to tell of shapes transformed into new bodies. Gods, inspire my work (for you've transformed it too) and from creation to my

their own (private, familiar) realms have power over their interpretations and the ways that they craft them for their audiences, using the conventions of those particular media. In the private realm, then, crafts of weaving, needlework, and tapestry become ways that women retell, subvert, and give voice to these stories in their own compositions, not just as recompositions of men's work.¹⁵⁶

The two stories of Philomela and Arachne are significant because they are two instances where female characters in Ovid's *Metamorphoses* engage in the act of translation through weaving, where those translations are subversive and rhetorical.¹⁵⁷ In both stories their crafts are brought about by violent acts, providing women with situations in which to respond to and convey messages, an audience to receive the craft as a translation and a message, and reflect the rhetorical situations and translation as a rhetorical act. The fact that women translate their experiences across medium, weaving instead of translating linguistically or textually, reflects the nature of translation as women's work: their work is rhetorical, however it is relegated to the work of translation, and the work of the private realm, where women's work is secondary to men's rhetorical messages and presentation as public oratory.¹⁵⁸ Stephanie McCarter makes the weaving of Philomela and Arachne rhetorical acts of translation by emphasizing the rhetorical

own time spin out unceasing song" (1). McCarter uses the metaphor of spinning to represent the epic that follows and uses "transformed" twice to represent what the poem is about. Spinning, translation, and transformation are linked here.

¹⁵⁶ Glenn points out that women's ability to compose and write hinged on their ability to translate and to recompose men's originals rather than to create their own, where "composition was a masculine art, the articulated original; translation was feminine – derivative, defective, muted, 'other'" (*Rhetoric Retold*, 146).

¹⁵⁷ These two myths are taught widely in college Classics classrooms, and they deal with significant violence against women. They are also myths that have been retold in contemporary literature, bringing their relevance even more prominently into the twenty-first century. See "Philomela" and "Nightingale: A Gloss," by Paisley Rekdal and "Arachne" and "Philomela" by Nina McLaughlin. Updated translations and translations by women are capable of also reflecting women's lived experiences.

¹⁵⁸ Lori Chamberlain presents the gendered metaphors of translation in relation to production and reproduction, where translation is a kind of *reproduction* of (men's) originals and "organizes the way a culture values work: this paradigm depicts originality or creativity in terms of authority, relegating the figure of the female to a variety of secondary roles" (455). Cultures value men's originals, and translated texts become associated with the feminine, secondary, unoriginal.

situations in the tapestries, their messages to specific audiences, and the role of weaving and translating as women's work. Her translations of these stories reflect the nature of women's work of translation and weaving as subversive and rhetorical. She uses the rhetorical strategies of word choice to portray weaving as women's work, reception to show how the messages of women's translations reach their audiences, and relevance to emphasize the connection between weaving and craft as rhetorical acts in the twenty-first century. McCarter's translations of these narratives present stories of women using translation rhetorically and explore the gendered metaphors of translation and women's work as rhetorical. Juxtaposed with McCarter's translations of the same stories, the translations by Rolfe Humphries and Allen Mandelbaum present the myths in ways that uphold the traditional view of women as silent victims unable to use rhetoric to speak their experiences, and incapable of using their craft in rhetorical ways.

5.2 Philomela and Procne¹⁵⁹

In the myth, Tereus, king of Thrace, and Procne marry (under the auspices of many bad omens) and Procne relocates to Thrace with her new husband. Procne misses her sister, Philomela, terribly, and finally convinces Tereus to bring her from Athens for a visit. Tereus does. However, upon seeing Philomela, Tereus is overcome with lust.¹⁶⁰ When he brings Philomela to Thrace, he takes her to a hut in secret, instead of to their home where Procne awaits, where he rapes her. After the initial shock, Philomela gives a powerful speech in which she vows to "cast off shame and tell [his] deeds," identifying audiences of people or silent forests and stones, and the gods, suggesting that it does not matter who will listen, she will tell everyone

¹⁵⁹ See Appendix C.1 for side-by-side analysis of different translations of Ovid's Philomela, Procne, and Tereus.

¹⁶⁰ Translators often treat lust as love, although McCarter's translation makes this a little less ambiguous by identifying Tereus and his people as "disposed to lust" and describes how Tereus "burns with his vice and his nation's" (McCarter, 168). Translating lust as love is yet another reason why it is difficult, at times, to identify rape in men's translations of stories such as the myth of Philomela and Procne.

and lays the groundwork for Philomela's need to tell her story, no matter what (McCarter, 171). In response to this, Tereus cuts out her tongue, leaving her literally unable to speak, to share her story in the traditional way. Tereus lies to Procne and tells her that Philomela died enroute to Thrace. Procne is devastated. Philomela, miraculously, doesn't let her own silence stop her and weaves the story of Tereus's crime. She signs to a maid to take the message to Procne, where Procne reads it and is stunned into silence. After this silence, Procne springs into action: planning a ceremony where women take to the woods to perform Bacchic rites, and ultimately bringing Philomela out of the woods with her, under cover of the ceremony.¹⁶¹ She is not angry with Philomela (as Philomela fears, shamefully aware that the act, while not one that she chose or instigated, is one that traditionally works against her), but works quickly to plot revenge.¹⁶² When Procne's young son, Itys, appears, Procne is aware of how much he resembles his father, and is angered that Itys is able to speak while Philomela is not. She kills her son and feeds him to Tereus. While Tereus eats, he requests the presence of his son, and Procne can only declare that Itys is inside of him. Philomela, unable to contain her crazed joy, bursts through a door bearing Itys's severed head. Tereus chases Procne and Philomela as though "you would think, they flew upon wings. They did fly upon wings!" (McCarter, 174).¹⁶³ The three become birds.

The pieces of Philomela's and Procne's story that are significant to my argument are those that deal with different ways that women share messages, particularly through weaving, rhetorical in nature because they deal with how an author creates and shares a message with her audience. Philomela's speech to Tereus, in which she promises to "cast off shame" and to share

¹⁶¹ These rites are performed by women only in honor of the Roman god, Bacchus.

¹⁶² As mentioned previously in the story of Lucretia, shame over sexual violence in ancient Roman stories often manifests as suicide. In fact, this seems to mark women's virtuosity and faithfulness in antiquity.

¹⁶³ Paisley Rekdal writes that "the trio's transformation occur[s] at the instant the syntax shifts from the conditional to the imperfect" ("Nightingale: A Gloss," 38). The imperfect tense has the sense that the action, while in the past, is a continuing action, one that is still going on.

the story of what has happened to her, conveys the urgency of what she intends to do, driven by conditional clauses (McCarter, 171).¹⁶⁴ The grammatical construction of the conditions in Latin use verb tenses to give the sense of futurity without necessarily using a future tense verb (although some conditional clauses do make use of future tense verbs). This is significant because it helps to show that Philomela is determined to share the story of her experience with a wide audience while also conveying a bit of uncertainty, since she does not get to share her story in the way that she originally intends to. Men and women translators alike capture the future intentions of Philomela's speech in their translations, preserving the conditions and future tenses that express the certainty with which Philomela will share her message, although it turns out that she cannot share it by the traditional means of speech. After Tereus cuts out Philomela's tongue, the need to tell her own story becomes overwhelming, and she decides to weave the story using thread ("On a barbarian loom/ she hangs a warp, and into its white threads she weaves red markings that reveal the crime" (McCarter, 171)).¹⁶⁵ In this story, Philomela uses weaving as a way to translate her lived experience into an image that is sharable with her audience (Procne), and to emphasize the rhetorical nature of weaving. In this myth there is also a situation to which Philomela is responding, a situation that causes her to promise to tell her story no matter what: the traumatic event of rape.¹⁶⁶ Where Philomela is unable to speak, she is able to share her story

¹⁶⁴ McCarter's translation reads: "... one day I'll make you pay, I'll cast off shame/ and tell of your deeds. If I can get to people, I'll go to them. Or if I'm trapped in forests,/ my voice will fill the forests – stones will know./ Heaven will hear, and any god that lives there!" (McCarter, 171) ("*Quandocumque mihi poenas dabis! Ipsa pudore/ Proiecto tua facta loquar: si copia detur,/ In populus veniam; si silvis clausa tenebor,/ Inplebo silvas et conscia saxa movebo. Audiet haec aether, et si deus ullus in illo est!*" Ovid, VI.544-8). Future conditions, both future less vivid and future more vivid conditions, are as yet unfulfilled, but they will be in the future, as long as the conditions are met. In the future more vivid condition, the sense of the grammatical construction is that the condition is likely to happen, or a logical result. In the future less vivid condition, the sense is less certain, rather what would happen in the case, but it is not given that things will go that way.

¹⁶⁵ "*Stamina barbarica suspendit callida tela/ Purpureasque notas filis intexuit albis,/ Indiciu sceleris*" (Ovid, VI.576-8 in Anderson).

¹⁶⁶ Bitzer argues that "rhetorical works belong to the class of things which obtain their character from the circumstances of the historic context in which they occur" (3). In other words, it is the situation out of which the rhetorical act arises.

using her own form of communication, focusing on her own perspective of her lived experience. Philomela's experience of rape puts her in a rhetorical situation where she wants to share the story of her experience and reflects the contemporary idea that women will not be silenced, and prioritizes a shift in perspective, where women tell their own stories using means that are authentic to their experiences. In this way, the story reflects a message at the heart of the contemporary #MeToo movement, that even though people try to silence women in whatever ways possible, women will not remain silent, and will expose their experiences of sexual violence. In the same way that rhetoric prioritizes the presenting of an argument to a public audience in the form of oration, Philomela constructs a visual presentation of her story through her weaving that allows her to share her message with Procne. There is a connection between needles and pens, as the language of metaphors makes the needle into the pen and the pen into the needle.¹⁶⁷ Philomela uses the means available to her to overcome silence and tell her story.

The heart of the story of Philomela is the contrast between speaking and silence, and how even though she is unable to speak, Philomela finds a way to tell her story, using the feminine act of weaving. In this way, the story of Philomela is about translation and rhetoric, and the role that those things play in women's lived experiences. After Tereus cuts out Philomela's tongue, instead of staying silent, she takes action by finding a new way to share her story and expose the horrors that she experienced. Instead of speaking, which she cannot physically do, Philomela sits down at a loom and weaves the story. The action, a rhetorical one and a way to share a message or tell a story, results from *doloris* and *miseris* "grief" and "pain," respectively, in McCarter

¹⁶⁷ "Women have turned needles into pens, as embroidery is a kind of language" (de la Garza et al., 170). The connection between needles and pens creates the idea that needles can be used in the same way that the pen can, that women can craft messages and make meaning with their embroideries in the same way that men do by writing original compositions. Considering weaving and needlework as rhetorical in the way that it is a kind of discourse: "we consider needlework not as an *alternative to* discourse, but as a *form of* discourse; that is, we think of the needle *as* the pen" (Pritash et al., 14). Scholars and translators, and women in general, use these metaphors as ways to disguise their work as rhetorical.

(171). McCarter translates this line: “But grief can make us very shrewd, and craft/ is born from pain” (McCarter, 171).¹⁶⁸ Humphries writes: “...no power of speech/ To help her tell her wrongs, her grief has taught her/ Sharpness of wit, and cunning comes in trouble” (148).¹⁶⁹ Mandelbaum renders it: “But desperation can indeed invent;/ in misery the mind is keen” (200). There are important distinctions in these lines, especially when it comes to the role of emotions and the idea of weaving as women’s work. From these lines, it is grief and pain, brought about as a result of the horrendous act of violence, that move Philomela to render her own story using thread and loom. These emotions in Philomela appeal to her and move her to share her experience by weaving, in this way, emotions are closely associated with women in general.¹⁷⁰ Emotions are not reasonable, not logical, instead they move a woman to rash and illogical decisions. Yet it is just these emotions that inspire Philomela to take action by weaving and to share her message. McCarter calls out these emotions in her translation, using the words “grief” and “pain.” In contrast, Humphries uses “grief” and “cunning” and Mandelbaum “desperation” and “misery.” The contrast of these words is significant from the point of view of a woman who has just experienced violent horrors: McCarter focuses on Ovid’s vocabulary, and like a woman who has suffered from such violence, presents Philomela as only able to use the necessary words, focusing on the emotions themselves. “Cunning” and “desperation” both contain connotations

¹⁶⁸ The Latin reads: “*Grande doloris/ ingenium est, miserisque venit sollertia rebus*” (Ovid, VI.574-5 in Anderson).

¹⁶⁹ It is worth noting Humphries use of the phrase “no power of speech” to mark men’s power over women and the value that is placed on speech in the ancient world (148). Men are the ones who have the power of speech, and women are the ones who do not have that ability. This line calls to mind also the few lines in the epigraph at the beginning of this chapter where Telemachus exerts the idea that men are meant to speak, while women are meant to remain silent, attend to weaving.

¹⁷⁰ Hysteria has been understood as a medical condition for women, equating women’s emotions with movement of her womb around the inside of her body and began in antiquity with Hippocrates. Koerber notes that “the predominant belief about sex difference in ancient Greece was that the reproductive organs, both male and female, were wild animals” and that ancient women “who were not pregnant were seen as subject to all manner of health problems caused by the dangerous, yet unseen, wandering womb,” xi-xii). These inexplicable movements of body parts around the body were seen as responsible for women’s emotions.

that express complicities on the part of Philomela, as though an act such as rape might be a result of cunning or clever skills, placing the responsibility for the act on the woman, rather than the emotions as a result of her coming to them only because there was no other way for her to express her experience, which she vowed to do. The word “desperation” contains within it the necessity of weaving her message, that she had no other way to share her story and so does it by weaving. De la Garza et al. identify embroidery as “the translation of emotion into a material incarnation, for the benefit of the embroiderers themselves as well as their audiences; and as a translation strategy that helps to disseminate the stories of resistance beyond the context where the various forms of conflict originated” (172). Philomela is driven by her emotions to weave the story of what happened to her. It has always been her intention to expose the horrors of her experience, but it is important to note that her emotions give her a kind of strength to share her story despite not being able to use her voice. These emotions are also a crucial part of Procne’s response to Philomela’s weaving, her “mournful song” (*carmen miserabile*, 582; McCarter, 172). Procne’s first response is silence, and “grief seals her lips” (*dolor ora repressit*, 583; McCarter, 172). Where emotions make it possible, and even necessary, for Philomela to tell her story, it is the same emotion, brought about in her audience, that silences Procne. A translation of emotion and a translation of a story, through weaving, have brought about the same emotional response in the audience that moves the creator to make it. This is not lost as a rhetorical move, nor is it lost in the echo of vocabulary across these lines both in Latin and English. Classical rhetoric is concerned with writing and speaking and Aristotle himself puts little emphasis and no instruction on *how* to listen (Ratcliffe, 199). Listening is something ancient audiences would have had to do because of the orality of ancient rhetoric: men gave speeches in public, and poets performed their poetry orally. Another facet in the way that Procne, the audience, receives Philomela’s story, she

sees it and reads it, but she also hears what it has to say, so that she, in turn, is silent (the response of any woman who should read such a story) – silence, then grief, then anger, then revenge. The story considers how the audience, Procne, hears the message, and how that audience responds. An element of female solidarity is present between Procne and Philomela, once Procne hears the story of Philomela's experience, she responds in ways that take revenge on Tereus and align herself clearly with her sister, not a usual response in Roman myths where raped women succumb to suicide.¹⁷¹

McCarter uses one word in particular that contributes a great deal to my analysis: she calls the weaving, the necessity of her weaving the story of her experience, “craft” (McCarter, 171). Craft is significant because it embodies the sense that the weaving that Philomela does here is a craft and identifies craft as women's work. Scholars have recently identified as rhetorical strategies in women's work the “concerns of visibility and voice as their subjects speak, write, labor, organize, advertise, and advocate to make themselves heard, crafting means of persuasion in the face of often-severe rhetorical constraints” (Gold & Enoch, 6). Enoch and Gold's use of “crafting” as a way to describe the construction of persuasion continues to support the idea that women are often not engaging in the traditional means of rhetoric, but in alternatives that are contained within their own private realms and the margins in which they exist. Enoch and Gold also acknowledge the “often-severe rhetorical constraints,” which, in the case of Philomela and Procne, might be the silencing of Philomela, or more generally, might be the way that women were confined to the private realm, to weaving and needlework, and so had to make those crafts

¹⁷¹ Joshi et al. write that “the tapestry functions as a metaphor for female solidarity and resistance by asserting the female voice against the structural silencing of rape survivors” (136). Because Philomela is unable to speak otherwise, in a rhetorical move, she uses the tapestry and weaving, something that Procne was very familiar with, to convey her message, and the sisters band together to take revenge on Tereus. Often in ancient stories, the audience for these rape narratives is men, rather than women, and this story provides a sense that women band together, rather than having to face it on their own.

work for them. While not every strategy or situation will contain all of these pieces, the translation of Philomela and her craft show how the craft can identify visibility and voice: a weaving where she tells her story, where she speaks her experience into yarn, where she uses a needle as a pen. This is also a place where McCarter's lived experience as a woman comes into play - perhaps it is because of her experience and knowledge of what women do (and did) in antiquity that allows her to see this work of Philomela as a craft and as "a performance of femininity" (Pritash et al., 17). The needlework and weaving are the embodiment of femininity and have been for centuries. By engaging with needlework, women are performing this part of their femininity, proving with the evidence of their actions that they are women and that they can do the womanly or feminine things expected of them at the same time that they create arguments using their lived experiences. This kind of performance, while expected, is also open to subversion. It is within these expected areas of needlework and weaving, and translation, the areas to which women have been relegated, the private realms, where women often use their means to create messages, engage in rhetorical acts, and subvert originals. The rhetorical messages that such women's work and womanly arts show are that women are prepared to perform their roles as women: married, deferring to their husbands, silent. The translation of *sollertia* as "craft" situates the act of weaving as rhetorical, as part of the longstanding tradition of women using craft and weaving in subversive ways to tell stories and share messages, and which are squarely situated in the private realm, where women exist (where their work is not compensated or acknowledged as work). Because weaving is part of the private realm and considered women's work, this is a place where women can create messages that are rhetorical and subversive. In Philomela's case, the very fact that she tells her story and pursues revenge

with the help of her sister, Procne, supports this.¹⁷² Mythical women who experience the kind of sexual violence that Philomela has are often so overcome by shame that they commit suicide – Lucretia is a case in point, and she was an exemplary matron, dedicated to the home and weaving, making her husband look good in the contest of whose wife was most virtuous. Philomela, on the other hand, displays the rhetorical power of craft and creation as an outlet for telling her story, and getting revenge. In telling her story, even after she has been silenced, Philomela uses her situation and her trauma to share her message from her own perspective and through a craft that is specifically associated with women.

