

The principles of Anatolian poetry

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Anatolian poetry in the 2nd millennium BCE?

(1) “The Song of Ullikummi” (CTH 345):

a. KUB 33.96+ obv. i 3–4 (MH/NS):

dapiy[aš šiu^{naš} addan] ^d*kum*[arb] in *išhamihhi*
all:GEN.PL god:GEN.PL father:ACC.SG K:ACC.SG.C sing:1SG.NPST.ACT
'I sing of Kumarbi, the father of all the gods.'

- ▶ First proposed by Güterbock (1951, 1952) that the Hittite (Anatolian, Indo-European) myth in (1) is a poetic text.

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‘I sing of Kumarbi, the father of all the gods.’

b. KUB 33.96+ l.e. 1 (MH/NS):

DUB 1^{KAM} SÌR ^dullikummi[i]
tablet first song Ullikummi
‘First tablet (of) the song of Ullikummi.’

- ▶ First proposed by Güterbock (1951, 1952) that the Hittite (Anatolian, Indo-European) myth in (1) is a poetic text.

- ▶ SÌR = Hitt. *išhamai*– ‘song’

Anatolian poetry in the 2nd millennium BCE?

(2) “Festival of Istanuwa” (CTH 772):

a. KBo 4.11 obv. 26 (MH/NS):

nu kišan [S]ĪR-RU

CONN as.follows sing:3PL.NPST.ACT

‘Then they sing as follows.’

b. KBo 4.11 rev. 46 (MH/NS):

aḫḫa=(a)ta<a=t>ta alati awienta wilušati

when=3PL.NOM.C=PTC far:ABL come:3PL.PST.ACT Wilusa:ABL

‘When they came from far-off Wilusa’

- ▶ Suggested by Watkins (1986:713–4, 1995:146) that (2b) was the opening line of a Luwian epic poem (“Wilusiad”) about Troy:

- ▶ Hitt./Luw. ^(URU)*wiluša-* ~ AGk. (F)ἵλιος

Anatolian poetry in the 2nd millennium BCE?

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- ▶ Claims — **YES**

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- ▶ Two principal questions addressed today:

- **Was there Anatolian poetry in the 2nd millennium BCE?**
- **If so, what are its principles?**

- ▶ Claims — **YES**, and:

- ▶ It is characterized by formulaic diction, alliteration, repetition, and other poetic devices.
- ▶ It is likely metrical.

§1 Introduction

§2 Anatolian languages and their attestation

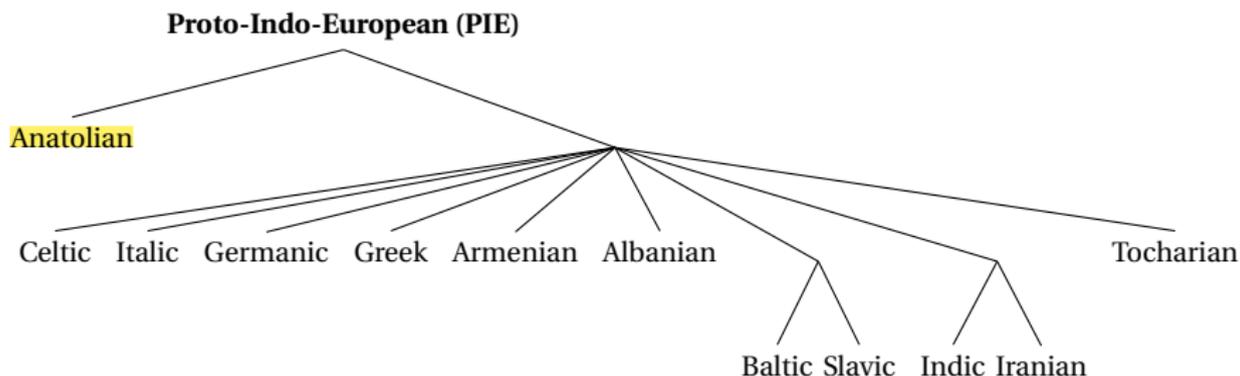
- ▶ The Anatolian languages (in the 2nd millennium BCE)
- ▶ Hittite cuneiform and its implications for identifying poetry

§3 Anatolian poetry and poetic diction

§4 Anatolian poetry — is (any of) it metrical?

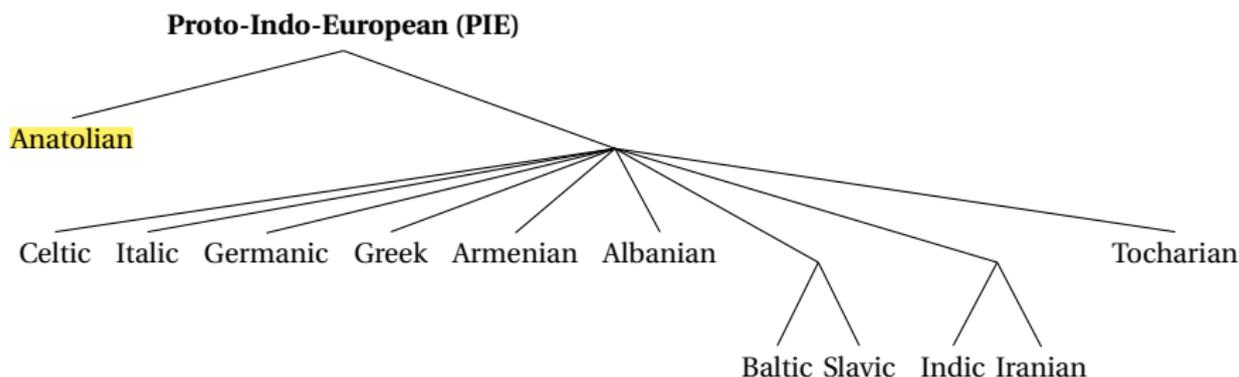
§5 Conclusions and discussion

What are the Anatolian languages?



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- ▶ Hittite and Luwian are the major representative of the (now extinct) **Anatolian** branch of the Indo-European (IE) language family.
- ▶ Other Anatolian languages: Palaic, Kalasmaic; Lycian, Lydian, Carian, Sidetic, Pisidian.

What are the Anatolian languages?



- ▶ IE Anatolian languages were spoken in the first and second millenia BCE across modern Turkey and in northern Syria.

What are the Anatolian languages?



- ▶ Hittite was the official language of the kingdom of Hatti, centered at Hattusa near modern Boğazkale in central Turkey.

What are the Anatolian languages?



- ▶ Luwian was spoken widely across the Anatolian peninsula — including in and around Hattusa — and into northern Syria.

