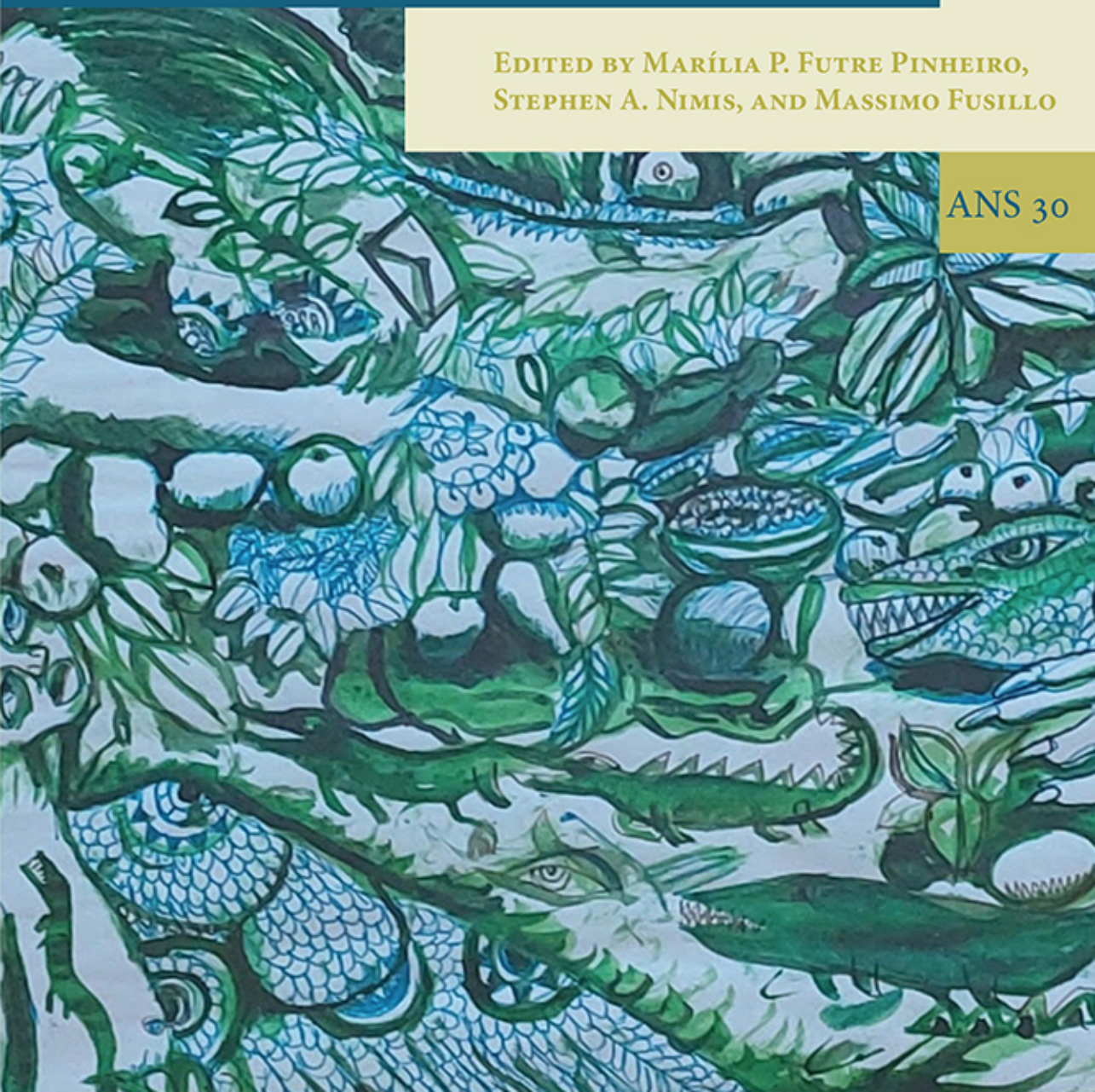


Modern Literary Theory and the Ancient Novel

Poetics and Rhetoric

EDITED BY MARÍLIA P. FUTRE PINHEIRO,
STEPHEN A. NIMIS, AND MASSIMO FUSILLO

ANS 30



Modern Literary Theory and the Ancient Novel: Poetics and Rhetoric

ANCIENT NARRATIVE

Supplementum 30

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edited by

Marília P. Futre Pinheiro,
Stephen A. Nimis &
Massimo Fusillo

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Foreword

From the 25th July to the 1st August 1999 Paul Siegfried Jäkel arranged at the Biological Archipelago Research Institute of the University of Turku, situated on the island Seili, the 9th Summer Symposia dedicated to the topic “The Language of Silence”. The 10th and the 11th (in 2000 and 2001 respectively) were consecrated to the same topic. Paul Siegfried started the Summer Symposia in 1985 with the theme “Literatur und Philosophie in der Antike” (published in 1986) and he continued the tradition of the summer symposium until his death in 2004. From 1991 onward the meetings were held in the “spirit of Seili”, in the middle of the idyllic Turku archipelago in the Baltic Sea, and the conference sessions, inspired by Paul’s jovial affability, warm friendliness and broad-minded personality, were interspersed with moments of leisure and frank camaraderie, which culminated in bright summer evenings with sauna and sea baths. These meetings on the island of Seili turned out to be international and interdisciplinary conferences, having produced the books *Laughter down the Centuries I-III*¹ and *The Language of Silence I-II*.²

These Summer Symposia welcomed colleagues from several countries and different university Departments, opening up to different areas and interdisciplinary approaches. Hence, the picture that illustrates the front cover of this book has a peculiar and interesting story. Its author is the famous Mozambican painter Malangatana Ngwenya. Inspired by the description of Clitophon’s garden in Achilles Tatius’ novel *Leucippe and Clitophon* (I,15,1-8), Malangatana designed a first sketch of the cover book’s drawing while he listened to my paper’s presentation on *ekphrasis* as the language of silence in the ancient greek novel.³ Therefore, Malangatana’s painting is a kind of inverted *ekphrasis*, once it deals with an attempt of an artistic appropriation of an image’s verbal translation. Malangatana’s palette highlights the mastery with which the artist- painter handled the