5.3 Arachne¹⁷³

The analysis of Arachne is two-fold. First, I focus on the ways that Arachne's weaving and tapestry are a kind of poetry, in particular women's poetry, and how both weaving and poetry are kinds of rhetorical acts. I then present an analysis of Stephanie McCarter's translation of the myth of Arachne, where she uses rhetorical strategies of relevance and reception to create connections between the art of weaving and women's rhetorical capabilities. Arachne's retellings of myths previously told by Ovid in the *Metamorphoses* create a sense of intertextuality within the poem and show how retellings have the capability to act as kinds of translation, and as a kind of "craftivism."¹⁷⁴

There are similarities between Philomela and Arachne. Philomela uses "craft" and emotions subversively and as rhetorical strategies, and Stephanie McCarter's translation reflects the ways that weaving is rhetorical by translating her act of composing her message as a "craft."

¹⁷² Joshi et al. point out that the "foundation of female subversive potential as it is through this creative agency that she reclaims her voice and unites with her sister" (138).

¹⁷³ See Appendix C.2 for side-by-side analysis of different translations of Ovid's Arachne.

¹⁷⁴ Amos and Binkley define craftivism as "activism which often plays upon the gendered, communal, and globalized nature of textile production in order to disrupt or critique neoliberal networks of power" (9).

Arachne uses craft subversively, too, where her weaving of gods and their sexual violence against mortal women help her to share a message through tapestry, her craft suggests that weaving is “the female counterpart to men’s poetry,” that it is both a way to retell stories and construct translations, and that these arts are rhetorical because of their attention to and awareness of audience (Fanham, 55). Both Philomela and Arachne are human characters, not always a given in the *Metamorphoses*, and they both respond with defiance in the face of those who are more powerful, those who would have them become and remain silent.¹⁷⁵ Philomela faces a man, Tereus, and Arachne faces the goddess Minerva. Where Philomela’s tapestry portrays weaving as a rhetorical act, constructing a message for an audience, Arachne’s message establishes similarities between poetry and weaving, and the rhetorical nature of both arts.

The myth of Arachne is about a young woman who boasts that she is a better weaver than the goddess Minerva. When Minerva appears to her in disguise to convince her that she should not be so boastful, and that there is no way she is better than a goddess, Arachne responds to Minerva with a speech of her own, explaining that she will not back down, will not heed the warnings of the old woman. When Minerva reveals her identity, she challenges Arachne to a contest. In the contest, Arachne weaves a tapestry that presents several stories of women who have been sexually violated and raped by the gods, the same stories Ovid tells in his *Metamorphoses*. Again, weaving is a way for a woman to speak, to share the stories and experiences of women. Arachne uses the same translation techniques as Philomela when she

¹⁷⁵ The fact that both Philomela and Arachne are female humans is useful in drawing connections between the experiences of these characters and the experiences of women more generally. As Marder argues, this connection is necessary to make the claim that we can relate to the stories of women from myth, for there are no “real women in Ovid’s text – only allegories of representations of gendered subject positions” (155). In order to read these stories as feminist texts, it is necessary to distinguish between “real women” and mythological characters, this is possible with Philomela because the story not only recounts what happens to a female human character (rather than a nymph or a goddess), but it also “establishes a relationship between the experience of violation and access to language” (Marder, 157).

retells the stories of Ovid's own *Metamorphoses* for her audience of Minerva in the form of a tapestry.

Scholars draw connections between Ovid and Arachne.¹⁷⁶ In addition to her identity as a storyteller, Arachne has also been called an "Ovidian translator," using the medium of weaving to translate Ovid's stories through her tapestry (Oakley-Brown, 126). In her tapestry, Arachne features the myths of Europa, Asterie, Leda, Alcmena, Danae, Agina, Mnemosyne, Proserpina, Melantho, Theophane, Amphissa, and Erigone, all victims of rape and sexual violence by Roman gods.¹⁷⁷ Ovid tells these stories in detail in his poem, where Arachne weaves them, making a list and focusing primarily on the fact that the stories feature women who have been raped, or suffered other acts of violence at the hands of the gods. Jia Tolentino calls Arachne's tapestry a kind of #MeToo journalism (Tolentino; Mendelsohn). The tapestry, and Ovid's description of it, mirror what the "me too" hashtag does, especially the multiplication of stories, each building from the one before it. Just as on social media, where the hashtag flooded platforms, in this way, one can imagine a thread running between #MeToo and linking contemporary women in this narrative, and another running back in time to Ovid's Arachne and her tapestry. Larson calls this kind of multiplication of experiences visceral rhetoric, where the number of hashtags posted or testimonies presented in a courtroom embody "the sheer power and volume of their testimonies,

¹⁷⁶ Harries suggests that Ovid and Arachne are connected because they tell the same stories in different mediums (66). Similarly, because poetry and weaving are connected where the needle is the pen, one may argue that Ovid and Arachne are doing similar things with their arts. Fantham, however, argues that Ovid and Arachne are not connected, and there is no connection between Arachne as Ovid and Minerva as Augustus because it too obviously foreshadows Ovid's eventual exile at Augustus' hand (55). I am inclined to agree with those who argue for the connection between Ovid and Arachne through the link of Arachne's retellings. In another sense, Ovid is the only male poet in the Augustan era to explore women's thoughts or to write anything from their perspectives. Not only does he do this in the *Metamorphoses*, but also his *Heroides*, poems in the form of letters written from women's perspectives to the men who have abandoned them (e.g. Dido to Aeneas). While Ovid is obviously a part of a patriarchal and sexist literary landscape, the fact that he does write about women and from women's perspectives makes his poetry important in this context.

¹⁷⁷ McCarter's translation of Arachne's tapestry spans the better part of the page on which it appears, covering lines 109-137. McCarter clearly conveys how the gods have transformed their identities, disguised their forms as men, and tricked the women.

which were widely circulated and publicly revered, gave audiences a way to experience the felt sense of violation” and “emphasized a visceral account of violation, provoking a bodily response in victims” (*What It Feels Like*).¹⁷⁸ Arachne weaves rape stories in such a way that mirrors visceral rhetoric because she conveys the messages and lived experiences that women have been wanting to tell, and she does this in a weaving contest against a goddess who embodies the very power that many of the women in her tapestry also face. Arachne uses the traditional craft of women to tell these stories, which also is a reminder that women must craft their rhetoric differently, and yet she uses the sheer number of women’s experiences with rape to convey her talent as an artist and crafter. Arachne is only able to weave a tapestry containing the stories of women’s lived experiences because she does it using an artform that is acceptable for women, but she is punished for it, silenced.

Weaving connects Ovid and Arachne both as storytellers, each one using the medium of writing most associated with them: poetry as a male art and weaving as a female art.¹⁷⁹ Where weaving and needlework are acceptable for women to do, they rely on the use of coded meanings that “allowed women to make the statements that they needed to make to the people they wanted to talk to while hiding their intent from other, potentially hostile, audiences; it also enabled them to present harsh truths in a socially acceptable fashion” (Pritash et al., 15). While the harsh truth that is the main focus of Arachne’s myth is that Arachne is a better weaver than the goddess Minerva, the underscored meaning is that the gods are responsible for many atrocities against

¹⁷⁸ Larson defines visceral rhetorics as “the bone-deep, felt sense of communication that transpires from a position and flesh and wound in addition to the processes that seek to erase the bodies communicating from this very perspective” (*What It Feels Like*). So, even as audiences might feel or sense the communication or message, that same communication is also at risk of being erased, silenced. Arachne’s tapestry contains story after story, where the sense is that myths of gods continually tell of rape and sexual violence.

¹⁷⁹ Women use a feminine craft to create the narratives of their own experiences. So, the tapestry, created by a woman, depicts women’s experiences with rape and sexual violence, and creates a visual depiction of women’s space, as Pritash et al. articulate: “This effect of inscribing femininity is the basis of a related rhetorical use of craft, focused on the finished product: the visual creation of woman’s space” (18).

women, and Arachne takes it upon herself to weave this message for Minvera. These harsh truths get overshadowed by Arachne's punishment for her talent. Somehow, it seems that Arachne knows it doesn't matter what she depicts, and so bravely depicts stories of women's experiences, as Ovid does. This detail offers more evidence that Arachne's tapestry is a rhetorical work, presenting a particular message in the form of images. In this way, it is possible to identify weaving and tapestry as kinds of translation across medium. Pritash et al. argue that "...needlework is not just a vehicle through which women have been constructed by dominant discourses – it is also a vehicle through which women have constructed discourses of their own, ones offering a broader range of positions from which to engage dominant culture" (27). Women use needlework as a kind of translation and as a rhetorical art, where both images and language communicate their messages that are often subversive in nature. This significant connection to communication makes translation and needlework rhetorical.

McCarter's rhetorical use of relevance in this story continues to connect Arachne with Ovid, and the translation of the *Metamorphoses* with its audience. Arachne is doing women's work, work that is socially acceptable and even expected for her to do, however she is not doing it quietly, is boasting that she is better than a goddess, she is weaving stories of gods violating women. Instead of backing down, she flaunts her talent. In her contest against Minerva, the subject of her tapestry, rather than one single image, is a series of images depicting rape and violence against women, specifically those instances where gods pursue mortal women and nymphs. Minerva, on the other hand, weaves a tapestry that celebrates the gods and their power. This choice is pointedly aimed at Minerva, a goddess herself, and is not well-received. Arachne's tapestry responds to Minerva's message with one that accuses Minerva of not telling the whole story, or not the story that is important to women, a story that leaves out women's lived

experiences and celebrates only one side of the story. McCarter's translation is rhetorical because it situates Ovid's epic poem for a particular audience at a particular time, both the translated text and the act of translation position McCarter as the author of the text. In this way, McCarter is engaged not only in translating, but also in retelling, in the same way that Arachne is engaged in the act of retelling. Both Arachne and McCarter use mediums in which women are often relegated to complete their retellings, weaving for Arachne and translation for McCarter. McCarter has also identified one of her goals of translation as "to clearly and responsibly translate Ovid's scenes of sexual violence and rape" ("A Note on the Translation," xxxiv). As McCarter aims to expose all of these stories in a clear and responsible way, she is thinking about the particular time that her translation is a part of. Where the #MeToo movement has made it crucial for women to share their stories and experiences from their own perspectives and to call out those responsible for sexual violence, the legacy of this movement includes translators and their work of translation. Accurately translating rape is a feminist translation theory for translating the classics and shows how relevant and pervasive contemporary readings are that include rape and open the stories to wider audiences and interpretations.¹⁸⁰

In translation, word choice is linked to reception because specific words and their meanings and how they are used in a particular context make meaning and evoke the other texts that readers have engaged with, or create a sense of intertextuality within one text. Martindale's theory of reception consists of the idea that "the interpretation of texts is inseparable from the history of their reception" (*Redeeming*, xiii).¹⁸¹ In reading a text, it becomes part of our literary

¹⁸⁰ One of McCarter's four feminist strategies for translating the classics is to "translate rape as rape, not introducing language that romanticizes, euphemizes, and titillates, or that erases the perpetrator" ("Ovid's Callisto and Feminist Translation, 141).

¹⁸¹ Joshi et al. put it like this: "Our critical imperative was to connect our feminist literary texts with the silent worlds of these women survivors" (137). The connection between the women of ancient literature and contemporary women's experiences can no longer be ignored, and it is the work of translators and artists who strive to retell and

history and when we read (or listen to or view) another text, we receive the text into the landscape of our own literary history, situated among the things that we have read (or seen or heard) previously. Receiving Ovid's *Metamorphoses* in the twenty-first century is a wide-ranging experience because readers have both the areas of ancient literature as well as contemporary literature and art where one might situate the text. It is possible in this way to read McCarter's translation of Ovid and relate scenarios in the text to current events, including contemporary political rhetoric. In the contest between Arachne and Minerva, even after Minerva gives her a chance to stop, Arachne refuses. McCarter translates the word *perstat* as "still she persists" (McCarter, 152).¹⁸² Humphries translates the same phrase as "Still Arachne/ Maintains defiance," and Mandelbaum writes "Arachne still insists" (Humphries, 130; Mandelbaum, 179). In 2022, this phrase, finds its reception in its similarity to the phrase "nevertheless, she persisted," a phrase spoken by a man that then became a feminist rallying cry.¹⁸³ The circumstances around each phrase are similar in that powerful people expect women's silence: for Arachne, a higher power wants her to remain silent, to give up her talent, or at least admit that Minerva is a superior weaver, for Senator Elizabeth Warren, she is silenced by a man who is also a Senator and holds the same position as Warren. Women are reminded that while there is the appearance of equality, men and their rules often occupy a realm of greater importance and starker contrast than women. In both cases, the ancient and the contemporary, Arachne and

retranslate these stories in ways that reach wider audiences and that treat sensitive subjects like rape and sexual violence with care and accuracy.

¹⁸² "*Perstat in incepto stolidaeque cupidine palmae/ In sua fata ruit*" (Ovid, VI.50-1 in Anderson).

¹⁸³ The context of the phrase "nevertheless, she persisted" originates from the confirmation hearings of Jeff Sessions as the United States Attorney General. Senator Elizabeth Warren read a letter written by Coretta Scott King on the Senate floor as evidence for Sessions' poor record with Civil Rights. Senate Majority Leader Mitch McConnell used a not well-known rule to keep Senator Warren from speaking. In defending his actions, McConnell said "She was warned. She was given an explanation. Nevertheless, she persisted" (Wang).

Senator Warren, women persist, continue to weave and to speak and to deliver their messages.¹⁸⁴ Humphries' use of the word "defiance" suggests Arachne's deliberate action of going against the goddess to no one's benefit, doing it because she can. However, there is a benefit to telling this story because she retells the stories of the gods who have raped women, exposing those stories to Minerva, a goddess herself, who weaves stories of gods' power over mortals. Mandelbaum's phrase "Arachne still insists" does not hold the same power to evoke the feminist response of McCarter's "still she persists." Women have lived these experiences of being told to stay silent by those in power and this may be one possibility for why McCarter as translator evokes this phrase that is situated in this time. This is a phrase that women will recognize and be able to recall and receive as part of the political climate. Not only is this phrase a part of our literary and reading history, but it is also part of women's lived experiences. Just as Arachne brings to life the experiences of women and sexual violence, she also recalls women's experiences of being told to and expected to remain silent, and like many women today, she cannot and does not. De la Garza et al. note that "Importantly, because narratives are continually open to change with our exposure to new experiences and new stories, they have significant subversive or transformative potential" (171). Because of women's lived experiences in the twenty-first century, the narrative of Arachne might change from defiance and insistence, to "still she persists." The different translations illustrate a kind of reception, the way that the story transforms based on who is doing the telling, or the translating, and one reason that retellings work. In the case of McCarter's translation, there is a transformation and a subversion of the original story in the way that her version speaks to contemporary audiences. In this case, the transformation is received into a

¹⁸⁴ In another similarity, the text that Senator Warren read from was a letter from Coretta Scott King, a letter that had already been read by the recipient, and so Warren's reading becomes a kind of retelling or rereading of the moment from history.

contemporary world where “nevertheless, she persisted” is a twenty-first century feminist rally cry.

5.4 Conclusion

While the stories of Philomela and Arachne are initially told by Ovid in his *Metamorphoses*, weaving continues to be a rhetorical and subversive act for women to engage in, a way for them to retell stories from women’s perspectives, and a way for them to translate experiences and messages across mediums. The examples that I look at here do not retell the stories of Philomela or Arachne, but instead show how weaving is a rhetorical act of translation and retelling.¹⁸⁵ One woman, Elizabeth Talbot, uses tapestry to translate and retell the story of Europa.¹⁸⁶ Talbot’s tapestry depicts the moment that Jupiter, disguised as a white bull, carries Europa off. Where at first, Europa is timid, nervous, about being so close to the white bull, he convinces her that he is tame and when Europa grows bold enough to climb on his back, he carries her off. The myth ends as Europa is “carried off, afraid and gazing back at the abandoned shore” (McCarter, 68).¹⁸⁷ This story is about the moments before a rape, where the idea of Europa being “carried off” stands in for the idea of her rape, as many of the Latin words used for rape often translate to “carried off” (McCarter, 68). Talbot’s tapestry, however, offers a different interpretation of the story that again highlights the way that women subvert meaning when retelling or translating a story using needlepoint. Talbot depicts Europa as very calm: the waters in her tapestry are not violent, Europa herself sits on the back of the bull calmly, where she turns

¹⁸⁵ Tatar reminds us that “every retelling of a story is also an interpretation of it” (67). In the connection that I make between weaving and rhetoric, rhetoric and translation, and also weaving and translation, one underlying belief is that these are all acts of interpretation.

¹⁸⁶ See Appendix C.3 for side-by-side analysis of different translations of Ovid’s Europa.

¹⁸⁷ “*Pavet haec litusque ablata relictum/ respicit...*” (Ovid, I.873-4 in Anderson).

to look back at the shore, she does not appear distressed and does not reach back her hand.¹⁸⁸

Oakley-Brown argues that this tapestry of Europa depicts the myth as a story of female desire, where Europa wants to go willingly with the bull and which, “contrasting aspects of wonder and fear, offers an intricate perspective of women’s sexuality which resists definition” (134-5).

