



THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH

Abstract Book

16th Annual International Conference on
Literature

29-31 May & 1 June 2023 Athens, Greece

Edited by
David Philip Wick & Olga Gkounta

2023

Abstracts
16th Annual International
Conference on Literature
29-31 May & 1 June 2023,
Athens, Greece

Edited with a Short Guide by
David Philip Wick & Olga Gkounta

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Preface

This book includes the abstracts of all the papers presented at the 16th Annual International Conference on Literature (29-31 May & 1 June 2023), organized by the Athens Institute for Education and Research (ATINER).

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 only after a blind peer review process.

The purpose of this abstract book is to provide members of ATINER and other academics around the world with a resource through which they can 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 can meet to exchange ideas on their research and consider the future developments of their fields of study.

To facilitate the communication, a new references section includes all the abstract books published as part of this conference (Table 1). I invite the readers to access these abstract books –these are available for free– and compare how the themes of the conference have evolved over the years. According to ATINER's mission, the presenters in these conferences are coming from many different countries, presenting various topics.

Table 1. *Publication of Books of Abstracts of Proceedings, 2010-2023*

Year	Papers	Countries	References
2023	43	24	Wick and Gkounta (2023)
2022	53	27	Pappas and Gkounta (2022)
2021	25	14	Papanikos (2021)
2020	23	20	Papanikos (2020)
2019	23	14	Papanikos (2019)
2018	30	16	Papanikos (2018)
2017	43	24	Papanikos (2017)
2016	30	18	Papanikos (2016)
2015	26	17	Papanikos (2015)
2014	40	18	Papanikos (2014)
2013	31	20	Papanikos (2013)
2012	93	37	Papanikos (2012)
2011	126	36	Papanikos (2011)
2010	111	41	Papanikos (2010)

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 can regularly meet to discuss the developments of their disciplines and present their work. Since 1995, ATINER has organized more than 400 international conferences and has published over 200 books. Academically, the institute is organized into 6 divisions and 37 units. Each 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.

Gregory T. Papanikos
President

Editors' Introduction and a Very Short Guide to Finding Topic Threads Here

When ATINER was founded around the 'turn' of the new millennium, its first areas of focus were cultural history and the re-discovery of the past, and economics, both very relevant to a Greece newly incorporated into the "Euro zone" on the one hand, and about to remind the world in 2004 of its pioneering contributions to shared civilization, and the mechanisms of sharing by competitive conversation and teaching as well as demonstration. History and literary expression have been vital to that, and the speed with which early Greece (especially the diaspora communities and Athens) went from trading and accepting outside ideas to inviting those who could best express them to come and teach them in Greece tells a story about the intentionality of that openness. It was and is an intentionality that ATINER hopes to echo.

So, these abstracts provide a vital means to the open-source spread of scholarly inquiry and conversational answers in the fields of History, Archaeology, and Literature. The breadth and depth of research approaches and topics represented in this book underscores the diversity of the conference.

ATINER's mission is to bring together academics - not so much 'en masse' as into a constantly eclectic mix designed for asking intriguing questions and presenting cross-persepectived "answers" from all corners of the world in order to engage insights with each other, brainstorm, exchange ideas, be inspired by one another, and once they are back in their institutions and countries to strike new trails of investigation and teaching with what they have acquired.

The 16th Annual International Conference on Literature accomplished this goal by bringing together academics and scholars from 24 different countries (Austria, Belgium, Brazil, China, Cyprus, Egypt, Estonia, Finland, France, Georgia, Germany, Hungary, India, Israel, Italy, Japan, Latvia, Libya, Poland, Portugal, Serbia, Türkiye, Ukraine, USA), which brought in the conference the perspectives of many different country approaches and realities in the field.

Publishing this book can help that spirit of engaged scholarship continue into the future. With our joint efforts, the next editions of this conference will be even better.

We hope that this abstract book as a whole will be both of interest and of value to the reading audience, and to help kick-start that we offer a short guide to some reading clusters below based on topic and reader or student interest which the organization of this booklet

(alphabetical) cannot support. If the reader is curious about the nodes of conversation the presenters and question-answer activity at the conference created, or just wishes to pursue the work abstracted here in further ways, we suggest the following nodes of cross-topic conversations... (organized in what we hope are good readers' mixes).

In the ten suggested 'interest nodes' below we suggest some areas that may both spark interesting reading for cross-topic perspectives, but also some sense of the cross-topic mixes we aim for when creating the reading and conversation sessions at an ATINER conference. The abstracts serve as good starters, but ATINER (while some of these papers may be published in time in our journals) will also connect inquiring researchers with the full papers - where possible - or authors listed here for further discussion.

We also recommend searching this list below for keywords.

Ten Quick, Suggested Readers' Topic Nodes from 2023 in Athens

- Ancient Experience of Life ... **Figueira** on the significances of ancient Greek depictions of mythological or folk-poetic characters playing board games and a clue from Heracleitus, **Figueiredo Pinto** on the Homeric images of - or empathic evocations of - childhood (including affection, concern, emulation, loss, etc. between sons and fathers), **Simon** on better ways of interpreting the Mithras shrine imagery from the later Roman period (especially the 'bull-wrestling' images found in so many neighborhood shrines).
- Ancient Misadventures of Political-Social Culture, Intention and Result ... **Al Aqili** on motives of ancient Greek conflict with natives on the Sirtis coast, **Sökkal** on the various scientific and religious implications of Epicurean philosophy (and Epicurean education) for creating instability in the political culture of the late Roman Republic, **Vujčić** on the odd scarcity of slave-revolt narratives from ancient Greece - and whether this is an accident of reporting, historical editing, or category-structure (**Vujčić** argues a strong case that the helot revolts in the Peloponnese were another phenomenon), and **Wick** on the invitation of the ancient (Hellenistic) Greek cities to the late Roman Republic to insert itself into the Aegean world (and the Greek belief they would dominate that intrusion) once the actual results became apparent in the Greek world.
- Contemporary Voices ... **Acciaioli** on Marlen Haushofer, **Baratz** on 'Red Signal' children's lit in Israel/Palestine that focuses on the psychological impact to a child's life that is based around raid warnings, **Dahab** on the 'poetics of prison narrative' of Soha

Bechara (a jailed activist in Lebanese politics), **Eilittä** on localist vs globalist (and positing 'glocalist') themes in the modernist literature of Vienna, **Hanna** on the healing of wounds (in many different metaphorical forms related to contemporary life) in Joy Harjo's works, **Loucif** on Annie Ernaux's intersection of timeliness and expressed conflict (and her reasons for meriting a Nobel literary prize)

- Early-Modern Voices ... **Bevington** on the iconic character of Sappho as a validator for the voices of 19th century female poets and writers, **Needham** on the 19th century Italian poet Ugo Foscolo's "Three Graces" and the redemptive power or imagery those 'graces' might really represent in a recovering world, **Partenza** on the surprisingly varied avenues toward growth and change in the late 19th century novels of Frances Hodgson Burnett (and how to trace those beneath the wry surface humor), **Sidle** on Kate Chopin, Emerson, and the role of 'self-reliance' writing as a path to developing or finding 'personhood' (in Sidle's case looking at both the historic writers and the contemporary student), **Tryniecka** on the redemptive view of mid-19th century generations of women in Trollope novels like 'Castle Richmond' and 'Lady Anna.'
- Experience of "the Other" ... **Daschauthuri** on 'the uncanny' in Yoku Ogawa's works (with some observations on the nature of the 'uncanny' itself), **Lopes** on Portuguese novelist and playwright Hélia Correia's shaping of a 'Trojan women' narrative experiment (she has also handled Medea, Elektra, Antigone) in her contemporary mythic exploration of her Portuguese-Greek heritage, and again **Kirkland** dealing with the 'parasomniac' experience or alternate world in the work of Poe.
- Folk Culture, Memory-Preservation, Myth and Medicine in the Early Modern World ... **Dughashvili** on the old Georgian translations of Byzantine works for an east-European medieval audience, from Gregory the Theologian to hymns and biblical translation, **Kirkland** on the 'para-somniacs' (the 'sufferers of, and the phenomenon) in Edgar Allen Poe's writings and a starter exploration of that border-land between sleep and more intentional cognitive states in folk medicine of the time and modern theory, **Malisse** on an alternate way to look at the iconic ancient poet Hesiod in the classical world (not so much the historical commenter on society and farming as the self-perception-forming codifier of mythic traditions for writers seeking roots in Mediterranean identity), **Reheshuk** on similarities (or perhaps borrowings) between old folktale motifs in Chinese and central Asian/Indo-European folk tales, **Oberhelman** - continuing a long-time research project in ATINER studies - on the 19th century plant-based healing manuals of folk-physicians Aogustos Soterios and

Demetrius Frangoulis recovered from northern Greece (which are now enjoying a renaissance of interest in the medical world), and **Szczot** on folk-tale satire types and their re-use of ancient motifs in later settings (in this case old Polish pop-folk use of Menippean satires).

- Gender and the Duel of Violence and Redemption ... **Konewko** on the male fear of abandonment and loss of power that leads certain males to femicide, and **Tryniecka** again, on the redemptive view of mid-19th century generations of women in Trollope novels like 'Castle Richmond' and 'Lady Anna.'
- Minority Studies in Modern and Early-Modern societies ... **Bonotto** on the critical roles non-Muslims have played (often under duress) in the modern Afghan economy and the threats to those roles now, **Hanrahan-Shirley** on the aggressive stance of a minority power-culture - in this case the Latin Patriarchate in Constantinople that briefly followed the Fourth Crusade - and its polemics against its (more numerous but exiled) Greek culture around it.
- 'Recovered Spaces' from both ancient archaeology to modern preservation - a particularly strong sampling at this conference. **Lerner** on a set of carved moral-philosophical 'life maxims' ("Delphic) found in the ruins of Ai Khanoum on the Silk Road as a clue both to the town's culture and to a mysterious Klearchos associated with their being carved (who may or may not be the widely traveled intellectual-artistic character famous antiquarians have identified him with), **M Moshe** on the early appearance of identifiable 'public spaces' as archeology uncovers Iron Age communities (and some clues in how those are identified), **S Napanda Cheeyanna** on royal Indian women as patrons of now-preserved Buddhist temple and monastic architecture and art in India, **Onurel and Sarlak** on analyzing icons recovered from a St. George church in Yenikoy, Istanbul, and **L Sun** on historical preservation vs. modern architectural heritage in Qingdao (and the complex choices that must be balanced choosing how that is approached). And finally **Vowinckel** on the 'Allure of Modern Ruins' (in this case artistically constructed ruins) which while not recovery in the strict sense is a fascinating glimpse at a modern substitute route to the experience recovered spaces provide and - for good or ill - may be a clue to why these recoveries are so important to us.
- Symbiosis of Modern Violence and Politics ... **Al Aqili** again, on motives of ancient Greek conflict with natives on the Sirtis coast or north Africa, **Aslum** on U.S. role in violence developed in the Cyprus conflicts of the 20th century, again **Dahab** on Sobia Bechara's prison narratives in Lebanon, and **Gerber** on the preservation of memory and survival-understanding by the

16th Annual International Conference on Literature, 29-31 May & 1 June 2023, Athens, Greece:
Abstract Book

translation of Marcel Nadjary's noted (but in some cases near-lost)
record of Polish prison-camp survivals

David Philip Wick & Olga Gkounta
Editors

**16th Annual International Conference on Literature, 29-31
May & 1 June 2023, Athens, Greece**

Organizing & Scientific Committee

All ATINER's conferences are organized by the Academic Council. This conference has been organized with the assistance of the following academic members of ATINER, who contributed by reviewing the submitted abstracts and papers.

1. Gregory T. Papanikos, President, ATINER & Honorary Professor, University of Stirling, U.K.
2. David Philip Wick, Director, Arts, Humanities and Education Division & Retired Professor of History, Gordon College, USA.
3. Stamos Metzidakis, Head, Literature Unit, ATINER & Professor Emeritus of French and Comparative Literature, Washington University in Saint Louis, USA & Adjunct Professor of French, Hunter College-CUNY, USA.

FINAL CONFERENCE PROGRAM

16th Annual International Conference on Literature,
29-31 May & 1 June 2023, Athens, Greece

PROGRAM

Monday 29 May 2023

08.30-09.15
Registration

09:15-10:00

Opening and Welcoming Remarks:

- Gregory T. Papanikos, President, ATINER.

10:00-11:30 Session 1

Moderator: Steven Oberhelman, Professor of Classics, Holder of the George Sumey Jr Endowed Professorship of Liberal Arts, and Interim Dean, Texas A&M University, USA.