¹ Jäkel, S. & A.Timonen (eds.) 1994-1997. *Laughter Down the Centuries*, I-III (Annales Universitatis Turkuensis, Ser. B, Tom. 208, Humaniora). Turku: Turun Yliopisto.

² Jäkel, S. & A. Timonen (eds.) 2001. *The Language of Silence*, vol. I (Annales Universitatis Turkuensis, Ser. B, Tom. 208, Humaniora). Turku: Turun Yliopisto; Timonen, A., W. Greisenegger & R. Kneucker (eds.) 2004. *The Language of Silence*, vol. II (Annales Universitatis Turkuensis, Ser. B, Tom. 208, Humaniora). Turku: Turun Yliopisto.

³ Futre Pinheiro, M. 2001. “Ekphrasis or the Language of Silence in the Ancient Greek Novel”, in: Jäkel, S. & A.Timonen, *The Language of Silence*, vol. I (Annales Universitatis Turkuensis, Ser. B, Tom. 208, Humaniora). Turku: Turun Yliopisto, 127-140.

imagery language, resulting in a mix of recreational and academic purposes, which artistically adapts to the aims of the present volume.

I take the opportunity to express my gratitude to my fellow editors, Stephen Nimis and Massimo Fusillo for their decisive role in the preparation of this volume and for their constant and friendly support, especially in its final phase when, for health reasons, more I needed their help.

We are also grateful to Roelf Barkhuis, for his professional engagement and permanent solicitude. Maaïke Zimmerman, once more, prepared meticulously the indexes and we are very indebted to her for that.

The publication of this book was only possible due to the generous sponsorship of Clepul, Centre for Lusophone and European Literatures and Cultures, funded by the Foundation for Science and Technology (FCT).

And last but not least, all those who have contributed with their papers to this volume deserve our utmost gratitude for their loyalty to this project and for believing that it would come to an end.

Marília P. Futre Pinheiro

Introduction

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Modern critical terminology is full of references to ancient literary theory, whose precepts are often used as a starting point for new theories. Unfortunately, the opposite situation does not occur often. While there has been some progress in recent years in applying the methods of modern critical theory and the insights of related disciplines such as narratology, reader-response theory and modern and post-modern criticism to classical literature and specifically to the area of the ancient novel,¹ only sporadically has classical literature been studied and analyzed according to these exegetical trends.