Talbot’s tapestry represents the myth of Europa as both a retelling and a translation across medium. These artistic interpretations in the form of weaving, needlework, and translation are marked by subversiveness and leave openings to make connections between translation and other hugely popular and also subversive retellings: *Circe*, by Madeline Miller, *The Silence of the Girls*, by Pat Barker, *A Thousand Ships*, by Natalie Haynes, and *Wake, Siren*, by Nina MacLaughlin, to name a few. All of these retellings might also be considered translation across medium, where women create subversive retellings, translating the old story in new ways, for new audiences, showing ways that women have (always had) roles and stories and voices in these myths.¹⁸⁹

A more recent example of needlework that does the work of retelling, translating, or “excavating” women’s experiences and silences from antiquity to the present is a piece of mixed media art by Twila Newey, called “my heart weaving.” This piece, photographed in *Sugar House Review*, combines the text of Homer’s *Odyssey*, translated by Emily Wilson, with a blue-green yarn that runs along each line of translation, crossing out some of Wilson’s words and leaving others to create a new poem. The images create a physical manifestation of women’s erasure and women’s ability to create their own messages and tell their own stories through weaving, by

¹⁸⁸ Titian’s famous painting from 1562, *The Rape of Europa*, shows Europa riding the white bull on her own back, off-kilter, holding on to a single horn so she doesn’t slide off, her mouth open in a look of surprise and distress. Other

¹⁸⁹ Much later, in response to the 2016 Presidential election, women again took up needles as a part of a feminist and rhetorical response, this time knitting thousands of pink hats called “pussy hats.” Pussy hats are a contemporary example of craftivism. Looking back at photographs from the Women’s March in early 2017, you see this physical representation of women’s craft in a political march.

covering up the translated words (translated from Homer, a man) while also letting some words come clearly through, representing the story that Penelope herself might tell, through the artistry of Newey. Here is an interpretation of a woman speaking through, literally, the breaks in thread. Here, parts are erased, but others are also exposed, in what shows a chance for Penelope to speak for herself through weaving. Newey creates another example of a woman using needlework to tell a story and amplify women's voices.

Retellings, both in the form of crafts (weaving, tapestry, needlepoint) and short stories or novels, are kinds of translation. In the examples here, retellings employ subversive techniques and feminist lenses as they use stories and ideas, but not words, to retell the story from a different perspective, for a different audience, and in a new medium. Where translation, particularly translations by women, are expected (like women themselves) to be faithful to men's originals, retellings reimagine who and what writers and creators remain faithful to. The retellings such as those by Talbot and Newey show how women creators tell stories that remain faithful to women, rather than to the traditional storylines. The message from these pieces of needlework by Talbot and Newey, *Arachne* and *Philomela*, is that we must trust women's voices, stories, and perspectives, must recognize women's lived experiences. While an interpretation of Talbot's tapestry like *Oakley-Brown's*, where Europa tells a story of female desire and sexuality, feels unexpected, this is the point. Women's stories and messages may not be what we previously thought them to be but completely different, and that is why it is important to listen to their stories, see their messages. The story might be one of rape and violence, might be one of faithfulness, or maybe desire and sexuality, women's lived experiences and their ways of choosing to tell their stories resonate through the means that are available to them.

6 PENELOPE AND DIDO: A CASE STUDY OF FAITHFULNESS AND ACCURACY IN TRANSLATION

“But a woman is a changeling, always shifting shape,”

-“*King*,” Florence and the Machine

Homer’s *Odyssey* is a well-known story that chronicles the journey of Odysseus as he travels home from the Trojan War to Ithaca, his wife Penelope, and his son Telemachus. The plot of the *Odyssey* hinges on Odysseus’ choice to make the journey home, rather than stay with Calypso on her island and become immortal (Wilson, “Introduction,” 57).¹⁹⁰ The *Odyssey* is a part of Common Core curriculum for English Language Arts, and knowledge of the epic in translation is listed on the National Latin Exam syllabus.¹⁹¹ The word “odyssey” has become a part of the English language and culture and means, simply, “a great journey.”¹⁹² Vergil’s *Aeneid* presents a similar plot: Aeneas, a Trojan refugee from the losing side of the Trojan War, goes on a great journey to found a new country where he and his men can settle. Like the *Odyssey*, Vergil’s epic tells a story about going (finding) home. The *Aeneid* is a text that is highly rhetorical, written by Vergil during the reign of Emperor Augustus, as a text meant to glorify

¹⁹⁰ Wilson notes that Odysseus’ choice is a “monumental and defining” one (“Introduction,” 57) and compares his choice to Achilles’ choice in the *Iliad*, making “a decision to be mortal in order to gain a particular kind of masculine honor” (“Introduction,” 60). Achilles must decide to die young, but be remembered, or to live forever, but live a life of obscurity. He chooses to die young and be remembered. That this concept should come up in both the *Odyssey* and the *Iliad* illustrates the poets’ common preoccupation with their immortality.

¹⁹¹ The Oregon Common Core State Standards list Homer’s *Odyssey* as a Text Exemplar for grades 9-10 (“Appendix B: Text Exemplars,” 135). The National Latin Exam lists Aeneas and Odysseus and the Trojan War on its Syllabus (“Syllabus”). AP Latin lists that Books 1, 2, 4, 6, 8, and 12 of the *Aeneid* should be read in English and lines 160-218, 259-361, and 659-705 of Book 4 in Latin.

¹⁹² Knox, in his introduction to Fagles’ translation of the *Odyssey* gives a short etymology of the word “odyssey” and notes that it is “a familiar English word” for “a series of adventurous journeys usually marked by many changes of fortune” a meaning that comes directly from the way that Homer’s *Odyssey* is embedded in our culture and education system (“Introduction,” 3). The inclusion of this text in ELA curricula is in part a way to ensure that students understand where this word and story comes from.

Italy and Rome, to do for Italy what Homer's *Odyssey* and *Iliad* did for Greece, tell a foundation story, a national epic, that explains not only where the Italian people came from, but also ties the past directly to the present time of the Roman Empire.¹⁹³ Rather than completely mirroring the *Odyssey* or the *Iliad*, the *Aeneid* is a combination of both: the first six books mirror Homer's *Odyssey*, where Aeneas is trying to found a new country, and the second six books mirror the *Iliad*, where Aeneas and his men are constantly at war with their new neighboring tribes (Braund, "Introduction," xvii). Vergil's *Aeneid* also plays an important role in educational contexts. As soon as it was published in 19 CE, the *Aeneid* almost immediately became part of school curriculum (Braund & Torlone, 2). Commentaries from the Medieval period suggest that studying Dido and her emotions "allowed schoolboys to experience varieties of emotion not encouraged or even tolerated outside the classroom, and these created memories that could last a lifetime" (Woods, *Weeping*, 22). In the contemporary Latin classroom, Vergil's *Aeneid* is on the syllabus for the National Latin Exam and has held a prestigious spot in the AP Latin curriculum, where students study specific passages (including much of Book IV, discussed in this chapter) and read the entirety in translation ("AP Latin," "Syllabus"). The *Odyssey*, *Iliad*, and *Aeneid* are all, at first glance, stories about men, how they become honorable, heroic, and memorable, and men's problems of war, honor, virtue, and *pietas*, to name a few things.¹⁹⁴ They are also stories

¹⁹³ Bartsch writes of the *Aeneid* as a national epic that it is "a work that identifies mythical ancestors for its people, provides them with shared history, gives meaning to their struggles through the centuries, and, often, sets the stamp of divine approval on imperial expansion" ("Introduction to the Poem," xxiv). There is also lineage to consider, as Lamp writes, "Virgil's *Aeneid* seamlessly joins Aeneas, Romulus and Remus, and the Julian line, thereby making Augustus' rule destined from the founding of the city of Rome" (15).

¹⁹⁴ The Latin word *pietas* is untranslatable as a single word, although the English word "piety" is derived from *pietas*. Bartsch describes this problem in this way: "*pius* does not quite mean 'pious' in the Christian sense but is characterized by devotion to family, gods, and country; loyal, faithful, responsible, dutiful, and patriotic – and the noun *pietas* includes the same meanings" ("Translator's Note," LIII). Ruden translates the word in different instances: "for the adjective she ranges through 'good,' 'loyal,' 'faithful,' 'steadfast,' 'righteous,' 'devout,' 'dutiful,' 'irreproachable,' 'right-thinking,' and more; for the noun she uses 'love,' 'devotion,' 'righteousness,' and 'piety'" (Braund, "Introduction," xxx).

that include women on the periphery and the expected qualities and values that women should embody: faithfulness, silence, chastity. Queen Penelope uses weaving as a “performance of femininity” and as a rhetorical act (Pritash et al., 17). Penelope’s weaving is also a way for her to perform her faithfulness, an act that keeps her from having to marry one of the many suitors inhabiting her house, eating her food, and competing for her hand. Penelope weaves by day and unravels the tapestry by night. This act may be deceitful toward the suitors but also provides a way for her to remain faithful to Odysseus as she demonstrates a similar cleverness and trickery to Odysseus. It is this trickery and cleverness that Wilson evokes in her translation of Penelope that links her to Odysseus and helps to characterize her as faithful. Women translators take up the issue of faithfulness in their interpretations of both Penelope and Dido: as they enact performances of the faithful translator, they create instead an accurate translator.

Even as women use gendered metaphors of faithfulness to describe their translations, they also use rhetoric of accuracy to identify the kinds of strategies they use to create and maintain their ethos as translators and classicists.¹⁹⁵ Women create accurate translations by writing line-by-line translations that are in verse, they use poetic meter to create epic poems that appear in a similar form to the source text, and they challenge the traditional interpretations of word choice and characterization.¹⁹⁶ Women translators reimagine male characters as complicated, refugees, and experiencing PTSD, and they reimagine female characters as possessing agency, clever, and strong.¹⁹⁷ Women translators also reimagine the issue of

¹⁹⁵ McCarter writes that “a feminist translator of Greco-Roman works, therefore, need not strip away the original’s sexist or misogynistic content, but rather ensure that the translation *accurately* and *clearly* reflects its cultural politics in order to enable critical reading of it” (“Ovid’s Callisto and Feminist Translation,” 138).

¹⁹⁶ Men, in contrast, create translations that deviate from the source texts in length (line number) as they strive to create epic poems that hold the same cultural perspectives as Vergil, Homer, and Ovid did for their own times. As Fagles puts it, he hopes to create “a modern English Homer” (“Translator’s Postscript,” 490). Men’s translations that I analyze in this project are all verse translations, although men do use different poetic meters.

¹⁹⁷ Wilson argues that “prudent, clever Penelope shows her capacity for clever deceit and false storytelling, as well as her technical expertise (as a weaver), which in many ways parallels the sharp wits and practical abilities of her

faithfulness in their translations of Penelope and Dido, interpreting these women in ways that embody current cultural values and beliefs around faithfulness. Women translators, like Wilson, Bartsch, and Ruden, show how the metaphor of the faithful translator extends to lived experiences of women, and how women's translations reflect the value of faithfulness even as they use faithfulness for their own purposes in their translation practices. Women translators *reimagine* faithfulness to the male authors and male source texts while they use faithfulness as an appeal to ethos and their knowledge about Greek and Latin languages. Like McCarter, I propose to reimagine the gendered concept of the faithful translator as an accurate translator, where women display their accuracy through word choice and the issue of accuracy plays out in women's interpretations of faithful female characters.¹⁹⁸ Women embody accuracy in the ways that they practice translation when they strive to correct misinterpretations and misunderstandings through clear and concise word choices. Accuracy mirrors faithfulness but takes an approach that does not have a gendered connotation. Women's line-by-line translations, their use of metered verse, and their attention to gendered language are all ways that women strive to create accurate translations and model how accurate translations should continue to be approached from a less gendered perspective.

6.1 The Gendered Metaphor of the Faithful Translator

Beginning with Cicero's theories of translation, the idea of the faithful translation has been gendered feminine. Cicero's translation theory separates sense-for-sense translations from

husband" ("Introduction," 45). Bartsch claims that "it is now time to redress the balance" of analysis around Dido, Queen of Carthage in the *Aeneid*, who has "usually been dismissed as unworthy of serious consideration" ("Introduction to the Poem," xlv).

¹⁹⁸ McCarter proposes that some goals of translation are to "clearly and responsibly translate scenes of sexual violence and rape" and "to translate words describing gendered bodies as accurately as possible" ("Translator's Note," xxxiv). Prins states that "the accuracy of the line numbers guaranteed the accuracy of the translation" (87). Accuracy suggests the same concepts as faithfulness but is not gendered.

word-for-word translations and stems from the Roman approach to translation that emphasizes difference from the source text and encourages sense-for-sense translations. Even contemporary male translators, and mid- to late-twentieth century male translators express their value of sense-for-sense translations over a more literal approach, especially as they strive to produce the next modern English Homer, Vergil, or Ovid.¹⁹⁹ Women's literal translations are linked to the gendered ideas of faithfulness and fidelity in translation and are another way to place women's translations in a secondary position (Prins, 61). Women translators practice literal translation to create access to ancient texts, yet literal translations are also looked down upon as lesser than men's translations and not poetic in part because they represent one side of the division theorized by Cicero, where sense-for-sense translations prevailed as the standard for translation.

Gendered expectations for women and translation play out "in the metaphors describing translation, [and] in actual practices of translation, in the specific social and historical forms through which women have understood and enacted their writing activities" (Simon, 2). It is not only in their lived experiences and (sexual) relationships that women must remain faithful, but it is in their work of translation, one of the only ways that women were allowed to participate in rhetoric and writing.²⁰⁰ Women carry out the work of translation where they continue to embody the virtuous and faithful woman in their faithful translations of men's compositions so that the gendered metaphors of translation extend to both the translation, or the translated text, and the

¹⁹⁹ Fagles puts it this way: "Not a line-by-line translation, my version of the *Odyssey* is, I hope, neither so literal in rendering Homer's language as to cramp and distort my own – though I want to convey as much of what he says as possible – not so literary as to brake his energy, his forward drive, though I want my work to be literate and clear" ("Translator's Postscript," 490). Fagles does not identify his translation as a line-by-line translation and thinks that a literal translation will cramp his style.

²⁰⁰ Glenn shows how women use translation as a way to participate in rhetoric and writing, permitting women in the Medieval and Renaissance "to produce deviations in the shadow of the original male author," however there is still some gatekeeping in this because men tell women what they can translate (*Rhetoric Retold*, 142). In part it has taken women so long to translate these epic poems into English because these texts have been perceived to be the property of men (Wilson, "Found in Translation").

translator herself.²⁰¹ In the case of the translated text, the “gendered metaphor of the ‘faithful translation’” holds the unspoken connotation of the feminine, where the woman is expected to be faithful, as well as beautiful, and “whose worth is always secondary to that of a male authored original” (Wilson, “Translator’s Note,” 86). The translated text is gendered feminine because it is a secondary reproduction of the male original, the act of translation is gendered feminine because it is merely reproducing what a man has written; rather than the important, rhetorical work of production. These qualities describe the translator herself in addition to the text: where the woman should be faithful to a man, so a translated text should be faithful to the male original. Translation is gendered feminine, also, because it is a reproductive work, and women are associated with the work of reproduction, and so “the opposition between productive and reproductive work organizes the way a culture values work: this paradigm depicts originality or creativity in terms of authority, relegating the figure of the female to a variety of secondary roles” (Chamberlain, 314). Where men compose originals, women secondarily translate, or recompose, those texts in ways that should be faithful and beautiful and embody those same qualities expected of women themselves. It is acceptable for women to do this work of translation because women are rendering the ideas that men have already written; men produce and compose, women rewrite, recompose, reproduce.²⁰² The act of translation is a site of rhetorical work for women where they subvert expectations and messages and create new meanings within ancient texts. Women’s recent translations of Homer’s *Odyssey* and Vergil’s *Aeneid* embody accuracy with respect to their specific translation strategies and in the form of

²⁰¹ Chamberlain points out that “the sexualization of translation appears perhaps most familiarly in the tag *les belles infidèles* – like women, the adage goes, translations should be either beautiful or faithful” (315). Glenn argues the translation is one way that women were able to participate in rhetoric in the Middle Ages, however, the limitations in this kind of work are clear: “composition was a masculine art, the articulated original; translation was feminine – derivative, defective, muted, and ‘other,’” (*Rhetoric Retold*, 146).

²⁰² Echoing Glenn, again, who identifies translation as feminine “derivative, defective, muted, and ‘other’” (*Rhetoric Retold*, 146).

line-by-line translations, verse translations, and poetic meters. They also embody accuracy in the way that the translators interpret female characters. Wilson portrays Penelope as clever. Ruden and Bartsch portray Dido as a leader, disappointed and frustrated with the hand she has been dealt.