1. **David Philip Wick**, Retired Professor of History, Gordon College, USA.
Title: It Seemed Like Such a Good Idea at the Time ... – Expected and Unexpected Consequences when Athens & Other Major Greek City States Leveraged Philip V to Draw Rome into the Eastern Mediterranean.
2. **Jeffrey Lerner**, Professor, Wake Forest University, USA.
Title: Klearchos and the Delphic Maxims of Ai Khanoum (Northeast Afghanistan).
3. **William Davis**, Professor, Colorado College, USA.
Title: Friedrich Holderlin, Waiting for the Greek Gods.
4. **Mohar Daschauthuri**, Associate Professor, University of Calcutta, India.
Title: The Uncanny in Yoko Ogawa's Revenge and in Linda Lê's Autres jeux avec le feu (Other games with Fire).

Discussion

11:30-13:00 Session 2

Moderator: David Philip Wick, Retired Professor of History, Gordon College, USA.

1. **Steven Oberhelman**, Professor of Classics, Holder of the George Sumey Jr Endowed Professorship of Liberal Arts, and Interim Dean, Texas A&M University, USA.
Title: Nineteenth-Century Plant-Based Medical Healing Manuals in Northern Greece.
2. **Gunnar Hallstrom**, Retired Professor, Abo Akademi University, Finland.
Title: Athens in 2nd Century Christian Apologetics.
3. **Ana Paula Figueiredo Pinto**, Assistant Professor, Portuguese Catholic University, Portugal.
Title: Imagery of Childhood from the Homeric Poems.
4. **Ana Rita Figueira**, Researcher, University of Lisbon, Portugal.
Title: Achilles and Ajax: The Board Game as Μίμησις έρωτική.

Discussion

13:00-14:30 Session 3

Moderator: Lea Baratz, Lecturer, Achva Academic College, Israel.

1. **Sabine Loucif**, Professor, Hofstra University, USA.
Title: The Story of a Nobel Prize: The Trajectory of Annie Ernaux from Rural Normandy to Stockholm.
2. **Aleksandra Tryniecka**, Adjunct Professor, Maria Curie-Skłodowska University, Poland.
Title: Finding Hope in the Future: Redeeming Generations of Women in Anthony Trollope's "Castle Richmond" (1860) and "Lady Anna" (1873).
3. **Tetiana Reheshuk**, PhD Student, Lesya Ukrainka Volyn National University, Ukraine.
Title: Allusions to the Indo-European epic tradition in the Chinese folk tale "Shy Flower" ("含羞草花语与传说故事").
4. **Siim Sõkkal**, PhD Student, University of Tartu, Estonia.
Title: Epicurean Philosophy and Political Instability in the Late Roman Republic.

Discussion

14:30-15:30 Discussion + Lunch

15:30-17:30 Session 4

Moderator: Sabine Loucif, Professor, Hofstra University, USA.

1. **Lea Baratz**, Lecturer, Achva Academic College, Israel.
Title: The 'Red Color' that Cracks Children's Souls – A Look at Israeli Children's Books on Life in the Gaza Strip.
2. **Andrew Sidle**, English Teacher, St. Stephen's & St. Agnes School, USA.
Title: Kate Chopin, Emerson, and the American Patriarchy: Criticism in Three Acts.
3. **Riccardo Bonotto**, PhD Student, School for Advanced Studies in the Social Sciences, France.
Title: Non-Muslim Minorities in the Modern Afghanistan's Economy.
4. **Maria Jose Lopes**, Assistant Professor, Catholic University of Portugal, Portugal.
Title: A New Take on the Wrath of The Aeacids in a 21st Century Portuguese Rewriting of Trojan Women.
5. **Liping Sun**, PhD Student, Southeast University, China.
Title: A Study on the Mechanism of Conservation and Utilization of Modern Architectural Heritage in Qingdao – Based on Multi-Party Interactions among Government, Enterprises, and the Public.

Discussion

17:30-19:30 Session 5

Moderator: Mr Konstantinos Manolidis (ATINER Administrator).

1. **Sujatha Napanda Cheeyanna**, Assistant Professor, Karnataka State Open University, India.
Title: Royal Women Patronage to Temple Architecture.
2. **İlksoy Aslım**, Lecturer, Cyprus Science University, Cyprus.
Title: The Role of the United States to the Formation of the Violence in Cyprus During the 20th Century.
3. **Attila Simon**, PhD Student, University of Debrecen, Hungary.
Title: Bull in the House – An Attempt to Interpret a Motif of Mithras Symbolism.
4. **Keilah Gerber**, PhD Student, Federal University of Minas Gerais, Brazil.
Marina Pelluci Duarte Mortoza, Independent Researcher, Brazil.
Title: Translation and Memory from the Cremation Ovens in Poland to Freedom in Greece and the US: The Journey and the Manuscripts of Marcel Nadjary.
5. **Jonathan Needham**, Professor, Penn State University, USA.
Title: The Power of Myth and an Ancient Meta-poetic Theme Presented in Ugo Foscolo's The

Graces.

6. **Simonetta Milli Konewko**, Associate Professor, University of Wisconsin Milwaukee, USA.
Title: Brutal Madness: A Gender Crisis.

Discussion

20:00-22:00

Athenian Early Evening Symposium (includes in order of appearance: continuous academic discussions, dinner, wine/water, music and dance)

Tuesday 30 May 2023

<p>09:30-11:30 Session 6 Moderator: Mr Konstantinos Manolidis (ATINER Administrator).</p>	<p>08:00-11:30 Old and New-An Educational Urban Walk</p>
<ol style="list-style-type: none"> 1. Ranko Kozic, Associate Professor, University of Belgrade, Serbia. <i>Title: Symbol, Enigma and the Legend of Socrates in Dio Chrysostom's Olympic Discourse.</i> 2. Eka Dughashvili, Associate Professor, St. Andrew the First-Called Georgian University of the Patriarchate of Georgia, Georgia. <i>Title: Old Georgian Translations of Byzantine Literature: Translation Method and Cultural Orientation towards the Intellectual Process of Byzantium.</i> 3. Ceylan Kosker Bevington, Assistant Professor, Bilkent University, Turkiye. <i>Title: Victorian Sapphic Tradition.</i> 4. Sally Hanna, Independent Scholar, Egypt. <i>Title: Healing Wounds in Joy Harjo's Conflict Resolution for Holy Beings and An American Sunrise.</i> 5. Fatima Salem Al-Aqili, Professor, Benghazi University, Libya. <i>Title: A Reading about the Motives of the Greek Conflict with the Libyans on the Coast of Syrtis "Nassamonis as a Model".</i> 	<p>The urban walk ticket is not included as part of your registration fee. It includes transportation costs and the cost to enter the Parthenon and the other monuments on the Acropolis Hill. The urban walk tour includes the broader area of Athens. Among other sites, it includes: Zappion, Syntagma Square, Temple of Olympian Zeus, Ancient Roman Agora and on Acropolis Hill: the Propylaea, the Temple of Athena Nike, the Erechtheion, and the Parthenon. The program of the tour may be adjusted, if there is a need beyond our control. This is a private event organized by ATINER exclusively for the conference participants.</p>
<p>Discussion</p>	

11:30-13:00 Session 7

Moderator: Aleksandra Tryniecka, Adjunct Professor, Maria Curie-Skłodowska University, Poland.

1. **Leena Eilittä**, Professor, University of Helsinki, Finland.
Title: Global and Local in Viennese Modernist Literature.
2. **James Kirkland**, Professor, East Carolina University, USA.
Title: Poe's Parasomniacs: The Confluence of Folklore, Medicine, and Literature.
3. **Stefania Acciaioli**, Lecturer, University of Cologne, Germany.
Title: Perhaps that a Very Distant Eye Could Unravel a Secret Script from this Splintered Work....": M. Haushofer's Prose.

4. **Marta Licata**, Scientific Technician, University of Insubria, Italy.
Title: Women and Death. Bioarchaeology Reveals the Condition of Women in the Medieval and Post Medieval Ages.

Discussion

13:00-14:30 Session 8

Moderator: Andrew Sidle, English Teacher, St. Stephen's & St. Agnes School, USA.

1. **Annette Vowinkel**, Head of Research Department, Humboldt University Berlin, Germany.
Title: "Lost Places." The Allure of Modern Ruins, Abandoned Sites and Urban Exploration in Historical Perspective.
2. **Jack Hanrahan-Shirley**, PhD Student, Macquarie University, Australia & University of Vienna, Austria.
Title: Tractus Errores Graecorum: Polemics of the Latin Patriarchate of Constantinople Against the Greeks.
3. **Peter Malisse**, PhD Student, Catholic University of Leuven, Belgium.
Title: Hesiodic Reception as Tradition Formation: Myth and Reality in Plutarch.

Discussion

14:30-15:30 Discussion + Lunch

15:30-17:00 Session 9

Moderator: TBA

1. **Nemanja Vujčić**, Associate Professor, University of Belgrade, Serbia.
Title: Large Scale Slave Revolts in Ancient Greece: An Issue of Absence or an Absence of Issue?
2. **Michal Moshe**, Senior Teacher, Ariel University, Israel.
Title: The Birth of Public Space during Iron Age.
3. **Hikomasa Matsukura**, PhD Student, Kyushu University, Japan.
Title: Self-Representation of the Ottomans: Diplomatic Practices in the Age of Süleyman.

Discussion

17:00-19:00 Session 10

Moderator: Mr Konstantinos Manolidis (ATINER Administrator).

1. **Evangelia Sarlak**, Professor, Işık University, Türkiye.
Ruhiye Onurel, Assistant Professor, Beykent University, Türkiye.
Title: Stylistic Analysis of the Holy Icons from Saint George Church In Yenikoy, Istanbul.
2. **Monika Szczot**, Associate Professor, Adam Mickiewicz University in Poznań, Poland.
Title: Between Tradition and Innovation. Old Polish Menippean Satires and their Ancient Genological Patterns.
3. **Paola Partenza**, Associate Professor, "Gabriele d'Annunzio" University, Italy.
Title: Becoming a Subject. The Example of the Late Victorian Novelist F. H. Burnett.
4. **Dina Eiduka**, Research Assistant, University of Latvia, Latvia.
Title: An Echo of Antiquity in Latvian Literature: The Case of Mythological Motives in R. Blaumanis Novella "Raudupiete".
5. **Elizabeth Dahab**, Professor, California State University, USA.
Title: Poetics of Prison Narratives: The Case of Soha Bechara.

Discussion

19:00-20:30

Ancient Athenian Dinner (includes in order of appearance: continuous academic discussions, dinner with recipes from ancient Athens, wine/water)

Wednesday 31 May 2023
An Educational Visit to Selected Islands
or
Mycenae Visit

Thursday 1 June 2023
Visiting the Oracle of Delphi

Friday 2 June 2023
Visiting the Ancient Corinth and Cape Sounio

Stefania Acciaioli
Lecturer, University of Cologne, Germany

Perhaps that a Very Distant Eye Could Unravel a Secret Script from this Splintered Work...”: M. Haushofer's Prose

Marlen Haushofer's literary work was long misunderstood by the second feminist wave due to its domestic setting and the seemingly little emancipated character of its protagonists, although the author had rather anticipated central issues of feminism in her subtle, radical critique of patriarchy. Her modernity was not only groundbreaking in this respect, but it is reflected for example in her masterpiece *Die Wand/The Wall* (1963), which always seems to gain new relevance and stimulate different approaches to research. As a red thread, the act of writing plays an important role not only in her masterpiece, but also in her whole work, starting from her first novels and especially in the novella *Wir töten Stella/We murder Stella* (1958) and in her last novel *Die Mansarde/The attic* (1969), representing important turning points in her production. In a letter from Haushofer to Heinz Weigel, she writes: "Incidentally, the time when I can write (and I write very laboriously) is the most bearable for me, there I am sometimes almost happy for minutes". The present paper aims to concentrate on these three representative works by Haushofer to show how the act of writing can develop from an act of accusation to one of self-assertion and liberation. By doing so, writing ultimately proves to be the "place of the feminine" (Weigel 1983) together with the function of colour, which plays a central role in the writing strategy as well.

