

1. Classical reception and popular culture. Scholars' attitudes and...reality

'Professors of French writing books about cigarettes or Americans' obsession with fat; Shakespearians analysing bisexuality; experts on realism working on serial killers. What is going on? What's happening here is 'cultural studies', a major activity in the humanities since the 1990s. [...Cultural studies] treats cultural artefacts as 'texts' to be read rather than as objects that are simply there to be counted. And, conversely, literary studies may gain when literature is studied as a particular cultural practice and works are related to other discourses.' J. Culler, *Literary theory* (Oxford 1997): 43-55

'I fear too that, if we abandon a serious commitment to the value of the texts we choose for our attention and those of our students, we may end by trivializing reception within the discipline; already a classics student is far more likely to spend time analysing *Gladiator* than the *Commedia* of Dante. I find this trend worrying. This is not to decry the study of a wide range of cultural artefacts (there are many more good things in the world than the canon knows), and certainly not to criticize the study of film or even of popular culture. It is simply to say that we form ourselves by the company that we keep, and that in general material of high quality is better company for our intellects and hearts than the banal or the quotidian (often we use the latter, archly and somewhat cheaply, merely to celebrate our own cultural superiority).' C. Martindale, 'Introduction', in C. Martindale, R. Thomas (eds.), *Classics and the uses of reception* (Malden 2006): 11

The 'centrifugal' expansion of *Cl.R.* interests: 'performative turn' (1990s)> films (2000s)> comics, science fiction, video games etc. (2010s). They are just another kind of reception (like translations and commentaries).

2. Categories of comics' involvement with classics:

- passing references and cosmetic borrowings: names, gods, heroes, creatures, monuments, dress code...
- appropriations and reconfigurations in which classical models are displaced from their original context
- direct representations of the classical world, either by transcribing ancient sources into the comics medium or by using the ancient Greco-Roman world as a backdrop for new creative fictions.

3. Why the *Odyssey*?

'Since the composition of the Homeric Epics (and perhaps earlier), the *Odyssey* has consistently demonstrated that it is far more adaptable to other genres, cultures, and media in its millennia of reception. The travel narrative and fantasy adventure genre, of which the *Odyssey* is the first Western example, has consistently enjoyed popular appeal, and this remains true in modern comics'. Kovacs (2011) 20.

4. Why translation? (Jakobson, *On linguistic Aspects of Translation*, 1959)

- Intralingual transl. or *rewording* is an interpretation of verbal signs by means of other signs of the same language.
- Interlingual transl. or *translation* proper is an interpretation of verbal signs by means of some other language.
- Intersemiotic transl. or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems.

5. Selected bibliography:

- Eisner, W. (1985), *Comics and Sequential Art* (Tamarac, FL)
- Graziosi, B. and Greenwood, E., eds. (2008), *Homer in the twentieth century* (Oxford)
- Groensteen, T. (2007), *The system of comics*; and (2013), *Comics and narration* (Jackson, Miss)
- Hall, E. (2008), *The return of Ulysses: A cultural history of Homer's Odyssey* (London)
- Jong, I. de (2001), *A narratological commentary on the Odyssey* (Cambridge)
- Kovacs, G. and Marshall, C.M., eds. (2011), *Classics and Comics* (Oxford)
- McCloud, S. (1993), *Understanding Comics: The Invisible Art* (Northampton, Mass)
- Sanders, J. (2006), *Adaptation and appropriation* (London)
- Schein, S. (1999), 'Cultural Studies and Classics: Contrasts and Opportunities', in T. Falkner, N. Felson, D. Konstan (eds.), *Contextualizing Classics: Ideology, Performance, Dialogue* (Lanham, Md): 285-300

APPLICATION

6. Case studies

- Apostolidis, T. and Akokolidis, G. (2011-2012), *Ομήρου Οδύσσεια graphic novel*, epitome (Athens) Faithful adaptation of the text (a transposition); naturalistic imagery; multifocal 3D perspective.
- Giokas, P. (1999), *Η Οδύσσεια του Οδυσσέα σε κόμικς με σύντροφο τον Καραγκιόζη*, 4 vols. (Athens) A humorous appropriation, with the invasion of Karagiozis (the protagonist of Greek folk shadow theatre) as a narrator of the *Odyssey* and fellow of Odysseus. Cartoon aesthetic prevails.

7. Narrative time: pace

Usually, the comics compress (*summary*) or omit scenes (*ellipsis*). But, as long as '1 image=1000 words', *stretch* and *pause* are also possible. An occasion of pause is *ekphrasis*. See Johnson, K. (2011), 'Sequential Narrative in the Shield of Achilles', in Kovacs and Marshall, eds. (2011): 43-58.

είδομένη ξείνω, Ταφίων ἡγήτορι Μέντη. (1.105) > Apostolidis-Akokolidis, 10.

8. Narrative time: frequency

Repetitions are frequent, usually with formulas, but each time different details are illuminated.

