



THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH

Abstract Book

An International Conference on
Classical & Byzantine Studies
4-7 June 2018, Athens, Greece

Edited by
Gregory T. Papanikos

2018

Abstracts
An International Conference
on
Classical & Byzantine Studies
4-7 June 2018
Athens, Greece

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Preface

This book includes the abstracts of all the papers presented at *An International Conference on Classical & Byzantine Studies (4-7 June 2018)*, organized by the Athens Institute for Education and Research (ATINER).

In total 21 papers were submitted by presenters coming from 12 different countries (Brazil, Croatia, Czech Republic, Indonesia, Jordan, Lebanon, Mexico, Pakistan, Poland, Taiwan, UK and USA). The conference was organized into 10 sessions that included a variety of topic areas such as antiquities, classical theater, Homer's writings and more. A full conference program can be found before the relevant abstracts. In accordance with ATINER's Publication Policy, the papers presented during this conference will be considered for inclusion in one of ATINER's many publications.

The purpose of this abstract book is to provide members of ATINER and other academics around the world with a resource through which to discover colleagues and additional research relevant to their own work. This purpose is in congruence with the overall mission of the association. ATINER was established in 1995 as an independent academic organization with the mission to become a forum where academics and researchers from all over the world could meet to exchange ideas on their research and consider the future developments of their fields of study.

It is our hope that through ATINER's conferences and publications, Athens will become a place where academics and researchers from all over the world regularly meet to discuss the developments of their discipline and present their work. Since 1995, ATINER has organized more than 400 international conferences and has published nearly 200 books. Academically, the institute is organized into seven research divisions and 37 research units. Each research unit organizes at least one annual conference and undertakes various small and large research projects.

For each of these events, the involvement of multiple parties is crucial. I would like to thank all the participants, the members of the organizing and academic committees, and most importantly the administration staff of ATINER for putting this conference and its subsequent publications together. Specific individuals are listed on the following page.

Gregory T. Papanikos
President

An International Conference on Classical & Byzantine Studies, 4-7 June 2018, Athens, Greece Organizing and Academic Committee

ATINER's conferences are small events which serve the mission of the association under the guidance of its Academic Committee which sets the policies. In addition, each conference has its own academic committee. Members of the committee include all those who have evaluated the abstract-paper submissions and have chaired the sessions of the conference. The members of the **academic committee** of the International Conference on Classical & Byzantine Studies were the following:

1. Gregory T. Papanikos, President, ATINER.
2. Nicholas Pappas, Vice President of Academic Membership, ATINER & Professor of History, Sam Houston University, USA.
3. Tatiana Tsakiropoulou-Summers, Director, Athens Center for Classical & Byzantine Studies (ACCBS) & Associate Professor, The University of Alabama, USA.
4. Krystyna Tuszynska, Academic Member, ATINER & Professor, Adam Mickiewicz University in Poznań, Poland.
5. Paola Partenza, Academic Member, ATINER & Associate Professor, Università degli Studi "G. d'Annunzio" Chieti - Pescara, Italy.
6. Stephen Bay, Academic Member, ATINER & Associate Professor, Brigham Young University, USA.
7. Cecilia Peek, Associate Professor, Brigham Young University, USA.
8. Brenda Cappuccio, Associate Professor, Florida State University, USA.
9. Sarah Gordon, Associate Professor, Utah State University, USA.
10. Valeria Riedemann Lorca, Associate Researcher / Visiting Scholar, University of Oxford / University of Washington, UK / USA.
11. Aleksandra Tryniecka, PhD Student, Maria Curie-Skłodowska University, Poland.

The **organizing committee** of the conference included the following:

1. Fani Balaska, Research Assistant, ATINER.
2. Olga Gkounta, Researcher, ATINER.
3. Hannah Howard, Research Assistant, ATINER.
4. Eirini Lentzou, Administrative Assistant, ATINER.
5. Konstantinos Manolidis, Administrator, ATINER.
6. Vassilis Skianis, Research Associate, ATINER.
7. Kostas Spyropoulos, Administrator, ATINER

FINAL CONFERENCE PROGRAM
An International Conference on Classical & Byzantine Studies,
4-7 June 2018, Athens, Greece

PROGRAM

Conference Venue: Titania Hotel, 52 Panepistimiou Street, 10678 Athens, Greece

Monday 4 June 2018

08:00-08:45 Registration and Refreshments

08:45-09:30 Welcome and Opening Address (Room A - Mezzanine Floor)

Gregory T. Papanikos, President, ATINER.
Nicholas Pappas, Vice President of Academic Membership, ATINER &
Professor of History, Sam Houston University, USA.

09:30-11:00 Session I (Room B - 10th Floor): Art & Architecture in Antiquity & Byzantium*

Chair: Tatiana Tsakiropoulou-Summers, Director, Athens Center for Classical & Byzantine Studies (ACCBS) & Associate Professor, The University of Alabama, USA.

1. Mark Fullerton, Professor, The Ohio State University, USA. Archaism, Ontology and Autochthony on the Post-Periklean Akropolis.
2. Valeria Riedemann Lorca, Associate Researcher / Visiting Scholar, University of Oxford / University of Washington, UK / USA. The Amazonomachy on Funerary Naisloi from Attican and Taranto.
3. (Linda) Louise McReynolds, Cary C. Boshamer Distinguished Professor, University of North Carolina at Chapel Hill, USA. Imperial Russia's Archaeologists Recurate Byzantium.

**This session is jointly offered with Literature Unit*

11:00-12:30 Session II (Room B - 10th Floor): Christianity in the late Roman & Byzantine Empires*

Chair: Valeria Riedemann Lorca, Associate Researcher / Visiting Scholar, University of Oxford / University of Washington, UK / USA.