Women have always been faithful translators (more faithful than men) and operated in a rhetoric of faithfulness, living that expectation in their daily lives, (Prins, 92). Contemporary women, however, use the rhetoric of faithfulness to their own advantage in their translations, and they shift from faithfulness to accuracy. Where faithfulness creates a link to moral and sexual values, and inherently evokes a gendered expectation, accuracy more closely relates to correctness and does not contain such a gendered connotation in its meaning. Women use accuracy in their translations to support their ethos as translators, to create pedagogical approaches to translating, and to establish accessibility to Greek and Latin (Prins, 87). Where faithfulness is the gendered term to discuss a strict or line-by-line translation, Prins uses the word “accuracy” to describe how women construct translations that include the corresponding line numbers in the source texts. Women’s line-by-line translations are accurate translations (Prins, 87). Women have been engaging with a rhetoric of faithfulness in their translations for a long time, and contemporary women reimagine faithfulness in their translations as accuracy.²⁰³

Women have used faithfulness as a rhetorical move, women stick to stricter rules of composition using their faithfulness to provide access to Greek or Latin for those who don’t know the languages in the form of bilingual editions. Accessibility shows a concern for the audience, and how women are committed to bringing Greek and Latin stories even to those who don’t know the

²⁰³ The work that women do with translation and reclaiming their stories in male centered texts is situated in the feminist rhetorical practices of the three Rs: rescue, recovery, and (re)inscription (Royster & Kirsch, 132).

original languages.²⁰⁴ Accuracy plays a role in accessibility especially in the bilingual translations where the English translation is on one page and the Greek or Latin text is on the facing page.²⁰⁵ With a bilingual edition, readers can move from the translation to the original language, comparing and contrasting the original with the translated version, or use these editions as an aid in learning the languages and so use accuracy to teach readers about ancient languages. Women often boast that their translations are line-by-line with the original, marking a kind of accuracy where readers can return to the original line numbers and access the Greek or Latin alongside the English.²⁰⁶ Translations corresponding to line numbers in the originals show how an “accuracy of the line numbers guaranteed an accuracy of the translation” (Prins, 87). Contemporary women translators, including Wilson and Ruden, also boast line-by-line translations of the originals. Women also reference their use of meter and verse in their translations, much like the original texts of Homer and Vergil who use dactylic hexameter, a form of verse poetry written in six-foot lines made up of long and short marks called dactyls and spondees. In their translations of Greek tragedies, women use these accurate translations for a “pedagogical function” to teach and provide access to Greek texts (Prins, 87). The attention to access and pedagogy marks a concern for audience, and how readers can access Greek and Latin texts and Greek and Latin languages. Women identify these texts, just like men, as culturally significant and they are concerned with how those texts will be received and transmitted.

²⁰⁴ One of the primary ways that translation is rhetorical is that the translator is like an orator, “situated between a subject and a public” (France, 261).

²⁰⁵ Similar to the Loeb editions, although few women have translated Loeb edition texts.

²⁰⁶ Prins refers to Alexandra Webster’s translation of *Prometheus Bound*, where Webster joined letters with numbers “as line 475 in her English text was marked to correspond to line (466) in the Greek text” where the parenthetical (466) is written beside the line marker 475 in the translation (87). In working on the coding for this chapter, I turned from Pharr’s commentary on Vergil’s *Aeneid* to Sarah Ruden’s translation seamlessly where line numbers corresponded almost perfectly. Wilson’s *Odyssey*, Ruden’s *Aeneid*, and Bartsch’s *Aeneid* boast translations with the same number of lines as the source text. McCarter’s translation of Ovid’s *Metamorphoses*, however, does not. Yet McCarter brings up the issue of accuracy, too, in the context of presenting accurate translations of rape and sexual violence (“A Note on the Translation,” xxxiv).

As fictional characters in epic poems, such as Penelope, remain faithful to their husbands and enact those expectations for all women, women translators create accurate translations as they remain faithful to the writing project (not the male original). While these acts of faithfulness to the texts and to the writing projects may seem predictable and expected, women translators' accurate translations of the original texts is one way that women enact change in their interpretations of the texts and create ethos as translators.²⁰⁷ Women translators use accuracy as an argument for why their translations are fresh interpretations, reliable renditions of the texts, and how they mark deviation from translations by men. Even as Wilson calls for the need to analyze translation through some other factor besides faithfulness, she still uses faithfulness to describe a standard for her own translation. In fact, Wilson uses a metaphor that embodies the value of faithfulness in the *Odyssey*: she compares her translation to the olive tree around which Odysseus and Penelope's bed is constructed: Homer's poem grows inside Wilson's translation "with delicate long leaves, full-grown and green, / as sturdy as a pillar" ("Translator's Note," 87). The metaphor marks the nature of the translation as a text all on its own, necessarily different from the original, and yet building upon a strong foundation.

The significance of Penelope's faithfulness to Odysseus plays parallel to Emily Wilson's faithfulness to the number of lines, meter, and verse in Homer's *Odyssey*. Where women's lived experiences are marked by the necessity to remain faithful, Wilson instead uses faithfulness to create fresh interpretations of Homer's ancient text and creates an ethos for herself as an accurate translator even as we know that translations of texts are not equivalencies, are not simply

²⁰⁷ Although it is impossible for the authors of these ancient texts to participate in the process of translation today, the very fact that women translators create accurate translations of those very parts of the poems that mark the genre of epic poems (verse, line numbers, meter) shows how they remain faithful to original authors and texts, but also use accuracy as a way to create their own ethos as translators, as a way to show that their translations are more accurate than previous ones.

languages and texts transferred from one language into another. Another queen, Dido in Vergil's *Aeneid*, plays an important role with respect to faithfulness. The two queens, Penelope and Dido, are significant because they are women who hold positions of power, they are queens after all, and speak throughout the poems, Dido even presents speeches as rhetorically savvy as Aeneas.²⁰⁸ Their positions of power and their ability to speak set them apart from other women in classical myths, however, they are still held to a strict standard of faithfulness extended to all women and are often portrayed in ways that highlight their emotions or hysteria. Emily Wilson and Sarah Ruden use their rhetorical strategies of accuracy in their translations of the characters of Penelope and Dido. I illustrate the ways that Sarah Ruden employs faithfulness as a feminine value in her interpretation of Dido, the Queen of Carthage, and accuracy as a translator working with Vergil's *Aeneid*. Where Penelope is the exemplary faithful wife, Dido possesses different qualities of faithfulness. Sarah Ruden in her translation of Book IV of the *Aeneid* uses rhetorical strategies around accuracy to exemplify how she creates her ethos as an accurate translator and the ways that she portrays Dido in her rhetorical strategy of word choice. The metaphor of faithfulness extends from Dido and the way that Vergil portrays her to the way that Sarah Ruden employs accuracy in her translation of the text. Ruden's rhetorical strategy of accuracy includes line-for-line translation from Vergil's Latin into English and maintaining the verse and meter of the poem. Ruden also uses the rhetorical strategy of word choice to reflect accuracy to the message of the passage.²⁰⁹ Ruden's accurate approach to translation allows her to take a less

²⁰⁸ Dido and Penelope stand opposite the many women in Ovid's *Metamorphoses* who are often marked by their silence and their inability to use traditional rhetoric in the form of public oratory, with the exception of Salmacis, referenced in this project. There are many differences between Dido and Penelope's status as queens and other women who do not have that same status. (For Dido and Penelope, the powerful opposite are the slave girls who are killed brutally at the end of the *Odyssey*, for Ovid it is nymphs and human women playing opposite goddesses, e.g. Arachne.)

²⁰⁹ The translator must find a way to reflect cultural values that are so often different between the original and translated cultures. The translator's rhetorical situation, as Carlos defines it, is "especially apparent in cases where the tastes and values of the original culture are at odds with those of the receiving one" (335).

gendered approach to Dido's character. As Dido grapples with faithfulness, Ruden uses strategies around word choice and accuracy to present Dido's faithfulness in a way that isn't immediately gendered.

Dido is present in the first four books of Vergil's *Aeneid*. She is the audience to which Aeneas tells the story of his escape from a destroyed Troy and his journey to found Italy. Book IV is where Aeneas and Dido's relationship deepens. Dido grapples with the fact that she's falling for Aeneas, when she has sworn to always remain faithful to her dead husband, Sychaeus. When they go on a hunting trip, Venus plans a rainstorm forcing the hunting party to disperse and Aeneas and Dido to seek shelter in a cave, where they consummate their relationship. The consummation, for Dido, represents marriage, and she believes that it will cause Aeneas to stay in Carthage forever. When Aeneas receives word from the god Mercury that Carthage is not where he's supposed to found a new country, he leaves, denying that the relationship with Dido is a marriage at all. Dido is wrought with grief and frustration and commits suicide as Aeneas' ship pulls out of the harbor.

6.2 Rhetorical Strategies of Accuracy: Interpreting Faithful Women²¹⁰

The woman translator must establish and display her relationship with the source text through accuracy in translation. This relationship also echoes the metaphor of the translated text as female by embodying a faithfulness to the male original and reproducing a version of the text by subordinating to the author and text. While Ruden's translation may not technically be a feminist translation, the metaphor of faithfulness and Braund's narrative of faithfulness in the "Introduction" to Ruden's translation establish faithfulness to the project at hand and the text

²¹⁰ See Appendix D.1 for side-by-side analysis of different translations of Vergil's *Aeneid*.

itself, a faithfulness more similar to accuracy.²¹¹ Women translators of the Classics cannot collaborate with the writers of the texts because of the stretch of centuries between them, but they can translate the stories accurately, in ways that remain true to the text and the project, and, like the orator, they can think about their contemporary audiences as they translate Vergil's *Aeneid* accurately. While Ruden deviates from what men have done previously, she is committed to a certain accuracy that gives her a greater ethos as a translator. Ruden's line-by-line translation and iambic pentameter renders her translation a more accurate translation than men's translations. Accuracy might be seen as a way in which women can subvert or confront the issue of faithfulness in translation because it shows division of lived experience in translation – that the expectation for the text and for women is that they be faithful to the original, where men's texts are often exempt from this expectation and do not follow it in the same strict way.²¹² This division of faithfulness, having different meanings and standards for men and for women, can be seen in Homer's *Odyssey*, and in Vergil's *Aeneid*, and continues even today, where women are expected to remain faithful to husbands, marriages, their domestic work, while men are encouraged to pursue the important work in specific fields.

Both Dido and Penelope share the feeling of being unmoored without having a husband, where Penelope must wait patiently, Dido's experience is complicated by the fact that to be with Aeneas, she feels that she is being unfaithful to her dead husband. While both Dido and Penelope embody faithfulness in their poems, Dido's faithfulness is different from Penelope's. Dido's first

²¹¹ Simon writes that "feminist translation thus reframes the question of 'fidelity'... For feminist translation, fidelity is to be directed toward neither the author nor the reader, but toward the writing project – a project in which both writer and translator participate" (2). Also, McCarter now argues that a feminist approach to translating the classics is to "*accurately and clearly* [reflect] its cultural politics in order to enable critical reading" ("Ovid's Callisto and Feminist Translation, 138).

²¹² Men imagine their translations as poems in their own rite, claiming that their translations are not literal, not line-by-line, in order to show that they strive to create their own "modern English Homer[s]" (Fagles, "Translator's Postscript," 490).

husband, Sychaeus, was killed by her brother, leaving Dido a widow. Dido, after listening to the stories of the Trojan War and Aeneas' journey for the first three books of the *Aeneid*, is attracted to Aeneas but is concerned that if she acts on her feelings, she will no longer be faithful to her dead husband. To further complicate Dido's story, as soon as she comes to terms with the idea of being with Aeneas, he leaves to continue his journey to found Italy. Dido's faithfulness is intense and emotional, and closely associated with marriage, reflecting ancient Roman values under Emperor Augustus. Even though Sychaeus is dead, Dido still tries to remain faithful to him, despite proposals of marriage from King Iarbus, echoing Penelope's faithfulness to Odysseus as she waits for him to return home.

Early in Book IV, Dido establishes her faithfulness to Sychaeus and commitment to never marry again even as she acknowledges her attraction to Aeneas:

*Si mihi non animo fixum immotumque sederet
ne cui me vinclo vellem sociare jugali,
postquam primus amor deceptam morte fefellit;
si non pertaesum thalami taedaeque fuisset,
huic uni forsitan potui succumbere culpa.* (IV.15-19)

“If ever my heart moved from where I fixed it –
I set myself against the ties of marriage
When death had cheated me of my first love,
Blighting for me the wedding torch and chamber –
I might relent, this single time, and falter” (Ruden, 85).

Dido has remained faithful to her first marriage, although it seems here that she is trying to convince herself as much as her audience. Dido is a woman who has been wronged, but, unlike Penelope, not by a wandering husband who is unfaithful with other women, rather Dido has lost her husband to death and so would prefer not to take the risk again of losing another husband to the same deception. The language that Ruden uses in her translation of the passage to refer to Sychaeus' death above could easily refer to an unfaithful relationship. In this way, Dido

is aware of her own faithfulness to Sychaeus and characterizes his death using the language of unfaithfulness: death has “cheated” her (Ruden, 85). Ruden’s translation takes a matter-of-fact interpretation, while Dido has remained faithful to her dead husband until now, she acknowledges that Aeneas is the one person who has even made her consider relenting, who could make her faithfulness “falter.” Faltering suggests a hesitancy or instability, one falters before taking a step forward, towards the thing she is unsure about. Fitzgerald translates this line with: “...I could perhaps give way in this one case to frailty” (95-96). For Fitzgerald, the English word “frailty” corresponds to the Latin *culpae*. Frailty is farther from the dictionary definitions of *culpae* and expresses a less clear relationship between the Latin word and the sense of Fitzgerald’s meaning. *Culpa* is defined as “a fault, error, blame, guilt, failure, defect” (“culpa”). Fitzgerald links Dido and frailty as women are depicted as frail and weak, unable to make their own decisions. And yet, here Dido is starting to make her own decision about Aeneas and her feelings for him. Ruden’s translation has Dido taking ownership of the action and her feelings for Aeneas. By giving in to frailty, Fitzgerald characterizes Dido as weak, unlike a queen of a country. Fagles translates this line “...this perhaps is my own lapse that might have brought me down” (128). “Lapse” is the word that corresponds to the Latin *culpae* and is qualified by the clause “that might have brought me down.” The *culpae* for Fagles is a fault that will bring about Dido’s demise, rather than a simple, reversible mistake. In English, “lapse” calls to mind the phrase “lapse in judgement,” and makes us question whether Dido is in fact having a lapse in judgement in her attraction to Aeneas and causes us to question whether her decisions are sound and reliable. Fagles reverses the order of the line in English, placing lapse at the beginning rather than the end, thus reversing the sense of the line to make the “lapse” the “thing that might have brought me down” and takes away the first person ending of the verb *potui* thus removing some

of Dido's agency in this instance. Ruden and Fitzgerald have similar sentence structures that more accurately represent the Latin word order and preserve Dido's agency. Fagles and Fitzgerald choose definitions for *culpa*e that capture more the context of unfaithfulness than the accurate dictionary definition of the word.

Similar to the *Odyssey*, the double standard of faithfulness finds its way to Aeneas and Dido. The division between faithfulness for men and women: Aeneas cannot marry or be faithful to Dido in the same way that she is to him because he's faithful to his journey. This causes conflict between them and establishes a certain division the importance of gender roles and existence. Dido must remain faithful to marriage, to a man. Aeneas is faithful to his work, his journey, the important and inevitable task of establishing a new country. This divide in the ancient epic is like the division of labor between men and women in the contemporary world. As Dido struggles with her feelings for Aeneas and her faithfulness to her dead husband, Sychaeus, she says: "...before I wrong you, Honor, and your laws" (Ruden, 86).²¹³ The Latin *pudor* echoes the epithet most used to describe Aeneas: *pius*, from the concept of *pietas*. *Pietas* is a Latin word that is difficult to translate across cultures using one word, and Ruden uses a variety of words depending on the context, including: "loyal," "faithful," "righteous," "dutiful," "irreproachable," and "right-thinking," to name a few (Braund, "Introduction to the Poem," xxx). In this way, the sense of *pudor* that Ruden translates as "Honor" echoes this same sense of righteousness and duty that Aeneas embodies in his actions, even if she is going to do something less honorable, like have sex with Aeneas out of wedlock. Fagles writes: "...before I dishonor you, my conscience, break your laws" (128). Fitzgerald translates the passage: "But O chaste life, before I break your laws" (96). Each translator translates *pudor* differently. Both Fagles and Fitzgerald

²¹³ "Ante, pudor, quam te violo aut tua jura resolve" (Vergil, IV.27).

associate the word with the feminine realm, particularly Fitzgerald with his use of “chaste” and the idea that Dido would be ruining her chastity if she pursues Aeneas and illustrates how closely linked the idea of chastity is with being a woman. Ruden’s translation puts Dido and her concerns with faithfulness and honor on the same level as Aeneas and his importance and faithfulness to his journey. Conscience also has to do with morals and what one considers to be good or upstanding. But Honor – this is a word associated with men, too, not always associated with women. These passages show Dido’s character as a faithful woman, where the translator reflects Dido’s faithfulness in her translation of the text and puts her faithfulness on the same level of import as Aeneas while also keeping her interpretation close to the Latin language rather than adding moralizing or sexist words in English that aren’t present in the Latin.

6.3 Marriage as a Metaphor of Faithfulness in Translation

For Homer and Vergil, the idea of faithfulness is closely associated with the idea of marriage. In both cases of Penelope and Dido, marriage always means between a man and a woman. Marriage is also linked with sex and the act of consummation on the marriage night. In Augustan Rome, when Vergil was writing this epic, Augustus established laws that focus on a return to family values and stressed the importance of marriage, procreation, and heavy punishments for adultery. The epics portray marriage as sexual faithfulness, define marriage as between a man and a woman, and reflect the standard expectation for women in antiquity and beyond, creating a conservative view of marriage and expectations for women.

When Dido and Aeneas take a party hunting and get caught in a rainstorm, they both find shelter in the same cave, where they become married in body, rather than in legality. Although consummation is a crucial part of marriage, it is important to combine the consummation with a

legal ceremony.²¹⁴ Dido considers this act between them one of marriage, although we find out later that Aeneas does not believe the same thing. Even as Dido gives in to her feelings for Aeneas, Vergil repeats some of the words around marriage and the sense that Dido is being unfaithful in some way. Ruden's translation evokes a clear line between Dido's private life and public role as the Queen: "No thought of public scandal or of hiding her passion troubled Dido any longer" (90-91).²¹⁵ Here, Ruden identifies Dido's public role as queen, unlike most women who have strictly private roles, and juxtaposes the ideas of public and private by referencing the public scandal and hidden passion. Ruden's language acknowledges that while Dido has given in to her feelings for Aeneas, she is no longer thinking of consequences for these actions, she isn't hiding her feelings anymore, and doesn't care if word gets out. Translating *specie famave* as "public scandal" and *furtivum...amorem* as "hiding her passion," Ruden takes a more accurate approach with translating noun and adjective pairs and does not place the full weight of the situation on the idea of the woman's passion. For Fagles, the translation is a bit more abstract: "...Dido cares no more for appearances, nor for her reputation, either" (133). The sense of appearances and reputation clearly evoke feminine ideals that women are expected to concern themselves with. Fitzgerald writes: "Dido has no further qualms as to impressions given and set abroad; she thought no longer of a secret love..." (101). She is unconcerned with impressions and not worried that the love she feels for Aeneas is no longer secret, and, again, the language evokes feminine concerns. Directly after this line, there is again the juxtaposition of the Latin term for marriage (*coniugium* this time instead of *jugali* as in line 16) with the Latin *culpam*.