The course taken by research in literary studies has also demonstrated that rhetoric is a fundamental discipline for the Theory of Literature and for literary praxis. It is not only a science for the future but also a science *à la mode*, which finds its own place on the edge of structuralism, “New Criticism”, and semiology.² In the Greek world under the Roman Empire, the tradition of rhetorical learning reached its heyday in the second century A.D., with the cultural movement named the “Second Sophistic”. Despite the emphasis on rhetoric, literary culture *lato senso* was also part of it, granting a special place to poetics and literary

¹ See, e. g., the pioneering monographs by Hefti 1950 on Heliodorus; Hägg 1971 on Chariton, Xenophon of Ephesus, Longus and Achilles Tatius; Winkler 1985 on Apuleius; Futre Pinheiro 1987 on Heliodorus; Ruiz Montero 1988 and Fusillo 1991 on the Greek novel; Nilsson 2001 on Eumathios Makrembolites’ *Hysmine & Hysminias*, and a increasingly number of articles that have been published in the last two decades.

² Perelman and Olbrechts-Tyteca 1958 on the theory of argumentation has played a major role in bringing about this new status of rhetoric.

criticism. In the wake of this hermeneutical and interdisciplinary approach, the papers assembled in this volume explore significant issues, which are linked to the narrative structure of the ancient novel and to the tradition of rhetorical training,³ both envisaged as a web of well-constructed narrative devices.

The volume's papers fall into three related categories: literary theory, poetics and rhetoric.

Narratology is the focus of Fucecchi's paper, which he deploys to consider the functions of trial scenes in the Greek novels and in Apuleius. In the former they play various structural functions, especially for closure, but also serve to foreground issues of narrative in the novel tradition itself. Indeed, trials are basically competing narratives of the same events from different perspectives, something that the ancient novels themselves thematize and which is the particular object of narratology. Fucecchi goes on to distinguish Apuleius from the Greek novels in his use of trial scenes, noting the same preoccupation with perspective, but deployed for quite different purposes that seem to be ironizing the Greek tradition.

A very different theoretical impulse animates MacQueen's discussion of *Daphnis and Chloe*. The cultural and biological theory of neoteny – that lengthy periods of dependence and ignorance produce a more complex development – allows MacQueen to take a fresh look at the nature/nurture opposition in this novel. A lengthy process of erotic *paideia* that is not “natural” (or at least not wholly natural) is articulated in the novel that resonates with other theories of the construction of the soul, from Plato to Freud. Here fiction travels a path parallel to neuroscience and philosophy. Although the adventures of separated lovers and love at first sight will become a trope with a long tradition, the model of Longus, deliciously extending the smouldering love of protagonists is the one that will dominate the thematics of love in the modern novel.

Guez discusses the relationship of speech and magic in Philostratus' *Apollonius of Tyana* in a way that recalls Derrida's famous essay, “Plato's Pharmacy.” Despite the generally negative connotation of a charge of being a magician in this period, Guez shows that a network of tropes from medicine, rhetoric and theater serves to redeem magic as an aesthetic category. Philostratus chooses Apollonius of Tyana to be the living embodiment of second sophistic aesthetics, the heir of Gorgias, an aesthetics that is poetic, healing, enigmatic and a source of pleasure.

Leading off the section on poetics, Reig Calpe analyzes the concept of *homoiotes* in Heliodorus as a response to the Platonic and Aristotelian ideas of *mimesis*. This response reflects Heliodorus' own agonistic conception of the novel genre,

³ On rhetorical training in Greek scholar practice and its literary influence, see Delgado, Pordomingo Pardo, Stramaglia (eds.) 2007, and Ureña y Miguélez-Cavero (eds.) 2017.

which is evidenced in his highly mannered narrative. Whereas Plato and Aristotle conceive of *mimesis* as a creative transformation (to be rejected as producing chaos or embraced for its didactic capacity), *homoiotēs* (“resemblance”) is put forward as an alternative notion of narrative and creativity. Key passages that display a preoccupation with images (the ring of Calisiris and the image of Andromeda) are read as engagements with Plato’s *Republic*. Reig Calpe makes a compelling case for an intimate connection between the thematics of the ancient novel and its narrative poetics.

Tilg’s contribution considers the poetics of the ancient novels by way of their engagement with Homer. Chariton is most important for Tilg, whom he considers to be the inventor of the genre and the one who deploys Homer most systematically, and the only one who quotes him in his own voice rather than that of a character. Other texts in both Latin and Greek deploy Homer in different ways and with different effects, but those various purposes and effects are also responses to the way Chariton and his own imitators evoked the figure and the words of Homer.