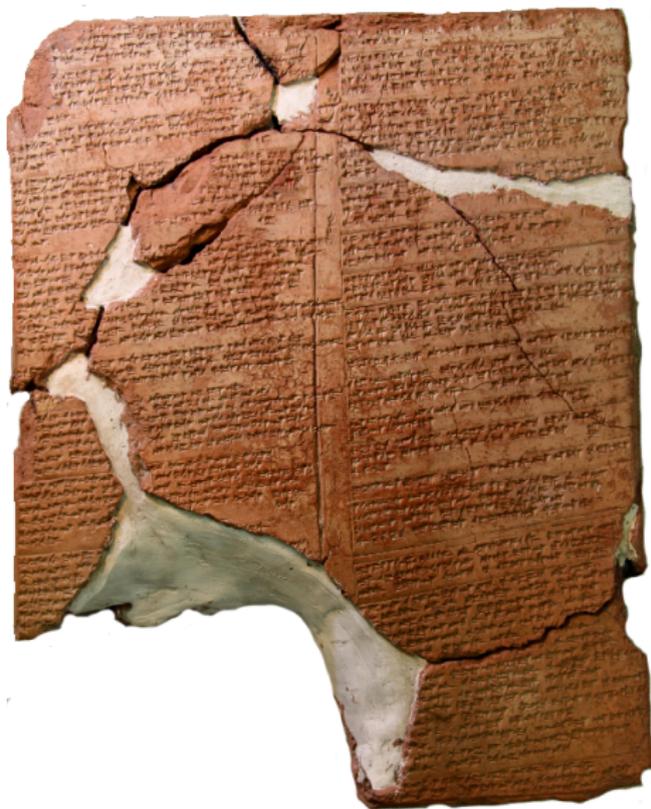
What are the Anatolian languages?



- ▶ Both Hittite and Luwian are attested from 16th–13th centuries BCE.
 - ▶ Written in a cuneiform mixed syllabic-logographic script.
 - ▶ On clay tablets excavated from the Hittite royal archives at Hattuşa.

The Luwian corpus

- ▶ Luwian is attested in 2nd mill. BCE in cuneiform script as:
 - ▶ Isolated loanwords in Hittite texts (“Luwianisms”).
 - ▶ Short passages embedded in Hittite ritual/festival texts.
- ▶ All recorded by Hittite scribes.
- ▶ ≈14,000 words in total.



(KUB 9.31 obv., MH/NS; CTH 757 / Ritual of Zarpiya)

The Luwian corpus

- ▶ Luwian is also attested in 2nd and 1st mill. BCE in hieroglyphic script indigenous to Anatolia.
 - ▶ Mostly, monumental inscriptions erected by rulers of Neo-Hittite states.
 - ▶ A few letters and seals.
- ▶ > 7,000 words



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 - ▶ Mostly, monumental inscriptions erected by rulers of Neo-Hittite states.
 - ▶ A few letters and seals.
- ▶ > 7,000 words
- ▶ (No known hieroglyphic poetry)



(KARKAMIŞ A13d / Orthostat of Katuwa: 10th-9th c. BCE)

- ▶ Two further Anatolian languages are attested in 2nd mill. BCE in cuneiform script.
- ▶ Palaic is attested only in short passages embedded in Hittite ritual/festival texts.
- ▶ Only a dozen or so such ritual fragments have been identified.



(KBo 17.35+ rev., OH/MS; CTH 750 / Festival for Ziparwa)

New Indo-European Language Discovered

09/21/2023

An excavation in Turkey has brought to light an unknown Indo-European language. Professor Daniel Schwemer, an expert for the ancient near east from Würzburg, is involved in investigating the discovery.



At this excavation site at the foot of Ambarlikaya in Boğazköy-Hattusha in Turkey, a cuneiform tablet with a previously unknown Indo-European language was discovered. (Image: Andreas Schachner / Deutsches Archäologisches Institut)

(<https://www.uni-wuerzburg.de/en/news-and-events/news/detail/news/new-indo-european-language-discovered/>)

- ▶ Kalasmaic is the newest addition to the IE family/Anatolian branch.
- ▶ Attested on a newly discovered (still unpublished) cuneiform tablet from Hattusa.
- ▶ Likely embedded in a Hittite ritual/festival text.

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- ▶ (No known poetry in Palaic or Kalasmaic)

Hittite cuneiform script

(3) KUB 33.96+ obv. i 6 (MH/NS; CTH 354 / “Song of Ullikummi”):

a.



b. *nu* ^d*U-ni* *IGI-an-da* *i-da-la-wa-tar* *ša-a*[*n-ḫi-iš-ke-ez-zi*]

c. *nu tarḫunni menahḫanda idalawatar šanḫiškezzi*
CONN T:DAT.SG against evil.ACC.SG.N plot:1SG.NPST.ACT
‘He (= Kumarbi) plots evil against (the Storm-god) Tarhunna.’

- ▶ Hittite is written in a cuneiform script that combines **logographic** and **syllabic** signs and can be represented at multiple “levels:”
 - ▶ Cuneiform script (photo) in (3a).
 - ▶ Transliteration in (3b).
 - ▶ Approximate phonetic transcription in (3c) (+ gloss & trans.)

Hittite writing and its implications for poetry

(3) KUB 33.96+ obv. 6 (MH/NS; CTH 354 / “Song of Ullikummi”):

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- ▶ Hittite writing poses at least four challenges for recovering the properties of Hittite poetry:
 - i. **Syllabic** signs imperfectly represent the sounds of Hittite.
 - ii. Phonetic values of **logographic** signs are not always known.
 - iii. Potential poetic lines may be only **fragmentarily preserved**.

Hittite writing and its implications for poetry

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 - i. **Syllabic** signs imperfectly represent the sounds of Hittite.
 - ii. Phonetic values of **logographic** signs are not always known.
 - iii. Potential poetic lines may be only fragmentarily preserved.
 - iv. Potential poetic verses are often fragmentarily preserved.

§1 Introduction

§2 Anatolian languages and their attestation

§3 Anatolian poetry and poetic diction

- ▶ Toward a corpus of Hittite and Luwian poetry
- ▶ Poetic features of Hittite epic
- ▶ General features of Anatolian poetic diction

§4 Anatolian poetry — is (any of) it metrical?

§5 Conclusions and discussion

(5) Hittite texts marked with SÎR / *ishamai-*:

a. “Kumarbi Cycle”

- ▶ “Song of Kumarbi” (= “Kingship in Heaven,” “Theogony”; CTH 344)
- ▶ “Song of LAMMA” (CTH 343)
- ▶ “Song of Silver” (CTH 364)
- ▶ “Song of Hedammu” (CTH 348)
- ▶ “Song of Ullikummi” (CTH 345)

b. “Song of Release” (= CTH 789)

c. “Clothes of Neša” (in CTH 16)¹

d. “Song of Zababa”² (in CTH 7)²

- ▶ Preliminary criterion — textual material characterized as ‘songs’ or ‘sung’ are likely to be poetry.³

¹See Ivanov 1965:16–7, Durnford 1971, Eichner 1993, Watkins 1995:248, Melchert 1998, 2007, i.a.

²See Beckman 1995, Weeden 2013.

³Güterbock 1951, 1952, 1978; cf. McNeill 1963, Eichner 1993, Beckman 2005, 2009, Weeden 2013, i.a. 

(6) Other proposed Hittite poetry:¹

- a. “Why, O Mountains” (in CTH 401)
- b. “Where are you going, Lord of the Tongue?” (in CTH 338)
- c. “Proverb of Exemption”[?] (in CTH 252)
- d. “Oath of a Soldier”[?] (in CTH 427)
- e. “What have I done?”[?] (in CTH 16)

- ▶ Embedded passages in (6) have been argued to be poetry based on similarities in style and diction to textual material in (5).

¹See Francia 2004 and Melchert 2007 on (6a); Francia 2018 on (6b–c), Weeden (2013) on (6d–e).

