

LINGUISTIC VARIATION AND THE STANDARD.
AT THE DAWN OF THE CONCEPT OF THE *KOINĒ*:
THE *GRAMMAR* (*ΤΕΧΝΗ ΓΡΑΜΜΑΤΙΚΗ*)
OF DIONYSIUS THRAX (CA. 170 - CA. 90 A. CHR. N.).
EDITING TEXTS PHILOLOGICALLY
CONTRIBUTES TO ESTABLISHING THE MODEL OF LANGUAGE.

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PROGRAMA DOCTORAT

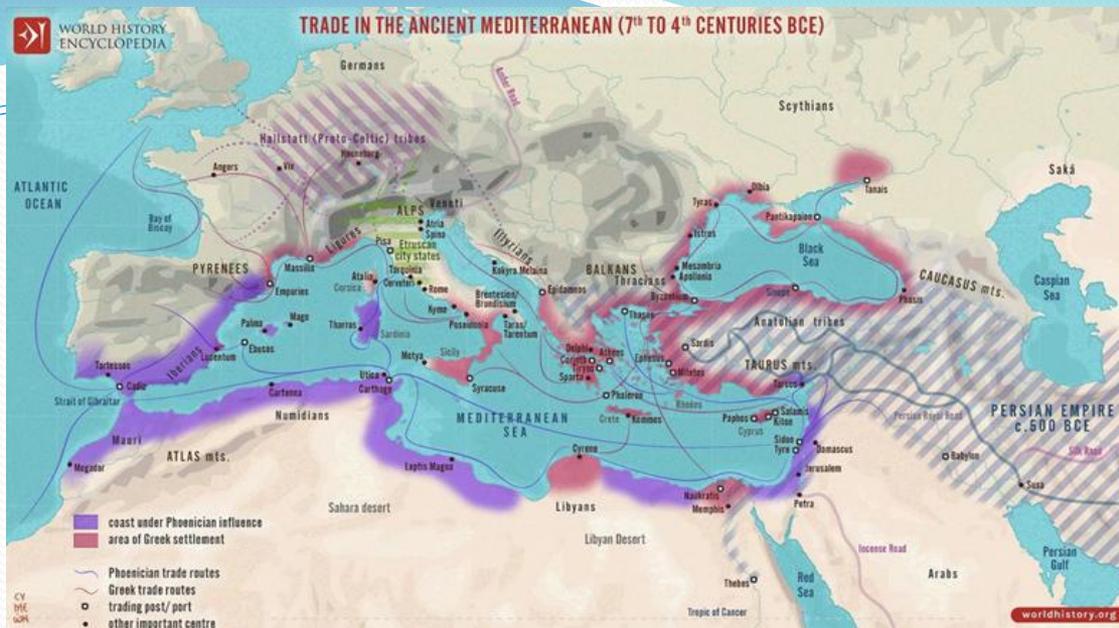
PD en Transferencias Interculturales e Históricas en la Europa Medieval Mediterránea
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- Creating a corpus of reliable editions of literary (and non-literary) texts is fundamental for having secure and representative foundations from which to study the language, to study and establish its canon (at least what was deemed 'correct' in the period in question), how the 'grammar' of the language was supposed to function at any given time, and, at the same time, to provide resources for contemporary grammar.
- Research in literature in general, and in medieval Catalan in particular, should not be limited to the simple reference of the author's first and last name, the date of the work and a summary of the plot; although this can provide us with interesting data, that would be only a small part, the most external, of the History of Literature.
- The study (and, prior to that, the establishment of the text –ecdotics–) of a literary work can be a magnificent opportunity to convey everything contained in the work under consideration, from the language to the historical contextualisation.
- When analysing a literary work, we must bear in mind that, for example, the semantic charge of the vocabulary is a representation of the conceptualisation of that experience, both in terms of the cognitive process and with regard to the evolution it has undergone along the chronological axis.
- Thus, the study of an author's literary language can be very useful from the point of view of semantics and the history of the lexicon, and can contribute to reformulating definitions or meanings (lexicology and lexicography). Similarly, if we pay attention to style, we are essentially considering the operation of morphosyntactic factors and mechanisms, always with regard to the pragmatic relationships with context and cultural tradition.