Protopopova focuses on the use of color and other themes in the many types of description that are found in Achilles Tatius. She notes a cumulative use of language with erotic associations in the characterizations of heroes and actions, particularly the opposition and union of male and female, most dramatically represented in the figure of the phoenix.

The final section is on the impact and deployment of rhetoric in the ancient novels. José-Antonio Fernández Delgado organized a series of research projects specifically on the topic of the impact of rhetorical education on the novels, and his contribution was produced under these auspices, as well as those of Caverro, Equihua and Bracero. Delgado’s analysis of *Daphnis and Chloe* begins with the observation that one of the standard rhetorical exercises (*progymnasmata*) is a “seasonal ecphrasis” that combines description of various natural phenomena with its effects on humans. Delgado argues not only that the author’s rhetorical education guided his organization and elaboration of the narrative, but that the rhetorical education of his audience would have guided their response to its effects.

Migueléiz Caverro notes how traditional rhetorical tropes guide the deployment of animal imagery in Heliodorus for the purpose of characterization. Heliodorus’ audience would immediately recognize how various characters’ behavior towards animals reveal their personal potential, their narrative evolution and their differences with each other. Once again rhetorical training is a component of both authorial production and audience reception.

Pavlovskis-Petit's paper on the riddles in *Apollonius of Tyre* uses folklore theory – especially that of V. Propp – to elucidate the web of relationships between the incest theme and the use of riddles to establish identity. The riddles the daughter uses to distract her father from his grief become the basis for a classic *anagnorisis*. In this way traditional motifs are manipulated for a novel structural outcome.

Gonzalez Equihua gives an account of the kind of rhetorical exercises—*ecphrasis*, the paraphrase and the *ethopoeia*—that mediated between the traditional genres, especially the epic, and the novel genre that appropriated them. These rhetorical exercises, he argues, paved the way for the novel both from the standpoint of composition and reception. He gives a number of specific examples of the way these exercises are legible in the *Aithiopica*, particularly the transmutation of narrative elements and themes from the *Odyssey*, a text as important to the rhetorical tradition as it is to the novel.

Jensson begins his discussion of narrative voice in the *Satyrica* by citing ancient rhetorical theory on delivery, specifically on the use of the gesture and vocal features when imitating the speech of others. He surveys many instances of “directions” embedded in the *Satyrica* that indicate how the narrative was to be delivered when read aloud. At the same time, the frequent statements made about the manner of speaking of various characters also indicate Encolpius' own mode of recollection of these past speech acts, an important difference between a first-person novel and drama. Once again rhetoric, both theory and practice, mediates between the poetic genres and the emergence of the novel.

Marinčič's contribution on *ecphrasis* in *Leucippe and Clitophon* combines rhetorical analysis and narrative theory. He argues that Achilles Tatius not only deploys the “proleptic” *ecphrasis* in his novel, but that he uniquely theorizes that phenomenon and creates a character, Clitophon, who is himself a “sophistic *ecphrast*,” an orator who is fashioning his own story in retrospect using all the resources of rhetoric. By using Moschus' *Europa* as an intertext, Marinčič lays out a complex view of the novel as a set of variations and elaborations of that scenario prompted by the picture of Europa/Astarte/Selene viewed by the author and Clitophon at the beginning. Marinčič's attention to narrative voice allows him to make a number of interesting observations about this exceptionally complex text.

Ureña Bracero extends the study of the literary impact of ancient rhetorical training to the Byzantine novel, specifically to the 12th century *Hysmine and Hysmenias*. Here the influence of various types of *progymnasmata* is clear and in several instances attested in marginal comments in manuscripts. These include *ecphrasis*, *ethopoeia*, proverbs, etc. Ureña Bracero explores a number of

descriptions that have parallels in Achilles Tatius, who was clearly an inspiration for the Byzantine novel; and often in these cases it is possible to identify the influence of rhetorical exercises in the later novel by comparison with the earlier one. In addition, there are a number of explicit references to rhetorical *paideia* that reinforces the connection, which indicates an astonishing continuity in rhetorical education from antiquity throughout the middle ages.