- (7) Collections of Luwian incipits marked with SÌR / *ishamai-*:
- a. “Festival of Istanuwa” (CTH 772)
 - b. “Istanuwian Songs” (CTH 773)
 - c. “Lallupiyān Songs” (CTH 771)
- ▶ Evidence for Luwian poetry is even more limited — just a set of short poem incipits embedded in the Hittite festival texts in (7).¹
- ▶ No continuous verse.
 - ▶ Texts are relatively fragmentary.

¹See Melchert 2003:174, Yakubovich 2010:22–3, Mouton 2016.

The “Kumarbi Cycle” and Hittite epic

(8) KUB 33.120+ obv. i 18–19 (MH/NS; CTH 344 / “Song of Kumarbi”)

9 MU.HI.A-*aš kappūwantaš*^d *anuš* AN-*ši* LUGAL-*uš*
9 year:DAT.PL mere:DAT.PL A:NOM.SG.C heaven:LOC.SG king:NOM.SG.C
ēšta 9-*ti=ma*^l MU-*ti* ^d*anuš* ^d*kumarbi*
be:3SG.PST.ACT ninth:LOC.SG=TOP year:LOC.SG A:NOM.SG.C K:DAT.SG
menaḫhanta zahḫain *paiš*
against battle:ACC.SG.C give:3SG.PST.ACT

‘For a mere nine years Anu was king in heaven. In the ninth year Anu gave battle against Kumarbi.’

- ▶ The “Kumarbi Cycle” comprises a set of Hurrian myths, which were taken over by the Hittites.
- ▶ Hittite texts likely based directly on Hurrian models.

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‘For a mere nine years Anu was king in heaven. In the ninth year Anu gave battle against Kumarbi.’

- ▶ Central theme of the “Cycle” is the intergenerational competition for kingship over the gods.
 - ▶ Kumarbi violently overthrows Anu (‘Sky’) in (8), castrating him with his mouth and ingesting his semen.

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 - ▶ Kumarbi violently overthrows Anu (‘Sky’) in (8), castrating him with his mouth and ingesting his semen.
 - ▶ Kumarbi is in turn deposed by Storm-god (Hitt. *Tarḫunna*–/Hurr. *Teššub*), the “son” of Anu.

The “Kumarbi Cycle” and Hittite epic

- (9) KUB 33.96+ rev. iv 18–19 (MH/NS; CTH 345 / “Song of Ullikummi”):
d*kumarbiš* GIM-*an* dU-*an* šallanut IGI-*anda=ma=wa*=[šši
K:ACC.SG.C just.as T:ACC.G.C raise:3SG.PST.ACT against:TOP=QUOT=3SG.DAT
k]ān ^{NA4}*kunkunuz*<*z*>*in tarpanallin* šalla[nut
this:ACC.SG.C *k*:ACC.SG.C substitute:3SG.ACC.C raise:3SG.PST.ACT
‘Just as Kumarbi raised (the Storm-god) Tarhunna, he raised this *kunkunuzzi*
(= stone-monster Ullikummi) as a substitute against him.’

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- ▶ Central theme of the “Cycle” is the intergenerational competition for kingship over the gods.
 - ▶ Remainder relates the attempts of Kumarbi to reclaim power from Storm-god, e.g., in (9).
 - ▶ Much-discussed parallels with Ancient Greek cosmogonic epic.¹

¹See Lesky 1950, 1954b,a; Walcot 1966; West 1966:20–31, 1997:101–6; Burkert 1995:4–5, i.a.

Poetic features of Hittite epic — syntax

- (10) KUB 33.96+ rev. iv 28 (MH/NS; CTH 345 / “Song of Ullikummi”)

witenaz=aš=kan arḫa wit NA₄-aš
water:ABL:nom.sg.c=ptc out come:3SG.PST.ACT stone:NOM.SG.C

‘He came out of the water, the stone (= Ullikummi).’

- ▶ Possible confound — because it is based on Hurrian models, Hittite epic may not accurately reflect principles of a native poetic tradition.
- ▶ Thus, e.g., “right clitic-doubling” in (10) is common in Hittite epic.
 - ▶ Subject or object surfaces after the (normally clause-final) verb, is doubled by a coreferential clause-initial enclitic pronoun.

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- Is right clitic-doubling:
 - A poetic feature?
 - “Translationese”? (cf. Neu 1996)

(11) KUB 33.102+ ii 17 (NS; CTH 389 / “Song of Release”)

▶ *peššiyandu=ya=an* *aliyanan* ^{LU.MEŠ} *ŠĀIDUTIM*

cast:3PL.IMP.ACT=CONJ=3SG.ACC.C deer:3SG.ACC.C hunters

‘Let the hunters indeed cast **him** (down), the deer.’

- ▶ Hurro-Hittite bilingual “Song of Release” reveals stylistic features of the Hittite version that have no basis in Hurrian (cf. Melchert 1998)

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- (12) KBo 26.65+ rev. iii 22 (MH/NS; CTH 345 / “Song of Ullikummi”)

n=an zahḫiškezzi^dU-aš kunkunuzzin
CONN=3SG.ACC.C battle:3SG.NPST.ACT T:NOM.SG.C k:ACC.SG.C

‘Then Tarhunna battles him, the kunkunuzzi (= Ullikummi).’

- ▶ Right clitic-doubling in (10), (12), etc. is thus a poetic feature, the “extension... of an attested, but relatively rare usage of Hittite prose (Melchert 1998:485; cf. Garrett 1990:252–66).

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- ▶ Another poetic feature of Hittite epic in (10)/(12) — the use of **epithets**.

Poetic features of Hittite epic — formularity

- (13) a. KBo 26.65+ rev. iii 54 (MH/NS; CTH 345 / “Song of Ullikummi”)

[*nu=ka*]n ^dullikummin ^{NA4}ŠU.U-ziñ GÌR.MEŠ GAM-*an arḫa*
CONN=PTC U:ACC.SG.C *k*:ACC.SG.C feet beneath off
ardu[*mmeni*]

saw:1 PL.NPST.ACT

‘Then we shall saw off Ullikummi, the *kunkunuzzi*, beneath his feet.’

- ▶ Hittite epic employs full noun-epithet formulae similar to Homeric Greek (cf. McNeill 1963).

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ardu[*mmenī*]

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- b. Hom. *Il.* 9.351:

ἀλλ' οὐδ' ὥς δύναται σθένος Ἑκτορος
but NEG thus be.able:PRS.IND:3SG.MID strength:ACC.SG.N H:GEN.SG
ἀνδροφόνοιο

man.slaying:GEN.SG

‘But even so he cannot (hold) the strength of man-slaughtering Hektor.’

- ▶ Hittite epic employs full noun-epithet formulae similar to Homeric Greek (cf. McNeill 1963).

Poetic features of Hittite epic — formularity

- (14) a. KUB 33.96+ rev. iii 32 (MH/NS; CTH 345 / “Song of Ullikummi”)

lē=m[a=war=an auš]zi ^dU-aš
NEG=TOP=QUOT=3SG.ACC.C see:3SG.NPST.ACT T:NOM.SG.C

^{URU} *kumm[iyaš]* UR.SAG-*liuš* LUGAL-*uš*
K:GEN.SG heroic:NOM.SG.C king:NOM.SG.C

‘Let Tarhunna, the heroic king of Kummiya, not see him (= Ullikummi).’

- ▶ Hittite epic employs full noun-epithet formulae similar to Homeric Greek (cf. McNeill 1963).