Fatima Salem Al-Aqili
Professor, Benghazi University, Libya

A Reading about the Motives of the Greek Conflict with the Libyans on the Coast of Syrtis "Nassamonis as a Model"

In the year 631 BC, colonists from the island of Thera founded the city of Cyrene on the eastern Libyan coast. By the sixth century BC, Cyrenaica, which extends from the region of Katabathmos in the east to the Gulf of Sirte in the west, was full of five Greek cities besides Cyrene. Cyrene, Apollonia, Barca, Ptolemais, Tauchira, and Eusperides Εὐσπερίδες. Although peaceful coexistence between the Greeks and Libyans prevailed throughout the reigns of Battus I and Arcesilaus, this relationship turned into hostility after Battus II invited the Greeks to come to Libya. With the aim of settlement, this call received support from the inspired Delphi, who issued a prophecy stating that "anyone who refuses to go to Libya will certainly regret it." The arrival of immigrants from all over Greece entailed the seizure of large parts of the lands of the Libyan Asbystae tribe, which he Its king, named Adicran, then requested the support of the Egyptian king Apries, who sent an army that was defeated by the Cyrene army in the battle of Thestis.

One of the results of this battle was that the Greeks in the Cyrene region had established themselves in the region, and their presence for the Libyans became a reality, and the situation of the Libyans was divided into two parts: the first interacted with the Greek presence so that Herodotus tells us that the Aspostae tribe and the Bakales tribe had taken One of the Hellenistic habits is a way of life, and the fact is that we are not surprised by virtue of the first neighborhood of the city of Cyrene and the second of the city of Taukhira. As for the second part, it remained far from the Greek influence and avoided contact with them.

It seems that the aspirations of the Greeks in the Cyrenaica region, and after the founding of the city of Yusperides, tended to extend their influence over the area to the west of the Eusperides, which is the Sirte coast region. The waters are dangerous and do not have any agricultural potential, especially when compared to the Al-Jabal Al-Ahdhar region, and are not suitable for most of its coasts as a docking area for ships due to the movement of tides in its Gulf of Sirte, as it was inhabited by the largest Libyan tribes called the Nasamonis, whose name suggests that they were. It serves as a confederation for a group of Manzovi tribes under the name of worshiper Worshipers of the god

Amun, and its habitat extends from the eastern coast of Sirtis all the way to the Awjila oasis.

What made the Greeks strive so hard to extend their influence and impose their presence on this coast, were the reasons political and security? Or did it have economic goals? And did it represent a degree of importance to them that made them enter into conflict over long periods against two main parties, the first with the inhabitants of this region, represented by the Nasamonis tribes and their traditional ally, the Makae, so that one of these armed clashes was immortalized in an inscription of five Greek military leaders who celebrated their victory over these two. The two tribes, in a sea battle, dedicating a tenth of their spoils to the god Apollo? As for the second, it was with its traditional enemy, Carthage, which extended its eastern influence since the sixth century BC, reaching the western coast of Sirtis, and was the instigator and supporter of the Libyan tribes on the coast of Sirte in their hostile activity against the Greek presence.

This study will be based on three main elements: First: The geographical and demographic nature of the Sirte coast area. Second, the causes of the Greco-Libyan conflict in the Sirte coast region. Third: The history of the Greek-Libyan conflict in the region.

İlksoy Aslım

Lecturer, Cyprus Science University, Cyprus

The Role of the United States to the Formation of the Violence in Cyprus during the 20th Century

Cyprus has been under occupation of the foreign powers for many centuries and sovereignty with few exceptions was not transferred peacefully. Yet, until 19th Century, use of force in international relations was seen as normal. In the 1878 however, transformation of sovereignty in Cyprus from the Ottoman Empire to the United Kingdom (UK) was by peaceful means. The UK ruled Cyprus mostly in peace until the uprising in 1931 and did not use violence on the population as a method of governance. The upheaval of the Greek Cypriots against the UK was to unite Cyprus with Greece (Enosis). The uprising was settled by violence and the constitutional rights suspended immediately. In 1955 the riot of the Greek Cypriots for Enosis occurred again but this time the UK was successful to get support of Turkey and the Turkish Cypriots and converted the anti-colonial struggle to the ethnic strife. Although the United States (US) refrained in direct involvement to Cyprus problem felt responsible to assist to the formation of the Republic of Cyprus by 1960s. During the Cold War conditions the US had to involve in the Cyprus problem because of two reasons: Firstly, in order to prevent a war between Turkey and Greece, the two “motherland” states of the Turkish and Greek Cypriots; secondly to stop the violence between two local communities. In Washington DC the US leadership met with Greek and Turkish prime ministers and they decided to solve the Cyprus problem forever in 1964. In Geneva the US representative had several meetings with the officials of Greece and Turkey. There, the US ex-secretary of state offered his plan that included the use of violence for the dissolution of the Republic of Cyprus. The US plan could not be implemented at the time but after 10 years, its spirit became the source of the occurrence of violence in Cyprus.

Lea Baratz

Lecturer, Achva Academic College, Israel

The 'Red Color' that Cracks Children's Souls - A Look at Israeli Children's Books on Life in the Gaza Strip

This lecture seeks to present children's books written about children living in the Gaza Strip in Israel. From the 1950s, the Gaza Strip has been a source of active terrorism against Israel. It should be noted that alongside waves of terrorism, there have also been periods of relative calm. Since 2001, the

residents of the Gaza Strip have been dealing with life in the shadow of a continuous security threat, with four rounds of fighting taking place in the process: 'Cast Lead'; 2008, 'Pillar of Cloud'; 2009, 'Tzuk Eitan'; 2012, 'Guardian of the Walls'; 2021 and the last one 'Operation Breaking Dawn' 2022.

'Red Color' is a nickname or code name for the alarm which signals the population to enter a protected space (shelter). This phrase is both a code for active action (walking to shelter) and a social sign (Wittgenstein, 1953) shared by a social group.

About 20 children's books have been written on this subject. Presenting the experience of war to children is an aesthetic challenge, which allows young readers to examine the complex reality through the experiences of the literary characters (Epstein et al., 2013), to conduct cognitive and emotional processing without being directly exposed to the experience. The research method is based on a hermeneutic analysis that examines the social and cultural processes that influence the reader's point of view. The discussed texts are narrative texts. They are analyzed according to the scheme theory principle that maintains that a narrative text is characterized by a plot structure, and thus employs earlier knowledge and experience in order to realize a process of understanding (Shimron 1989), and that texts based on familiar scenarios create a high explicitness level (Sarig 2002).

From the analysis of the stories, four themes emerged that emphasize the poetic dimensions of the use of the concept of the color red:

1. The linguistic dimension - highlights and expands the symbolic dimension of the concept 'red color'.
2. The emotional dimension - refers to the feelings that emerge at the mention of the concept of the color red both in the reader's dimension and at the level of the character in the story (the fictional dimension).

3. The community-social dimension - outlines the social: child - adult, home - school.
4. The ideological dimension - makes it possible to identify the author's worldview in relation to the subject.

The books dealing with the 'Red Color' experience provide an opportunity to examine the fractured sense of identity that is a product of the situation, as well as the child's insight into himself, as he reads and searches for himself in stories for the purpose of identification. Since art plays an important role in building personal resilience after traumatic situations (Keselman, 2020), the combination of books on the shelf (at home, in kindergarten, and in schools) makes it possible to present the fears, transcribe the feeling of trauma, and discuss ways of coping with it (Baratz Levin, 2021).

Riccardo Bonotto

PhD Student, School for Advanced Studies in the Social Sciences,
France

Non-Muslim Minorities in the Modern Afghanistan's Economy

Afghanistan became an independent kingdom in 1747, when Ahmad Shah Durrani was proclaimed king and began a series of conquest campaigns that allowed him to build an Empire. The territory of what will become modern Afghanistan has for centuries been the center of a vast, economically interconnected geographical area. This area includes, besides Afghanistan, the northern regions of India, Persia and the Uzbek khanates of Central Asia. It represented a market for economic trade in which valuable products from India found buyers in the courts and bazaars of neighboring territories. This market is fed through the sending of goods by means of caravans that seasonally traveled through passes and tracks that linked the different lands of the region. Mainly, two components of the Afghan society make the system to work: the Pashtun nomads and non-Muslim minorities. The first ones carry out the logistical work that allows the goods to reach the various bazaars of the region where they are sold. Non-Muslim minorities, on the other hand, have many functions: intermediaries, bankers and traders.

In this paper I will present the socio-economic context of modern Afghanistan, in which non-Muslim minorities have played a key role in allowing the country to remain connected to the trans regional trade network that was part of northern India. Jewish, Hindu, Sikh, Armenian and Georgian merchants constitute those cosmopolitan minorities, defined as "essential outsiders" that have given an impulse to the trade of the emerging kingdom of Afghanistan. Present in almost all the bazaars between Delhi and Persia, between Astrakhan and Samarkand, non-Muslim traders have made up for the weaknesses of the Muslim system in which they lived. Traders, bankers, entrepreneurs and intermediaries between monarchies often at war with each other, members of non-Muslim minorities occupied the commercial niches left uncovered by the economic systems of the region (sometimes for reasons related to religious morality). With their funding, the Hindu merchants allowed the emerging Afghan state to cover their military expenses for conquest campaigns, becoming in fact the "bank" of the Durrani monarchy.

The aim of my paper is to present the history of non-Muslim minorities in Afghanistan, through a description of their socio-economic position and highlighting their fundamental role in the economy of the kingdom of Afghanistan. In particular, I will try to frame their role in the transnational and more general context of global trade that affects not only the territories already mentioned but also the Ottoman Empire and the Mediterranean Sea.

Elizabeth Dahab
Professor, California State University, USA

Poetics of Prison Narratives: The Case of Soha Bechara

Soha Fawaz Béchara (1967-) is a freedom fighter who spent ten years in the infamous South Lebanon Khiam prison (1988-1998), of which six in solitary confinement, for having attempted to assassinate General Lahad, the Christian Lebanese head of the militia and a key player during the Israeli occupation.

In her autobiography, *Résistante* (2000), translated into English (from French and Arabic) under the title *Resistance; My Life for Lebanon* (2003), Soha Béchara recounts the genesis of her armed resistance in compelling terms. Hers is a wonderful testimonial account of her trajectory as an underground resistance fighter in a country torn by civil war and drained white by Israeli occupation. Coming from someone who suffered ten years in a torture camp, her memoirs become a telling, riveting account, and “a rare document” (Hale v) written by a survivor whose courage, strength of body and spirit, and resilience are breathtaking. In 2006, Béchara’s work won her the prestigious Swiss prize, *Femme exilée, femme engagée* [exiled woman, invested woman].

On the other hand, *La Fenêtre; Camp de Khiam* (2014) is solely devoted to details of daily life in that detention center. This second memoir was co-written with a former Khiam co-inmate, Cosette Ibrahim, a graduate student in journalism who was detained in 1999 for nine months for her anti occupation articles published in the university newspaper. The genesis of *La Fenêtre; Camp de Khiam* engages a sense of urgency felt by Béchara in coming up with this project, lest the memory of Khiam be lost forever, as the prison was destroyed in 2006.

This paper will be based on an analysis of Béchara’s *Résistante* and *La Fenêtre*, studying the inner narrative mechanisms. As such, my research design fits within the paradigm of traditional comparative literary scholarship.

Mohar Daschadhuri

Associate Professor, University of Calcutta, India

The Uncanny in Yoko Ogawa's *Revenge* and in Linda Lê's *Autres jeux avec le feu* (Other Games with Fire)

This article will attempt to study the “uncanny” in the works of two contemporary women writers from East Asia, Linda Lê (Francophone writer from Vietnam who lives and writes in France) and Yuko Ogawa (Japan). Lê's short story collection *Autres Jeux avec le feu* (*Other Games with Fire*) and Ogawa's *Revenge*, explore the unknown and the unreal at the heart of ordinary experiences, chance meetings which manifest in an unusual fear and a feeling of the “uncanny”. Heidegger defined the term as that empty space produced by a loss of faith in divine images, that sense of vacancy that leaves human beings unsure of the very premises on which they repose their sense of the ‘real’. Sigmund Freud related the “uncanny” or the “unheimlich”, to unconscious desires and fears which one projects into the environment and unto other human beings. Hélène Cixous critiqued Freudian point of view, theorizing the “uncanny” as that which infiltrates itself between things, as something which removes structure and empties the ‘real’ of its meaning. Though the notion of the ‘uncanny’ recur in nineteenth century literature, this article shall attempt to show that in the works of twenty-first century writers who have experienced the trauma of war and exile such as Yoko Ogawa and Linda Lê, dreams and nightmares arising out of a feeling of guilt, nostalgia and loss may result in their choice of intermingling stark truth with fantasy. The transition from the real to the imaginary shakes the reader out of complacency of a familiar, rational world and interrogates the very nature of the ‘real’ in today's society. The short story format also sustains the exploration of the “uncanny” exploiting fully the element of “surprise” as a denouement of a realist narrative which lie at the borderline of the fantastic.