1. Mohammed Al-Nasarat, Head of the Department of History and Geography, Al-Hussein Bin Talal University, Jordan. Churches-Building and the Changeover from Paganism to Christianity in Late Antique Petra and its Hinterland during the Period from A.D. 312 to 565.
2. Stephen Bay, Associate Professor, Brigham Young University, USA. Certain Byzantine Martyrdom Texts as Anti-Iconoclastic Propaganda. (BYZREL)
3. Anna Lampadaridi, Newton International Fellow, Maison Française d'Oxford / Trinity College (Oxford) / UMR Orient et Méditerranée, UK / France. Christianising Sicily: The Life of Pancras of Taormina.

**This session is jointly offered with Literature Unit*

12:30-14:00 Session III (Room B - 10th Floor): Theatre in Antiquity*

Chair: Stephen Bay, Associate Professor, Brigham Young University, USA.

1. Krystyna Tuszynska, Professor, Adam Mickiewicz University in Poznań, Poland. Aristotelian Definition of Tragedy and its Definition by Gorgias in the Light of the Relationship between the Drama-Play Writer and the Spectator.
2. Kalliopi Nikolopoulou, Associate Professor, University at Buffalo, USA. Hunting for Justice: Reflections on the Oresteia.

**This session is jointly offered with Literature Unit*

14:00-15:00 Lunch

15:00-16:30 Session IV (Room A - Mezzanine Floor): Genres*

Chair: Paola Partenza, Associate Professor, Università degli Studi "G. d'Annunzio" Chieti – Pescara, Italy.

1. Ibrahim El-Hussari, Professor, Lebanese American University, Lebanon. Jabra Ibrahim Jabra's In Search of Walid Masoud: A Polyphonic Opus of (Un)Orchestrated Confessions.
2. Ahsan Ur Rehman, Professor, Mohi-ud-Din Islamic University, Pakistan. Presentation of an Objective Analysis of Mystery Letters.
3. Luis Mario Reyes Perez Silva, Chief Editor, Libertimento, Mexico. Internet and Fanfiction: The Discovery of the Hiperwriter.
4. Mujizah Abdillah, Researcher, National Agency of Language Development and Construction, Ministry of Education and Culture of Indonesia, Indonesia. Representation of Pluralism in Literary History from Riau Island, Indonesia.

**This session is jointly offered with Literature Unit*

16:30-18:30 Session V (Room A - Mezzanine Floor): ATINER's 2018 Series of Academic Dialogues: A Symposium Discussion on Teaching Arts & Humanities in a Global World

Chair: Nicholas Pappas, Vice President of Academic Membership, ATINER & Professor of History, Sam Houston University, USA.

1. Stamos Metzidakis, Head, Literature Unit, ATINER & Emeritus Professor of French and Comparative Literature, Washington University in Saint Louis, USA. Teaching, Publishing, Perishing in American Universities.
2. Tatiana Tsakiropoulou-Summers, Director, Athens Center for Classical & Byzantine Studies (ACCBS) & Associate Professor, The University of Alabama, USA. Technology vs Humanities: Solving Problems & Problematizing Solutions.
3. Ibrahim El-Hussari, Professor, Lebanese American University, Lebanon. Creative Writing: A Threshold for Publishable Material.
4. Petr Chalupsky, Associate Professor & Head of the Department of English Language and Literature Faculty of Education, Charles University, Czech Republic. Teaching English: The Case of Charles University.
5. Paola Partenza, Associate Professor, University degli Studi "G. d'Annunzio" Chieti – Pescara, Italy. The Crisis of Humanities and Literature Teaching Strategies: The Case of Italy.

21:00-23:00 Greek Night and Dinner

Tuesday 5 June 2018

07:45-11:00 Session VI: An Educational Urban Walk in Modern and Ancient Athens

Chair: Gregory A. Katsas, Vice President of Academic Affairs, ATINER & Associate Professor, The American College of Greece-Deree College, Greece.

Group Discussion on Ancient and Modern Athens.
Visit to the Most Important Historical and Cultural Monuments of the City (be prepared to walk and talk as in the ancient peripatetic school of Aristotle)

11:15-13:00 Session VII (Room A - Mezzanine Floor): Homer*

Chair: Sarah Gordon, Associate Professor, Utah State University, USA.

1. Tsui-fen Jiang, Professor, National Chengchi University, Taiwan. Odysseus: Home and Adaptability in the Making of a New Greek Hero.
2. Cecilia Peek, Associate Professor, Brigham Young University, USA. The Heroic Ideal and Homeric Elements in Goethe's Faust.
3. Sanja Knezevic, Assistant Professor, University of Zadar, Croatia. Odysseus Myth in the Contemporary Croatian Poetry.

**This session is jointly offered with Literature Unit*

13:00-14:00 Lunch

14:00-15:30 Session VIII (Room A - Mezzanine Floor): Comparative Readings

Chair: Cecilia Peek, Associate Professor, Brigham Young University, USA.

1. Brenda Cappuccio, Associate Professor, Florida State University, USA. Victim, Witness, Writer: Luis Martín-Santos and Tiempo de Silencio.
2. Alexia Georgakopoulos, Associate Professor, Nova Southeastern University, USA. Literature is Powerful: Teaching Youth Peace and Conflict Resolution in Literature.
3. Maria Cristina Kuntz, Researcher, FFLCH-University of Sao Paulo (USP), Brazil. Intertextual Relations in Marguerite Dura's Emily L.

**This session is jointly offered with Literature Unit*

15:30-17:00 Session IX (Room A - Mezzanine Floor): Societal Developments in the Middle Ages*

Chair: Brenda Cappuccio, Associate Professor, Florida State University, USA.

1. Sarah Gordon, Associate Professor, Utah State University, USA. Physicians and Patients in Medieval Literature.
2. Nicholas Pappas, Vice President of Academic Membership, ATINER & Professor of History, Sam Houston University, USA. "Rome apres Rome: Byzantium from Empire to Common Wealth".