²¹⁴ This view of consummation contrasts with Ovid's *Metamorphoses*, and stories like Iphis and Ianthe, Philomela, and Salmacis, where readers see consummation always through the male gaze, often in the form of rape or attempted rape, and associated with the wedding night.

²¹⁵ "*neque enim specie famave movetur nec iam furtivum Dido meditator amorem*" (Vergil, IV. 170-1).

Ruden translates: “She called it marriage, covering her own fault” (90-91).²¹⁶ Rather than going about marriage the official, legal way, Dido simply calls their conjugal act in the cave marriage and does this to feel that she is not making a mistake. Fagles translates this line: “...she calls it a marriage, using the word to cloak her sense of guilt” (133). Fitzgerald writes: “...but called it marriage. Thus, under that name, she hid her fault” (101). While Ruden and Fitzgerald both translate *culpam* as “fault,” Fagles translates it as “sense of guilt.” The use of “fault” has less of a gendered connotation than “sense of guilt” however, both still emphasize the blame that Dido places upon herself and that the poem so far emphasizes that she must place upon herself, first because she has always felt it necessary to remain faithful to Sychaeus and because the expectation is for women to only have sex with men they have married. Calling her relationship to Aeneas marriage serves as a way to justify her actions.

6.4 Accuracy in Word Choice

When Dido confronts Aeneas about his preparation and plans to leave, she draws her argument back to the arrangement that they made in the cave in the rainstorm, where their act of sex stands in for marriage. Bartsch acknowledges Dido’s frustration with Aeneas and “since she believes they are married, it’s not surprising that Dido is shocked when she learns that Aeneas’ men are preparing the ships for departure” (“Introduction to the Poem,” XLVI). Bartsch identifies the situation as one that would be frustrating for anyone, to believe one thing about a relationship only to find that the other partner does not, thus making Dido’s frustration relatable even when considering Aeneas’ goals. Where Dido and Aeneas argue on the shore as he readies his ships, Dido claims: “You ruined me and my good name... Tell me, my guest (the sole term

²¹⁶ “*coniugium vocat, hoc praetexit nomine culpam*” (Vergil, IV.172).

left – Not spouse...” (Ruden, 96).²¹⁷ Aeneas in response argues: “...don’t imagine I meant to sneak away; and as for *spouse*, I never made a pact of marriage with you,” (Ruden, 96).²¹⁸

Ruden’s use of “spouse,” shows that word choice affects how we might interpret marriage.

Faithfulness is the priority, but spouse doesn’t refer explicitly to a man or a woman, and while marriage for ancient Romans was meant to be between a man and a woman, Ruden’s “spouse” reflects a more contemporary and inclusive view of marriage through this terminology as spouse is considered a gender-neutral term and can be used for either a man or a woman. Both Fagles and Fitzgerald translate *coniuge* as “husband,” keeping the gendered language. Ruden’s translation of this passage also suggests that without marriage a woman’s name might be ruined, another emphasis on the importance of marriage and faithfulness, particularly for women. The language in this passage maintains an accuracy to the meaning and the line numbers, and also takes the contemporary audience into consideration.

One of the most famous lines from Book IV of Vergil’s *Aeneid* comes at the end, when Aeneas is getting ready to continue his journey to found Italy and is moments away from leaving Dido after leading her to believe that the two are married. In a dream, Mercury comes to Aeneas to convince him to leave Carthage and continue his journey. At the end of the dream, Mercury says: *Varium et mutabile semper femina* (Vergil, IV. 569-70). Ruden translates this line: “A woman is a changing, a fitful thing” (105). Fagles translates the line: “Woman’s a thing that’s always changing, shifting like the wind” (147). Fitzgerald writes: “Woman’s a thing forever fitful and forever changing” (116). Gordon interprets this line as “the most overtly misogynistic sentiment in Book 4,” (87). One reason for this interpretation is the mismatched gender of the

²¹⁷ “Cui me moribundam deseris, - hospes (hoc solum nomen quoniam de coniuge restat)?” (Vergil, IV.323-324).

²¹⁸ “Neque ego hanc abscondere furto speravi (ne finge) fugam, nec coniugis umquam praetendi taedas aut haec in foedera veni” (Vergil, IV. 337-339).

noun-adjective pairs, where *femina* is a feminine noun and so should be modified by feminine adjectives, in this instance *varium* and *mutabile* are neuter adjectives rather than feminine.²¹⁹ Where it would be just as easy to make the adjectives feminine, Vergil doesn't, thus setting up the association of "woman" and "thing" in these translations, linking womanhood not with personhood but with inanimate objects. Ruden's translation maintains the use of the word "thing" to describe "woman" preserving the grammatical disconnect present in the Latin.²²⁰ The translations of these lines are largely similar, although Fagles includes a metaphor, comparing woman to wind that is constantly changing direction, that isn't originally part of the Latin. Fagles and Fitzgerald emphasize the use of *semper* in their translations, Fagles by placing the word "always" in the center of his line, and Fitzgerald repeats the translation of "forever" with each noun. These translations by Fagles and Fitzgerald emphasize that change is *always* a quality that women possess, but the connotation is negative – that women in general can't make up their mind, and neither can Dido. The emphasis that women are always a certain way, are always fitful and changing remains at the heart of their translations. Ruden, however, does not include a translation of *semper* in her line. Ruden's translation keeps to accuracy of line number, meter, and verse, and accuracy of translating the line based on the Latin, however, the lack of *semper* makes this a line that deviates slightly in the sense or meaning and provides an opening for women to interpret this line based on the language that is present, rather than always interpreting women as flakey, unreliable, unfaithful. While on the one hand this might be one example of an unfaithful translation, it also provides an alternative and contemporary interpretation of this line.

²¹⁹ For the adjectives to agree with the noun *femina* in gender, number, and case, *varium* would need to change to *varia*, and *mutabile* would need to change to *mutabilis*.

²²⁰ In her "Introduction," Wilson notes that she changes misogynistic language that men have used previously in their translations and points specifically to the murder of the slave girls at the end of the *Odyssey*, where men have previously translated the slave girls as "sluts" rather than "girls" or "women." The Greek does not suggest that the accurate translation is "sluts" and uses the word. This is one case where misogynistic interpretation in men's translations is removed in favor of a more accurate interpretation based on vocabulary.

It maintains the neuter adjectives and the connection between woman and thing, but it frees woman from always (*semper*) being interpreted in that one way. While reasons for this translation choice might have more to do with meter and line numbers, this reflects a new interpretation for this traditionally misogynistic line. This is a deviation, not strictly accurate to the Latin, however it leaves out the idea that women are *always* a certain way. The line suggesting that women are incapable of being faithful always, that they are fickle and changeable, challenges the societal expectation and the lived reality. By deviating from the literal translation of this line, Ruden gives us a less misogynistic interpretation of the line, making it not about women always being a certain way.

6.5 Conclusion

Women's translations of the classics focus on accuracy of line number and meter, creating translations that appear on paper to correspond easily to the original. Retellings are one way for women to subvert stories originally told by men, to create space for their voices and lived experiences where there was not one previously, but they also present a kind of faithfulness or accuracy, where women use retellings to write more accurate representations of women's experiences, tell stories from different points of view, and provide new ways to think about them that evoke different perspectives. Women use rhetorical strategies around accuracy in their translations to create and maintain their ethos as translators and classicists. As they argue for the faithfulness and accuracy of their translations, they are also clever in their consideration of word choice, using their strategies to not only create an accurate translation, but to change the way that readers receive the texts. Women continue to engage with texts like Homer's *Odyssey* and

Vergil's *Aeneid* not only through translation, but also through retellings.²²¹ Retellings are another opportunity for women to exercise accurate interpretations of the original stories. Retellings combine women's subversive interpretations of male originals that reimagine stories from a female character once silent in the original or retell it from a queer perspective, with the need to create an authentic story and accurately portray women's experiences.²²² In these retellings, the position from which women exercise accuracy shifts from the male author and male characters to female characters.²²³ These stories become integrated into our cultures and values and become a part of the literary landscape. Connections like these, threads drawn between stories and languages that at first seem disparate, illustrate a legacy of Latin education, drawing comparisons and connections between ancient cultures, languages, and literatures, and our own.²²⁴ These connections are one of the great points of studying ancient languages and the classics, one of the reasons that it is crucial to continue reading these: without familiarity with these stories, and varied versions of these stories, told from different voices, the references are lost. Studying

²²¹ The edited collection by Cox and Theodorakopoulos, *Homer's Daughters*, argues that "responses to Homer by women writers form a part of the wider phenomenon of contemporary women shaping the field of classical reception in new and distinctive ways" particularly where retellings of the ancient epics are concerned and can also be extended not only to Homer, but also to Vergil and Ovid (7).

²²² Ursula K. LeGuin's novel *Lavinia* tells the story of Lavinia, the Latin woman that Aeneas eventually marries but who does not speak in the whole of Vergil's poem. Pat Barker's *The Silence of the Girls* tells the story of Briseis, who is mentioned over the course of a few lines in Homer's *Iliad*. Madeline Miller's *The Song of Achilles* reimagines the relationship between Achilles and Patroclus as romantic, and her *Circe* tells the story of the witch that Odysseus lives with for a while. All of these take a character who was on the periphery of the original and makes them the center of their own stories.

²²³ Women are "slanting the works of Homer so that they speak of the experiences and concerns of women, rather than remaining the preserve of a select, male readership" (Cox & Theodorakopoulos, 2). Additionally, it is important to qualify that we can substitute any number of authors for Homer, Vergil, and Ovid to start with.

²²⁴ The *2021 World Languages Curriculum Framework* in Massachusetts identifies areas in which students should succeed at different levels in language acquisition. Relevant to this project is the focus on linguistic cultures where students should be able to "investigate, explain, and reflect on similarities and differences of cultures over time" (NH.5.c) and comparisons, where students should be "explaining how stereotypes and past and present treatment of groups and people shape their group identity and culture" (NH.6.a.2) ("2021 World Languages," 30). Reading texts in the target language and modeling comparisons to contemporary culture and literature help students learn how to do this in the world outside of the language classroom.

ancient languages in high school, and even college, prepare students to make these kinds of connections, and continued retelling of these stories keeps us going back to the originals.

Margaret Atwood's *Penelopiad* retells the *Odyssey* from Penelope's perspective, where Penelope stays in Ithaca and waits for Odysseus to return home from the Trojan War. Atwood's version deals with the faithfulness between Penelope and Odysseus and treats Penelope in a similar way to Emily Wilson's translation: Penelope is just as clever and tricky as Odysseus. Like Wilson, Atwood strives to put Odysseus and Penelope on the same level with respect to cleverness and trickery. This is similar to Wilson's interpretation of Penelope in her translation, where she writes that "Penelope shows her capacity for clever deceit and false storytelling, as well as her technical expertise (as a weaver), which in many ways parallels the sharp wits and practical abilities of her husband" ("Introduction," 45). From the very beginning, Penelope is concerned with her own faithfulness and the problem that it has caused for other women: "I knew he was tricky and a liar, I just didn't think he would play his tricks and try out his lies on me. Hadn't I been faithful? ... And what did I amount to, once the official version gained ground? An edifying legend. A stick used to beat other women with. Why couldn't they be as considerate, as trustworthy, as all-suffering as I had been?" (Atwood, 2). From the beginning, Penelope wants to know why she is only remembered for her faithfulness, when she was clever and tricky, just as Odysseus was. Atwood challenges the perception of Penelope as a faithful woman with this warning at the beginning of the book, and she challenges the perception that we have of Odysseus, as someone who is deceitful not only to everyone else in the epic, but also to Penelope, whom he ultimately returns to in the end. *The Penelopiad* tells all of the ways that Penelope was tricky and deceitful and clever, just as Odysseus was, in the way that she weaved

her tapestry by day and unweaved it by night. She also reflects on the idea of being a role model for other women and how her acts of faithfulness had negative impacts on other women.

After Odysseus' return home, after he reveals himself beneath the disguise as a beggar, he lies with Penelope, and they tell one another how much they missed each other. Odysseus claims that he missed Penelope even while he was "enfolded in the white arms of goddesses" and Penelope claims that she was "tediously faithful" (Atwood, 173). Even as they make these claims to one another, Penelope says "The two of us were – by our own admission – proficient and shameful liars of long standing. It's a wonder either one of us believed a word the other said. But we did. Or so we told each other" (Atwood, 173). Here, Atwood does not separate Penelope from Odysseus, instead combining them into "the two of us," grammatically illustrating their similarities by not using their separate names. Even as Atwood has Penelope challenging the idea of faithfulness, the story that she tells of Penelope and the twelve maids (the ones hung for their indiscretions at the end of the *Odyssey*), she does not present a version of the *Odyssey* or Penelope that is inaccurate. Atwood's version of Penelope is an accurate version, and one that is culturally relevant to contemporary readers in that it challenges faithfulness and the perception that faithfulness is the desired quality in a woman. It would not be an accurate interpretation to ignore Penelope's faithfulness entirely, and neither Wilson nor Atwood do, instead they focus on telling the story of Penelope's faithfulness and adding to it the qualities of cleverness, deceitfulness, and trickery, those similar qualities that Odysseus embodies. In these instances, Penelope seems to be celebrated for her cleverness and trickery in Atwood's *Penelopiad* and Wilson's translation of the *Odyssey*.

Finally, I would like to address the epigraph at the start of this chapter, the line from “King,” a song by Florence and the Machine.²²⁵ This song is neither an instance of translation, nor is it a retelling of Dido’s story. Rather, it is a song about the cost of creating art as a woman. There are important parallels between the song and Dido, however, right down to the line that could almost be a translation of *Varium et mutabile semper femina* (IV. 569-70). “King” refers to Dido in a number of ways, particularly in the chorus: “I need my golden crown of sorrow, my bloody sword to swing/ My empty halls to echo with grand self-mythology/ I am no mother, I am no bride, I am king” (Florence & the Machine). Like the speaker in this song, Dido is queen of a country, a high-power, leadership position, she is also not a mother or a bride, although she wants to be a mother and loves Aeneas’ son, Ascanius, and believes that she is a bride until Aeneas leaves. As a leader of a country, it is not hard to imagine Dido with any kind of golden crown and swords, and without Aeneas, his son Ascanius, and any promise of her own bloodline, her halls are empty in this respect, but she might imagine them differently. Later in the second verse, the line “I never knew my killer would be coming from within” suggests the possibility of suicide, the fate that Dido ultimately meets (Florence & the Machine). The second verse begins with the line “But a woman is a changeling, always shifting shape,” and calls to mind the line from the *Aeneid*. In the song, “King,” by Florence & the Machine, the line recalls Ruden’s translation of Vergil’s line as “A woman is a changing, a fitful thing” and reminds listeners of Fagles’ translation that writes “Woman’s a thing that’s always changing, shifting like the wind” (Ruden, 105; Fagles, 147). While this song isn’t a translation and doesn’t claim to be a retelling, the connections between Dido and the problems of contemporary women evoke a problem of

²²⁵ Florence and the Machine is not a stranger to classical references in their music, and so I feel comfortable drawing this connection between “King” and Dido. The song “Rabbit Heart (Raise It Up)” references King Midas and his ability to turn whatever he touches to gold. “Cassandra” references Cassandra’s ability to see the future but also her fate to never be believed.

faithfulness for women. Where Dido, on the one hand, wants to marry Aeneas, or to at least have her first husband back in the land of the living, Florence Welch's song brings up again this struggle for a woman between wanting a career and wanting a family, the desire always seems to change or shift, because women learn from a young age that it is nearly impossible to have both. The story of women's desires for creating careers and the societal expectations placed upon them is old, one that has been translated across cultures, time periods, and mediums. A diversity of voices and perspectives in telling this story is important, and "King" presents a version of this story that also has elements of Dido's story within it.

7 CONCLUSION

In this project, I've addressed the rhetorical approach to translation that contemporary women take in their recent translations of Homer's *Iliad* and *Odyssey*, Vergil's *Aeneid*, and Ovid's *Metamorphoses*, both in their introductory materials and the translated texts themselves. I have defined translation as a rhetorical act in the way that the translator, like an orator, is situated between a text and an audience, and must consider how to deliver the message to her audience (France, 261). Translation is rhetorical also because it is an example of the relationship between language and power, and how the translator is positioned in a place of power, tasked with the responsibility of conveying the message of a text in a language different from the original (Glenn, 1-2). In considering the relationship between language and power, translators straddle a line between the culture of the original and the receiving culture, where values and beliefs are often different from the original and they must negotiate these differences in their translations (Carlos, 335). Women's approaches to translation illustrate a clear connection to rhetoric because of their use of rhetorical strategies such as reception, relevance, justification, accuracy, and word choice. Their approaches to translation are rhetorical because women translate ancient texts as a part of rhetorical situations in the present moment and often explain those situations; because women consider their audiences as very wide, inclusive of women and minorities; and, because women take a critical approach to these texts and their interpretations. A rhetorical approach to translation and ancient myth is not new. In ancient Greece poets used tragedy address current events to "put some distance between itself and the traditional mythology and queried some of the most fundamental Greek values... Tragedy came to the fore in a time of transition, a period when old myths were beginning to lose touch with new political realities of the city-states" (Armstrong, 99). In this way, women translators use ancient myths in the genre of epic poems to

draw connections between ancient culture and current events, and to challenge the way that we receive stories that have been a part of our culture for centuries. Additionally, women consider ethical concerns of translation and their responsibility to the texts, original authors, and contemporary audiences receiving the texts in the twenty-first century. Here, I call for the continued engagement of women translators with rhetorical approaches to translation, the continued consideration of the rhetorical situation that these texts are a part of, continued engagement with a rhetorical approach to analyzing and translating ancient texts in the classroom, more translations by women, specifically of the rhetorical texts of Aristotle, Cicero, and Quintilian, and the continued recovery of Latin and Greek texts written and translated by women. Continued work in these areas will foster critical approaches to translating and analyzing ancient texts and promote recovery of women writing in Latin and Greek.