ὥς εἰποῦς ὑπὸ ποσσὶν ἐδήσατο καλὰ πέδιλα,
ἀμβρόσια χρύσεια, τὰ μιν φέρον ἡμὲν ἐφ' ὑγρὴν
ἢ δ' ἐπ' ἀπείρονα γαῖαν ἅμα πνοιῆς ἀνέμοιο:
εἶλετο δ' ἄλκιμον ἔγχος, ἀκαχμένον ὀξεί χαλκῷ,
βριθὺ μέγα στιβαρόν, τῷ δάμνησι στίχας ἀνδρῶν
ἡρώων, τοῖσιν τε κοτέσσεται ὀβριμοπάτρη.
βῆ δὲ κατ' Οὐλύμποιο καρήνων αἶξασα,
(1.96-102) > Apostolidis-Akokolidis, 9-10

ὥς ἔφατ', οὐδ' ἀπίθησε διάκτορος ἀργεῖφόντης.
αὐτίκ' ἔπειθ' ὑπὸ ποσσὶν ἐδήσατο καλὰ πέδιλα,
ἀμβρόσια χρύσεια, τὰ μιν φέρον ἡμὲν ἐφ' ὑγρὴν
ἢ δ' ἐπ' ἀπείρονα γαῖαν ἅμα πνοιῆς ἀνέμοιο.
εἶλετο δὲ ῥάβδον, τῇ τ' ἀνδρῶν ὄμματα θέλγει,
ὣν ἐθέλει, τοὺς δ' αὖτε καὶ ὑπνώοντας ἐγείρει.
τὴν μετὰ χερσὶν ἔχων πέτετο κρατὺς ἀργεῖφόντης.
Πιερίην δ' ἐπιβάς ἐξ αἰθέρος ἔμπεσε πόντῳ:
(5.43-50) > Apostolidis-Akokolidis, 50

9. Narrative time: order (*in medias res*, flashback)

'the flashback [...] is often indicated by altering the line which makes up the frame. The wavy edged or scalloped panel border is the most common past time indicator. While there is no universally agreed upon convention for expressing tense through the outline of the frame, the 'character' of the line [...] creates a hieroglyphic' Eisner (1985) 44. See Halitherses' prophesy (2.157-176) > Apostolidis-Akokolidis, 22.

10. Extra-diegetic level: the narrator

With *μοι* (1.1) the poet establishes the extradiegetic level; the Odyssean narrator is external, omniscient, omnipresent, undramatized and covert or, in Genette's terms, hetero-diegetic (voice) with zero focalization (perspective). > Apostolidis-Akokolidis, 5. But in Giokas: *paralepsis* (Karagiozis as narrator > Karagiozis as character).

11. Diegetic level: the characters

Description within action:

κῆρυξ δ' ἐν χερσὶν κίθαριν
περικαλλέα θῆκεν Φημίω,
(1.153-4)

Uttered (reported) speech:

τὸν δ' ἡμείβετ' ἔπειτα θεά, γλαυκῶπις Ἀθήνη:
'ὦ πάτερ ἡμέτερε Κρονίδη, ὕπατε
κρειόντων,...' (1.44-5)

Inner (reported) speech:

ὀχθήσας δ' ἄρα εἶπε πρὸς ὄν
μεγαλήτορα θυμόν:
'ὦ μοι ἐγὼ δειλός, τί νύ μοι μήκιστα
γένηται;...' (5.298-9)

Calypso's perspective? Cf. Giokas 50; Apostolidis-Akokolidis, 27

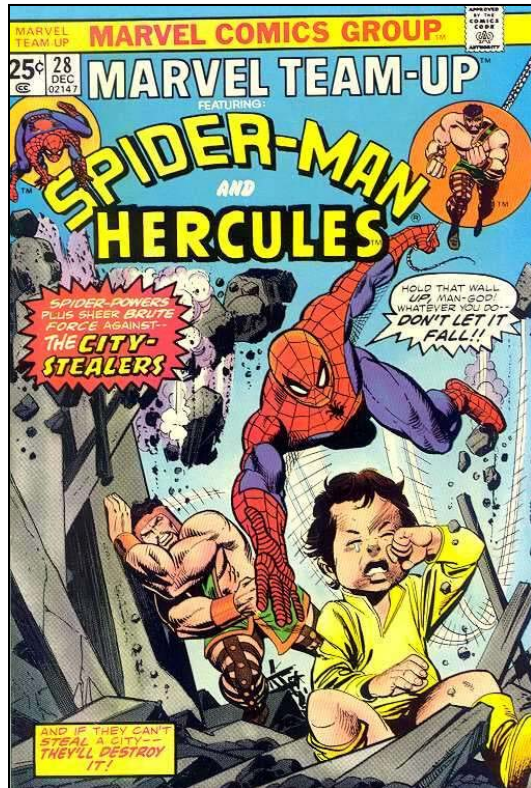
ὥς ἄρα φωνήσας ἀπέβη κρατὺς ἀργεῖφόντης:
ἢ δ' ἐπ' Ὀδυσσῆα μεγαλήτορα πότνια νύμφη
ῆι', ἐπεὶ δὴ Ζηνὸς ἐπέκλυεν ἀγγελιάων. (5.148-50)