<https://ancient-greece.org/maps/map-of-ancient-greece/>

- This involves contextualising medieval language within its generic discursive and literary traditions.
- Each author is situated within a tradition that proposes certain models, and selects one according to their communicative objectives and the communicative situation.
- The practice of a certain grammatical analysis of discourse can be very interesting. Therefore, it is a philological work, which is based on classical literary texts, in their critical edition, and seeks to study the features that cause them to contain the formative elements of the *κοινή*.
- Grammar, the Hellenistic world and Alexandria form a triangle of special importance for the development of the *κοινή* and for reflection on the model of a common language.
- This integrative vision between literature and—more generally—language is not a novelty, although it may have been obscured, for various reasons, by the overdevelopment of each specialism.
- **In fact, we can state that this vision is already present in the initial conception and final realisation of the work that lies at the origin of the European grammatical tradition: the *Grammar* of Dionysius Thrax, a direct pupil of Aristarchus, director of the Library of Alexandria.**
- **The *Grammar* (*Art gramatical* or *Τέχνη γραμματική*) of Dionysius Thrax has as its object the grammar of a cultured, written, corpus language. In fact, his grammar, within the Alexandrian tradition – we should recall that Aristarchus was one of the first ‘curators’ of the Homeric works – was born to cater for the ancient *έλληνομοί* movement (the works of Homer and the Attics).**

https://web.archive.org/web/20040825223124/http://www.fh-augsburg.de/~harsch/graeca/Chronologia/S_ante02/DionysiosThrax/dio_tec0.html

Dionysios Thrax
ca. 170 - ca. 90 a. Chr. n.

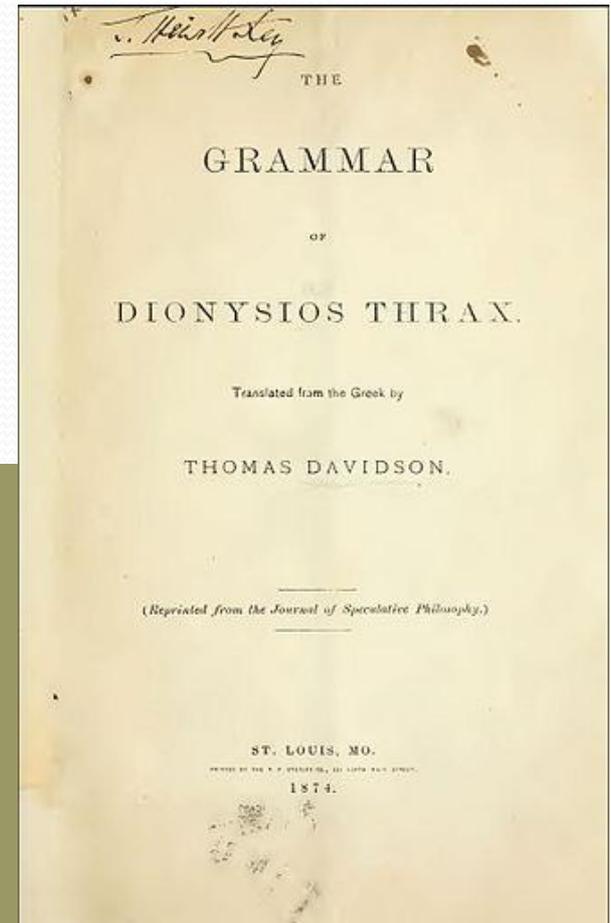
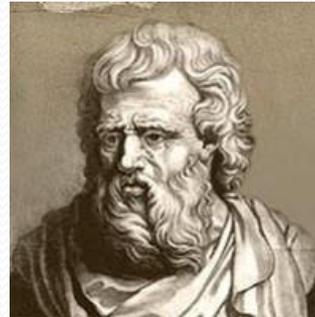
Διονυσίου
τοῦ Θραϊκῆς
τέχνη
γραμματική

τόμος Α΄

- α΄ περι γραμματικῆς.
- β΄ περι ἀναγνώσεως.
- γ΄ περι τόνου.
- δ΄ περι στιγμῆς.
- ε΄ περι ῥαψωιδίας.
- ς΄ περι στοιχείου.
- ζ΄ περι συλλαβῆς.
- η΄ περι μακρᾶς συλλαβῆς.
- θ΄ περι βραχείας συλλαβῆς.
- ι΄ περι κοινῆς συλλαβῆς.
- ια΄ περι λέξεως.

τόμος Β΄

- ιβ΄ περι ὀνόματος.
- ιγ΄ περι ὀήματος.
- ιδ΄ περι συζυγίας.
- ιε΄ περι μετοχῆς.
- ικς΄ περι ἄρθρου.
- ικς΄ περι ἀντωνυμίας.
- ιη΄ περι προθέσεως.
- ιθ΄ περι ἐπιρρηματος.
- ικ΄ περι συνδέσμου.