**This session is jointly offered with Literature Unit*

17:00-18:00 Session X (Room A - Mezzanine Floor): Special Issues

Chair: Aleksandra Tryniecka, PhD Student, Maria Curie-Skłodowska University, Poland.

1. Fernando Valerio-Holguin, Professor, Colorado State University, USA. Axolotl: Culinary Metaphor and Cultural Metamorphosis.
2. Petr Chalupsky, Head, Department of English Language and Literature & Associate Professor, Charles University, Czech Republic. The Imaginary Landscapes of Jim Crace's Continent.

**This session is jointly offered with Literature Unit*

20:00- 21:30 Dinner

Wednesday 6 June 2018
Mycenae and Island of Poros Visit
Educational Island Tour

Thursday 7 June 2018
Delphi Visit

Friday 8 June 2018
Ancient Corinth and Cape Sounion

Mujizah Abdillah

Researcher, National Agency of Language Development and
Construction, Ministry of Education and Culture of Indonesia, Indonesia

**Representation of Pluralism in Literary History from Riau
Island, Indonesia**

One of the genres in literature is literary history. This work in Malay classical literature is often called a traditional historiography. In the 17th-19th centuries, these works were commonly found in manuscripts in the Riau Island, especially in Pulau Penyengat, a small island in Riau, Indonesia. The area in ancient times became a scriptoria of Malay manuscripts. Several authors and scribes worked in the region such as Raja Haji, Raja Ali Haji, Raja Ibrahim, and Salamah Binti Ambar and a descendant of Encik Ismail bin Datuk Karkun. Their works among others are *Tuhafat Al-nafis*, *Sejarah Raja-Raja Riau*, *Sejarah Melayu*, *Silsilah Melayu dan Bugis*, *Syair Sultan Mahmud in Lingga*, and *Hikayat Negeri Johor*. The manuscripts are currently stored in various collections in Indonesia and outside the country. In Indonesia, the manuscript is kept in National Library of Indonesia in Jakarta and Indrasakti Foundation in Riau Island. Outside of the country, the manuscript among other was found in the Leiden University Library and KITLV Library in Netherlands. The traditional historiography is useful to explore the source of historical knowledge, especially in the search for identity in the form of tracing ancestors of the Malay. The purpose of the paper is to find the diversity the origin of ancestors of Indonesian in literary history. For the study we use philological method and literary approach with thematic studies. Based on the research was found that the ancestors of Indonesia were derived from various human being. These human integrate become a plural nation. In a myth, that is believed, they come from the unity of top world, angels (bidadari) and the underworld (Putri Junjung Buih) which was marriage with mankind. This marriage is a symbol of unity of microcosm and macrocosm. From this unity many kings were born and then, they integrated in the other nations for example from Makedonia, China, India, and many tribe from other country. Then through motives of marriage, trade, and expansion of power the pluralism was made.

Mohammed Al-Nasarat

Head of the Department of History and Geography, Al-Hussein Bin Talal
University, Jordan

**Church Building and the Changeover from Paganism to
Christianity in Late Antique Petra and its Hinterland during
the Period from A.D. 312 to 565**

This paper deals with the phenomena of the churches-building in the late antique Petra and its hinterland and the changeover from paganism to Christianity, as well as their coexistence. This study shed light on the history of Christian communities in Petra during the early Christian era, the financing of the church-building, and the donors. The written and archaeological evidence demonstrated that there was considerable church-building in the city of Petra - the capital of the Province of *Palestine Tertia* and its hinterland, especially in the fourth and early fifth centuries.

In Petra and its hinterland, at least fifteen churches were excavated, this provide an important evidence for continuity of settlement in the area during the Byzantine period and the vital role of the church in local communities.

Stephen Bay

Associate Professor, Brigham Young University, USA

Certain Byzantine Martyrdom Texts as Anti-Iconoclastic Propaganda

This paper deals with some largely-neglected Late Ancient and Byzantine martyrdom texts. In working toward new critical editions of these texts, I found that one of the most compelling pieces of evidence for dating the texts was internal--namely the combative tone the texts took on in discussing the miraculous power of the sacred relics of the martyrs. My paper argues that these texts were used as anti-iconoclastic propaganda in the First and Second Iconoclasm of Byzantium in the 8th and 9th centuries.

Brenda Cappuccio
Associate Professor, Florida State University, USA

**Victim, Witness, Writer:
Luis Martín-Santos and *Tiempo de Silencio***

I propose to examine Luis Martín-Santos's landmark novel using trauma theory. While the characters themselves invite analysis, I am primarily interested in looking at Martín-Santos in his multiple roles as victim/observer, witness (in his role as psychoanalyst), and artist. Having lived through the Spanish Civil War as an adolescent--and as the son of a military doctor--he could be classified as a victim of that trauma, both in terms of the actual event and its personal, social, and cultural aftermaths. A full-fledged psychoanalyst before he turned 30, he would also have been, repeatedly, a witness to the testimonials of his patients. And ultimately he converted those experiences into the masterpiece that would change the course of the history of the contemporary Spanish novel: *Tiempo de silencio*.

Using the research of Judith Herman, Cathy Caruth, Kali Tal, Shoshana Felman, Dominick LaCapra, Deborah Horvitz, and others, I will consider the impact of this fragmentation (be it involuntary and/or professional) of identity as it appears in the novel as well as the creative and intellectual transformation of trauma, testimonial, and witnessing into a literary work of art. In "On Traumatic Knowledge and Literary Studies" (New Literary History 26:3 [Summer 1995], p. 7), Geoffrey H. Hartman has references the "well-known saying: It is art when it hides the art"; *Tiempo de silencio* belies this claim by foregrounding art and language to showcase and excoriate post-war Spanish society (specifically, 1949 Madrid).