William Davis
Professor, Colorado College, USA

Friedrich Hölderlin, Waiting for the Greek Gods

The philosopher Martin Heidegger said in an interview in 1966 that he considered Friedrich Hölderlin (1770-1843) to be the poet who waits for the god: "For me Hölderlin is the poet who points into the future, who waits for the god, and who therefore cannot remain simply an object of Hölderlin Studies within literary-historical conceptions." Hölderlin was also a poet obsessed with *Hellas*, a central figure in what we have come to call "Romantic Hellenism" generally. My paper will investigate the notion of divinity as connected with the idea of Greece as it appears in Hölderlin's poetry, with particular reference to "Patmos" and "Bread and Wine" (*Brod und Wein*).

"Patmos" begins with the lines (also cited in an essay by Heidegger): "Near is / And difficult to grasp, the God" (*Nah ist / Und schwer zu fassen, der Gott*). I argue that we can come closer to an understanding of Hölderlin's conception of this god if we pay careful attention to the word *fassen* (grasp). What does it mean to "grasp" the god? The verb *fassen* can likewise mean "comprehend" or "contain." Hölderlin's "Bread and Wine" contains the line: "For not always a frail, a delicate vessel can hold them, / Only at times can our kind bear the full impact of gods" (*Denn nicht immer vermag ein schwaches Gefäß sie zu fassen, / Nur zu Zeiten erträgt göttliche Fülle der Mensch*). In both quotations I make use of the English translations by Michael Hamburger. We note that he translates *fassen* as "grasp" in the first case and as "hold" in the second. I argue that for Hölderlin, this difficulty or inability to grasp/hold the god suggests a critique of modernism and of the modern condition. The return of the gods, or our ability to comprehend the divine, now largely lost to us, depends on the human ability to experience the divine within the quotidian, mortal realm. This ability to experience the divine requires an aesthetic reorientation. Only when we learn to see and hear properly can the god return. And the only ones who can teach us the proper forms of hearing and seeing are the ancient Greeks.

Eka Dughashvili

Associate Professor, St. Andrew the First-Called Georgian University of
the Patriarchate of Georgia, Georgia

Old Georgian Translations of Byzantine Literature: Translation Method and Cultural Orientation towards the Intellectual Process of Byzantium

Translations of Eastern and Western literature have passed a path from free translation to accurate, formal, Hellenophilic translation, from dynamic, expository to literary. The principle of the free translation of Classical authors (from Greek into Latin) in the Middle Ages gradually was replaced by the principle of accurate translation. Along with this, cultural-ideological and historical-literary process was underway from Pre-Hellenophilic period to Hellenophilic. Among various Christian nations, Hellenophilia implied a demonstration of special interest in the ideas typical of particular periods of Byzantine culture. Georgian translated literature witnessed this process from the 8th c. to 11th c., which was reflected in translations of Byzantine theological literature made in different periods. In this respect, different redactions of Georgian translations of the Bible, as well as Pre-Hellenophilic and Hellenophilic translations of Byzantine homiletic and hymnographic literature are especially noteworthy. The present paper discusses old Georgian translation traditions on the basis of translations of homilies by Gregory the Theologian and hymnography by John Damascene and Cosmas of Jerusalem. Old translation principles changed, due to a translator's or reader's new, different attitude towards literary phenomena, according to new requirements of the period.

To demonstrate different translation styles, we analyzed different translations of homilies by Gregory the Theologian, by Euthymius the Hagiorite, 10th-c. figure and translator at the Georgian monastery of Mount Athos and Ephraim Mtsire, 11th-c. translator at Antioch (who started Hellenophilic translation tradition). The translation by Euthymius the Hagiorite is intended for a wide circle of readers and represents a simplified and free version of the original, with commentaries. The translation by Ephraim Mtsire is intended for fewer readers. It fully retains theological-rhetorical style of Gregory the Theologian, all rhetorical-philosophical details. The same difference is found between translations of Byzantine hymnography (hymns by John Damascene and Cosmas of Jerusalem) made in the 10th and the 11th cc.

According to hymnographic manuscripts and literary sources, in the 10th-c. translations, interpretation of the musical principle of hymns

is as free as the translation method, being classified as dynamic equivalent type translation, with minor textual extraction-addition(for explanatory purposes), simplification of sophisticated theological content; plain style, absence of Greek lexical and syntactic calques; sometimes the creation of a redaction differing from the original, this difference naturally does not affect the idea of the original and represents the translator's interpretation of the original. From the viewpoint of arrangement of the hymn according to the original ekhos (ηχος) and translation method, Hellephilic tradition is manifested to a greater extent in 11th-c. translations, where translations of poetic texts manifest maximum closeness to the original.

Thus, formation of Hellephilic translation trend in Georgian literature was facilitated by linguistic and ideological requirements: increase of importance of Greek as the language of the original and increase of prestige of Byzantine education in the Eastern Christian world. Translators' cultural orientation towards thinking processes in Byzantium became active, critical study and commentary of texts, interest in actual issues of Byzantine literary theory and philosophical-scholarly concepts.

Dina Eiduka

Research Assistant, University of Latvia, Latvia

**An Echo of Antiquity in Latvian Literature:
The Case of Mythological Motives in R. Blaumanis Novella
“Raudupiete”**

The novella “Raudupiete” (1889), written by Latvian author Rūdolf Blaumanis (1863-1908), portrays human relations and social environment of the 19th century Latvia. Although this novella is one of his earliest works it distinguishes itself with a vivid portrayal of characters, especially with the complex and controversial depiction of Raudupiete’s persona. Raudupiete is a mother that not only wishes for the death of her son, but also chooses not to rescue him, in such a way sacrificing the child in the name of imagined love. Such mother’s attitude towards her child seems extraordinary, but the situation isn’t entirely original, in fact it is akin to the motives that are already present in Ancient Greek mythology.

This paper builds on I. Rūmniece’s article “The Raudups’ widow – or Medea? (feminine axis across the centuries)” (*Blaumaņa Raudupiete. Vai Mēdeja? (Femīnā ass pāri gadsimtiem)*; Rūmniece 2013: 27-36) where R. Blaumanis novella’s main character – Raudupiete – is compared to Medea from Euripides (*Εὐριπίδης*) tragedy “Medea” (*Μήδεια*, 431 BC). As I. Rūmniece points out: “to look for similarities in such seemingly remote authors means to discern something unchangeable across times and cultures, some axis, which still pulls together and orbits around itself a variety of derived traits, actions, situations and events” (Rūmniece 2013: 35). Both – Raudupiete and Medea – indeed are depicted full of fatal passion which leads to the death of their children and from this aspect the similarity between them is undeniable.

In this paper the main focus will be on the parent-child relationships through different aspects that are constructed in novella- destructive power, child sacrifice, control of authority and disability – which in conclusion leads to the Raudupiete’s choice to abandon her child. These aspects will be compared with mythological narratives from antiquity where similar motives are present, evaluating the perception of “Raudupiete” through mediating crossing-points with Ancient Greek mythology and characters such as Heracles, Agamemnon, Cronus and Hera.

Leena Eilittä

Professor, University of Helsinki, Finland

Global and Local in Viennese Modernist Literature

Viennese writers including Peter Altenberg, Arthur Schnitzler, Richard Beer-Hofmann, Felix Salten, Alfred Polgar, Hugo von Hofmannsthal, Stefan Zweig, Hermann Broch and Joseph Roth went beyond their local topics by incorporating in their texts topoi and myths from several multicultural traditions. By analyzing and highlighting how their assimilated position as writers from predominantly Jewish background made them to engage with themes, motifs and narratives of Jewish, Oriental, Classical and other world traditions, this paper will analyse their works between their local circumstances and global traditions. Contextualizing Viennese Modernism in terms of David Damrosch's concept of *glocalism* allows to show that there exist multilayered relations between global and local dimensions in the works of Viennese writers. As Damrosch points out, *glocalism* "(...)" takes two primary forms: writers can treat local matters for a global audience - working outward from their particular location - or they can emphasize a movement from the outside world in, presenting their locality as a microcosm of global exchange".¹ Their elaboration of global traditions to local issues allowed them to expand European modernism by elaborating ancient topoi, originating from religious or classical sources to the demands of modernity in all forms of literature. This contextualization of Viennese modernist literature in terms of *glocalism* allows us to grasp the works of Viennese modernist writers not merely as reminiscences of their Viennese circumstances - as has been often done in the literary studies - but as an important chapter in the history of World Literature. Viennese Modernism is thus a key-period in the history of World Literature and has contributed to the creation of a "world literature space", which in Pascale Casanova's words, is "a mediating area", "whose divisions and frontiers are relatively independent of political and linguistic borders" and which implies "the rejection of established national categories and divisions; indeed demands a trans- or inter-national mode of thought."²

¹Damrosch, David: *How to Read World Literature*, Oxford: Wiley-Blackwell 2009, 109.

² See Casanova, Pascale: "Literature as a World" (1999), in: *World Literature: A Reader*. Edited by Theo d'Haen, César Domínguez, Mads Rosendahl Thomsen, London and New York: Routledge 2013, 277.

Ana Rita Figueira

Researcher, University of Lisbon, Portugal

Achilles and Ajax: The Board Game as Μίμησις ἐρωτική

Ὁὐ ξυνιαῖσιν ὄκως διαφερόμενον ἐωυτῷ ὁμολογέει· παλίντροπος ἀρμονίη ὄκωσπερ τόξου καὶ λύρης, Time is a child at play, moving pieces in a board game; the kingly power is a child's (Heraclitus, DK 52). This fragment will be at the backdrop of my presentation, which centres on Greek vase's depictions of Achilles playing a board game with Ajax. My aim is to show the emerging configurations of alterity and of τύχη in these depictions. For this end, I will demonstrate how history, literature and ancient philosophy combine in the pictorial compositions to display an autonomous discourse which is significant, especially when it is articulated with Heraclitus DK 52. Many depictions of the game between Achilles and Ajax exhibit the words τεσσαρα and τρι[α] at the side of each hero's mouth, respectively. The *Iliad* does not mention this heroic encounter. However, in Aristophanes comic play performed in 405 BC, at the Lenaia, one of the festivals in honour of Dionysus, the character playing the god says βέβληκ' Ἀχιλλεὺς δύο κύβω καὶ τέτταρα, "Achilles threw snake eyes and a four" (*The Frogs*, 1400). Additionally, a scholiast (fr. 342 apud Edmonds 1957:429) says that Achilles is "lost, ruined by two aces and a four."

In the figurations we will be examining, Dionysus and the god's κόσμος are key to understanding them as an exercise, ἄσκησις, on time, on being and on being on time. Several elements in the compositions indicate this. The shields provide a powerful metaphor for alterity – as change during the process of being and as alteration from life to death – not only because they clothe and virtually protect the warrior, but also because they were useful to carry the fallen warrior off the battlefield. Not surprisingly, the shields are depicted with ctonic elements such as snakes, leopards and panthers. Gorgon's figurations are also featured and play a central role in our subject as they reference death, the unthinkable, the unspoken, the sterility and the repulse. More significantly, they are positioned at the back of Ajax. All these achieves significant impact at the light of the vases in the National Museum of Denmark which depicts Ἐρωτες playing a board game like Achilles and Ajax but draws them between the handles of the cup and adds wide observing eyes that transmit the illusion of looking at the observer. More importantly, the Ἐρωτες gesticulate in a manner that evokes the verb ἀπαγοπέδω, which includes the meaning of

renunciation. The pot in the British Museum (E10) complexifies this set of data, depicting the heroes in the same position as the Ἔρωτες. This is particularly significant because it is a vase painting convention to reserve the area under the handles to depict the dead or a battle scene for the retrieval of a body for burial proposes.

Ana Paula Figueiredo Pinto

Assistant Professor, Portuguese Catholic University, Portugal

Imagery of Childhood from the Homeric Poems

Ever since they were known, the Homeric Poems - the first literary documents of the West- radiating their incomparable fascination, became an inspiration for all literary genres, all philosophical debates and all art manifestations. Recognised also as historical testimonies of an early phase of European civilisation, which recent archaeological approaches tend to confirm, they also offer an exquisite field of work for scientific research. In this context, it seemed us useful to revisit the *Iliad* and the *Odyssey*, recovering in a detailed analysis the oldest image we have of the universe of childhood. Some of the poetic notations, assuming a mere value of generic allusions, transport the referential presence of children to the narrative scenario, as representatives of a certain extract of human society, almost always defined by contrast with the troubled world of adults, and marked by peculiar characteristics, functions and needs. Others, sustained by concrete references to specific children, endowed with a name and a particular history, seem to assume already in the mythical plot of the two poems a specific dramatic functionality, which contributes to the peculiar symbolic density of the narrative. The regular traditional use of similes and patronymic titles tends to convoke, in the poetic enunciation, the theme of the bonding of children and parents, recurrently articulated on the complementary notations of affection, inheritance, and emulation.