Poetic features of Hittite epic — formularity

- (15) a. KUB 33.96+ rev. iii 20 (MH/NS; CTH 345 / “Song of Ullikummi”)
nu=wa=kan ^{URU}kummiyan URU[-an šan]ezzin GAM
CONN=QUOT=PTC K:ACC.SG.C city:ACC.SG.C fine:ACC.SG.C down
tamašdu
press:3SG.IMP.ACT
‘Let him (= Ullikummi) press down on Kummiya, the fine city.’

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tamašdu
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‘Let him (= Ullikummi) press down on Kummiya, **the fine city**.’

- b. Hom. *Il.* 7.82:

τεύχεα συλήσας οἴσω
armor:ACC.PL.N strip:PTCP.AOR.ACT:NOM.SG.M bring:FUT.IND:3SG.ACT
πρὸς τὸ Ἴλιον ἱερόν
toward I:ACC.SG.F sacred:ACC.SG.F

‘I will strip his armor and bring it to **sacred Ilion**.’

- ▶ Hittite epic employs full noun-epithet formulae similar to Homeric Greek (cf. McNeill 1963).

Poetic features of Hittite epic — formularity

- (15) a. KUB 33.96+ rev. iii 20 (MH/NS; CTH 345 / “Song of Ullikummi”)
nu=wa=kan ^{URU}*kummiyan* *URU[-an* *šan]ezzin* GAM
CONN=QUOT=PTC K:ACC.SG.C city:ACC.SG.C fine:ACC.SG.C down
tamašdu
press:3SG.IMP.ACT
‘Let him (= Ullikummi) press down on Kummiya, **the fine city**.’

- b. Hom. *Il.* 7.82:

τεύχεα σιλήσας οἷσω
armor:ACC.PL.N strip:PTCP.AOR.ACT:NOM.SG.M bring:FUT.IND:3SG.ACT
πρὸς Ἴλιον ἱερήν
toward I:ACC.SG.F sacred:ACC.SG.F
‘I will strip his armor and bring it to **sacred Iliion**.’

- **Are formulae a tool for metrical composition in Hittite?** (§4)

Poetic features of Hittite epic — formularity

- (16) a. KBo 26.65 obv. ii 12 (MH/NS; CTH 345 / “Song of Ullikummi”)
^dtašmišuš ^dU-ni EGIR-pa *memiškiwan* *dāiš*
Tas:NOM.SG.C Tar:DAT.SG back speak:IPFV:SUP place:3SG.PST.ACT
‘Tasmisu **began to speak** to the Storm-god **in reply**.’

- ▶ Recurring type scenes are narrated **formulaically** in Hittite as in Homeric epic (cf. McNeill 1963).
 - ▶ Speech introductions, e.g., in (16).

Poetic features of Hittite epic — formularity

- (17) a. KUB 33.87+ rev. iii 15 (MH/NS; CTH 345 / “Song of Ullikummi”)

nu GIM-*an*^d *dašmišuš* INIM.MEŠ IŠME

CONN when Tas:NOM.SG.C words hear:3SG.PST.ACT

‘When Tasmisu heard the words, ...’

- b. Hom. *Il.* 20.318:

αὐτὰρ ἐπεὶ τό γ’ ἄκουσε Ποσειδάων

but when this PTC hear:3SG.AOR.IND.ACT P:NOM.SG.M

ἐνοσίχθων

earth.shaking:NOM.SG.M

‘But when Poseidon the earth-shaker heard this, ...’

- ▶ Recurring type scenes are narrated **formulaically** in Hittite as in Homeric epic (cf. McNeill 1963).
 - ▶ Speech conclusions, e.g., in (17).

Poetic features of Hittite epic — similes

- (18) a. KUB 33.87 obv. i 29–30 (MH/NS; CTH 345 / “Song of Ullikummi”)

[*nu=za*] ^dU-*aš* *dagan* *ēšat* *nu=šši=kan*
CONN=REFL T:NOM.SG.C on.earth sit:3SG.PST.MID CONN=3SG.DAT=PTC
išḫaḫru [*par*]*ā* PA₅.ḪIA-*uš* *mān* *aršanzi*
tear:NOM.PL.N forth stream:NOM.PL.C like flow:3PL.NPST.ACT
‘Tarhunna sat down on the earth and his tears flow like streams.’

- Frequent **similes** in Hittite and Homeric epic — e.g., (18).

Poetic features of Hittite epic — similes

- (18) a. KUB 33.87 obv. i 29–30 (MH/NS; CTH 345 / “Song of Ullikummi”)

[*nu=za*] ^dU-*aš* *dagan* *ēšat* *nu=šši=kan*
CONN=REFL T:NOM.SG.C on.earth sit:3SG.PST.MID CONN=3SG.DAT=PTC
išḫaḫru [*par*]*ā* PA₅.HIA-*uš* *mān* *aršanzi*
tear:NOM.PL.N forth stream:NOM.PL.C like flow:3PL.NPST.ACT
‘Tarhunna sat down on the earth and his tears flow like streams.’

- b. Hom. *Il.* 16.3:

δάκρυα θερμὰ χέων ὥς τε
tear:ACC.PL.N warm:ACC.PL.N pour:PTCPL.PRS.ACT:NOM.SG.M like PTC
κρήνη μελάνυδρος
spring:NOM.SG.F dark.watered:NOM.SG.F
‘(Patroklos stood beside Achilles), weeping warm tears
like a dark-watered spring.’

- Frequent **similes** in Hittite and Homeric epic — e.g., (18).

Poetic features of Hittite epic — similes

- (19) a. KUB 33.96+ rev. iii 24 (MH/NS; CTH 345 / “Song of Ullikummi”)
DINGIR.MEŠ=*ma=wa=kan* *ḫumanduš* [*nepiš*]az GAM MUŠEN.ḪI.A
gods:TOP=QUOT=PTC all:ACC.PL.C heaven:ABL down birds
GIM-an išḫuwāu
like scatter:3SG.IMP.ACT
‘Let him (= Ullikummi) scatter all the gods down from heaven **like birds!**’

- Frequent **similes** in Hittite and Homeric epic — e.g., (19).

Poetic features of Hittite epic — similes

- (19) a. KUB 33.96+ rev. iii 24 (MH/NS; CTH 345 / “Song of Ullikummi”)
DINGIR.MEŠ=ma=wa=kan *humanduš* [nepiš]az GAM MUŠEN.ĪIA
gods:TOP=QUOT=PTC all:ACC.PL.C heaven:ABL down birds
GIM-an *išhuwāu*
like scatter:3SG.IMP.ACT
‘Let him (= Ullikummi) scatter all the gods down from heaven **like birds!**’
- b. Hom. *Il.* 16.583:
ἵρηχι εἰοικῶς // ὠκέϊ, ὄς τε
hawk:DAT.SG like swift:DAT.SG who:NOM.SG.M PTC
ἐφόβησε κολοιούς τε ψῆρας τε
frighten:3SG.AOR.IND.ACT daw:ACC.PL.M CONJ starling:ACC.PL.M CONJ
‘([Patrokolos] went straight through the ranks of the front-line fighters)
like a swift hawk, who puts to flight daws and starlings.’

- Frequent **similes** in Hittite and Homeric epic — e.g., (19).