Petr Chalupsky

Head, Department of English Language and Literature & Associate
Professor, Charles University, Czech Republic

The Imaginary Landscapes of Jim Crace's *Continent*

In each of his eleven novels Jim Crace has created a distinct yet recognisable imaginary landscape or cityscape, which has led critics to coin the term "Craceland" to denote this idiosyncratic milieu that, due to its author's remarkable ability of both authentic and poetic geographic and topographic rendering, appears other and familiar at the same time. Indeed, he likes to refer to himself as a "landscape writer". Moreover, he inhabits these places and spaces with communities in transition, that is people who are caught on the verge of an historical shift that necessitates certain social, economic, political and cultural changes. His protagonists thus tend to be individuals who have to face up to the very impacts of these imminent changes in personal and everyday life, which often involves their own displacement, both territorial and identitarian. In the seven stories of his debut novel *Continent* (1986), Crace presents an imaginary realm, a seventh continent of a kind, whose dwellers are exposed to various forms of such a crisis. Using geocriticism as a practice and theoretical point of departure, this paper explores the ways in which Crace links and interconnects the protagonists' psychic, emotional and spiritual worlds with the geography and topography of territories they inhabit or find themselves in and, consequently, how the seven physical and mental landscapes make up to the novel's unique fictional space-time.

Ibrahim El-Hussari

Professor, Lebanese American University, Lebanon

Jabra Ibrahim Jabra's *In Search of Walid Masoud*: A Polyphonic Opus of (Un)Orchestrated Confessions

This paper revisits Mikhail Bakhtin's notion of polyphony as a narrative technique to approach *In Search of Walid Masoud*, a novel written in Arabic by the Palestinian writer Jabra Ibrahim Jabra in 1978 and translated by Roger Allen and Adnan Haydar in 2000. The Bakhtin approach adopted here aims to dismantle and reconstruct the fictional world which Jabra pedantically creates in this complex novel to send a reverberating message across the world. In this novel, Jabra seems to have succeeded to simulate the intricacies of William Faulkner's masterpiece, *The Sound and the Fury*, by employing a multiple focus of narration to produce the enigmatic life-story of a single character whose purposely-absented physical human features gradually cohere into a cryptic and fascinating portrayal of a full-blown character of flesh and blood. Like Faulkner, who uses a fragmentary language that reflects the disjointed voices doing the narration of the central scene of his story, Jabra pulls the threads of the various voices rehashing different sides of the story of Walid Masoud into a coherent whole with a thematic value underlying yet unifying the disconnected events that make the plotline of Masoud's mysterious disappearance at the outset of the novel. In particular, this study looks at the narrative technique used by Jabra to create from a variety of reminisced and shredded personal stories a totality of a clear-cut vision at the centre of which stands one image epitomizing the drama of a national saga that is worth-telling. Focusing on the impact of Jabra's narrative technique, this paper tries to explore areas long viewed by some literary critics as marginal and unimportant. To this effect, the paper authenticates the voice of the locale as it speaks to the universal.

Mark Fullerton
Professor, The Ohio State University, USA

Archaism, Ontology and Autochthony on the Post-Periklean Akropolis

Ancient Greek art has long been organized, understood, and explained with reference to its regular pattern of stylistic change, traceable over most or all of the first millennium BCE and especially apparent during the "Classical" era of the fifth and fourth centuries. It is precisely at this time that the first examples of the archaistic style appear – presenting a phenomenon that runs precisely counter to the prevailing trend. "Archaistic" denotes a style that blends contemporary stylistic features with others characteristic of a past made more obviously remote by this very process of stylistic development. Most representative of its earliest stage are two works erected near the entrance to the Akropolis of Athens – the so-called Hermes Propylaios and Hekate Epipyrgidia, both attributed to the sculptor Alkamenes, who was active in Athens throughout the Peloponnesian War.

The archaistic style, therefore, constitutes an anomaly within a generally accepted process, and as an anomaly, it demands explanation. Most often scholars have invoked "religious conservatism," which may well explain the more "emblematic" or "totemic" appearance of retained archaic forms, on coinage for example, but it fails to account for the novelty of the archaistic. Studies focusing on these two Alkamenean works suggest for them a "tectonic" archaism relating to the quasi-architectural form of a herm, which places an anthropomorphic head upon a rectangular pilaster, or a hekataion, which adosses three draped female figures to one another, back to back. While this observation still more description than analysis, it does offer clues to a more penetrating interpretation. First, it highlights the inherent impossibility of the form, which is ameliorated by the artificiality of the highly formalized linear patterning of Archaic drapery (hekataion) or hairstyle (herm). Thus the monuments' "tectonic" quality suggests an "ontological" reading in that it deals overtly with what does and does not, or can and cannot, exist. Second, since this "tectonic" quality emphasizes the immobility of these figures, rooting them firmly to the spot where they stand, they are appropriate as emblems of "autochthony," a concept central to Athens' construction of its own communal identity and openly promoted to distinguish the Athenians as not just different from, but better than, the other peoples of Greece. Athens claimed autochthony in both senses of the word – "born from the earth," like the ancient Athenian king Erichthonios/Erechtheos, and "having continually occupied the same geographic locale since earliest times," as, allegedly, the Athenian demos itself, and at no time was Athens' assertion of her own autochthony louder than during the Peloponnesian War.

There has been but little effort made to situate the artistic innovation of archaism within the religious, social and political milieu of late fifth century Athens. One scholar who has attempted to do so is Olga Palagia, who sees archaism as an assertion of traditional aristocratic values at a time when democracy and demagoguery were threatening them. This explanation fits the “totemic” retained images better than the truly archaistic, and thus I would lead the argument along a different course and toward an opposite conclusion. Unlike the “eclectic” archaism of most other periods, both Alkamenean works subtly blend rather than abruptly juxtapose the Classical with the Archaic. This weaving together of contemporary with age-old stylistic forms was nothing less than a visual metaphor for the weaving together of fifth century Athenians with their mythistorical forbears – not just a tenuous link arcing across time but a solid and inextricable nexus of connections. Moreover, autochthony was not the preserve of the elite but was shared by all citizens, indicating that the message of archaism was democratic rather than aristocratic, or, perhaps more accurately, it sought to enmesh rather than unravel the bonds that unified the separate classes of Athens in a time of war, when cooperation among them was the only path to success.