Thus, alongside the generalized concern of fathers for children and children for fathers, which is registered as a central motif in the Homeric universe, the peculiar consciousness of the legacy of values from fathers to sons, especially in the context of battle, serves to manifest in each new generation the yearning to honour, equalling or surpassing it, the merit of the previous one. The divine Achilles chooses the certainty that he will die at Troy, leaving to his son (who never even knew him) a heritage of immortal glory. The brave Diomedes, constantly incited by the exceptional warrior merit of his father Tideus (killed in battle before the gates of Thebes), will also use that heritage of honour (which his filiation granted him) as a sign of genetic identity in the context of the most pressing difficulties. The situation of Hector, devoted to his closest family, and simultaneously responsible for the defence of the city, gives him the pang of suspicion that he will not survive the very harsh hardships of combat, nor be able to offer his

little son and his wife their salvation. The astute Ulysses, coerced to stay away from his wife and little son for twenty years, would suffer with incomparable patience, until he could, vilified in his palace, restore security to his family. Despite the desire of Hector (Hom., *Il.*, VI, 475 ff.), Astyanax will not one day provide his mother with joys, nor to be recognised among his peers as much better than his father, who sacrificed his life in defence of the city and his family. Telemachus, too, raised from earliest childhood in the dramatic absence of his father, will relapse into the pathological pattern of doubt about his own identity (Hom., *Od.*, I, 214-220), and the constant need for the reinforcement of interlocutors who guarantee his resemblance with the paternal value. Both, appearing since Antiquity as unequivocal human models, Astyanax and Telemachus, and all the children in Homer's poetic universe, symbolically bring to the consciousness of men of all times the necessary reflection on the fragility of families disintegrated by the tragedy of war.

Keilah Gerber

PhD Student, Federal University of Minas Gerais, Brazil

&

Marina Pelluci Duarte Mortoza

Independent Researcher, Brazil

**Translation and Memory from the Cremation Ovens in
Poland to Freedom in Greece and the US:
The Journey and the Manuscripts of Marcel Nadjary**

In a timeframe of 35 years, from 1945 to 1980, some manuscripts left by 5 Jewish members of the special group of Jewish prisoners known as the *Sonderkommando* were found in the whereabouts of the cremation ovens in Auschwitz-Birkenau. These prisoners were forced to develop activities directly connected to the Final Solution, and thus they were regarded as bearers of secrets. Known as *The Scrolls of Auschwitz*, these manuscripts have been held as sources of high historical-social-psychological value. The last narrative, found in 1980, was written by a Greek-Jewish man called Marcel Nadjary (1917-1971), the only amongst the authors to survive the *Lager*. The degradation of the papers demanded a long recovery work that culminated in two books: *Μαρσελ Ντζαρής Χειρόγραφα 1944-1947* (2018), in Greek, and *Marcel Nadjari's Manuscript November 3, 1944* (2020), published in Greek, Polish and English.

The translation work, from Greek directly into Portuguese, has allowed us to examine the paths in which a survivor of the Gray Zone composes his memories, in two different moments: at the time of the facts, and *a posteriori*. Therefore, it is possible to identify what is kept and what changes in the subjective assumption of History itself, and in the way the author uses the words to narrate his memories and transmit the secrets he carried. His little-known narratives are tales of war, resistance, vengeance, but above all, love. Love for his friends, family, and his Greek-Jewish identity.

Gunnar Hallstrom

Retired Professor, Abo Akademi University, Finland

Athens in 2nd Century Christian Apologetics

The Greek Apologists of the 2nd century AD are relatively neglected in scholarship as they are situated between the New Testament and the Church Fathers. In my lecture I intend to discuss three features of interest in particular: a) their status as high educated laymen b) the introduction of a "new" language and way of argumentation within theology c) their relationship to 2m century Athens.

Was Athens or Jerusalem the cradle of Christian apologetics? Was there a "school" of apologetics in Athens? To what extent did the Areopagus speech of St. Paul influence future apologists? Finally, the legacy of the apologists will be discussed. The persecutions of Christians did not cease during their life-time, but the arguments against the Church underwent an important change.

Sally Hanna
Independent Scholar, Egypt

Healing Wounds in Joy Harjo's Conflict Resolution for Holy Beings and an American Sunrise

This paper deals with the idea of healing traumas of memory and history in Joy Harjo's two recent volumes *Conflict Resolution for Holy Beings* (2015) and *An American Sunrise* (2019). Breath taking in its scope, Joy Harjo's poetic oeuvre delves deep to excavate grief and pain in the hope that exposition of hurt can bring about healing and resolution through poetry, song, storytelling and dance. To Harjo, poetry is an act of journeying in song beyond sunset. Her poetry acknowledges grief, anger, sadness and destruction only to surmount them in an act of passive resistance and determination: "It is not in me to give up/ our spirits needed a way to dance through the heavy mess." Her poems express phases of grief over loss which she perceives of as a chance for growth and mourning giving rise to morning sunshine. A new day to Harjo is an opportunity for the human body to revel in a dance and a celebration of the earth and nature to which all humanity is greatly connected.

Nature is presented as both a battlefield and a haven for regeneration, sunshine and blessing, and a resource for self-completion. In this earth is inscribed the history of violence as much as the memory, the stories and songs that are in our bodies. Such memory emerges as a space of naming and performance of not only hurt but also the resolution of it through the performance of song and dance. According to Harjo, "words made bridges, but music penetrates." What emerges is a prayer, an incantation of gratitude which chants hurt in a modulation of joy. It is only through blessing and gratitude that the healing of hurts is possible to "let go the pain that you are holding."

Anthropomorphism marks Harjo's representation of nature as reflective of her state of mind. Elements of nature often appear in Harjo's poetry to express certain emotions or dispositions. The wind, for example is associated with freedom, words and poetry, trees with being and life, birds with singing and love, rabbits with creation and music. Earth is always presented as a mother and a queen, plants as healing and the moon as playing the horn. Harjo shares her personal and tribal beliefs when she insists that "we are the earth/ everything is connected." She clearly demonstrates the life of the soul as a dimension of existence that unites human beings with all creation. The soul reckons what the body cannot- "it is the ancient road the soul knows/It

carries us home.” A home to Harjo represents psychic strength. Language to Harjo is the clay for humanity. She brandishes the language that was meant to destroy her and her people to build a saga of human transformation. Language in this case becomes a cite for human empowerment.

Jack Hanrahan-Shirley
PhD Student, Macquarie University, Australia & University of Vienna,
Austria

**Tractus Errores Graecorum:
Polemics of the Latin Patriarchate of Constantinople
against the Greeks**

The Latin Empire of Constantinople, which lasted from the fall of Constantinople to the forces of the Fourth Crusade in 1204 to the reconquest of Constantinople by the forces of the Nicene Empire in 1261, often receives limited attention from both Byzantinists and Medievalists occupying a No Man's Land between these two fields of academic scholarship. The most recent historical studies of this period have focused upon the examination of the Latin Empire from the standpoint of socio-cultural analysis. This approach is seen in recent works, including *Identities and Allegiances in the Eastern Mediterranean After 1204* (PUB 2011) and *The Franks in the Aegean: 1204–1500* (PUB 2014). One aspect of this period that has received great interest has been the transfer of Greek manuscripts (such as those of Biblical texts) to the Latin West. My focus, however, in this paper is the ecclesiastical impact of the presence of Latins in Constantinople. Whilst there is some scholarship from the early to mid-twentieth century that examines this aspect, such as that of Robert Lee Wolff (1915–1980), mainly focusing on the historical development of the Latin Patriarchate of Constantinople, there has been (to my knowledge) little or no recent scholarship examining the polemical nature of the theological/ecclesiastical debates that took place between the Latin and Byzantine Churches during this period. My paper will examine the Latin text entitled *Tractus Errores Graecorum: De Processione Spiritus Sancti. De Animabus Defunctorum. De Azymis Et Fermentato, De Obedientia Romanae Ecclesiae*. This work is traditionally thought to have been written and published between 1250 and 1252 in Constantinople by Pantaleone a deacon of the Latin Patriarchate of Constantinople. Attention will specifically be given to the argumentation utilized by the deacon Pantaleone in order to attack the theological and liturgical positions advocated for and defended by Pantaleone's Byzantine opponents. This will be the first examination of the text by modern scholarship. The analysis of the *Tractus Errores Graecorum* given in this paper will provide crucial insights into the history and development of Latin polemics against the Byzantines during the 13th Century uniquely situated in the context of the Latin Empire of Constantinople.

James Kirkland

Professor, East Carolina University, USA

**Poe's Parasomniacs:
The Confluence of Folklore, Medicine, and Literature**

More than a century before sleep researchers began studying what William Dement, the foremost authority in the field, describes metaphorically as the “dangerous borderlands” between sleep and waking, Edgar Allan Poe explored the same uncharted territory, not in the clinic or laboratory but in the imagined worlds of his poems and stories. Drawing on both published research and personal interviews, this presentation examines how these borderland experiences, known today as the “parasomnias,” find expression in Poe’s work and why they warrant the attention of folklorists, sleep clinicians, medical historians, and other scholars.

Ceylan Kosker Bevington

Assistant Professor, Bilkent University, Turkey

Victorian Sapphic Tradition

During the Victorian era, the ancient Greek lyric poet Sappho emerged as an important precursory figure who helped women poets counter what feminist critics Sandra Gilbert and Susan Gubar have referred to as their 'anxiety of authorship'. For many female poets of the period, Sappho served as model validating literary aspirations. Although an identification with the figure of Sappho was far from uniform, the poems produced under the aegis of this sapphic tradition tend to represent 'personal' expressions of 'feminine' sentiment. Through an analysis of the poet Violet Fane's *From Dawn to Noon* (1872), this paper will demonstrate how, despite limitations of the Victorian Sapphic tradition, female poets drew on the model of Sappho to express a wider range of emotion than was previously deemed permissible.

Ranko Kozic

Associate Professor, University of Belgrade, Serbia

Symbol, Enigma and the Legend of Socrates in Dio Chrysostom's Olympic Discourse

Apart from being characterized by perfection of form, Dio Chrysostom's *Olympic Discourse* stands out from the rest of his discourses for the precious details casting glaring light on both the author's attitudes towards sophistic (old and new) and his poetics. Just due to providing valuable details that cannot be found in other sources, at least not in an explicit way, Dio's *Olympic Discourse* can be regarded as a kind of manifesto of post-classical Greek literature, a manifesto in which a stress is laid on symbol itself as well as on symbol-based elaboration and conceptualization of the entire Greek literary and artistic heritage, quite in keeping with Socrates' attitudes taken in his legend as depicted in Xenophon's *Memorabilia*. To put it another way, if closely read, Dio's mentioned discourse is not only key to understanding the entire corpus of post-classical Greek literature but also a magic wand to open up and reveal all mystical beauties of the world's most important literature.

Jeffrey Lerner
Professor, Wake Forest University, USA

Klearchos and the Delphic Maxims of Ai Khanoum (Northeast Afghanistan)

The excavations of the ancient Greek city of Ai Khanoum in Hellenistic Bactria (northeastern Afghanistan) between 1965 and 1978 were never completed. Although the chronology of the site is disputed, the city was probably founded by the Seleukid king Antiochos I at the beginning of the third century BCE.

The oldest monument of the site is the temenos of Kineas, which contains two inscriptions. The first records a dedicatory epigram made by a certain Klearchos, the second contains a stele with the Delphic maxims, which he had meticulously recorded. The standard interpretation of the identity of Klearchos derives from L. Robert ("*De Delphes à l'Oxus. Inscriptions grecques nouvelles de la Bactriane,*" *Comptes rendus des séances de l'Académie des inscriptions et belles lettres* 1968, 416-457). He proposed that Klearchos was none other than the famed philosopher from Soloi, a Peripatetic and direct disciple of Aristotle, whose extant fragments emphasize moral philosophy with a keen interest in Greeks and barbarians. The reason that he would have visited the city is that he was a "propagandist" of Delphic wisdom, who was on a mission to dispense morality and Hellenic culture. Klearchos' wanderings, so this theory holds, took him as far as the Punjab, where he entered into discourse with Brahmans and Gymnosophist philosophers. The basis of this interpretation stems from fragments of Klearchos' work in which he declares that the Magi are descended from Gymnosophists and Jews had been Brahmans, who long ago had migrated from India. The idea is that Klearchos' ideas could only have come from a visit to India and not something he might have encountered in say a library or from another traveler.