7.1 Rhetorical and Pedagogical Approach to Translation

Because women's translations have a pedagogical history of creating access to texts and ancient languages, it is necessary also to consider how we teach translation(s), and how we approach translated texts in the classroom. Taking a rhetorical approach to translation will foster the continued criticism and questioning of the relevance of these texts in the contemporary world and preserve the pedagogical approach to translation that Victorian women established. Where Robert Fagles boasts about not needing to explain *why* we need another translation of the *Odyssey* or *Iliad* or *Aeneid*, women think the opposite and argue for more critical approaches, for continuing to analyze ancient texts through modern lenses, for using accurate and clear language, rather than accepting the stories simply because they have always been read and studied as a part

of core curricula (Fagles, “Translator’s Postscript,” *The Odyssey*, 494).²²⁶ Men want to create English Homers, Vergils, and Ovids in their translations (Fagles, “Translator’s Postscript,” *The Odyssey*, 490). McCarter, Ruden, Wilson, and other women who translate the classics have shown that it is not necessary to sacrifice beauty to render a line accurately or clearly, where most opposition to literal translation is that it is not beautiful or poetic, but clunky and unidiomatic. Women’s commitment to accuracy and clarity shows that it is possible to stick closely to the Latin or Greek and create a poem that is beautiful in English, in fact, perhaps to create a poem that more closely resembles an English Homer, Vergil, or Ovid than those by male translators because they more accurately resemble the source texts and their messages. Women translators also show how their translations serve pedagogical purposes, teaching students about ancient languages by providing accessible ways to approach both source text and translation.

In the absence of the original authors, women take action through the work of translation, they accurately and clearly translate episodes of rape and sexual violence because it is necessary work and because it exposes women’s lived experiences and includes them as audiences of these texts when they were not before. Translations show how women listen to women characters and interpret their actions and experiences and speech accurately. They show how contemporary experiences have roots in the cultures and belief systems and government and stories that are both very distant from our culture and have great influence over our culture. All these instances of accuracy in translation also show how women translators are concerned with the messages that they convey to their audiences, combining the ancient text with contemporary language and situations to argue for the relevance of the text. A rhetorical approach to translation combines

²²⁶ It is clear to me that what Fagles means when he writes that he was relieved that none of his friends asked *why* another *Iliad*, *Odyssey*, or *Aeneid* is that the texts are so culturally embedded that their importance is obvious. The problem with this is that it takes a traditional view of the epic poems, and their audiences, assuming that they are a lot like Fagles himself: white, cis, straight, and male.

attention to the nuances of language with the rhetorical situation of the translator and the receiving culture. Where women in the Victorian period are known for their pedagogical approach to translation, using translations to teach those who did not know Latin or Ancient Greek about the languages, they created texts that helped readers gain access to source texts and original languages. Translation has long been a pedagogical exercise in ancient language education, associated with different pedagogical methods to varying success.²²⁷ As education in ancient languages becomes a lesser part of the educational landscape and not everyone learns the languages, as they did in the Middle Ages through the nineteenth century in the U.S., translation of ancient texts becomes more important because translations are how most people engage with these texts. Translation is a major part of Latin education, where students translate Latin texts, including texts by Vergil and Ovid, into English. Most often, this kind of pedagogical method asks students to translate *literally*. Literal translation is not always the best or most effective way to convey meaning because it often results in clunky or unclear English. Literal translation is a concern for most male translators, who do not want to translate literally because the literal translation is not poetic. Fagles' concern with literal translation puts his desire to translate neutrally at the forefront of his translation of the ancient epics, so that he hopes that his translation is "neither so literal... nor so literary... though I want my work to be literate" ("Translator's Preface, x). Here, literal and literary are on separate ends of a spectrum, and he hopes that his translation is "literate," readable, and perhaps this is his word for accessible.

In ancient language classes, instructors use approaches like the grammar-translation method, where translation becomes equivalent with reading and comprehending, and students, who are not taught to *read* Latin and Greek, must use the act of translation to find the meaning or

²²⁷ The grammar-translation method of teaching Latin expects direct instruction about grammatical concepts, and then asks students to apply those grammatical concepts and their understanding of them to translation.

message of the text. Using translation solely as an exercise in comprehension takes away from the rhetorical, artistic, and creative nature of translation, so that it becomes a seemingly neutral act, an act of equivalence, rather than one that is rhetorical, concerned with message as well as audience. In the same way that women translators find ways to accurately translate that also provide access to texts and languages for those who don't know the original, instructors might also create activities and exercises around translation that provide ways for students to consider translation as rhetorical and challenge them to create accessible texts. A rhetorical approach to translation will foster critical readings of ancient texts and encourages students to think about ancient and contemporary rhetorical situations. Instructors might ask students to compare a set of translations of the same passage, much like I've done in this study. In a comparison exercise, even those who do not know the language see how subjective translation is, and may point out issues of bias, interpretation, word choice, and other differences between translations.

Comparing translations shows students that the act of translation is far from neutral and provides examples for ways that translators consider audiences. Another exercise asks students to translate from Latin (or Greek) to English, then from the literal-translation English to contemporary English (Bostick). By doing this, students consider the meaning and audience of the text more deeply and are challenged to translate creatively and with attention to their own audiences. This exercise even works for texts by Shakespeare, or older versions of Homer, Vergil, and Ovid that use outdated language, by instructing students to translate from antiquated English to contemporary English (Bostick). Exercises like this are laid out in "Purposeful Translation in the Latin Classroom," where Bostick proposes some ways to challenge and update more traditional pedagogical approaches to translation, including exercises such as "reverse engineer a translation," "rework a literal translation," "look at the same passage in multiple translations,"

“generate multiple English to English translations,” and “take a deep dive into a single word.” I point out these pedagogical approaches to translation because translations of texts by Homer, Vergil, and Ovid are foundational to education for young people in many different subject areas and because these pedagogical approaches also help to teach young people how to take a critical approach to them and make them accessible to wide audiences.

7.2 Towards a Feminist Ethics of Translating the Classics

McCarter and Wilson outline some feminist approaches to translating the classics, and it strikes me that these approaches must also include ethical approaches to translation because women translators are concerned with creating dialogues between texts and their varied audience members and with accurately and responsibly representing experiences of rape and sexual violence. Wilson argues that as a feminist translator, one way to approach an ethical translation is to refrain from presenting those ethically questionable cultural beliefs in ways that prioritize or value them (Wilson, “Epilogue,” 281). These concerns show that, while there might be many ways to interpret these stories, interpretation comes down to what is present in the text itself and the most responsible way to approach the text and the act of translation. Translators have a responsibility to convey the translated texts in the most accurate way possible, a responsibility that extends to the source text and author, and to the contemporary audience. Translators create bridges between source texts and their translations, bridges that connect audiences to seemingly disparate cultures, values, belief systems, and languages. Readers trust that translators are taking care with their translations, constructing these bridges in responsible ways. Readers often perceive translations to be the sole version of the text, that the source text in a foreign language and the translation are equivalent, just words traded for familiar ones of the same meaning. For this reason, translators have a great deal of responsibility. The responsible way to approach the

task of translating the classics is one that helps to create a dialogue with existing texts, speak to wider audiences, and provide understandings for the origins of contemporary values. Because these texts are taught to students at young ages, are used to illustrate the ways that humans have always been, one responsibility of the translator is to “make the ethical problems of the original as visible as possible” (Wilson, “Epilogue: Translating Homer as a Woman,” 283). So, the ethical action that Wilson takes displays a critical approach to the source text and original author as well as a responsibility to contemporary audience. By accurately translating certain words and certain lived experiences, women translators situate the text in the current moment. In an accurate and ethical translation, women bridge gaps between these cultures and belief systems and languages and take a critical approach to interpreting these texts. A critical approach, in this way, shows at once the connections between ancient myths and contemporary values, and the disparities between them. Translations that challenge the traditional serve as models for the work that needs to be done, illustrate the kinds of critical approaches that should be taken with other myths, and normalize an ethical approach to translation that prioritizes accurate and accessible translations.

7.3 Women’s Translations in Pedagogy and Scholarship

The women translators included in this study, Ruden, Alexander, Wilson, Bartsch, and McCarter, display a divide between women who work at universities and women who work as writers and translators in the private sector. For the women who work as professors at universities and as translators (Wilson, Bartsch, and McCarter), there are nearly as many women who do not teach at universities (Alexander and Ruden). The popularity and importance of these translations, coupled with the increased awareness of translation as scholarship may be shifting the perception of the labor of translation. Still, translation is tied to the feminine and associated

with the pedagogical work that women do to bring access to these texts and authors (Prins, 87). Even as women engage in this work usually categorized as feminine, they are shifting the landscape as they take approaches that are more rhetorical and less gendered than their predecessors.

A Tweet by Dr. Anise K. Strong asks: “If you are constantly anxious about the huge decline in Latin/Greek students while sneering at *Gladiator*, *300*, *Hades*, *Percy Jackson*, *AC: Odyssey*, *Lore Olympus*, & *Madeline Miller* – how do you think new students discover the anc. Med. world?” (@AniseKStrong).²²⁸ Women’s translations fit with this list of texts that engage readers in the study and analysis of the Ancient Mediterranean world. This analysis argues for the importance of representation and the ways that representation is also capable of reflecting women’s lived experiences, providing women with different approaches to and views of the world. Indeed, both retellings and translations by women show different ways of receiving and approaching ancient stories and different ways that those stories impact our contemporary world, provide critical and rhetorical lenses useful for teaching students about these ancient cultures, and help audiences take critical approaches to analysis of these texts and their authors. Additionally, they provide examples of ways that young people can take action of their own in the creation of translations, art, and fictional retellings. Where women’s translations begin to provide the kind of engaging language and accurate interpretations that reach contemporary audiences, retellings also provide another kind of translation across cultures and media. Women who construct retellings in the genre of the novel use a literary form historically linked to women to “take up classical narratives and characters and render them comprehensible to the modern readership” (Hurst, 8-9). Where universities are closing doors to classics departments, and the

²²⁸ The phrase “anc. Med.” in Strong’s Tweet stands for “Ancient Mediterranean.”

humanities in general face declining enrollments, engaging with translations and retellings that speak to contemporary audiences is more important than ever.²²⁹ This study makes the argument that these texts and fields of study are relevant, shows the kinds of critical approaches that those who engage with these texts take, and strives to convince others that these kinds of critical approaches and actions are necessary.

Rhetorical approaches to translation and interpretation play a role in pedagogy in Latin and Greek education as well as history and literature classes taught in translation, and there is a history of women using their translations for pedagogical purposes. In their use of contemporary language and word choice around contemporary cultural issues (such as rape and slavery), translations of these texts by women create examples of how the stories are relevant in the present moment and are relevant to the twenty-first century and create examples of ways that instructors can address topics that these texts evoke.²³⁰ They create access to these texts for those who do not have Latin or Greek, and in so doing situate themselves in the long history of women translating ancient Greek texts in order to create accessible texts for audiences who do not know the languages, or who want to learn the languages (Prins, 87). Another pedagogical and rhetorical concern for women's translations is the way that they provide and model critical approaches to the text and expose acts of violence against women and slavery. Translations do the work of exposing how Classics has been "both a product of and a longtime accomplice in violent societal structures, including white supremacy, colonialism, classism, and misogyny" (Hanink). Change is not easy, nor does it happen quickly, however, translations are one thing

²²⁹ "Howard University, the University of Vermont, Canisius College, and Whitman College" are institutions that have closed their Classics departments or are slated to close them (Goldman & Kennedy).

²³⁰ A close examination of Wilson's "Introduction" and "Translator's Note" to her translation of the *Odyssey* provide language that situates Odysseus as a soldier who suffers from PTSD and a refugee and may serve as an example for the kinds of connections a teacher should encourage students to make between the ancient text and contemporary culture.

that reflect the labor associated with change in this field, specifically women's labor to teach about these languages and texts. Translations by women also mark a critical approach to these texts in that they show how people confront and challenge the texts and languages in the contemporary world, through their contemporary lived experiences, and provide a blueprint for how young people might confront other contemporary texts and belief systems. Where these stories depict "*origins* of cultural values and beliefs and, ... the underlying motivations for individual and collective actions," women's translations of these ancient myths help readers to think critically about the origins of contemporary cultural values and how it might be possible to change or challenge them (Ratcliffe & Jensen, 119).

Studies such as this one model how translations straddle a space that both argues for the importance and current relevance of the texts in the twenty-first century *and* displays a critical approach to reading, analyzing, and teaching these texts, particularly through their rhetorical strategies and introductory materials and in their feminist approaches to translating the classics. I have strived to analyze ancient texts in contexts that stretch across fields of study and languages. In addition to creating the translations, creating studies like this one, by and about women, expose readers to critical approaches for analyzing ancient texts and translations and shows them how to approach questions and studies that build bridges and consider connections between multiple areas of study. My study, centered around translation and rhetoric, models a viable scholarly approach to the ancient epics that combines rhetoric with language study, cultural movements, and beliefs. Rhetoric might act as an umbrella that covers both English and Rhetoric and Composition as well as Classics, Ancient Mediterranean Studies, and Ancient Languages. I hope that this study shows how to combine these fields of study and provide a kind of map for others who want to engage in this work.

7.4 The Future of Classics, Rhetoric, and Translation: A Call to Action

This study engages with four specific texts, Homer's *Iliad* and *Odyssey*, Vergil's *Aeneid*, and Ovid's *Metamorphoses* in part because the translations of these texts by women are the most recent, and because women have now translated all of the major epic poems in this genre.²³¹ Women have not translated the rhetorical texts, however.²³² There is a need for women to translate texts such as Aristotle's *On Rhetoric*, Cicero's speeches and theoretical works, such as *De Inventione*, *De Oratore*, *De Oficiis*, and *De Optimo Genere Oratorum*, to name a few, and Quintilian's *Institutiones* and *Declamationes*. These texts provide the foundations for rhetorical studies, and translations and interpretations of these texts also provide foundations for the interpretation of these texts and their meanings to expand to larger concepts and theories around them. Contributions in this area might also include expanding the list entitled "Classical Translations and Editions by Women," created by the Women's Classical Committee of the United Kingdom, by contributing names to create a more comprehensive list. Additionally, scholars and students might engage in Wikipedia write-ins to update resources available about women classicists or ancient women rhetoricians. Women might also engage with a rhetorical approach of translating the texts of Aristotle, Cicero, and Quintilian. Where women translators of the epic poems have engaged with rhetorical strategies around relevance, reception, justification, accuracy, and word choice, translations of the rhetorical texts may also be completed with these strategies in mind. While the epic poems are ones that are particularly foundational to our culture because of the way that they clearly draw a line between the ancient beliefs and values and our own because of the impact that they have over our stories and language, rhetorical texts tell a

²³¹ Scholarship has been written about rhetoric in relation to the epic poems. See Knudsen.

²³² One recent translation of Thucydides' speeches by Johanna Hanink does count as a translation of a rhetorical text.

different story, and one that is important to our very understanding of rhetoric and what it means in the context of ever polarizing political rhetoric.

Women's translations of the classics are rhetorical acts, where they use rhetorical strategies to situate the text for contemporary audiences, and some of these rhetorical strategies also align with a feminist translation strategy of the classics, such as McCarter's strategy of accurately translating instances of rape and sexual violence. Translation theorists have long been writing about feminist translation practices, but there is a need for exploring and writing about feminist approaches to translating the classics.²³³ Stephanie McCarter and Emily Wilson identify some feminist approaches to translating the classics that are quite different, and more should be written about these approaches and how they might be used in practice.²³⁴

As this study shows, women use their lived experiences and rhetorical situations to provide new ways of approaching and interpreting language and word choice, and they do so by accurately translating and interpreting the messages of the texts. If women's translations of the canonical texts by Homer, Vergil, and Ovid change the meanings and interpretations where language and accuracy are concerned, I am interested to see how these same techniques change the foundational texts of our field. Like the rhetorical situation of women's translations of the epic poems, the rhetorical situation in which rhetorical texts might fit is one in which women's voices must be heard, listened to, considered valid, even as they come from a culture that never

²³³ Scholars writing about feminist translation theory include, but are not limited to, Susan Bassnett, Louise von Flotow, and Sherry Simon.

²³⁴ Wilson's "Seven Types of Feminist Translation Strategy" include: "1. Be (Somewhat) Visible; 2. Watch the Time; 3. Give Voice; 4. Keep Your Distance; 5. Contain Multitudes; 6. Tell It How It Is; 7. Don't Be Evil" ("Epilogue," 283-286). McCarter's "four feminist strategies for translating Ovid's *Metamorphoses*" include: "1. Avoid misogynistic/sexist/gendered language not explicit in the original; 2. Take special care when translating the body, not introducing gendered or racialized language not in the original; 3. Translate rape as rape, not introducing language that romanticizes, euphemizes, or titillates, or that erases the perpetrator; 4. Avoid basing understanding of characters' motives on gender stereotypes that are not explicit in the text, and question previous translations that have done so" ("Ovid's Callisto," 140-141).

fostered women's abilities to speak publicly, or at all. A good deal of rhetorical arguments (by Quintilian and Cicero) have been made about women, and provide examples of rape, sexual violence, and adultery. These texts have also become foundational to education, particularly Cicero's speeches, studied widely in Latin and rhetorical education. It is also one in which political rhetoric has become increasingly polarizing, and translations that focus on comparing and connecting polarizing political language may be necessary.