Alexia Georgakopoulos

Associate Professor, Nova Southeastern University, USA

Literature is Powerful: Teaching Youth Peace and Conflict Resolution in Literature

Literature provides a powerful medium to share wisdom and disseminate knowledge in ancient times and in the modern era – especially to promote the value of peace around the world. Peace education literature is based on the premise that students can be active learners and change makers, rather than simply passive recipients of knowledge. This study evaluated the effectiveness of a peace education program, that utilized peace literature and literary works, delivered to six to nine-year old children. This program infused art, literacy, and community mentorship to teach youth conflict resolution skills through children’s peace literature. This study assessed the effectiveness of the program by utilizing Kirkpatrick and Kirkpatrick’s (2016) model for evaluating training effectiveness. Effectiveness was evaluated by statistically assessing affective, cognitive, and behavioral learning, and the results/impact of peace education literature on youth. The purpose was also to examine youth and mentors’ perceptions of impacts of youth learning from peace literature on the community and society. 110 youth and 65 mentors completed the program and 94 youth and 56 mentors completed Likert-scale surveys. The results demonstrated that youth and mentors responded positively to all forms of learning, and the impact of youth learning indicated overall effectiveness of this program. The findings have profound implication for literature and its impacts on youth. This study demonstrates a model peace education program and provides evidence that literature has profound impacts on youth as well as positive impacts on youths’ lives, communities, and society at large.

Sarah Gordon

Associate Professor, Utah State University, USA

Physicians and Patients in Medieval Literature

In a tradition that extends from ancient Greek physicians such as Hippocrates and Galen, throughout the Middle Ages, and beyond, physician experience and patient experience have been important topics (and sometimes sore subjects) in literary texts. This paper first explores the literary side, reading medieval verse that describes patient and physician experiences, from narratives of pain, to suggestions of bedside manner. Then we investigate medical texts written by or for physicians that are actually written in verse, either as an aide-mémoire, or as a literary production in verse. This paper takes as its theoretical framework critical approaches of the interdisciplinary field of the Medical Humanities today in shedding new light on medieval narratives describing surgeons and patients, illness and healing. It focuses on one fifteenth-century multilingual unedited medical manuscript that includes a surgeon's poem of medical instructions written in verse.

Tsui-fen Jiang

Professor, National Chengchi University, Taiwan

Odysseus: Home and Adaptability in the Making of a New Greek Hero

There are numerous heroes in Greek mythology and epics. They make us understand man's infinite potential and man's dignity. In order to reach their goals, both Achilles and Hector win glory for their countries on the battlefield. Jason, Perseus, and Theseus manifest courage when they are confronted with challenges and dangers. It seems that heroes are those who are the mightiest and the most courageous, or those who defeat the monsters with their wisdom and conquer the unknown in the ancient times. Most heroes in ancient Greece possess superhero's physic, invincible courage facing the unknown and death, and the wisdom to solve difficult problems. Strength, courage, and wisdom are the typical characteristics of a Greek hero and these have also influenced our concept of hero today. However, in addition to those traits, there are two other unique characteristics that Odysseus has—his determination to go home and his adaptability. Because of his strong will to go home, Odysseus goes beyond his counterpart heroes' individuality to be connected with a community. Because of his philosophy to adapt himself to the new environment, he is as empty and selfless as a chameleon. These two hero qualities make the image of Greek hero evolve from a glamorous, godly, and remote one to a plain, manly, and warm one. This paper intends to employ Joseph Campbell's and Sigmund Freud's theories to explore the two heroic natures of Odysseus in Homer's *The Odyssey*—a family man and a compromising man, and to explicate the rational transformation of hero archetype from god-like heroes to man-like heroes.

Sanja Knezevic

Assistant Professor, University of Zadar, Croatia

The Odysseus Myth in Contemporary Croatian Poetry

In this paper, we research the specific postmodern syndrome in the Croatian poetry from 2000's. Croatian poets, whose poetry we can recognize as Mediterranean, often write about the ancient Greek or ancient Illyrian topics. We can almost say that there is a recognizable presence of the specific Odysseus complex in Croatian poetry in the last twenty years. This is the complex of specifically influences ancient history topics into the contemporary literature which we can also recognized as a post modernistic syndrome (Hutcheon, Lübe, Oraić Tolić). In one way, we can see that the poetry escapes from the globalist trends (escapes from the technology and the virtual age into the dream and myth); and in a second way, we can see that the poetry escapes from the real space into the dream and mythic space. In the Croatian poetry this second opinion is specific because the poets takes motifs and pictures from their home living spaces in which we can recognize the Arcadia mythological spaces (the islands and the Dalmatian coast). For the poets there are no strict borders between reality and history – in their poetry, the myth, and the reality are in a symbiotic relationship. In that way the Odysseus myth becomes their intimate poetic complex.

Thus, in this paper we try to describe a revival of the ancient Greek mythology topics in the Croatian contemporary poetry; and we'll write an interpretation of the Odysseus myth in the representative contemporary poetry books. We interpret the poetry of Tomislav Marijan Bilosnić and Jakša Fiamengo.

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Intertextual Relations in Marguerite Duras's *Emily L*

Marguerite Duras (1914-1996) is considered nowadays one of the greatest French writer of the XXth century's second half. She was born in Vietnan, French Indochina (colony until 1949), and went to France when she was seventeen years old and never went back to her birth country. It was fifty years of an intense, various and vast work (forty novels, nineteen movies and thirteen plays and several chronicles) translated in more than forty languages.