Poetic features of Hittite epic — repetition

- (20) KUB 33.96+ rev. iii 24–5 (MH/NS; CTH 345 / “Song of Ullikummi”)
DINGIR.MEŠ=*ma=wa=kan* *ḫumanduš* [*nepiš*]az GAM MUŠEN.HI.A
gods:TOP=QUOT=PTC all:ACC.PL.C heaven:ABL down birds
GIM-an *išḫuwāu* *nu=war=aš* *dannaruš*
like scatter:3SG.IMP.ACT CONN=QUOT=3PL.ACC.C empty:ACC.PL.C
DUG.ÚTUL.HI.A-u[š GIM-an] *arḫa duwarniškeddu*
vessel:ACC.PL.C like apart break:IPFV:3SG.IMP.ACT
‘Let him (= Ullikummi) scatter all the gods down from heaven like birds, let
him break them apart like empty vessels!’

- Repetition is characteristic of Hittite epic — e.g., structurally in (20).

Poetic features of Hittite epic — repetition

(20) KUB 33.96+ rev. iii 24–5 (MH/NS; CTH 345 / “Song of Ullikummi”)

INA UD 1^{KAM}=*ma=war=aš* *AMMADU* *pargaweš*[*idd*]*aru*
in day one=TOP=QUOT=3SG.NOM.C .5m grow:IPFV:3SG.IMP.ACT

INA ITU 1^{KAM}=*ma=war=aš* *IKU-an* *pargaweš*[*kidd*]*aru*
in month one:TOP=QUOT=3SG.NOM.C 15m grow:IPFV:3SG.IMP.ACT

‘Let him grow half a meter in one day, let him grow fifteen meters in a month!’

- ▶ Repetition is characteristic of Hittite epic — e.g., lexically in (21).

Poetic features of Hittite epic — alliteration

(21) KUB 17.7+ obv. i 32–33 (MH/NS; CTH 345 / “Song of Ullikummi”)

[*kue*] *nta=war=an=kan* *kuw[atka* ^{NA4} *k]unkun[uziš ammel*

kill:SG.PST.ACT=quot=3sg.acc.c=ptc perhaps *k*:NOM.SG.C my

LÚ-*an* ^dU-*an* *nakk]in* LUGAL-*un*

husband:ACC.SG.C T:ACC.SG.C revered:3SG.ACC.C king:ACC.SG.C

‘The *kunkunuzzi* could’ve killed him, my husband Tarhunna, the revered king.’ ([*k^w*... *k^w*... *k^w*... *k^w*])

- ▶ Alliteration is a feature of Hittite epic — e.g., in (21).

Poetic features of Hittite epic — alliteration

(21) KUB 17.7+ obv. i 32–33 (MH/NS; CTH 345 / “Song of Ullikummi”)

[*kue*] nta=war=an=kan *kuw*[atka^{NA4}*k*]unkun[uziš ammel

kill:SG.PST.ACT=quot=3sg.acc.c=ptc perhaps *k*:NOM.SG.C my

LÚ-an ^dU-an *nakk*]in LUGAL-un

husband:ACC.SG.C T:ACC.SG.C revered:3SG.ACC.C king:ACC.SG.C

‘The *kunkunuzzi* could’ve killed him, my husband Tarhunna, the revered king.’ ([*k^w*... *k^w*... *k^w*... *k^w*])

- ▶ Alliteration is a feature of Hittite epic — e.g., in (21).
- ★ **Alliteration, repetition, and similes are more general features of Anatolian poetry.**

(22) KUB 30.36 ii 4–6 (MH/NS; from “Why, O Mountains?” in CTH 401):

kuīt *uwanun* kuīt *tāriyanun* DUMU.LÚ.U₁₉.LU-*UTTI*

why come:1SG.PST.ACT why exhaust:1SG.PST.ACT mankind

GU₄ mān *ḥappuwi* EGIR-*an piššier*

steer like *ḥ*:LOC.SG behind throw:3PL.PST.ACT

‘Why have I come? Why have I exhausted myself? They have thrown mankind behind the *ḥ*- like a steer!’

▶ Observed in the (native) Hittite poem in (22) are:¹

- ▶ Structural repetition (kuīt... kuīt)
- ▶ Alliteration ([k^w... k^w])
- ▶ Simile (GU₄ mān)

¹ See further Francia 2004; Melchert 2007.

Features of Anatolian poetic diction

(23) KUB 30.36 ii 10–12 (MH/NS; from “Why, O Mountains?” in CTH 401):

waršimaš=at *apēl=pat mīyaš* *išḫāi*
firewood:ACC.SG.N its=FOC offspring:ACC.SG.N bind:3SG.NPST.ACT

aliyanan=kan *aliyanzinaš* *apēl=pat mīyaš*
deer:ACC.SG.C=PTC *a*:NOM.SG.C its=FOC offspring:ACC.SG.N

kuenzi

kill:3SG.NPST.ACT

‘The firewood binds it, its own offspring. The *aliyanzina*– kills the deer, its own offspring.’

- ▶ Observed in the (native) Hittite poem in (23) are:
 - ▶ Lexical repetition (*apēl=pat mīyaš*... *apēl=pat mīyaš*)
 - ▶ Alliteration (([**a**. . . **a**. . . **a**])

Features of Anatolian poetic diction

(24) KUB 3.40 rev. 13–15 (MH/NS; “Clothes of Nesa” in CTH 16):

nešaš TÚG.HI.A nešaš TÚG.HI.A tiya=mu tiya
N:GEN clothes N:GEN clothes bind:2SG.IMP=1SG.DAT bind:2SG.IMP

nu=mu annaš=maš katta arnut
CONN=1SG.ACC mother:GEN.SG=my beside bring:2SG.IMPACT

tiya=mu tiya
bind:2SG.IMPACT=1SG.ACC bind:2SG.IMPACT

nu=mu uwaš=maš katta arnut
CONN=1SG.ACC nurse:GEN.SG=my beside bring:2SG.IMPACT

tiya=mu tiya
bind:2SG.IMPACT=1SG.ACC bind:2SG.IMPACT

‘Clothes of Nesa, clothes of Nesa, bind on me, bind! Bring me to my mother
— bind me, bind! Bring me to my nurse[?] — bind me, bind!’

- ▶ Observed in the (native) Hittite poem in (24) is multiple lexical and structural repetition.¹

¹ See Melchert 1998, 2007 (cf. Durnford 1971, Eichner 1993:100–5, Watkins 1995:248).

(24) KBo 4.11 rev. 46 (MH/NS; “Wilusiad” in CTH 771): (= (2a))

*ah̄ha=(a)ta<a=t>ta **alati** awienta wilušati*
when=3PL.NOM.C=PTC far:ABL come:3PL.PST.ACT Wilusa:ABL

‘When they came from far-off Wilusa’

▶ Observed in Luwian incipit in (24) is:

▶ Alliteration ([**a** . . . **a** . . . **a**])

▶ Noun-epithet formula³

▶ But *alati-* means ‘distant, far-off’ (Rieken and Yakubovich 2022), not ‘steep’ (thus Watkins 1986, comparing Hom.Gk. (F) ἴλιος ἀίπεινή).

§1 Introduction

§2 Anatolian languages and their attestation

§3 Anatolian poetry and poetic diction

§4 Anatolian poetry — is (any of) it metrical?