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Abstracts

Sentimental Education and Rhetoric in *Daphnis and Chloe*: Seasonal *ekphrasis*

JOSÉ ANTONIO FERNÁNDEZ DELGADO

As it is to be expected from a story which, already from its preamble, intends to commit to paper the view contemplated in a painting which synthesized the contents of the tale, *ekphrasis* (*descriptio*) plays a very important role, both from a quantitative point of view and also as far as *narratio* is concerned, in the compositional structure of *Daphnis and Chloe*. My contribution will look at *ekphrasis* in this novel as a literary exercise based on the *progymnasmata* theory and specifically on the set of seasonal references which serves as a frame for each of the successive phases of the love story. From a perspective which has so far provoked little comment in the abundant bibliography on this work and on the whole genre to which it belongs, but which is no doubt destined to produce important fruit (cf. Ruiz Montero 1991; Hock 2005, 1997), the incidence of this *progymnasma* will be studied in the framework of other traces of the influence of the school tradition on this text.

Trials and their Narrative Functions in the Ancient Novel MARCO FUCECCHI

Trial scenes represent a typical ‘*peripeteia*’ occurring in the Greek novels, where they often mark important turning points, or rather work as closural devices. When defending themselves before a law court or a supreme political authority, the romance heroes display their (Greek) identity and moral qualities. The lawsuit becomes the setting of cultural negotiation as well as the ideal place where the making of fiction is dramatized. Apuleius seems to be perfectly aware of such a structural function, as demonstrated by the ending of the (Greek-fashioned) fable of Cupid and Psyche: a trial-like scene culminating with Jupiter’s absolutory sentence. However, despite its richness in judicial imagery, *The golden Ass* does not end with a trial scene, nor such episodes seem to play an architectural role within

the plot. Apuleius's novel rather aims to produce surprising outcomes and to thematize the importance of the act of (re)reading stories which, in trial situations, are narrated from different perspectives.

Progymnasmatic Features in Heliodorus' Characterizations

RODOLFO GONZÁLEZ EQUIHUA

Based firstly on the rules and formulas established by Theon, Hermogenes, Aphthonius and Nicolaus, and also on other surviving sources like Libanius' *ethopoiai*, the present contribution aims at illustrating the influence of school handbooks on composition (*progymnasmata*) in the characterization of Heliodorus' *Aithiopika*. I shall argue that some instances of characterization in the novel seem to fit expressly the recommended fictitious situations specified by progymnasmatic manuals. The study focuses on two *eidolopoiai* (Hld. 5,22,1-4 and 6,15,1-2) which have stylistic and structural features common to specific rhetorical school exercises.

Philostratus' *Life of Apollonius*:

Magic, Gorgianism, Asianism

J.-P. GUEZ

Apollonius' status as a magician should be read in the perspective of the magical powers that Gorgias (« father », according to Philostratus, of the sophists) attributes to speech. Apollonius embodies the ability of speech to chase away sadness, anger or fear, an ability that Pythagoras and Empedocles, master of Gorgias, were thought to have invented. Associated with the wonders of India and with the Brahmins, magic also implies an aesthetic positioning of Philostratus on the side of « asianism », as opposed to the austerity of Egypt's Naked Ones.

Performative Stage Directions in the *Satyrica*'s Inquits

GOTTSKÁLK JENSSON

From investigating the inquits of the *Satyrica*, I argue that Encolpius' frequent references to the gesticulation and clamorous voices of subordinate diegetic *personae* must also determine his own (or a vocal reader's) manner of impersonating them, and by inference project an ideal recitational style for this desultory text. I

further make the point that although the riotous vocal interplay of the many subordinate *personae* of the *Satyrice* may seem 'dramatic' in performance, this quality does not subvert the narrative form of this classic recollection narrative by turning it into a play but simply tests the limits of a single voice performance.

Erotic Neoteny in Longus' *Daphnis And Chloe*

BRUCE DUNCAN MACQUEEN

One of the salient features of Longus' *Daphnis and Chloe* is the extraordinary erotic naivete of the two young lovers, which transforms the process of their 'falling in love' from the generic love-at-first-sight into an erotic *paideia* that constitutes the heart of the novel. The present paper interprets this erotic naivete as a manifestation of *neoteny* (a concept from evolutionary biology and microgenetic theory), defined as the prolongation of an early stage in development, postponing normal maturation. Neoteny, though often pathological, is a precondition for the development of culture - a fact which Longus seems to have appreciated.