In the beginning of the 1980, the author again takes up literary writing, after an interruption of almost ten years, when she devoted her time to the theatre and movies. This period is called "Atlantic cycle", denomination given by the "durassians" critics to the final phase of Duras' work. After receiving the *Prix Goncourt* with *The Lover* (1984), she published in 1987, *Emily L.*

The novel's title reminds us the unforgettable heroine Lol V. Stein, whose "ravishing" had intrigued many readers during twenty three years before (1964). Duras declares in an interview that many of her feminine characters "came from" Lol V. Stein (cf. DURAS, GAUTHIER, 1974).

Thus, we can observe some common characteristics between both characters - Lol and Emily. Some remarks presented by Lacan in "Hommage à Duras pour occasion de la publication de *Le Ravissement de Lol V. Stein*" (LACAN, 1964), can be addressed also to Emily. Lol and Emily are "injured figures, exiled from things" ("*Figure(s) de blessée(s), exilée(s) des choses*" (LACAN, 1964, p.123); the action in both novels develop while the main characters observe another couple.

On the other hand, Madeleine Borgomano calls attention to this "*roman de midinette*" that hides a "history of writing" (2010, p.28). An apparently simple plot built upon a specular narrative, fragmented and intricate, challenging the reader to accompany the main characters in their immersion into the knowledge of the subject and into a metafictional reflexion.

Being one of the last novels of this phase, *Emily L.* creates intertextual relations with art, with other poet and writers, besides intratextual relations, that is relations with Dura's other works. Considering that these relations establish a "*reseau de connexions*" (KRISTEVA, 1969, p.114), we can say that they enlarges the "*signifiance*" (BARTHES, 1973, p.101) of the novel, as well as Duras' work as a whole. In the present communication we will examine these relations that really contribute to transform this "*roman de midinette*" into one of the most important novel of this phase.

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Christianising Sicily: The Life of Pancras of Taormina

Located at the heart of the Mediterranean, Sicily enjoyed exceptional prosperity during the economic downturn of the 'Dark Ages', thanks to the insularity which offered a degree of protection against invaders. This relative safety made the island a safe-zone for many high profile aristocrats and literati, who furthermore found in Sicily a local society already well-known for its cultural achievements. This background helps to understand the striking number of literary texts produced in the 7th-9th centuries. The lion's share of this production was hagiographical in nature, with texts mainly centered on the figure of local bishops.

However, many of these works have never been edited, and are thus unavailable to scholarship. Such is the case with one of the most extraordinary hagiographical texts produced in Byzantine Sicily: the *Life of St Pancras of Taormina* (BHG 1410-1410b), purportedly composed by his disciple Evagrios. Set up in the time of Apostle Peter and full of long digressions illustrating an even remoter past, it offers a striking example of "hagiographical romance". Pancras of Taormina (Παγκράτιος in Greek), who would have lived in the 1st century, is reputed to have been sent by St Peter to evangelize Sicily. Pancras became the first bishop of Tauromenium, the modern Taormina. There, after a career of preaching and miracle-working, he suffered martyrdom through being stoned by brigands.

This paper will deal with the christianisation of Sicily, as narrated in this hagiographical text of major importance of the understanding of the byzantine history of the island. Pancras and his fellow-bishop Markianos of Syracuse combat the local pagan priests, destroy the pagan temples and convert the local pagan population. The *Vita* also offers some of the most striking example of devotion to the icons: Pancras arrives in Sicily armed with crosses and icons.

This work is presented in the frame of my Newton International Fellowship, which includes the production of a critical edition, a translation into English and a commentary of the *Life of St Pancras of Taormina* (BHG 1410-1410b).

(Linda) Louise McReynolds

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Imperial Russia's Archaeologists Recurate Byzantium

In the 19th century, when western scholars were particularly critical of Byzantium as a stagnant civilization after its split with the Roman half of the empire in 1054, the Russian empire found itself disdained as the heir to a moribund culture. In this paper, I explore how Russian archeologists responded to this disparagement by analyzing anew a number of Byzantine churches, especially their frescos, mosaics and other art work, in the Ottoman Empire. Despite the fact that many churches had been transformed into mosques, enough remained for detailed analysis.

Specifically, I look at two major archeological undertakings, the 6th Archeological Congress held in Odessa in 1884, and the Russian Archeological Institute in Constantinople, 1894-1914, the only foreign academic institute that the Ottomans permitted within their borders, as the sources for the Russian commentary. My dominant figures are the foremost Russian Byzantinists: V. G. Vasil'evskii, Nikodim Kondakov, and Fedor Uspenskii, the Institute's sole director. To quote Kondakov: "We are confident that the study of the ancient Byzantine capital will stand equal to the science of pagan and early Christian Rome, and our conclusions will prove sufficiently fruitful that they will occupy one of the most important positions in the science of medieval antiquity, Christianity in particular." Their most significant finds were exemplars of the 14th-century Palaeologian Renaissance, in the Kakhrie-dzhami mosque, formerly the Chora Church of a monastery complex. They invoked the 4th Crusades, from 1204, as the source of a cultural dissonance between East and West that could still be felt in contemporary relations, and their rehabilitation of Byzantium has held its own.

Kalliopi Nikolopoulou

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Hunting for Justice: Reflections on the *Oresteia*

The importance of nature in Aeschylus's drama and the strong interconnection he draws between justice as a moral idea and fate as a cosmic *Ananke* are well known. Yet one image—that of the hunt—which is predominant in his *Oresteia* has not been mined for the intricate insights it can yield with respect to this link of cosmic forces to moral principles. While we often disparage any morality that exhibits a relation to nature, precisely for its underlying brutality, there are ways to think how our attending to nature can serve as the source of, rather than the obstacle to, moral conscience.