- ▶ Line, clause, and verse boundaries
- ▶ Toward a stress-counting Anatolian meter

§5 Conclusions and discussion

- (25) a. KUB 33.87+ rev. iii 15 (MH/NS; CTH 345 / “Song of Ullikummi”)

nu GIM-*an*^d *dašmišuš* INIM.MEŠ *IŠME*

CONN when Tas:NOM.SG.C words hear:3SG.PST.ACT

nu nuntarnut //

CONN hurry:3SG.PST

‘When Tasmisu heard the words, he hurried...’

- b. KUB 26.61+ rev. iii 18–19 (MH/NS; CTH 345)

[(*nu* ^d*kumarbiš*) ^d*I* *rširraš* // [*memi(škewan)*] *dāiš*

CONN K:NOM.SG.C I:DAT.PL speak:IPFV:SUP place:3SG.PST.ACT

‘Kumarbi began to speak to the Irsirra-goddesses.’

- ▶ Hittite scribes did not organize poetry into verse lines, instead writing it like ordinary prose (cf. Beckman 2005:256).
- ▶ Thus, e.g., in (25) line-end (//) does not correspond to verse-end.

Recovering Anatolian meter

- (25´) a. KUB 33.87+ rev. iii 15 (MH/NS; CTH 345 / “Song of Ullikummi”)

nu GIM-*an*^d *dašmišuš* INIM.MEŠ *IŠME* #

CONN when Tas:NOM.SG.C words hear:3SG.PST.ACT

nu nuntarnut //

CONN hurry:3PL.PST //

‘When Tasmisu heard the words, he hurried...’

- b. KUB 26.61+ rev. iii 18–19 (MH/NS; CTH 345)

[(*nu* ^d*kumarbiš*) ^d*I* *rširraš* // [*memi(škewan)*] *dāiš* #

CONN K:NOM.SG.C I:DAT.PL speak:IPFV:SUP place:3SG.PST.ACT

‘Kumarbi began to speak to the Irsirra-goddesses.’

- But — in his edition of “Song of Ullikummi,” Güterbock (1951, 1952) proposed that clause boundaries (#) correspond to verse boundaries.

Recovering Anatolian meter

- (25´)
- a. KUB 33.87+ rev. iii 15 (MH/NS; CTH 345 / “Song of Ullikummi”)
nu GIM-*an*^d *dašmišuš* INIM.MEŠ IŠME #
CONN when Tas:NOM.SG.C words hear:3SG.PST.ACT
‘When Tasmisu heard the words, ...’
- b. KUB 26.61+ rev. iii 18–19 (MH/NS; CTH 345)
[(*nu* ^d*kumarbiš*) ^dI] *rširraš* [*memi(škewan)*] *dāiš* #
CONN K:NOM.SG.C I:DAT.PL speak:IPFV:SUP place:3SG.PST.ACT
‘Kumarbi began to speak to the Irsirra-goddesses.’
- ▶ Thus divided, individual clauses were “generally of uniform length and had the appearance of genuine verses” (McNeill 1963:237).
- ▶ Speech formulae fill out a complete verse line (as often in Greek epic).

Recovering Anatolian meter

(25''') a. KUB 33.87+ rev. iii 15 (MH/NS; CTH 345 / “Song of Ullikummi”)

nu mān^d dašmišuš uddār ištamašta**

σ σ σ σ σ σ σ σ σ σ

‘When Tasmisu heard the words, ...’

b. KUB 26.61+ rev. iii 18–19 (MH/NS; CTH 345)

[(nu^d kumarbiš)^d I] rširraš [memi(škewan)] dāiš

σ σ σ σ σ σ σ σ σ σ σ

‘Kumarbi began to speak to the Irsirra-goddesses.’

- ▶ Thus divided, individual clauses were “generally of uniform length and had the appearance of genuine verses” (McNeill 1963:237).
 - ▶ Speech formulae fill out a complete verse line (as often in Greek epic).
 - ▶ Verse lines vary considerably w.r.t. to syllable count (11 vs. 12 in in (25)).¹

¹“*” indicates that the underlying Hittite word is substituted for a logogram.

Recovering Anatolian meter

- (25⁴) a. KUB 33.87+ rev. iii 15 (MH/NS; CTH 345 / “Song of Ullikummi”)

nu mān^d dašmišuš uddār ištamaššer**

1 2 3 4

‘When Tasmisu heard the words, ...’

- b. KUB 26.61+ rev. iii 18–19 (MH/NS; CTH 345)

[(nu^d kumarbiš) ^dI]rširraš [memi(škewan)] dāiš

1 2 3 4

‘Kumarbi began to speak to the Irsirra-goddesses.’

- ▶ Thus divided, individual clauses were “generally of uniform length and had the appearance of genuine verses” (McNeill 1963:237).
 - ▶ Speech formulae fill out a complete verse line (as often in Greek epic).
 - ▶ Verse lines vary considerably w.r.t. to syllable count (11 vs. 12 in in (25)).¹
 - ▶ But they commonly consist of four stressed(= phonological) words.

¹“*” indicates that the underlying Hittite word is substituted for a logogram.

Recovering Anatolian meter

- (25⁵) a. KUB 33.87+ rev. iii 15 (MH/NS; CTH 345 / “Song of Ullikummi”)

*nu mān** |₁^d *dašmišuš* ||₂ *uddār* |₃ *ištamašta** |₄

CONN when Tas:NOM.SG.C words hear:3SG.PST.ACT

‘When Tasmisu heard the words, ...’

- b. KUB 26.61+ rev. iii 18–19 (MH/NS; CTH 345)

[(*nu* ^d*kumarbiš*) |₁^dI] *rširraš* ||₂ [*memi(škewan)*] |₃ *dāiš* |₄

CONN K:NOM.SG.C I:DAT.PL speak:IPFV:SUP place:3SG.PST

‘Kumarbi began to speak to the Irsirra-goddesses.’

- McNeill (1963) thus argued for a **four-beat** line with medial **caesura** (||), (supposedly) as in Akkadian verse.

Stress-counting verse in Anatolian — 4 beats

- (26) a. KUB 33.96+ obv. i 6 (MH/NS; CTH 354 / “Song of Ullikummi”): (= (3))
nu ^d*tarḫunni** |₁ *menahḫanda** |₂ *idalawatar* |₃ *ša[nḫiškezzi]* |₄
CONN T:DAT.SG against evil.ACC.SG.N plot:1SG.NPST
‘He (= Kumarbi) plots evil against (the Storm-god) Tarhunna.’
- b. KUB 33.96+ rev. iv 18–19 (MH/NS; CTH 345): (< (9))
^d*kumarbiš* |₁ *mahḫan** |₂ ^d*tarḫunnan** |₃ *šallanut* |₄
K:ACC.SG.C just.as T:ACC.G.C raise:3SG.PST.ACT
‘Just as Kumarbi raised (the Storm-god) Tarhunna.’

► Four-beat line schema accounts for:

- Many verse lines in Hittite epic — e.g., (26).

Stress-counting verse in Anatolian — 4 beats

(27) a. KUB 30.36 ii 10–12 (MH/NS; from “Why, O Mountains?”): (< (23))

waršimaš=at 1 *apēl=pat* || 2 *mīyaš* 3 *išhāi* 4
firewood:ACC.SG.N its=FOC offspring:ACC.SG.N bind:3SG.NPST
‘The firewood binds it, its own offspring.’