7.5 Recovering Women Writing in Latin and Greek

Where the translation of the classics has been largely a masculine pursuit, it is now possible to trace women's involvement in rhetorical history, in the translation of classical texts, and their retelling of ancient stories from Sappho and Aspasia in ancient Greece, to Anne Dacier's French translations of Homer in the Early Modern Era, to the Victorian period of Elizabeth Barrett Browning, Janet Case, and Virginia Woolf, to Mary Innes' translation of Ovid's *Metamorphoses* in the mid-twentieth century, to contemporary translations by Emily Wilson and the other women in this study. Engaging in a rhetorical approach to translation will also continue to link the work of contemporary women with their literary and rhetorical foremothers who have done this work before.²³⁵ Where women have already translated these texts in other languages, sometimes hundreds of years earlier, contemporary women are making it possible for us to have foremothers of this work in English. This study strives to connect and

²³⁵ Wyles and Hall note that there is "a minor tradition of women classicists investigating their predecessors. Female classicists have had their own communities, and been partly responsible for constructing their own matrilineal family trees. These can take a pedagogical form... Several female classicists studied earlier women in specific national traditions... have chosen women... including but not limited to shared nationality: these reasons include an interest in the reception of a particular ancient author,... a specialist knowledge of a particular chronological period,... social or institutional context,... a perceived personal intellectual debt,... or unique access to archival material" (11-12). The work of tracing the rhetorical history of translation is not only important from a scholarly perspective, arguing that translation is scholarly work, is work that women engage in. It is also important from a personal perspective, where I am trying to establish my own literary and Latinist and Classicist foremothers, not only in the texts themselves, but in those people who work with and translate and teach the texts.

create a dialogue between women in literature and history, although it only features a few women, particularly contemporary women translating the Homeric epics, Vergil's *Aeneid*, and Ovid's *Metamorphoses*. There are many other texts written by women in Latin and Greek, and we must continue to engage in the feminist rhetorical practice of recovery to find, identify, analyze, translate, and otherwise make these texts accessible to audiences. Cheryl Glenn, in *Rhetoric Retold*, identifies many women rhetors in ancient Greece and Rome as a part of the rhetorical timeline, including Sappho, Aspasia of Miletus, Diotima of Mantinea, Hortensia, and Octavia, to name a few. Most of these women (with the exception of Sappho) have no extant writings, instead, Glenn cites the famous men who wrote about these women. There is no denying that women have existed as a part of the rhetorical timeline, and it is time to continue the work of recovering women whose writing in Latin and Greek is extant. This endeavor of recovering women's Latin and Greek from antiquity is daunting and, at times, fraught, for even as young people may dream about reading texts written by women in Latin or Greek, it's not widely shared that these texts *do* in fact exist, and they are difficult to access.²³⁶ *Ancient Women Writers of Greece and Rome* provides an overview of some of these women through introductions, texts in the original languages, commentaries, and translations. This work by Natoli, Pitts, and Hallett is one example of work that must be done to make Latin and Greek written by women available and accessible to wide audiences. Women, however, were not just writing Greek and Latin in antiquity, but continued to do so as they learned Latin and Greek during the Middle Ages, Early Modern Era, and Victorian periods. Even now, women are writing Latin novellas with the pedagogical purpose of allowing students to read a good deal of Latin at

²³⁶ In fact, there are "numerous female writers and... more than sixty such writers have survived in some fashion" (Natoli & Pitts, x). A personal example: I was one of these young people and I was in graduate school before any of my teachers told me about women Latinists, and even then, they questioned whether Sulpicia wasn't just a woman that Tibullus made up, or a persona that he embodied when writing his love elegies.

once, without having to translate it, and thus become better readers (and speakers) of the language.²³⁷ Similarly, Project Nota, a sub group of the organization called Lupercal, does the work of digitizing, translating into English, and overall making accessible Latin works written by women through work by volunteers and activists (“What Is Project Nota?”).²³⁸ Project Nota is noteworthy because the digital modality creates Latin texts and translations that are widely available to anyone with internet access. The materials provided by Project Nota are not limited to only the Latin text and translation, but also provide pedagogical materials in the form of lesson plans and activities.

The work of recovery might also include creating a comprehensive list and timeline of women who have been known to compose in Latin and Greek and might include these women rhetors identified by Glenn. There have been recent commentaries written for Latin texts by women, which provide the Latin text accompanied by vocabulary and grammatical or historical notes. “The Experfecta Series” includes commentaries for texts such as *Isotta Nogarola’s Defense of Eve* and *The Passion of Perpetua* and identifies the goal of these commentaries “to create student editions of Latin texts written by women” (Boyle, et al., iii). This work to create commentaries makes Latin texts by women accessible to students learning Latin and may be extended to anyone who is able to read Latin. The commentary tradition is also a part of the interpretation of ancient texts because commentaries tell readers and translators *how* to interpret certain words, phrases, and grammatical constructions, and give historical contexts.

Commentaries connect ancient texts to rhetoric and grammar and pedagogy, and women make

²³⁷ A few novellas include *Virgo Ardens*, by Rachel Beth Cuning; *Medusa Femina Potens et Fortis* and *Elissa Dux Femina Facti*, by Emma Vanderpool; *Hannah et Servilia: Contra Odium ad Feminas*, by Xinran Ma; and *Clodia Fabula Criminalis*, by Andrew Olimpi. Those by Cuning and Vanderpool are, in their own way, retellings, and provide feminist lenses through which to read myths in the target language. The novella by Ma provides a feminist approach to misogyny in ancient texts and Latin vocabulary to address this issue.

²³⁸ Founded by Skye Shirley, Lupercal is an organization that bridges the gender gap in the study of Latin by creating a community for women and gender non-conforming individuals to read and speak Latin.

commentaries that are accessible, practical, and approachable, that balance history, grammar, and usage.²³⁹ To make Latin and Greek texts by women accessible to those who do not know Latin or Greek, women might take on the task of translating these texts into English, making these texts accessible to others, and engage with rhetorical approaches to translation as they situate the texts for contemporary audiences.

7.6 Apollo and Daphne: A Reprise

I return to Daphne and Apollo and my own relationship with translating Ovid's *Metamorphoses* as a high school student translating sections of the poem in class. My relationship to translation and Ovid has always been a rhetorical one, always critical of the relationship between language and power in a particular moment in time, always aware of the distance and difference between ancient Roman and contemporary American beliefs and values and language. My high school Latin teacher took a literal approach to the translation and a rhetorical approach to the interpretation of the story, and after we translated the last lines, where Daphne turns into a tree and Apollo claims her as *his* tree, she asked us if we thought Daphne got away. She didn't tell us what to think, but let us look closely at the Latin lines, our own translations, our mistakes crossed out on lined notebook paper, corrections written in the margins, and consider our own interpretations of those lines. In my own rough, school-girl translation from Latin into English I labored over the question of whether or not Daphne got away: did her transformation into a tree free her from Apollo? Or did her transformation only solidify her role as Apollo's tree? That my high school Latin teacher asked these questions of us showed that there was more than one way to interpret the myth and one that differed from the

²³⁹ Ronnie Ancona has published commentaries on Catullus and Horace. Sheila K. Dickison and Judith P. Hallett have a collection of selections about women in antiquity called *A Roman Women Reader*. Maureen B. Ryan and Caroline A. Perkins have a commentary on *Ovid's Amores: Book One*. These are all examples of ways that women engage with and interpret ancient texts.

original intent of the myth, one that could be situated in the current time. The Roman myth of Apollo and Daphne is an aetiological story; in this case, the story explains the origin of the laurel tree. The wreath that Apollo always wears in his hair is made of laurels; so, the story answers the question of how the laurel came about, how the laurel became a symbol of Apollo. The story, for the Romans, was never one solely about attempted rape, but about the origins of the laurel, however, it is this way of considering myth that makes it constantly relevant, interpretations shift and change depending on the time, the audience, the language.²⁴⁰

Not long after this, in Italy, I saw Bernini's sculpture, *Apollo and Daphne*, at the Galleria Borghese in Rome. Frozen in marble is the moment that Apollo finally catches up to Daphne, places one hand on her, partly on her stomach, partly on the bark that begins to envelope her stomach. In the place where his thumb and first finger touch her stomach, there are dips in the marble, as though he makes contact with real skin, grabbing her with such force that his fingers impress upon the softness of her belly. Daphne's mouth makes the shape of a loose "o," maybe capturing the moment that she has just finished the prayer to her father to change her form, to aid her in escaping Apollo's grasp. The moment, the one we all see in Bernini's sculpture, shows that the end of the story results in Apollo's capture of Daphne, and with great certainty, based on the action in the sculpture, viewers can say that Daphne as a laurel tree belongs to Apollo. In that moment, I knew there was no way that Daphne got away, surely not when Apollo's fingers indented the very flesh of her hips. The sculpture is a kind of translation that shows how a story moves or transforms from one medium or form to another. In college, when I reflected on

²⁴⁰ Ratcliffe and Jensen argue that myth is rhetorical because it "depicts or echoes the *origins* of cultural values and beliefs, and, as such, explains the underlying motivations for individual and collective actions" and "defines rhetorical problems as perennial issues that haunt humans within and across cultures, linking past and present and demanding ethical action" (119). Considering myth this way connects the mythological stories to situations that demand critical consideration and action and shows that their meanings shift along with cultures.

standing in the Galleria Borghese before Bernini's sculpture, and considered my dog-eared copy of Mandelbaum's translation of Ovid's *Metamorphoses*, the question became: how could the last lines of this story ever be interpreted as "consent?"

When I taught the story to my own students, my approach was always literal translation, because that was the best way to show students how grammatical constructions and vocabulary work in Latin, and for them to show that they also understood how these things worked, because this was the best way to make sure that the lines are translated accurately and clearly.²⁴¹ I also knew how important it was to translate the story in a way that the attempted sexual violence was clear, and not labeled as consent, because my students were young, impressionable, deeply connected with social media and current events such as #MeToo. This was my way of situating the story of Daphne and Apollo as a part of the contemporary landscape, calling into question the interpretations of the story in the current moment, a way to show that even stories students translated in Latin class were related to those they heard about on the news or social media; these stories were not new ones.

In moments such as these, throughout my experiences as a student and teacher of Latin, I see how different interpretations, translations, sculptures, and retellings shape the way that I think about and interpret the meaning of the story within my current time. Translation, where readers don't have access to the original language, must speak *for* the (original, ancient) authors, but also must bridge a cavernous gap because they must speak *to* the contemporary audience. Standing in the present and looking back at these stories always makes me look forward: what's

²⁴¹ There are a variety of ways to approach Latin pedagogy, from the grammar-translation method, where students learn grammar and then apply it to translating Latin texts, to the active approach, where students learn Latin in the same way that they would a modern language like Spanish or French, that is, by speaking it and listening to it. While scholars and educators argue for one approach over the other, it has always seemed that a combination of these approaches was best. Women are also connected often with the idea of a literal translation, another way to say line-by-line translation (Prins, 86-87).

next? What can we do to involve women, recover women writing in Latin and Greek, translating from Latin and Greek, writing scholarship about Latin and Greek? In part, the answer is always to consider how translation is a rhetorical act, to remember that my scholarly foremothers translated Latin and Greek to participate in rhetoric and writing.

APPENDICES

Appendix A Chapter 3, “Daphne’s Consent and Salmacis’ Force”

Appendix A.1 Daphne and Apollo

Latin	McCarter	Mandelbaum	Martin	Humphries	Innes
<i>Phoebus amat visaeque cupit conubia Daphnes, ...</i> (Ovid, I.490).	Apollo is in love . When he sees Daphne,/ he wants their wedding night . (24)	Phoebus is lovestruck ; having seen the girl,/ he longs to wed her... (22)	Phoebus loves her and desires to sleep with her... (21)	Apollo/ Loves at first sight ; he wants to marry Daphne. (18)	As soon as Phoebus saw Daphne, he fell in love with her and wanted to marry her. (42)
<i>Hanc quoque Phoebus amat positaque in stipites dextra/ sentit adhuc trapidare novo sub cortice pectus/ complexusque suis ramos, ut membra, lacertis/ oscula dat ligno: refugit tamen oscula lignum./ cui deus ‘at quoniam coniunx mea non potes esse,/ arbor eris certe,’ dixit ‘mea.’</i> (Ovid, I.553-58)	Apollo loves this, too. Touching the trunk,/ he feels her chest still trembling beneath/ the brand new bark and hugs the bough like arms,/ kissing the wood, which still resists his kiss. “But since,” he said, “you cannot be my wife,/ you’ll be my tree!” (26)	And yet/ Apollo loves her still; he leans against/ the trunk; he feels the heart that beats beneath/ the new-made bark; within his arms he clasps/ the branches as if they were human limbs;/ and his lips kiss the wood, but still it shrinks/ from his embrace, at which he cries: “But since you cannot be my wife, you’ll be my tree” (24)	Loving her still, the god puts his right hand/ against the trunk, and even now can feel/ her heart as it beats under the new bark:/ he hugs her limbs as if they were still human,/ and then he puts his lips against the wood,/ which, even now, is adverse to his kiss. (23)	Apollo loved her still. He placed his hand/ where he had hoped and felt the heart still beating/ under the bark; and he embraced the branches/ as if they still were limbs, and kissed the wood,/ and the wood shrank from his kisses, and the god/ exclaimed: “Since you can never be my bride, my tree at least you shall be!” (20)	Even as a tree, Phoebus loved her. He placed his hand against the trunk, and felt her heart still beating under the new bark. Embracing the branches as if they were limbs he kissed the wood: but, even as a tree, she shrank from his kisses. Then the god said: “Since you cannot be my bride, surely you will at least be my tree.” (43-44)
<i>Factis modo laurea ramis/</i>	The brand new laurel	With new-made boughs/	Laurel shook her branches	The laurel ,/ Stirring ,	...the laurel tree inclined

<i>adnuit utque caput visa est agitasse cacumen.</i> 566-67	nodded —/ it seemed to move its treetop like a head. (26)	the laurel nodded ; and she shook her crown ,/ as if her head had meant to show consent. (25)	and seemed to nod her summit in assent. (23)	seemed to consent, to be saying Yes. (20)	her newmade branches, and seemed to nod her leafy top, as if it were a head, in consent . (44)
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Appendix A.2 Salmacis and Hermaphroditus

Latin	McCarter	Mandelbaum	Martin	Humphries	Innes
<i>Saepe legit flores. Et tunc quoque forte legebat,/ cum puerum vidit visumque optavit habere...</i> (Ovid IV.315-16)	She by chance/ was picking flowers when she saw the boy ,/ and, seeing him , desired to possess him . (106)	...she was among/ the flowers. What she saw, she wanted: him. (122)	As it happened,/ one day while so engaged, she saw the boy ,/ and realized that she just had to have him . (101)	...and she was gathering flowers/ on this particular day, when she saw the youngster/ and wanted what she saw . (91)	Often she would gather flowers, and it so happened that she was engaged in this pastime when she caught sight of the boy , Hermaphroditus. As soon as she had seen him, she longed to possess him. " (102)
<i>Pugnantemque tenet luctantiaque oscula carpit/ subiectatque manus invitaque pectora tangit/ et nunc hac iuveni, nunc circumfunditur illac./ Denique nitentem contra elabique volentem/ implicat uc serpens, quam regia sustine ales/ sublimemque</i>	She holds him as he struggles,/ steals kisses that resist. Her hands slide up/ to fondle his unwilling chest . She pours/ around him, now on one side, now	...he tries to fend her off, but she insists; her grip/ is firm: against his will she snatches kiss/ on kiss, she feels his chest ; upon all sides/ she fondles him. At last, although he strives/ to	...and though he fights her, hold him in her clutches,/ seizing the kiddes he is loath to yield;/ her hand surprise him, coming from below,/ caressing	...and held him fast, resisting/ sought his reluctant kisses, touched his body,/ stroked his unwilling breast , embraced and held him/ whatever way she	The boy fought against her, but she held him, and snatched kisses as he struggled, placing her hands beneath him, stroking his unwilling breast , and clinging to him, now on this side, now on that.