Walter Burkert's anthropology of the early hunter-gathering culture and its invention of sacrificial religion is one such way. Burkert maintains that the first prey of the hunter-gatherer was another human, since lone human hunters would most probably end up victims in the hunt of larger animal predators. It was actually in order to ensure a successful hunt that humans banded together in the first communities. Faced with the dead animal, the human hunter faces not only his guilt about his animal prey, but also his guilt about the earlier human victims of this relentless struggle for sustenance. Sacrificial religion serves a practice of collective atonement for this original guilt. In other words, the brute necessity for biological survival inculcated in the human being a process of moral recognition of the suffering of others and a further need to account and justify such a kill as well as to sanctify its victim.

The *Oresteia* is a trilogy, and for reasons of time, I will concentrate on the role of hunting in the *Agamemnon* with some passing references to the conclusion of the plot and the image of the Furies in the last installment of the trilogy—the *Eumenides*. Apart, however, from the relation of hunting to atonement, there is another ethical dimension to the scene of hunting: the vigil of the hunter to catch his prey is a stone's throw from the notion of moral vigilance, and the extra-judicial justice of vigilantism. Of course, the *Oresteia* has chiefly been read as a work that thematizes the end of vigilantism. But is it really all that simple and what does it say about our own current attitudes about vigilance and vigilantism? Why do we privilege the former as the virtue of moral alertness while we condemn the latter for threatening social cohesion? While the answers to these questions are certainly difficult, Aeschylus's work forces us to pose them rather than rest securely with the establishment of the court of jury.

Cecilia Peek

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The Heroic Ideal and Homeric Elements in Goethe's *Faust*

Goethe's *Faust*, like other iterations of the Faust character, makes a deal with the devil, Mephistopheles. Unlike other versions of the story, however, most famously Christopher Marlowe's, Goethe's hero does not lose his soul. In part two of the famous tragedy, Mephistopheles appears at Faust's burial and waits to take the doctor's soul into custody, confident that Faust is destined for hell. Unexpectedly the heavens open and angels appear. Mephistopheles argues with them as they descend to the grave, but to no avail—the angels retrieve Faust and carry him to Heaven.

A number of theories have been advanced to account for Faust's unexpected salvation. This paper proposes that one indication of the poet's intent can be found in Classical antecedents. Specifically, Faust's evolution and fate echo key themes in Homer's *Odyssey*, and Goethe's commemoration of that epic's hero reveals why his own hero is given a place in heaven instead of hell. The qualities of Odysseus—specifically the impulse that drives to reject immortality and the island paradise offered by the nymph Calypso—is the same impulse that assures Faust's immortality in the heavenly paradise. Both heroes understand that man must leave the garden, be it Calypso's or Eden's, in order to progress, and progress is the ultimate guarantee against a devilish damnation.

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Internet and Fanfiction: The Discovery of the Hyperwriter

As Virginia Hafferman said in *Magic and Loss: The Internet as art* (2016), “the Internet is a massive and collaborative work of realist art” (98). The Internet as a structure, a place call cyberspace for William Gibson in *Neuromancer* (1984), it’s a multi-lineal and a multi-narrative workshop for hyperwriters: writers on the Internet.

The fanfiction hyperwriter – understanding fanfiction as hypertexts written by fans about books, movies, videogames, etc. (Arévalo, Alonso; Cordon, José; Gómez, Raquel N/P) – add information or just continue the story in a multi-lineal format in a multi-narrative structure that only Internet can provide, where the hypertexts expose and maximize the reading and the writing process, creating an infinity of tales simultaneously connected with others hypertexts.

Fanfiction hyperwriting is based on an uncreative writing system that actually accepts its origin, unique and primordially, in the reading process. You cannot write fanfiction about *Rome and Juliet* if you have not read William Shakespeare. You cannot write fanfiction about *Harry Potter* if you have not read the entire saga.

The Internet is the perfect workshop for hyperwriters, even the only one as Walter Benjamin said once: the best way to acquire a book is to write it yourself (Hafferman 1031). That’s exactly what the fanfiction hyperwriter is doing on the Internet: an uncreative writing process, which positions them as coauthors without the permission or acceptance of publishing houses, enterprises and even the original writers.

Ahsan Ur Rehman

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Presentation of an Objective Analysis of Mystery Letters

This paper presents for the first time an objective text analysis of the Prefixed letters known as mystery letters, Huroof Muqatta'at (cut letters). The study of these letters had been a closed subject for a long time until the author reopened it with pure Textual Linguistic and Stylistic tools. Morpho Phonemic Patterns in the Qur'anic Text: A Stylistic Approach adopts the functional linguistic approach that gets additional help from Katamba's morphological templates to ultimately follow Stylistic analysis of the Qur'anic texts to propose the role of the prefixed letters. Theory in linguistics and the stylistic analysis of the complex relations in the Qur'anic chapters reveals subtle cohesive and coherent relations to these prefixed letters. This research shows that apparently undecipherable letters interconnect the long Qur'anic chapters and the context and structure of the Qur'an are reread and explained in terms of contemporary methodology to help readers see how they operate in the text to create phonological, syntactic and semantic patterns. The study attempts to answer the question of coherence and cohesion in the Qur'an. An introduction to the stylistic methodology used in the analysis · How the analysis can be used to explain the Qur'anic textual relations. A survey of the detailed stylistic studies of three relevant Qur'anic chapters, each with a different set of letters to highlight different features of the methodology This work is a new development in Qur'anic studies which brings to the field of Qur'anic study the fruits of linguistics and the scientific study of human language, providing a systematic analysis of the Qur'anic chapters.