I argue that this reconstruction of Klearchos' supposed journey to the easternmost limits of the Hellenistic world is hardly convincing. There is simply no evidence that the Delphic aphorisms were engraved at Ai Khanoum and other cities yet to be found, as the result of the famed philosopher's visit, simply because he had a passing interest in the morality of Greeks, Indians, Jews, and Persians. There is certainly nothing in his work that would lead one to suspect that Klearchos could only have gained his information by traversing the Iranian plateau and beyond to speak with members of the Magi, let alone journeying to the Indian subcontinent to converse with Indians. Had he in fact made such

an expedition, we should expect that some author who preserved his work, like Josephos or Diogenes, would have remarked on it, but nothing of the kind exists.

I propose a different identification of this Klearchos and consequently of his relationship to Ai Khanoum. The result likewise leads to a new date for when Klearchos lived as well as when he might have set up his epigram and the Delphic maxims.

Marta Licata

Scientific Technician, University of Insubria, Italy

Roberta Fusco

University of Insubria, Italy

&

Chiara Tesi

PhD Student, University of Insubria, Italy

Women and Death: Bioarchaeology Reveals the Condition of Women in the Medieval and Post Medieval Ages

Bioarchaeological funerary contexts are able to reveal the social condition of women. From the analysis of grave goods, the location of burials within the cemetery space, and human remains, it is possible to explore the condition of women from social, economic, and health points of view.

In this regard, we elaborated our considerations based on the studies of two mortuary contexts of the Middle Ages and one of the Post-Medieval Age. The three contexts have been studied extensively, from archaeological (funerary evidence) and biological (human remains) points of view.

The sites included in the study are: Sant'Agostino in Caravate (9-12th century), San Biagio in Cittiglio (10-17th century) -both sites located in the province of Varese (Lombardy, northern Italy)- the Crypt of Santissima Annunziata of Valenza (Post-Medieval time) -located in the province of Alessandria (Piedmont, northern Italy)-.

We present the results of the research bringing to light some gender anthropological issues: i) the women's social and economic status revealed by the study of tombs and grave goods; ii) the state of health of women based on the most detected pathologies in three osteoarchaeological samples; iv) the ritual adopted by particular female religious orders by presenting a Post-Medieval cemetery characterized by vertical tombs that testify the presence of the ritual of the double burial -which has its roots in the Middle Ages-; v) the condition of "mothers" in funerary rituals revealed by the compresence of skeletons of women and children in tombs, the analysis of aDNA, and bony markers of childbirth.

Research in the bioarchaeological field allowed us to obtain a lot of information regarding the life of women in the past and to increase knowledge about feminine conditions, especially in rural contexts generally lacking written sources.

Maria Jose Lopes

Assistant Professor, Catholic University of Portugal, Portugal

A New Take on the Wrath of the Aeacids in a 21st Century Portuguese Rewriting of Trojan Women

Portuguese novelist and playwright Hélia Correia's quest for understanding "the Greece within herself" had already led to three theatrical "Exercises" about major tragic protagonists - Antigone, Helen and Medea - when she focused on the Trojan Women, this time together with Jaime Rocha. The play *As Troianas* (2018) follows trends present in the previous plays, like the denunciation of the horrors of war and of the heroic model that revolves around it. Along with Euripides' *The Trojan Women* and *Hekabe*, the central events are the distribution of female trophies and the human sacrifices demanded by the merciless winners. However, to the aristocratic resolve of Euripides' Polyxena, *As Troianas* adds a feminist stance that gives her wider reach.

Furthermore, the protagonism of the two Aeacids, whose inordinate wrath and cruelty stand out in successive scenes, suggests a parallel with Seneca's *Troades*. The colloquial tone of *As Troianas*, typical of our times, differs from Seneca's solemn and philosophic rhetoric, but both plays underline the brutality and hypocrisy of human deeds. In addition to the analysis of how *As Troianas* took advantage of and innovated the creations of Antiquity, the present relevance of past reflections on the impact of war and heroism on women will be highlighted in this paper.

Sabine Loucif

Professor, Hofstra University, USA

The Story of a Nobel Prize: The Trajectory of Annie Ernaux from Rural Normandy to Stockholm

The exchange between a writer and their reader can be understood as a complex system of crossed anticipations.

When the crossed anticipations of a writer and their audience also intersects with globally relevant ideological debates, that author has a chance to win the Nobel prize in Literature.

My paper will examine Annie Ernaux's works in an attempt to offer an explanation for her winning the 2022 Nobel Prize in Literature. As a specialist of reception studies, I will show how her style ("flat writing" / "écriture plate") and her purpose ((giving legitimacy to the dominated class excluded from literature, confronting taboos such as social shame while establishing a bridge between the social class she was born into and the one she belongs to as a writer) create a unique combination of personal and collective experiences that elevates Ernaux's writings to a universal level. My presentation, while examining the process of literary recognition of the 2022 Nobel Prize in Literature laureate, will also introduce readers unfamiliar with Annie Ernaux to the most important books she has written.

Peter Malisse

PhD Student, Catholic University of Leuven, Belgium

Hesiodic Reception as Tradition Formation: Myth and Reality in Plutarch

In the reception of Hesiod, the historicity of the poet has always been a major point of interest due to some allegedly autobiographical notes in *Theogony* and *Works and Days*. In this respect, it is intriguing how Plutarch, generally a staunch defender of Hesiod, is simultaneously receptive to mythical elements in his life story and hypercritical of (even flattering) facts that are handed down as undisputed. In proposed lecture, I take this discrepancy as a starting point to argue that the reception history of i.c. Hesiod is best understood within the broader perspective of tradition c.q. identity formation. In doing so, I consider Plutarch and Pausanias as the representatives of the final 'Greco-Roman' stage in this process.

Celebrated throughout antiquity as the founding fathers of Greek culture, Homer and Hesiod were, so to say, the alpha and omega of the development of a Panhellenic identity. Their epics were believed to have largely taken shape by 'composition in performance' (G. Nagy) and, even when literacy came along, these poems were handed down by memory and oral-aural transmission. Taken together, all these aspects help to explain why the ancient reception history of the *Corpus Hesiodicum* should be rather seen as a tradition formation, which guaranteed the ancient Greeks a vital and unifying connection with their putative roots. The absence of biographical data in the *Iliad* and the *Odyssey* allowed any Hellenic location to claim Homer for itself. Not so with Hesiod, but that did not prevent the well-established *Vita Hesiodi* available to Plutarch and Pausanias from portraying the poet as a Panhellenic icon. The late Paul VEYNE (+2022) has described earlier how Pausanias dealt with this tradition. In the same vein, I explore how, despite the distancing and thus objectifying effect of writing, Plutarch too did not escape the identity-forming process of this tradition in which myth and reality merge almost seamlessly.

Hiromasa Matsukura

PhD Student, Kyushu University, Japan

Self-Representation of the Ottomans: Diplomatic Practices in the Age of Süleyman

This study aimed to clarify whether the Ottoman Empire recognized the Habsburg monarchy as a competitor during the age of Süleyman (1520–1566).

Experts have hitherto regarded the Ottoman Empire and the Habsburg monarchy under the rubric of religious differences. When discussing the Ottoman Empire's diplomacy, one core notion is the Islamic worldview comprising the "abode of Islam" (*dâr'ül-Islâm*) and the "abode of war" (*dâr'ül-harb*). This dichotomy is based on Islamic international law, *siyar*, which divided the world into the realm in which Islamic law operated and the rest of the infidel realm and defined the relationship between Muslims and non-Muslims in the external world (basically, conquest by jihad). However, Calasso noted in 2017 that medieval Islamic jurists paid little attention to this dichotomy's existence. (Calasso Giovanna and Giuliano Lancioni. 2017. *Dār Al-Islām Dār Al-Ḥarb: Territories People Identities*. Leiden: Brill).

Hence, an issue arises as to how the Ottomans perceived the Habsburg monarchy, if not based on religious differences. One response is that they perceived the Ottoman Empire as succeeding the Roman emperor, as opposed to the Habsburg monarchs, who called themselves Roman emperors. Several researchers have published reports on studies that provide clues to understanding the Ottoman Empire's representation. (For instance, Şahin, Kaya. 2013. *Empire and Power in the Reign of Süleyman: Narrating the Sixteenth-Century Ottoman World*. Cambridge Studies in Islamic Civilization. Cambridge: Cambridge University Press; Kolodziejczyk, Dariusz. 2012. Khan, caliph, tsar and emperor: The multiple identities of the Ottoman sultan. In *Universal empire: A comparative approach to imperial culture and representation in Eurasian history*, ed. Peter Fibiger Bang and Dariusz Kolodziejczyk, 175-93. Cambridge: Cambridge University Press). However, such studies have referred to the reasons that can be found in different kinds of historical sources; thus, the discussion about Ottoman self-representation remains unclear and debatable. There also exists the issue of whether this self-representation is a quality of Süleyman's policies in general or whether it focuses on the Habsburg monarchy.

To clarify these points, in this study, we will first review and organize research that argues for Roman consciousness in the Ottoman

Empire. Next, we will attempt to clarify the uniqueness and generality of the Habsburgs' position in the Ottoman Empire by perusing the sultan's diplomatic letters, *nāme-i hümayūn*, sent to the Habsburgs and the vassal states of Hungary, Transylvania, and others. As a result of analyzing the sultan's titles and communications in diplomatic letters, it is evident that the Ottoman Empire still perceived the Habsburg monarchy as a crucial rival to themselves as the Roman emperor's successor. In other words, the Ottoman Empire distinguished between the Habsburg monarchy and the vassal states of Hungary and Transylvania.

Simonetta Milli Konewko

Associate Professor, University of Wisconsin Milwaukee, USA

Brutal Madness: A Gender Crisis

Mia per sempre (2013) is a significant work by Cinzia Tani in which she highlights a national tragedy, one of the most dramatic emergencies of our times. While recounting important murders, she investigates the cultural reasons triggering men to kill the women they say they love. The author affirms that calling these gender murders crime of passion or crime of jealousy is a simple palliative to hide or find an alibi for the assassins.

According to the author, these *femminicidi* do not happen, as often suggested, consequently an access of rage or a blackout moment. On the contrary, they are carefully planned, and happen after a period of threats, intimidation, psychological and physical violence. The brutal madness is unleashed because of men's realization of the uselessness of their fierce manners, and their fear of a possible abandonment. This study analyzes those instances of sharing fear in relation of women's capability of leaving or starting a new life independently. Fear is an emotion arising from the perception of danger leading to confrontation with or escaping from the threat. Primarily, how does Tani's use fear and for which purposes? Who are the women or situations triggering fear? To examine these questions my paper considers the theoretical discourse on fear established, among others, by scholars of the emotions such as, Jaimal Yogis and Daniel Goleman.

Michal Moshe

Senior Teacher, Ariel University, Israel

The Birth of Public Space during Iron Age

As public space in the form of squares (piazzas), streets, alleys and gardens were an important part of city life in classical cities, we may think that these spaces had always existed as an integral part of human settlement. The current study will trace the emergence of the public space and will show how it is the pivot axis that brings the different parts of a settlement together into one coherent and complete entity.

In order to identify the moment of genesis of public space, this study assess how nomadic settlement became permanent as a nomad community wandering in search of animal food lacks any fixed territory, and moves repeatedly between a number of temporary encampments. The transition from encampments to fixed settlements allows us to monitor the process of establishing a permanent settlement, with all its components, and thus determine the moment of the emergence of the components of fixed settlement, including that of public space.

Among nomadic communities, the study will present the entry of the wandering tribes of Israel into the land settled by Canaanites in the 12th century BCE, the Iron Age known as the "Israeli period". This is a well-discussed period in archeology literature, and many settlements have been excavated and reviewed. However, while research mainly sought to learn from the material culture in relation to the biblical description and its dating, the current study seeks to describe the **architectural development of the structure of settlements**. The study will survey the plans of archeological digs in settlements representing the transition from nomadism, through dispersed settlement to ones with streets, alleys and open areas as public spaces, where the village takes on a complete and coherent structure.