- ▶ Four-beat line schema accounts for:
 - ▶ Many verse lines in Hittite epic — e.g., (26).
 - ▶ Verse lines in native Hittite poetry — e.g., (27a)

Stress-counting verse in Anatolian — 4 beats

- (27) a. KUB 30.36 ii 10–12 (MH/NS; from “Why, O Mountains?”): (< (23))

waršimaš=at |₁ *apēl=pat* ||₂ *mīyaš* |₃ *išhāi* |₄
firewood:ACC.SG.N its=FOC offspring:ACC.SG.N bind:3SG.NPST
‘The firewood binds it, its own offspring.’

- b. KBo 4.11 rev. 46 (MH/NS; in CTH 771): (= (2))

aḫḫa=(a)ta<a=t>ta |₁ *alati* ||₂ *awienta* |₃ *wilušati* |₄
when=3PL.NOM.C=PTC far:ABL come:3PL.PST.ACT Wilusa:ABL
‘When they came from far-off Wilusa’

► Four-beat line schema accounts for:

- Many verse lines in Hittite epic — e.g., (26).
- Verse lines in native Hittite poetry — e.g., (27a)
- Luwian verse line in (27b).

Overlong verse lines?

(28) a. KBo 26.65+ obv. ii 1 (MH/NS; CTH 345 / “Song of Ullikummi”)
[m]ān^d [taš] mišuš ^dtarhunnaš* uddār ištamašta*
when Tas:NOM.SG.C words Tar:GEN.SG hear:3SG.PST.ACT
‘When Tasmisu heard the words of Tarhunna, ...’

b. KUB 33.87+ rev. iii 15 (MH/NS; CTH 345 / “Song of Ullikummi”) (= (25a))
nu mān* |₁^d daš mišuš ||₂ uddār |₃ ištamašta* |₄
CONN when Tas:NOM.SG.C words hear:3SG.PST.ACT
‘When Tasmisu heard the words, ...’

- ▶ But some clauses contain more than four words — e.g.:
 - ▶ (28a) is a longer variant of (28b).

Overlong verse lines?

- (29) a. KBo 26.65+ obv. ii 17 (MH/NS; CTH 345)
[^dtašmiš]uš |₁ ^dtarḫunni* appa *memiškewan dāiš*
Tas:NOM.SG.C Tar:DAT.SG back speak:IPFV:SUP place:3SG.PST
'Tasmisu began to speak to Tarhunna in reply, ...'
- b. KUB 26.61+ rev. iii 18–19 (MH/NS; CTH 345)
[(*nu* ^dkumarbiš) |₁ ^dI]rširraš ||₂ [*memi(škewan)*] |₃ *dāiš* |₄
CONN K:NOM.SG.C I:DAT.PL speak:IPFV:SUP place:3SG.PST
'Kumarbi began to speak to the Irsirra-goddesses.'

- ▶ But some clauses contain more than four words — e.g.:
- ▶ (28a) is a longer variant of (28b).
 - ▶ (29a) is a longer variant of (29b).

What's in a beat?

- (30) a. KBo 26.65+ obv. ii 1 (MH/NS; CTH 345) (= (28a))

[m]ān [1] ^d[taš]mišuš [2] [^dtarhunnaš* uddār]_{DP} [3] ištamašta* [4]
when Tas:NOM.SG.C words Tar:GEN.SG hear:3SG.PST

‘When Tasmisu heard the words of Tarhunna, ...’

- b. KBo 26.65+ obv. ii 17 (MH/NS; CTH 345) (= (29a))

[^dtašmiš]uš [1] ^dtarhunni* [2] appa [3] [memiškewan dāiš]_{VP} [4]
Tas:NOM.SG.C Tar:DAT.SG back speak:IPFV:SUP place:3SG.PST

‘Tasmisu began to speak to Tarhunna in reply, ...’

- ▶ Solution of Durnford (1971) — “syntactic stress” is what counts for metrical purposes.
 - ▶ Noun + modifying genitive in (30a).
 - ▶ Supine construction in (30b).

Phrasal stress-counting verse in Anatolian

(30) a. KUB 33.87+ obv. ii 1 (MH/NS; CTH 345) (= (28a))

[m]ān [1] ^d[taš]mišuš [2] [^dtarḫunnaš* uddār]_φ [3] ištamašta* [4]
when Tas:NOM.SG.C words Tar:GEN.SG hear:3SG.PST

‘When Tasmisu heard the words of Tarhunna, ...’

b. KBo 26.65+ obv. ii 17 (MH/NS; CTH 345) (= (29a))

[^dtašmiš]uš [1] ^dtarḫunni* [2] appa [3] [memiškewan dāiš]_φ [4]
Tas:NOM.SG.C Tar:DAT.SG back speak:IPFV:SUP place:3SG.PST

‘Tasmisu began to speak to Tarhunna in reply, ...’

- ▶ Improved solution (Melchert 1998) — phrasal stress counts for meter:
 - ▶ Morphosyntactic units are organized into phonological phrases (ϕ).¹
 - ▶ Clear evidence for phrasal stress in Hittite prose (e.g., clitic placement).²

¹See Selkirk 1978, 1980, Nespor and Vogel 1982, 1986 [2007], Hayes 1989, 1990, Inkelas and Zec 1990, 1995, i.a.

²See in detail Melchert 1998.

Phrasal stress-counting verse in Anatolian

(30) a. KUB 33.87+ obv. ii 1 (MH/NS; CTH 345) (= (28a))

[m]ān [1] ^d[taš]mišuš [2] [^dtarḫunnaš* uddār]_φ [3] ištamašta* [4]
when Tas:NOM.SG.C words Tar:GEN.SG hear:3SG.PST

‘When Tasmisu heard the words of Tarhunna, ...’

b. KBo 26.65+ obv. ii 17 (MH/NS; CTH 345) (= (29a))

[^dtašmiš]uš [1] ^dtarḫunni* [2] appa [3] [memiškewan dāiš]_φ [4]
Tas:NOM.SG.C Tar:DAT.SG back speak:IPFV:SUP place:3SG.PST

‘Tasmisu began to speak to Tarhunna in reply, ...’

- ▶ Improved solution (Melchert 1998) — phrasal stress counts for meter:
 - ▶ Morphosyntactic units are organized into phonological phrases (ϕ).¹
 - ▶ Clear evidence for phrasal stress in Hittite prose (e.g., clitic placement).²
- ★ Optional word-level destressing within phonological phrases.

¹See Selkirk 1978, 1980, Nespor and Vogel 1982, 1986 [2007], Hayes 1989, 1990, Inkelas and Zec 1990, 1995, i.a.

²See in detail Melchert 1998.

Phrasal stress-counting verse in Anatolian

(31) KUB 33.96+ rev. iii 24 (MH/NS; CTH 345 / “Song of Ullikummi”) (= (19))

[[šiuunuš*=ma=wa=kan ḫumanduš]]_φ |₁ [[nepiš]]az kattan*]]_φ ||₂

gods:TOP=QUOT=PTC all:ACC.PL.C heaven:ABL down

[[haranuš mahhan*]]_φ |₃ išhuwāu |₄

birds like scatter:3SG.IMPACT

‘Let him (= Ullikummi) scatter all the gods down from heaven like birds!’

- ▶ Phrasal stress accounts for additional “long” verse lines — e.g., (31).
 - ▶ Noun + modifying adjective.
 - ▶ Postposition + noun.