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The Amazonomachy on Funerary Contexts: Comparing Monumental *Naiskoi* from Athens and Taranto

Naiskoi of monumental size were rare in fourth-century BC Attic funerary art, but the evidence shows that a similar type of building was produced in the West: fragments of funerary reliefs and depictions of *naiskoi* on Apulian red-figure vases indicate that this type of monumental building was also produced in Taranto. Different from *naiskoi* stelai, monumental *naiskoi* resemble building architecture, and thus architectural features such as columns and a roof framed the free-standing sculpture inside of it. In addition, relief decoration showing episodes of heroic myth served to enhance the status of the dead in tomb iconography, being the Amazonomachy the most common subject. Today, it is widely accepted that the popularity of the Amazonomachy on funerary monuments of the Late Classical Period is indebted to its presence in the Mausoleum and other eastern funerary monuments. This paper will explore the cultural reception of the subject in the Western Mediterranean through both a contextual and an iconographic analysis of the Amazonomachy on some funerary monuments from Athens and South Italy.

The production of elaborated gravestones in Greek art however, had an abrupt end in 317 when Demetrius of Phaleron's sumptuary law banned grave monuments and sculptured tomb stones (Cic. *Leg.* 2.25.6), affecting both Greece and her western settlements. This comparative study will, therefore, analyze some of the funerary monuments that better illustrate the public use of funerary Amazonomachies in the West: the Kallithea Monument and the relief sculptures from the necropolis of Taranto. Since scholarly studies on these monuments were published several decades ago, this paper aims at providing an updated interpretation of them in the light of the new evidence.

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Aristotelian Definition of Tragedy and its Definition by Gorgias in the Light of the Relationship between the Drama-Play Writer and the Spectator

The aim of my paper is to compare two definitions of tragedy surviving in Ancient Greek sources, i.e. the definition formulated by the sophist Gorgias from Leontinoi with the famous definition of tragedy from Aristotle's *Poetics*.

The matter of my analysis in the first case is an aphoristic fragmentary text ascribed to Gorgias (DK 82 B 23) which should be considered together with his rhetorical piece titled *Encomium of Helen*, an epideictic speech, an apology and a laudatory discourse at the same time, full of verbal virtuosity. In both of these sources we deal with the term *APATE*, 'deception' and *apatethis*, 'deceived' or *apathesas*, 'deceiver'. In the case of Aristotle I suggest reading his definition of tragedy, as we know it from the *Poetics*, together with his description and definitions of emotions in his *Rhetoric* and taking into consideration the famous Aristotelian trio *ethos, pathos, logos* in which emotions are equalized with the logical means of persuasion, *logos*.

In both definitions there are used the same terms: *mythos* (the plot), and *pathe, pathemata* (emotions). I am going to prove that their understanding by Gorgias differs from their understanding by Aristotle.

In the case of Gorgias our analysis will be somewhat more complicated because, on the one hand, Gorgias' style is dependent on poetry, with its characteristic ornamental epithets and oppositional pairs of corresponding terms and, on the other hand, because his style is built on paradoxes, found also in his philosophical treatise *Peri tou me ontos*. In my opinion, although belonging to 'written culture', Gorgias represents the kind of thinking about the *logos* which is characteristic of 'oral culture' and its power of poetic words. In my analysis I concentrate my attention on the 'peculiar experience' (*idion ti pathema*) of the listener. My conclusion is that the best effect of tragedy occurs in the situation when the emotions 'planned' by the tragedy writer correspond with the 'peculiar experience' of the spectator. And the term *mythos* is, in my opinion, nothing more than 'literary fiction', as fictional are the heroes of Gorgias' epideictic speeches, Helen and Palamedes.

In the case of the Aristotelian definition I stand on the position that emotions are not contradictory to the process of rationalization in the conception of the philosopher. It is obvious in many works by Aristotle in which man is portrayed as a *zoon politikon* and the process of rationalization goes hand in hand with human psychology. As far as *mythos* is concerned, I think that the most important in explaining its structure is *hamartia*, 'tragic guilt', 'bad shot', 'error', because thanks to it the spectator is given 'proper

pleasure', *oikeia hedone* as the aim of mimetic art. We can compare the function of *hamartia* with the contemporary term 'suspense' in thriller movies.

As Gorgias is dependent on oral culture in his conception of *logos*, Aristotle is a typical product of 'written culture' which would not have been possible without the Socratic definitions.

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Axolotl: Culinary Metaphor and Cultural Metamorphosis

Mexico's pre-Hispanic cuisine possessed an extraordinary richness and complexity. Among the foods rejected today by contemporary eaters are more than 500 species of insects, as well as mushrooms. One of forgotten staples of pre-Hispanic cuisine is the axolotl, a small amphibian that inhabits Lake Xochimilco, to the south of Mexico City. Considered as food of the Aztec gods, axolotl was prepared in soups, stews, and tamales and was served at the banquets for the nobility. If gastronomy has reclaimed the axolotl, literary imagination has done the same. In Latin American literature, Julio Cortázar wrote "Axolotls," that narrates the story of a man who is fascinated by axolotls and goes to the aquarium every day to observe them, eventually turning into one of them. In 1971, Mexican writer Salvador Elizondo wrote "Ambystoma trigrinum," a text that forms part of the book *El grafógrafo*. Other writers who have reclaimed the axolotls in their literature are Juan José Arreola, who wrote the text "El ajolote," which would later be included in his *Bestiario*; Octavio Paz, who reclaimed the mythological substratum of this animal in *Salamandra*, and José Emilio Pacheco, whose *El reposo del fuego* revolves round the axolotl.

My purpose in this presentation is to examine how the axolotl, a delicacy of the pre-Hispanic cuisine and rejected by Western eaters as a food, has recently been reclaimed as an object of scientific study and literary imagination. I am interested in the question why this species, considered to be amphibian due to its undetermined biological definition, has attracted so much attention from diverse areas of knowledge. In the contemporary world, Axolotl is approached not only as a unique animal but also an object of culinary, mystic, scientific, and literary practices.