<i>rapit...</i> (Ovid, IV.358-63).	the other./ He fights her, trying to escape, but she/ enfolds him like a snake seized by an eagle... (107)	slip away, he's caught, he's lost; she twines/ around him like a serpent who's been snatched/ and carried upward by the king of birds... (123)	that reluctant breast of his – / although he strives to tear himself away,/ the nymph – now here, now there – surrounds her prey/, just as the serpent wraps himself around the eagle... (103)	could. He fought and struggled,/ but she wrapped herself around him, as a serpent/ caught by an eagle, borne aloft, entangles ... (93).	Finally, in spite of all his efforts to slip from her grasp, she twined around him, like a serpent when it is being carried off into the air by the king of birds... (103)
<i>Motus uterque parens nati rata verba biformis/ fecit et inverto fontem medicamine tinxit.</i> (Ovid, IV.397-98)	His parents, moved, fulfilled their biform son's / request and steeped the spring with tainting drugs. (108)	And they heard his plea;/ moved by their biform son , his parents poured/ into the pool a potion that endowed those waters with a pestilential power. (124)	Hermes and Aphrodite heard the prayer/ of their one child, in whom both sexes were,/ and gave the fountain that defiling power. (103)	It was granted,/ that prayer, and ever since that day the waters/ hold that contamination. (93).	Both his parents were moved with compassion, and granted this request of their child, who was not but half male, and half female . They infected the pool with this horrible magic power. (104)

Appendix B Chapter 4: “Unnatural Iphis and *Biformis* Hermaphroditus”

Appendix B.1 Tiresias

Latin	McCarter	Innes	Humphries	Mandelbaum	Martin
...deque <i>viro</i> factus, mirabile, <i>femina</i> ... (Ovid, III.326)	“...and was transformed (amazing!) from a <i>male</i> into a <i>female</i> ” (79).	“...from being a <i>man</i> he was miraculously changed into a <i>woman</i> ” (82).	...from <i>man</i> was turned to <i>woman</i> ... (67).	“...he had changed – a thing of wonder – from <i>man</i> to <i>woman</i> ” (90).	A wonder, for at once <i>he</i> was transformed / into a <i>woman</i> ... (75)
...dixit, ‘ut auctoris <i>sortem</i> in <i>contraria</i> <i>mutet</i> , nunc quoque vos feriam.’ percussis anguibus isdem forma prior rediit genetivaeque venit imago. (Ovid, III.329-331)	“...said, “If hitting you can <i>change</i> a person’s <i>sex</i> , I’ll bash you now once more.” And when he struck the snakes, his prior form – the likeness he’d been born with – reappeared.” (79)	“...said: ‘If there is such potent magic in the act of striking you that it <i>changes</i> the striker to the <i>opposite sex</i> , I shall now strike you again.’ So, by striking the snakes, he was restored into his former shape, and the nature with which he was born returned” (82).	“remarking: ‘If there is such magic in giving you blows, that man is <i>turned</i> to woman, it may be woman is turned to man. Worth trying.’ And so he was a man again...” (67)	“He said: ‘If he who strikes you can be <i>changed</i> into his <i>counter-state</i> , then this time, too, I’ll strike at you.’ His stout staff dealt the blow; and he regained the shape he had before, the shape the Theban had when he was born” (90).	...and said “Since striking you has the effect/ of <i>turning one into one’s opposite</i> ,/ I’ll strike you once again.” And having done so,/ became the image of his former self. (75)

Appendix B.2 Iphis and Ianthe

Latin	McCarter	Innes	Humphries	Mandelbaum	Martin
... <i>prodigiosa</i> <i>novaeque</i> / <i>Cura</i> ... (Ovid, IX.727-8)	“...by this <i>queer</i> <i>longing</i> for a <i>novel</i> kind of <i>lovemaking</i>	“...caught as I am in the snare of a <i>strange</i> and <i>unnatural</i> <i>kind of love</i> ,	“... such a <i>strange</i> and <i>unnatural</i> <i>passion</i> ...” (231).	“I am possessed by <i>love</i> so <i>strange</i> that none has ever known	“...gripped by a <i>strange</i> and <i>monstrous</i> <i>passion</i> / known to no one else?” (259).

	that no one understands?" (274).	which none has known before?" (222).		its monstrous pangs" (319).	
<i>Quam solita est, maiore gradu;</i> (Ovid, IX.787)	"And Iphis follows with a longer stride/ than usual" (275)	"Iphis accompanied her as she walked along, and moved with a longer stride than usual." (224)	"...and Iphis/ Was walking, in her usual way, beside her,/ But taking, somehow, longer steps than usual," (233)	"Iphis walked behind her, but her stride was longer than it was before," (321)	...with Iphis following,/ as was her wont, but now with longer strides... (261)
<i>Plusque vigoris adest, habuit quam femina. Nam quae/ Femina nuper eras, puer es."</i> (Ovid, IX.790-1)	"and there is/ more vigor than is normal for a female./ You who were just a girl are now a boy!" (276).	"She showed more energy than a woman has – for she who had lately been a woman had become a man?" (224)	"The vigor less becoming to a woman./ She was no woman now, but a young bridegroom!" (233)	"You are more vigorous than you had been, o Iphis, when you still were feminine— for you who were a girl so recently are now a boy!" (321)	...and with more vigor than a woman has./ And you who were so recently a girl/ are now a boy! (261)

Appendix B.3 Salmacis and Hermaphroditus

Latin	McCarter	Innes	Humphries	Mandelbaum	Martin
<i>Ubi complex coierunt membra tenaci,/ nec duo sunt sed forma duplex, nec femina dici/ nec</i>	Their form/ is dual, and they can't be called a woman/ nor yet a boy. They look like both and neither./ Seeing that those clear	...so when their limbs met in that clinging embrace the nymph and the boy were no longer two, but a single form, possessed of	So these two joined in close embrace, no longer/ two beings, and no longer man and woman,/ but neither, and yet both. Hermaphroditus/ saw that	...so were their bodies that had joined/ no longer two but one— although biform:/ one could have called that shape a	...their two bodies blent,/ both face and figure, to a single form;/ so when a twig is grafted to a tree,/ they join together in maturity./

<p><i>puer ut possit, nec utrumque et utrumque videtur./ Ergo, ubi se liquidas, quo vir descenderat, undas/ semimare m fecisse videt mollitaque in illis/ membra, manus tendens, sed iam non voce virili."</i> (Ovid IV.377-82)</p>	<p>streams he'd entered male/ had made him half-male and had softened all/ his limbs, Hermaphroditus stretches up/ his hands and speaks, his voice no longer virile: (108)</p>	<p>dual nature, which could not be called male or female, but seemed to be at once both and neither. When he saw that the clear water into which he had descended as a man had made him half man, and that his limbs had become enfeebled by its touch, Hermaphroditus stretched out his hands and prayed – even his voice was no longer masculine. (104)</p>	<p>the water had made him half a man,/ with limbs all softness. He held out his arms,/ Lifted a voice whose tone was almost treble... (93)</p>	<p>woman or a boy: for it seemed neither and seemed both./ And when he saw just what the pool had done,/ how he who was a man had now become/ a half-man-one whose limbs had lost the force/ they had before he plunged—as he stretched out/ his hands, Hermaphroditus, though deprived of manly voice... (124)</p>	<p>Now these two figures in their close embrace/ were two no longer, but were something else,/ no longer to be called man and woman,/ and although neither, nonetheless seemed both./ And when he understood about the water, how he had dived into it as a man,/ but left it otherwise, with softened limbs,/ Hermaphroditus raised both hands to heaven/ and cried out in a voice no longer virile. (103)</p>
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Appendix C Chapter 5: “Women in/and Translation: A Case Study of Women Crafting Rhetoric”

Appendix C.1 Procne, Philomela, and Tiresus

Latin	McCarter	Innes	Humphries	Mandelbaum	Martin
<p><i>Quandocumque mihi poenas dabis! Ipsa pudore/ Proiecto tua facta loquar: si copia detur;/ In populous veniam; si silvis clausa tenebor;/ Inplebo silvas et conscia saxa movebo. Audiet haec aether, et si deus ullus in illo est!”</i> (Ovid, VI. 544-8)</p>	<p>“... one day I’ll make you pay, I’ll cast off shame/ and tell of your deeds. If I can get to people, I’ll go to them. Or if I’m trapped in forests,/ my voice will fill the forests – stones will know./ Heaven will hear, and any god that lives there!” (171)</p>	<p>“...then one day no matter when, you will pay the penalty for this. I myself will throw aside all modesty, and proclaim your deeds. If I have the chance, I shall come forward before your people, and tell my story. If I am to be kept shut up in the woods, I shall fill the forests with my voice, and win sympathy from the very rocks that witnessed my degradation. Heaven will hear my cries, and any god that dwells there!” (149)</p>	<p>“Now that I have no shame, I will proclaim it./ Given the chance, I will go where people are,/ Tell everybody; if you shut me here,/ I will move the very woods and rocks to pity./ The air of Heaven will hear, and any god,/ If there is any god in Heaven, will hear me.” (147)</p>	<p>“I’ll cast aside my shame, proclaim/ your crime. If that be possible for me,/ I’ll tell my tale where many people crowd./ And if I’m shut up in these woods, I’ll shout/ unto the trees; I’ll move the rocks to pity./ My tale will reach the heavens and – if they/ are still in heaven – it will reach the gods” (199).</p>	<p>“I’ll cast aside my modesty and speak/ of what you’ve done: if I escape this place,/ I’ll go among the people with my tale;/ imprisoned here, my voice will fill the trees/ and wring great sobs of grief from senseless rocks! Heaven will hear me, and what gods there are,/ if there are any gods in all of heaven!” (161)</p>

<p><i>Grande doloris/ Ingenium est, miserisque venit sollertia rebus./ Stamina barbarica suspendit callida tela/ Purpureasque notas filis intexuit albis./ Indicium sceleris”(Ovid, VI. 574-8)</i></p>	<p>“But grief can make us very shrewd, and craft/ is born from pain. On a barbarian loom/ she hangs a warp, and into its white threads/ she weaves red markings that reveal the crime.” (171)</p>	<p>But grief and pain breed great ingenuity, and distress teaches us to be inventive. Cunningly she set up her threads on a barbarian loom, and wove a scarlet design on a white ground, which pictured the wrong she had suffered. (150)</p>	<p>“... no power of speech/ To help her tell her wrongs, her grief has taught her/ Sharpness of wit, and cunning comes in trouble./ She had a loom to work with, and with purple/ On a white backgroun d, wove her story in,/ Her story in and out,...” (148)</p>	<p>“But desperation can indeed invent;/ in misery the mind is keen. She hangs/ a web upon a crude – a Thracian – loom/ and, on a white background, weaves purple signs:/ the letters that denounce the savage crime” (200)</p>	<p>And yet from suffering/ comes native wit, and often cleverness/ is born from misery. Upon her loom,/ she hangs a Thracian web and starts to weave/ threads of deep purple on a white backgroun d,/ depicting the crime. (162)</p>
<p><i>Fortunaeque sua carmen miserabile legit/ Et (mirum potuisse!) silet: dolor ora repressit, Verbaque quarenti satis indignantia linguae/ Defuerunt, nec flere vacat, sed fasque nefasque/ Confusura ruit poenaeque in imagine tota est. (Ovid, VI. 582-6)</i></p>	<p>“...she read her sister’s mournful song and, what’s/ amazing, does not speak. Grief seals her lips./ Her tongue cannot find the words that match her rage./ No time for tears – she speeds to</p>	<p>“...she read there the unhappy story of her own misfortunes. She uttered not a word: it was incredible how she restrained herself, but her grief was too great for speech and, when she sought for</p>	<p>“Procne said nothing – / What could she say? – grief choked her utterance,/ Passion sensed her outrage. There was no room/ For tears, but for confusion only, and</p>	<p>“The savage tyrant’s wife, unrolling it,/ soon reads her sister’s tale, the dread misdeed,/ and then – a fact that cannot be believed – / she does not speak: her mouth is blocked by grief./ Her tongue seeks</p>	<p>The wife of the cruel tyrant opens it/ and in it reads her sister’s wretched fate,/ and (it is quite amazing that she can)/ keeps silent, for her grief restrains her speech;/</p>

	<p>mix up wrong/ and right, consumed by thoughts of punishment.” (172)</p>	<p>words, she could find none bitter enough. There was no time for tears. Instead, she concentrated on schemed for revenge, and rushed ahead with a plan that was to confound completely the issues of right and wrong.” (150)</p>	<p>vengeance, But something must be done, and in a hurry.” (148)</p>	<p>words of scorn to match her wrath/ but does not find them. Nor does Procne weep: she sinks into herself, imagining/ both licit and illicit penalties/ she could inflict; revenge is what she needs” (200).</p>	<p>her questioning tongue cannot produce the words/ sufficient to her outrage: no tears now,/ for good and evil are all heaped together,/ and her imagination wholly bent/ on one and only one course: punishment . (163)</p>
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Appendix C.2 Arachne

Latin	McCarter	Innes	Humphries	Mandelbaum	Martin
<p><i>Perstat in incepto stolidaeque cupidine palmae/ In sua fata ruit:</i> (Ovid, VI.50-1)</p>	<p>“Still she persists. Her foolish need to win/ speeds her to doom” (152).</p>	<p>“She persisted in going on with her plan and, in her eagerness for a victory which she foolishly thought she could win, rushed upon her fate” (135).</p>	<p>“Still Arachne/ Maintains defiance, with a stupid passion/ rushing to doom” (130).</p>	<p>“Arachne still insists upon the contest:/ her senseless lust for glory paves her path/ to ruin” (179).</p>	<p>“Yet she persists in what she has begun:/ in her desire for the foolish palm/ of victory, she rushes to her fate...” (144)</p>

Appendix C.3 Europa

Latin	McCarter	Innes	Humphries	Mandelbaum	Martin
<i>inde abit ulterius mediique per aequora ponti/fert praedam. Pavet haec litusque ablata relictum/ respicit et dextra cornum tenet, altera dorso/ inposita est; tremulae sinantur flamine vestes. (Ovid, II.872-875)</i>	<p>Then he goes farther, carrying his prey/ into the sea. She's carried off, afraid and gazing back at the abandoned shore./ Her right hand grips his horn; her left, his back./ Her flitting garments billow in the breeze. (68)</p>	<p>Then the god drew away from the shore by easy stages, first planting the hooves that were a part of his disguise in the surf at the water's edge, and then proceeding farther out to sea, till he bore his booty away over the wide stretches of mid ocean. The girl was sorely frightened, and looked back at the sands behind her, from which she had been carried away. Her right hand grasped the bull's horn, the other rested on his back, and her fluttering garments</p>	<p>...and slowly edges/ from the dry sand toward the water, further and further,/ and swimming now, with the girl, trembling a little/ and looking back to the land, her right hand clinging/ tight to one horn, and the other resting easy/ Along the shoulder, and her flowing garments/ filling and fluttering in the breath of the sea wind. (56)</p>	<p>...then/ advances even farther, soon he bears/ his prey out to the waves, the open sea./ Europa now is terrified; she clasps/ one horn with her right hand; meanwhile the left/ rests on the bull's great coup. She turns to glance/ back at the shore, so distant now. Her robes/ are fluttering – they swell in the sea breeze. (73)</p>	<p>...then further out and further to the middle/ of the great sea he carries off his booty;/ she trembles as she sees the shore receding/ and holds the creature's horn in her right hand/ and with the other clings to his broad back,/ her garments streaming in the wind behind her. (61)</p>

		floated in the breeze” (73).			
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Appendix D Chapter 6: “Penelope and Dido: A Case Study of Faithfulness in Translation”

Appendix D.1 Dido: Aeneid IV

Latin	Ruden	Bartsch	Fagles	Fitzgerald
<i>Si mihi non animo fixum immotumque sederet/ ne cui me vinelo vellem sociare jugali,/ postquam primus amor deceptam morte fefellit;/ si non pertaesum thalami taedaque fuisset, huic uni forsitan potui succumbere culpa.</i> IV.15-19	“If ever my heart moved from where I fixed it – I set myself against the ties of marriage when death had cheated me of my first love, blighting for me the wedding torch and chamber – I might relent, this single time, and falter .” (85)	“If I hadn’t sworn, firmly and forever, not to give myself to anyone in marriage when my first love died and stole our future , if weddings didn’t sicken me, perhaps I’d yield to this one fault ” (74)	“If my heart had not been fixed, dead set against embracing another man in the bonds of marriage – ever since my first love deceived me , cheated me by his death – if I were not as sick as I am of the bridal bed and torch, this, perhaps, is my one lapse that might have brought me down.” (128)	“Had I not set my face against remarriage after my first love died and failed me , left me barren and bereaved – and sick to death at the mere thought of torch and bridal bed – I could perhaps give way in this one case to frailty ” (95-96).
<i>Ante, pudor, quam te violo aut tua jura resolve</i> IV.27	“...before I wrong you, Honor , and your laws” (86).	“...before I disobey my conscience or its laws” (75)	“...before I dishonor you, my conscience , break your laws” (128).	“But O chaste life, before I break your laws” (96).
<i>Ille dies primus leti primusque malorum causa fuit; neque enim specie famave movetur nec iam furtivum Dido meditator amorem: coniugium vocat, hoc praetexit nomine culpam.</i> IV.169-172.	“From this day came catastrophe and death. No thought of public scandal or of hiding her passion troubled Dido any longer. She called it marriage, covering her own fault ” (90-91).	“This was the first day of death, the first cause of ruin. She’s unmoved by rumor or appearance and no longer plans to hide her love : she says they’re wed. With	“This was the first day of her death, the first of grief, the cause of it all. From now on, Dido cares no more for appearances, nor for her reputation , either. She no longer thinks to keep the affair a secret , no, she calls it a marriage,	“That day was the first cause of death, and first of sorrow. Dido had no further qualms as to impressions given and set abroad ; she thought no longer of a secret love but called it marriage. Thus, under that name,

		this word she masks her fault " (79).	using the word to cloak her sense of guilt " (133).	she hid her fault " (101).
<i>Nunc hiemem inter se luxu, quam longa, fovere regnorum immemores turpique cupidine captos.</i> IV. 193-194	"What kind of rulers spend the whole long winter sunk deep in sensuous and sordid passion?" (170)	"...they pass the winter's length in luxury, unmindful of their kingdoms, slaves to shameful lust" (80).	"Even now they warm the winter, long as it lasts, with obscene desire, oblivious to their kingdoms, abject thralls of lust" (134).	"Then how they revealed all the winter long unmindful of the realm, prisoners of lust" (102).
<i>Cui me moribundam deseris, - hospes (hoc solum nomen quoniam de coniuge restat)?</i> IV.323-324	"You ruined me and my good name... Tell me, my guest (the sole term left – Not spouse)..." (96)	"My guest (this word's the sad remnant of ' husband ')," (83).	"' Guest ' – that's all that remains of ' husband ' now." (138)	" Guest that you are – the only name now left from that of husband ?" (107).
<i>Neque ego hanc abscondere furto speravi (ne finge) fugam, nec coniugis umquam praetendi taedas aut haec in foedera veni.</i> IV. 337-339.	"...don't imagine I meant to sneak away; and as for spouse , I never made a pact of marriage with you" (96).	"I didn't try to sneak away from here – don't pretend I did. I never held a husband's torch, or made that pact" (84).	"I never dreamed I'd keep my flight a secret. Don't imagine that. Nor did I once extend a bridegroom's torch or enter into marriage pact with you" (139).	"Do not think I meant to be deceitful and slip away. I never held the torches of a bridegroom , never entered upon the pact of marriage" (107).
<i>Varium et mutabile semper femina.</i> IV. 569-570	"A woman is a changing , a fitful thing" (105)	" Females are a fickle thing, always prone to change " (91).	" Woman's a thing that's always changing , shifting like the wind" (147)	" Woman's a thing forever fitful and forever changing " (116).

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