Phrasal stress-counting verse in Anatolian

(32) KUB 33.96+ rev. iv 18–19 (MH/NS; CTH 345): (< (9))

menaḥḥanda=ma=wa=[šši |₁ |[k]ān ^{NA₄} kunkunuz<z>in]]_φ ||₂

against:TOP=QUOT=3SG.DAT this:ACC.SG.C k:ACC.SG.C

tarpanallin |₃ šalla[nut |₄

substitute:3SG.ACC.C raise:3SG.PST.ACT

‘He (= Kumarbi) raised this *kunkunuzzi* as a substitute against him.’

- ▶ Phrasal stress accounts for additional “long” verse lines — e.g., (32).
 - ▶ Noun + modifying pronoun.

Phrasal stress-counting verse in Anatolian

- (33) a. KUB 33.96+ obv. i 3–4 (MH/NS; 345 / “Song of Ullikummi”): (= (1))

[[*dapiy*][*aš šiunaš*]]_φ [1] *addan*] [2] ^d*kum*[*arb*] *in* [3] *išhamihhi* [4]
all:GEN.PL god:GEN.PL father:ACC K:ACC.SG.C sing:1SG.NPST
‘I sing of Kumarbi, the father of all the gods.’

- b. KUB 33.96+ rev. iii 40–1 (MH/NS; 345 / “Song of Ullikummi”):

*pataš** [1] ^{KUŠ}E.SIR.ḪIA-*uš* [2] [[*liliwanduš huwantuš**]]_φ [3]
feet:LOC.PL shoes:ACC.PL.C swift:ACC.PL.C wind:ACC.PL.C
šarku[*i* [4]
put.on:3SG.NPST.ACT
‘On his feet he puts shoes like swift winds.’

- ▶ Phrasal stress accounts for additional “long” verse lines — e.g., (33).
 - ▶ Noun + modifying adjective.

Too short verse lines?

- (34) a. KUB 33.96+ rev. iii 21 (MH/NS; CTH 345 / “Song of Ullikummi”)
^dtarḫunnan=ma=wa walḫdu**
T:ACC.SG.C=TOP=QUOT strike:3SG.IMPACT
‘Let him (= Ullikummi) strike Tarhunna!’
- b. KUB 30.36 ii 4 (MH/NS; from “Why, O Mountains?”): ([< \(22\)](#))
kuit uwanun
why come:1SG.PST.ACT
‘Why have I come?’
- ▶ Some clauses lines contain less than four words — e.g.:
- ▶ (34a) in Hittite epic.
 - ▶ (34b) in native Hittite poetry.

Too short verse lines?

- (34) a. KUB 33.96+ rev. iii 21 (MH/NS; CTH 345 / “Song of Ullikummi”)
d *tarḫunnan**=*ma=wa* [1] *walḫdu** [2] *nu=war[=an*
T:ACC.SG.C=TOP=QUOT strike:3SG.IMPACT CONN=3SG.ACC.C
[[e]zzan *mahḫan**]φ [3] [[arḫa puššaiddu]φ [4]
chaff:ACC.SG.N like INT crush:3SG.IMPACT
‘Let him (= Ullikummi) strike Tarhunna, let him crush him like chaff!’
- b. KUB 30.36 ii 4–5 (MH/NS; from “Why, O Mountains?”): (< (22))
kuit [1] *uwanun* [2] *kuit* [3] *tāriyanun* [4]
why come:1SG.PST.ACT why exhaust:1SG.PST.ACT
‘Why have I come? Why have I exhausted myself?’

- Some “short” lines can be filled out by combining adjacent clauses.

Too short verse lines?

- (35) a. KUB 33.96+ obv. i 3–4 (MH/NS; 345 / “Song of Ullikummi”):
*kiššaraz** ^{GIŠ}PA-an *dāš*
hand:ABL staff:ACC.SG.C take:3SG.PST.ACT
‘He (= Kumarbi) took a staff with his hands.’
- b. KUB 33.102+ ii 17 (NS; CTH 389 / “Song of Release”) (= (11))
peššiyandu=ya=an *aliyanan* ^{LU.MEŠ}ŠĀIDUTIM
cast:3PL.IMP.ACT=CONJ=3SG.ACC.C deer:3SG.ACC.C hunters
‘Let the hunters indeed cast him (down), the deer.’
- c. KUB 30.36 ii 13 (MH/NS; from “Why, O Mountains?” in CTH 401):
[a]p[ū]n=kan *wēš=pat* *kuennumēni*
that:ACC.SG.C=PTC 1PL.NOM=FOC kill:1PL.NPST.ACT
‘We shall kill that one.’

► Other “short” lines — e.g. (35) — remain problematic.

Too short verse lines?

- (35) a. KUB 33.96+ obv. i 3–4 (MH/NS; 345 / “Song of Ullikummi”):
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- ▶ Other “short” lines — e.g. (35) — remain problematic.
- ▶ More complex meter with lines of alternating length?

Too short verse lines?

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‘Let the hunters indeed cast him (down), the deer.’

- c. KUB 30.36 ii 13 (MH/NS; from “Why, O Mountains?” in CTH 401):

[a]p[ū]n=kan *wēš=pat* *kuennumēni*

that:ACC.SG.C=PTC 1PL.NOM=FOC kill:1PL.NPST.ACT

‘We shall kill that one.’

- ▶ Other “short” lines — e.g. (35) — remain problematic.

- ▶ Allow for clause-internal line breaks? (Molina 2019)

Too short verse lines?

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hand:ABL staff:ACC.SG.C take:3SG.PST.ACT
‘He (= Kumarbi) took a staff with his hands.’
- b. KUB 33.102+ ii 17 (NS; CTH 389 / “Song of Release”) (= (11))
peššiyandu=ya=an *aliyanan* ^{LU.MEŠ}ŠĀIDUTIM
cast:3PL.IMP.ACT=CONJ=3SG.ACC.C deer:3SG.ACC.C hunters
‘Let the hunters indeed cast him (down), the deer.’
- c. KUB 30.36 ii 13 (MH/NS; from “Why, O Mountains?” in CTH 401):
[a]p[ū]n=kan *wēš=pat* *kuennumēni*
that:ACC.SG.C=PTC 1PL.NOM=FOC kill:1PL.NPST.ACT
‘We shall kill that one.’

★ More (continuous) poetic texts necessary to test such approaches.

Roadmap IV

§1 Introduction

§2 Anatolian languages and their attestation

§3 Anatolian poetry and poetic diction

§4 Anatolian poetry — is (any of) it metrical?

§5 **Conclusions and discussion**

Anatolian poetry and its principles

- ▶ There was an Anatolian poetic tradition in the 2nd millennium BCE, reflected in:
 - ▶ Hittite epic (based on Hurrian models)
 - ▶ Native Hittite poetry
 - ▶ Luwian (epic) poetry

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- ▶ Clear characteristics of Anatolian poetry include:
 - ▶ Alliteration
 - ▶ Lexical and structural repetition
 - ▶ Similes
 - ▶ “Special” syntax
 - ▶ Formularity

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- ▶ Clear characteristics of Anatolian poetry include:
 - ▶ Alliteration
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 - ▶ Similes
 - ▶ “Special” syntax
 - ▶ Formulaicity
- ▶ (Phrasal) stress-counting meter is likely — but further work is necessary to establish its exact properties.

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