Διονυσίου
τοῦ Θραϊκῶς
τέχνη
γραμματική

α΄
περὶ γραμματικῆς.

γραμματικὴ ἐστὶν ἐμπειρία τῶν παρὰ ποιηταῖς τε καὶ συγγραφεῦσιν ὡς ἐπὶ τὸ πολὺ λεγομένων.

μέρη δὲ αὐτῆς ἐστὶν ἕξ·
πρῶτον ἀνάγνωσις ἐντριβῆς κατὰ προσωιδίαν,
δεύτερον ἐξήγησις κατὰ τοὺς ἐνυπάρχοντας ποιητικούς
τρόπους,
τρίτον γλωσσῶν τε καὶ ἱστοριῶν πρόχειρος ἀπόδοσις,
τέταρτον ἐτυμολογίας εὔρεσις,
πέμπτον ἀναλογίας ἐκλογισμός,
ἕκτον κρίσις ποιημάτων, ὃ δὲ κάλλιστόν ἐστι πάντων τῶν
ἐν τῇ τέχνῃ.

ί
περὶ κοινῆς συλλαβῆς.

κοινή συλλαβὴ γίνεται κατὰ τρόπους τρεῖς·

(α')

ἤτοι ὅτ' ἂν εἰς φωνῆεν μακρὸν λήγηι καὶ τὴν ἐξῆς ἔχη
ἀπὸ φωνήεντος ἀρχομένην, οἶον

<οὐ τί μοι αἰτίη ἐσσί· θεοί νύ μοι αἴτιοί εισιν>

(Γ 164)·

(β')

ἢ ὅτ' ἂν βραχεῖ ἢ βραχυνομένωι φωνήεντι ἐπιφέρηται
δύο σύμφωνα, ὧν τὸ μὲν δεύτερον ἀμετάβολον, τὸ δὲ
ἡγούμενον καθ' ἑν ἄφωνόν ἐστιν, οἶον

<Πάτροκλέ μοι δειλῆι πλειῖστον κεχαρισμένε θυμῶι>

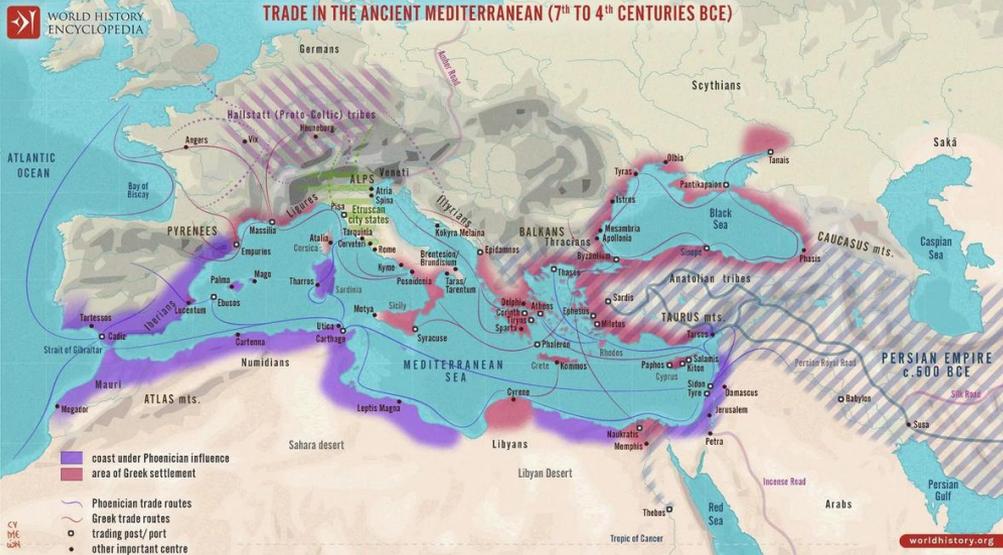
(Τ 287)·

(γ')

ἢ ὅτ' ἂν βραχεῖα οὔσα καταπεραιοῖ εἰς μέρος λόγου καὶ
τὴν ἐξῆς ἔχη ἀπὸ φωνήεντος ἀρχομένην, οἶον

<Νέστορα δ' οὐκ ἔλαθεν ἰαχὴ πίνοντά περ ἔμπης>

(Ξ 1).



ΕΥΧΑΡΙΣΤΩ



شکرا

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 Muchas gracias
 Muito obrigado
 Grazie senza fine
 So many thanks
 Merci beaucoup
 Gratiam plurinam vobis ago

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