Sujatha Napanda Cheeyanna

Assistant Professor, Karnataka State Open University, India

Royal Women Patronage to Temple Architecture

A temple or Basadis or Monasteries, is a seat and body of divinity for mankind.

It is a structure designed to bring human beings and divine together through worship and devotion. Temples are not only a place of worship but they also play an important and dominant role in the cultural, social and economic life of the people. Temples have always played a central role in Indian society. It was the focal points of education, art and culture. Building temples were considered an extremely pious act, bringing great religious merit. A Hindu temple is a spiritual destination, as well as landmarks around which ancient arts, community celebrations and economy have flourished. The temples reflect arts, materials and designs as they evolved over time. The royal women took active part in the temple building activity. They not only patronized it but also inspired and influenced their consorts and relatives in this task. The queens not only built temples but also made a number of gifts to the temple. Temples were not only the places of worship but also acted as educational institutions in bygone era. In the field of temple construction royal women made an outstanding contribution.

The Chalukyan queens of Badami, The Queens of Chalukyas of Vengi, the Queens of Rastrakutas of Manyakheta, the queens of Chalukyas of Kalyana, The Gangas of Talakad, the Santaras of Pattipombulccapura, the Hoysalas and the Kakatiyas, The Pallavas of Kanchi, The Queens of Imperial Cholas, are known to have been highly religious and charitable. As a builder too they would have occupied a distinctive place in the royal court.

The queens not only erected the temples alone but also the Jaina Basadis and Monasteries in the honour of Buddha. Their patronage to temple building art indicates that queens were in possession of rich resources of income that they could undertake big building projects of great artistic merit and carry them to successful completion. Besides, the temple gave constant employment to artists, craftsman, priests, musicians, dancing girls, garland makers, smiths, servants, and a host of others.

Thus it was a centre of economic as well as religious centre too.

Jonathan Needham
Professor, Penn State University, USA

The Power of Myth and an Ancient Meta-poetic Theme Presented in Ugo Foscolo's *The Graces*

In the fragmented 19th century Neoclassical poem, *The Graces*, composed by the preromantic Italian poet, Ugo Foscolo, the revitalization of myth from Ancient Greece and the celebration of the arts and its cathartic power over mankind's impetuous, feral nature has assumed a new meaning and significance in the modern world. In brief, *The Graces* celebrates and recalls the origins of the classical arts and appears to show that the Olympian deity of poetry and music has truly fulfilled his purpose, his *raison d'être* in the western world. Those who are well versed in classical Greek and Roman literature probably recognize the phrase, "Ut pictura poesis," coined by the Roman poet Horace in his *Ars Poetica* in 20 B.C. The phrase, which means, "as is painting, so is poetry" could very well have us reflect on the image and stories of Apollo, when the god played his lyre ever so elegantly to create melodious and expressive sounds, which also would become poetic ones.

In *The Graces*, there is an image of an extraordinary significance seen in the second hymn, "Vesta," of Foscolo's poem. It is one in which, as already mentioned, Ugo Foscolo, a nostalgic lover of his childhood homeland, Zakynthos, and therefore of his Greek roots, revitalizes an ancient meta-poetic theme, that of the flight of the bees. The divine Apollonian bees, a symbol of the god Apollo, of solar inspiration, and the classical idea of beauty, fly from Greece to Italy to symbolize that Greek heritage migrated to Italy as a privileged place in the cult of classical beauty; this is an extraordinary gift since "he who tastes it speaks dearly to his Homeland." It is actually the poetic honey, of which the Graces are the bearers, originating from the Apollonian bees, which the poet tastes. He produces the honey and tastes it to inspire Italian genius in the expression of sweetness, of harmony in melody, and in pictorial or sculptural work.

An essential gift of the poet is the painter melody of *The Graces*, to which Foscolo alludes in his first hymn of the poem, "Venus." This arcane, harmonious painter melody, which in the combinations and sounds of words represent images rousing affections, for the poet Foscolo, now portrays new images to awaken "happy" affections," affections for his country afflicted by political turmoil and travail during the Napoleonic era. Of course, this painter melody shares its

origins in great part with the sounds, rhythm, and meter of ancient Greek poetry. Even though Foscolo himself has found inspiration for the composition of his poem in Antonio Canova's sculpture, *Venere italica*, and he hopes that in turn, his poem may be an inspiration to the Neoclassical sculptor, he deems it as equally as important to illustrate that any degree of beauty and eloquence seen in poetry or other visual arts, has as its source, the honeycomb which Apollo's divine bees brought from ancient Greece to the shores of ancient Italy. Yet, more important, and relevant to the discussion here, although Foscolo is not divine like Apollo, he wishes for his viewers, his readers to understand and appreciate the constant consoling power of myth even amidst calamitous and chaotic moments in mankind's history such as the Napoleonic campaigns.

It would give me immense pleasure at the 16th Annual ATINER Conference on Literature to discuss in detail how such a meta-poetic theme can offer consolation and purification for the human soul not just in the uncertain, calamitous times of 19th century modern Europe but even in our world today when certain of us desperately seek solace and beauty in our lives, even when they are embedded in myth.

Steven Oberhelman

Professor of Classics, Holder of the George Sumey Jr Endowed
Professorship of Liberal Arts, and Interim Dean, Texas A&M
University, USA

**Nineteenth-Century Plant-Based Medical Healing Manuals
in Northern Greece**

At an earlier ATINER conference, I introduced an unpublished medical recipes book. Located in the Manuscripts Collection of the Aristotle University of Thessaloniki, this nineteenth-century manuscript records medicinal plants and their use in treating ailments. I demonstrated that the author of this text was Dimitrios Frangoulis, who was a practical healer in the region of Zagori in northwest Greece and had been trained by the famous botanist and folk healer Adam Gorgidas. Frangoulis wrote his medical recipes book to preserve his knowledge of local medicinal plants and his own healing praxis.

In this follow up paper, I will show that this manuscript is typical of other contemporary northern Greek notebooks written by practical rural healers. As a comparandum, I will discuss the medical notebook of Augoustis Sōterios (b. 1813 and so a contemporary of Frangoulis). Sōterios, like Frangoulis, was a practical doctor and his notebook served as a personal reference text in his practice. Both Frangoulis's and Sōterios's notebooks are of the same format and the same size to fit in a coat's pocket or a pants' pocket. Like Frangoulis in his notebook,

Sōterios presents pages of plants and comments on their nomenclature, the parts used in medicine, and applications, preparations, and doses. Unlike Frangoulis who apparently recorded his own remedies, Sōterios carefully notes names and dates of the people who shared their medical recipes with him (other practical doctors, monks, pharmacists, etc.). I conclude with a survey of ethnopharmacological research that has been conducted in various parts of northwest and northeast Greece and point to common plant usage both today and in the notebooks of Frangoulis and Sōterios.

Paola Partenza

Associate Professor, "Gabriele d'Annunzio" University, Italy

**Becoming a Subject:
The Example of the Late Victorian Novelist F. H. Burnett**

Frances Hodgson Burnett's famous novel *That Lass O'Lowrie's*, published in 1877, is usually described as a novel of class convergence. As in the works of Elizabeth Gaskell, Charles Dickens or Benjamin Disraeli, Burnett makes "class issues converge with those of gender". Alongside the focus on gender inequality and poverty or class hierarchy typical of many Victorian novels, Burnett does not exclude a reflection on human nature and individual uniqueness.

Through her empirical observation of society and its changes, the author creates a dense novel in which she wittily addresses many different issues, making it difficult to identify a precise and unique ideological project. Without doubt, the most characteristic aspect of Burnett's writing is her social concern, which immediately appears as one of the central elements around which the lives of the heroine and the other characters unfold. Indeed, the author's attitude has been aptly described as deeply sympathetic to the British working class. But while the novel progresses through the description and analysis of events, accidents and the emotional involvement of the characters, the social question literally dissolves into the inner development of the protagonists.

While acknowledging the inevitability of a social stratification characterised by asymmetrical relationships, Burnett believes that transformation is possible. The author emphasises change as part of the human experience. Individual growth is often the result of change to which people respond.

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Allusions to the Indo-European Epic Tradition in the Chinese Folk Tale "Shy Flower" ("含羞草花语与传说故事")

The Indo-European canon of hunting, pastoral, and agricultural tales has a certain set of elements, knowing the peculiarities of their combination, it is easy to predict a general set of conflicts and even a complete plot.

The Chinese folk tale "The Shy Flower" lacks the above-mentioned patterns of plot structure, but individual elements of its plot are well known from Indo-European fairy tales, the list of which for Europeans is included in the Arne-Thompson-Uther index. The fairy tale beginning, where the grandfather catches a fish, uttering the magic formula "Get caught fish, big ones or small" ("葡! 葡! 葡! 小鱼莫来大鱼到."), closely resembles the plot element of the Ukrainian fairy tale about Sister Fox and Brother Wolf. By the way, there are similar stories in Greek folklore. The only striking difference is that in the Ukrainian fairy tale, the male character turns out to be a worthless fisherman who has no idea even about fishing tools. The Chinese character not only uses a fishing rod, but also considers this skill to be esoteric, that is, selected, not general. That is why he refuses to share it. At the same time, he sends the boy, as it were, to another civilization era, where the young man must undergo an initiation rite. In a conditional esoteric space, this turns out to be incomprehensible from an esoteric point of view.

In a Chinese fairy tale, the role of a magical helper was devoted to a girl Lotosyana (荷花女), who appears in Indo-European stories as a reward for passed trials, because the role of magical helpers belong to older people.

Enchanting transformations of a magical woman have little in common with similar plots of Indo-European fairy tales. Rather, they resemble legendary plots with the motif of metamorphosis. Finally, the entire subsequent plot passes into the legend. On the way of the hero-initiate, a seductress witch comes across, who easily lures him into a magical fetish, which later leads him to a fatal end.

The ending of this tale is also legendary: after his death, the hero is reincarnated into a shy mimosa bush.

In essence, this is an etiological plot on the topic of where mimosa came from, which in the Ukrainian tradition is characteristic of mythological legends. But the legend reflects a much higher level of

social consciousness than the fairy tale. Therefore, in Indo-European legendary plots, a symbiosis of both genres also occurs. However, fairy-tale elements appear to be remnants of an old and lost tradition.

In the Chinese fairy tale, all those elements are in an equal relationship. The fragmentary nature observed in its plot can be considered an evidence of mechanistic borrowings from the Indo-European fairy-tale epic, and therefore it can be considered a sign of its later origin.

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&

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Stylistic Analysis of the Holy Icons from Saint George Church In Yenikoy, Istanbul

The focus of the paper is to analyze the holy icons of Saint George Church in Yeniköy (Istanbul) as one of the churches that belongs to the Orthodox Patriarchate of Jerusalem. Amongst the large number of Greek Orthodox Patriarchate churches, Jerusalem Orthodox Patriarchate houses three Metochion churches in Istanbul.

Although the icons of Greek Orthodox churches have been investigated and analyzed, research on icons of the mentioned churches are limited. Due to the large number of icons in churches, only one of them is within the scope of this paper, which deals with particular emphasis on investigating the stylistic and iconographic characteristics of Saint George icons.

The research examining the icons of Saint George Church also provides a brief historical overview on the status of Jerusalem's Orthodox Patriarchate and the relations between the two Patriarchates. It also delineates the building historically itself and traces the main architectural plan including the specific period characteristics on the exterior facades and elements of interior construction.

Besides to their significant liturgical role the icons as visual representations and manifestations of the holy, should be accepted as works of arts that are important for art history. They deserve more attention from researchers dealing with history of art. It would be a significant breakthrough for art to reveal such works which have not been examined before, and to present them to the knowledge of art historians can be considered invaluable.

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**Kate Chopin, Emerson, and the American Patriarchy:
Criticism in Three Acts**

19th c. American regional writer, Kate Chopin, whose novella, *The Awakening* (1899), adored by university English departments across the country, uses ideas from Ralph Waldo Emerson to show how women in America were not seen as people. Chopin explores the idea right through to its psychological core and in so doing, makes an argument for Emersonian “self-reliance” as the most complete path to personhood. Philosophy, psychology, and literature, in combination, consequently, provide the framework for understanding the self in civilization, with literature as the key element. Therefore, it’s the telling of stories that illuminate, not the criticism that follows.

This paper will follow that logic and present its study of the confluence of Chopin and Emerson as a creative nonfiction essay. Let the story reveal itself through story-like criticism and the criticism be universally shared.