Prophetic Myths and Pictured Recollections:
Rhetoric of Ecphrasis in Moschus' *Europa* and in
Achilles Tatius' *Leucippe and Clitophon*

MARKO MARINČIČ

This paper argues that Achilles Tatius' *Leucippe and Clitophon* is an original response to the traditional technique of 'proleptic ecphrasis' and perhaps specifically to Moschus' short epic *Europa*. The phenomenon of works of arts portending future events to those who encounter them is explicitly theorised in the novel. This is only one of the signs suggesting that the technique of ecphrastic prolepsis has undergone a radical transformation. In Moschus, as is generally the case in epic and novel, the protagonist is unaware of the meaning of 'prophetic images'. Achilles Tatius, on the contrary, endowed his character-narrator with a self-conscious attitude to the phenomenon, allowing for psychological speculation about his (and other characters') reactions to works of art. Even more importantly, Achilles' invention of the novelistic hero as a sophistic ecphrast seems to invite questions about Clitophon's possible self-serving (apologetic) intentions in creatively 'deducing' his own 'autobiographical' novel from the initial description of Eros leading Zeus in form of a bull with Europa on his back.

Animals as a Means of Characterisation in Heliodorus' *Aethiopica*

LAURA MIGUÉLEZ-CAVERO

The interaction of the characters of the *Aethiopica* with animals is used in this paper as an index to Heliodorus' methods of construction of individual and collective personalities. Animal domination (and lack of it) defines the *andreia* of the protagonist couple and a number of characters (Oroondates, Hydaspes, Calasiris, Nausicles and Cnemon), who act as mirrors for Theagenes. Similar strategies are used to portray several regional stereotypes (Athenians and Delphians, Egyptians, Persians and Ethiopians), out of which Theagenes and Charicleia need to choose a referent.

The Riddle Game in Apollonius of Tyre

ZOJA PAVLOVSKIS-PETIT

The romance of Apollonius of Tyre contains a peculiar but significant inversion of one of Propp's 'spheres of action of agents,' that of the princess and her father. This inversion prevents the association of riddles with incest, which has been noted by Lévi-Strauss; yet still allows the riddle game played by Tarsia and her father Apollonius to have up to a point the usual significance of this kind of game as part of funeral as well as courtship rituals.

Gold, Purple, and the Mystery of the Shell:

Reflections in Achilles Tatius

IRINA PROTOPOPOVA

The paper deals with various repetitions in Achilles Tatius (motifs, images, colors, etc.), with the color symbolism related to these repetitions, and with entwining them all into one metaphorical web having erotic connotations. Besides, it shows how Achilles Tatius is using various mythological motifs to create these erotic metaphors. The author of the paper relies, basically, on hermeneutical method, with elements of receptive aesthetics.

The Mimetic Concept of *Homoioiotes* in the Structure of Heliodorus' Novel
MONTSERRAT REIG CALPE

Taking as the point of departure my earlier research about some words and images associated to mimesis, the aim of this paper is to explore the presence of *homoioiotes* as a relevant notion in the novel and its connections with the concepts of *plasma* (Hel. *Aeth.* 7,21) and *ecphrasis* (Hel. *Aeth.* 5,14); more specifically, I will focus on the passage from Heliodorus' *Aethiopica* 10,14,7, in which the effects that viewing the painting of Andromede and Perseus has on the main characters are explained, and its relation with the love plot of the Greek novel (Hel. *Aeth.* 3,5). The present analysis argues that Heliodorus builds his novel on the parodic use of Plato and his theory of mimesis.

On the Idea of Homer in the Ancient Novel:
A Study of Direct References to the Father of Classical Literature
STEFAN TILG

This paper examines direct references to Homer in the ancient novel to explore what ideas of Homer the novelists had and how these ideas guided their poetics. Direct references are defined as a) references to the author Homer (usually by name) and b) quotations from the Homeric epics, both in contrast to indirect references such as verbal reminiscences or parallels in motifs, scenes etc. My focus is on a), references to Homer as author, because this category of evidence has not been studied before and is particularly promising for a reconstruction of the idea of Homer in the ancient novelists.

The Evidence of Composition with *progymnasmata*
in Eustathios Makrembolites' Novel
JESÚS UREÑA BRACERO

The aim of this paper is to study the use of rhetorical exercises (προγυμνάσματα) in Eustathios Makrembolites' Byzantine novel, *Hysmine and Hysminias*. The nature, composition, and use of the different types of exercises by characters will be analyzed and distinguished from the author's own views of rhetoric.

Contributors

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