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**Bull in the House -
An Attempt to Interpret a Motif of Mithras Symbolism**

Numerous works on the Mithras mysteries have been written in recent centuries. Many attempts have also been made to interpret Mithraic iconography, mainly to decipher the central cult image, the bull-killing. Comprehensive works were also produced which attempted to decipher the entire symbolism of Mithras, but as scientific knowledge continued to expand, these findings often lost their timelessness. Attempts to determine the meaning of the other motifs have also been made, with partial results.

The subject of this study is the interpretation of an element, the bull in the house, which is mainly depicted as a sub-plot. The aim of the study is to try to explain the meaning of the motif and to reconstruct the probable place of its origin. Vermaseren's two-volume collection *Corpus Inscriptiones et Monumentorum Religionis Mithriacae* was used to collect all the cases containing the motif under study, to create a database of them grouped by location, to compare the different forms of the motif and to isolate these cases, and finally to evaluate the results. In this way, we can gain a clearer picture of the mysterious world of mystery and come closer to understanding the meaning of this complex and diverse symbolism. The lecture will provide an opportunity to open up new discourses on the subject of Mithras iconography.

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Epicurean Philosophy and Political Instability in the Late Roman Republic

The Greek philosopher Epicurus died in Athens in 270 B.C. after having founded there a new school of philosophy known as The Garden whose teachings by all accounts were focused on the ideas of equality, communality, and prudence. Epicurus had spent his life trying to work out a comprehensive philosophy that would lead to a worry-free life teaching his followers to not get caught up in political entanglements, that gods neither interfere in nor care about the lives of humans, and how pleasure is the ultimate good and pain the greatest evil. Because of its mundane nature, epicureanism has often been viewed as a materialist man-centered philosophy that bordered on a man-centered religion. A concept not too hard to believe since Epicurus referred to himself as a god, was worshipped by his followers as divine after his death, and Epicurus himself called his closest followers semi-divine for having truly mastered his teachings.

The aim of this paper is to explore the possible effects that epicurean philosophy had in exacerbating political instability in the late Roman Republic. Within a century of Epicurus' death, the Roman senate found it necessary to expel epicureans from Rome and in 161 B.C. used their teachings as an excuse to ban from the city all philosophers and rhetors. Epicureanism reached Italy at a time of increasing political and societal instability, a period which Roman traditionalists saw as the beginning of the decline of societal values and stability between the orders. The blame for much of this was laid at the feet of wealth and foreign influences brought to Rome from the Greek east and epicureanism, seen as a foreign cult sweeping across Italy, was not exempt from it. The combination of affluence and teachings of pleasure-seeking was seen as undermining Roman *virtus* and *libertas*, and giving way to *licentia* – unrestricted freedom from which according to Cicero tyrants will rise.

Although Epicurus had called for political inactivity among the followers of his teachings, epicureanism was readily picked up by the Roman elite who used the subjectivism of the philosophy as a way to rationalize their claim for greater power within the republic. Both Lucius Cornelius Sulla and Gaius Julius Caesar, men from opposing factions within the Roman senate, who seized power in Rome through military force and declared themselves dictators, were famous

epicureans of their time. Since the Romans themselves saw epicureanism as a destructive force within Roman society, yet it was readily used by charismatic epicurean generals to convince citizens serving under their command in the Roman army to break their military oath and help them seize power in Rome, we are left to ask how influential epicurean philosophy really may have been in exacerbating instability in the late Roman Republic.

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A Study on the Mechanism of Conservation and Utilization of Modern Architectural Heritage in Qingdao – Based on Multi-Party Interactions among Government, Enterprises, and the Public

Qingdao, approved by the State Council of China as a National Historic City, currently possesses the largest preserved area and the most complete preservation of historical urban area within China's territory. The architectural heritage within the Historic Urban Area is primarily composed of modern buildings which were built after 1840, with a total number exceeding 2,000. Over the past 30 years, China's heritage protection system has been continuously improved, enabling the effective conservation of modern architectural heritage. However, a large number of these buildings still face the challenge of how to activate and reuse them. This paper takes Qingdao's modern architectural heritage as the research object, starting from the mechanism of operation, focusing on exploring the interaction logic among the three implementation entities of "government, enterprises, and the public".

Through in-depth interview of government departments, enterprise units, and homeowners, the study analyzes the different implementation methods and operational mechanisms behind the conservation and utilization of architectural heritage with different property types, such as public property, collective property, and private property. By delving into the core demands and relationships among the three types of stakeholders involved in heritage reuse, the study seeks to interpret the roles played by the government, enterprises, and the public in different operational modes, Summarize the characteristics of the various modes, and identify the problems that need to be avoided during the implementation process. Overall, this study provides a research-based reference perspective for the large-scale reuse of modern architectural heritage.

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Between Tradition and Innovation: Old Polish Menippean Satires and their Ancient Genological Patterns

Menippean satire is a literary form known and popular since ancient times. However, we do not find descriptions of Menippean satire in classical poetics for several reasons such as the prosometric structure of the works, the complex aesthetics, the rejection of the principle of *decorum*, and the satirical and comic vision of the world depicted in the works. However, Menippean satire contains specific genological features that define its aesthetics and allow us to include the works in a common genological pattern.

The paper will include brief descriptions of ancient Menippean satires, but the main considerations of the paper will focus on Old Polish Menippean satires, represented by *Coś nowego* [Something New] by Łukasz Opaliński, the anonymous *Małpa-człowiek w cnotach, obyczajach i kroju* [Monkey-man in virtues, customs and clothing], and marriage satires from the 17th century. Old Polish Menippean satire draws inspiration from the ancient tradition revived by the humanists (e.g. Justus Lipsius) and from its contemporary times, which dictate themes of the works. Thus, it can be said that Old Polish works describe contemporary people and events using ancient genological patterns. The main and final aim of the paper will be an attempt to enumerate the common genre determinants of ancient and Old Polish Menippean satire, as well as to show the specific features of Old Polish Menippean satire that determined the topicality and popularity of the ancient genre in the new social and political realities.

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**Finding Hope in the Future:
Redeeming Generations of Women in Anthony Trollope's
"Castle Richmond" (1860) and "Lady Anna" (1873)**

Analyzed in a dialogue, Anthony Trollope's nineteenth-century novels: *Castle Richmond* and *Lady Anna* portray a mother-daughter conflict which gains generational proportions and carries societal consequences. In both novels, the mothers are depicted as ambivalent figures who simultaneously play the roles of victims and oppressors. Relentlessly striving to redeem their past, the despotic mothers undertake to intimidate their daughters into socially beneficial marriage arrangements.

Using Bakhtin's notion of dialogism, I present how in both novels the young female generation resorts to a fresh system of social values, what gradually results in a change in the Victorian society of the second half of the nineteenth century. Moreover, the aim of this dialogical study is not only to construct a multifaceted literary portrait of motherhood and daughterhood as presented in both texts, but also to further elaborate on Jane Nardin's concept of "sympathetic ambivalence" (13) understood as Trollope's ambiguous attitude towards his female protagonists.

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“Lost Places” - The Allure of Modern Ruins, Abandoned Sites and Urban Exploration in Historical Perspective

The onset of Western Modernity was closely linked to the re-discovery of Ancient philosophy, politics, art, and architecture. The 18th century Archeology was first established as a kind of amateur enterprise and it became an academic field that generated its insights from excavations in the course of the 19th century.

The 21st century has seen a somewhat similar development. A new amateur movement developed around abandoned sites of industrial modernity while at the same time Archeological research was extended to sites of the 20th century. In my paper I will focus on the amateur movements that, for various reasons, focus on the “lost places” (apparently a German pseudo-Anglicism) of modernity and especially on sites that were abandoned during the second half of the 20th century. Prominent examples are the remnants of the nuclear plant in Chernobyl, Ukraine, the test tracks of the French *Aérotrain* north of Orléans and the Olympic Village in Berlin, Germany. Yet there are uncounted less prominent sites like abandoned manufactures, shopping malls, hospitals, hotels, amusement parks, airports, train stations, or military sites that have attracted hundreds, if not thousands of visitors.

The visitors’ motivations are manifold. Young people seek for adventure, and find it since many of the abandoned sites are closed for the public and entering them is illegal or semi-legal at best. Photographers are fascinated by the sheer abundance of interesting objects and perspectives. Artists find plenty of space for graffiti or wall paintings. Historians and archeologists may hope to find evidence on the history of a particular site. It is most fascinating, however, that the formerly marginal interest in the lost places of modernity is about to turn into a cultural mainstream (comparable maybe to the hype about ancient and medieval ruins in 19th century Europe). The community of urban explorers is growing quickly, and the world wide web is full of sites displaying lost place photography. A few German publishing houses have launched book series presenting the abandoned sites of various regions, thus adding a touristic dimension to the once marginal phenomenon.

Drawing on several examples I will argue that the growing interest in the remnants of the industrial age mark the final stage of an era of (assumed) technical progress and that the protagonists of lost place

discovery are driven by the thrill of witnessing the nemesis of the project of modernity.

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Large Scale Slave Revolts in Ancient Greece: An Issue of Absence or an Absence of Issue?

In the modern perception of the Ancient World the massive slave revolts loom largely. To the modern mind, infused, through education and mass media, with notions of sanctity of personal freedom and shamefulness of servitude, there is natural and immediate connection between the institution of slavery and armed, violent resistance to it. Ancient slaves were kept in obviously shameful and degrading state of bondage, therefore they revolted – they must have. In fact, however, large scale slave revolts are actually quite rare in world history and, in the case of Ancient Greece, all examples that one could point to are late and (seemingly) marginal. If we limit our scope to Classical Greece (5th and 4th centuries BC), the slave revolt is virtually non-existent, unless we choose to widen the definition of slaves to include the *helots* of Sparta and the *penests* of Thessaly.

This presentation will assume that Messenian (helot) revolts are a separate (though perhaps related) phenomenon to slave revolts, and focus only on the latter. There are only three known cases of anything resembling a slave revolt (four, if we add the problematic case of slave participation in the uprising of Aristonicus in the former Attalid kingdom in the 2nd century BC), and they seem rather minute in their scope and achievement, especially when compared to the contemporary massive slave wars of Roman Sicily and Italy. The presentation argues that this absence is not an illusion, created, as one might argue, through a lack of interest or organized silence on the part of ancient authors, but the actual reflection of historical reality. Prospects of success for such endeavor were minimal, while the dangers involved were overwhelming. Specific conditions required for large scale slave uprisings were rarely met in Ancient Greece and consequently the phenomenon itself was rare.

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**It Seemed Like Such a Good Idea at the Time ... - Expected
and Unexpected Consequences when Athens & Other
Major Greek City States Leveraged Philip V to Draw Rome
into the Eastern Mediterranean**

The grand theme of the "liberation of Greece" is peculiar in the second and first centuries B.C. by being proclaimed more often by outsiders than by Greeks, and far more often by outsiders than by Athenians. The Athens that ultimately became wholly Roman after the disastrous hostage crisis provoked by Mithridatic forces on the Acropolis in the 80's started down that road by joining with a few other Greek city states to call in Roman aid against Philip V of Macedon in the 190's, and did so, arguably, believing it could leverage a projection of force by a war-weary Roman Republic to make itself again political master of the Greek mainland.

To attract Roman aid against the raids of Philip V's Macedon, Athens and its allies had to make both a case that Macedon posed a genuine threat to the eastern Mediterranean (and to Rome, in the aftermath of its war against Hannibal, and Philip's apparent offer to support that war), and the case that it was a key strategic asset for Rome not only in defeating Philip, but also for stabilizing Greece. To play this hand effectively, Athens not only mobilized its legendary propaganda skills, but also worked public feeling hard in its own streets to make Rome feel welcome, and to make Roman intervention feel natural and attractive at home.

By playing this hand, Athens also provoked reprisals from Philip, the damage to Athens' physical heritage foreshadowing more extreme destruction a century later when the city would be caught between the insurgents of Mithridates and the renegade Roman forces of Sulla. The Athenian public became, as a result, even more ready to 'be Roman.' At the time, the intent of Athenian politicians to create a specially protected micro-empire for the city on the Greek mainland appeared achievable, but the Roman response, as so often, moved in unexpected directions, and pulled Athens inexorably into the future empire of Rome. Athens' secondary intention: to become the default educator of the whole ruling culture in Rome's next generations (it believed it was reaching this goal with the Hellenistic east) would require secondary tactics - including a demonstration using a staged lawsuit in Rome.

This study intends to examine the earliest stages of the piecemeal, and only partially intentional, first step of Romanizing in Athens - I addressed a later stage in my study of the Mithridatic hostage crisis on the Acropolis.

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