τέτρατον ἦμαρ ἔην, καὶ τῷ τετέλεστο ἅπαντα:
τῷ δ' ἄρα πέμπτῳ πέμπ' ἀπὸ νήσου δῖα Καλυψώ,
εἵματά τ' ἀμφιέσασα θυώδεα καὶ λούσασα. (5.262-4)

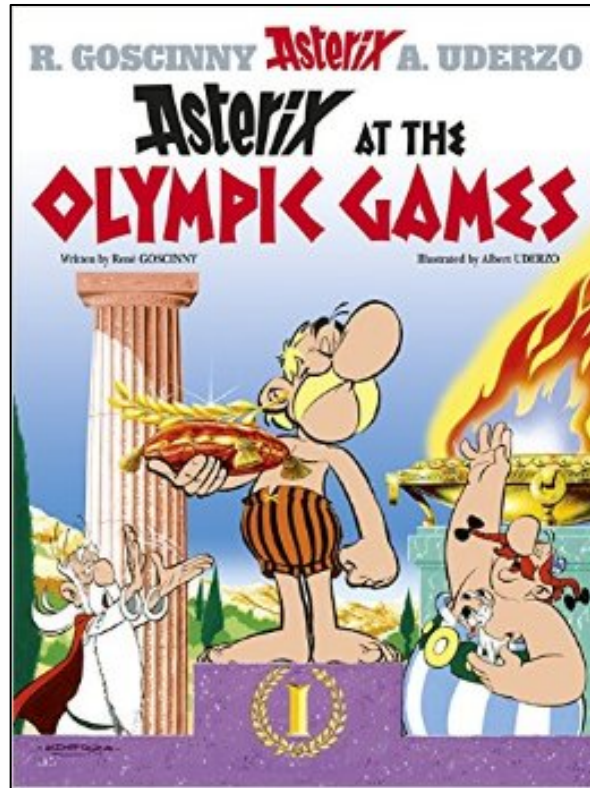
12. Meta-diegetic level: embedded narratives

Books 9-12 (Apologue): *metalepsis*. Who is the narrator? Cf. Apostolidis-Akokolidis, 93.

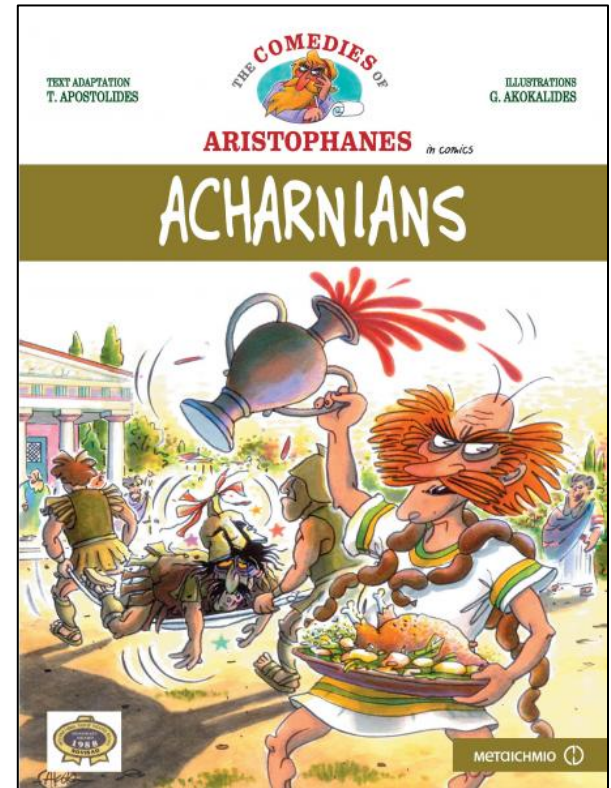
Categories of comics engaging with Classics:



Antiquity invades the present of the story (cosmetic borrowings)



The story is placed in a classical context (appropriation)



Direct transfer of a classical text (adaptation)

narrative time: *pace*

εἰδομένη ξείνῳ, Ταφίων ἡγήτορι Μέντῃ.
(1.105)



Multiple exposure technique
prolongs our viewing of the panel
(Apostolidis-Akokalidis, 10)

narrative time: *frequency*

ὥς εἰποῦσ' ὑπὸ ποσσὶν ἐδήσατο καλὰ πέδιλα,
ἀμβρόσια χρύσεια, τὰ μιν φέρον ἡμὲν ἐφ' ὑγρὴν
ἡδ' ἐπ' ἀπείρονα γαῖαν ἅμα πνοιῆς ἀνέμοιο:
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Apostolidis-Akokalidis,
9-10 and 50

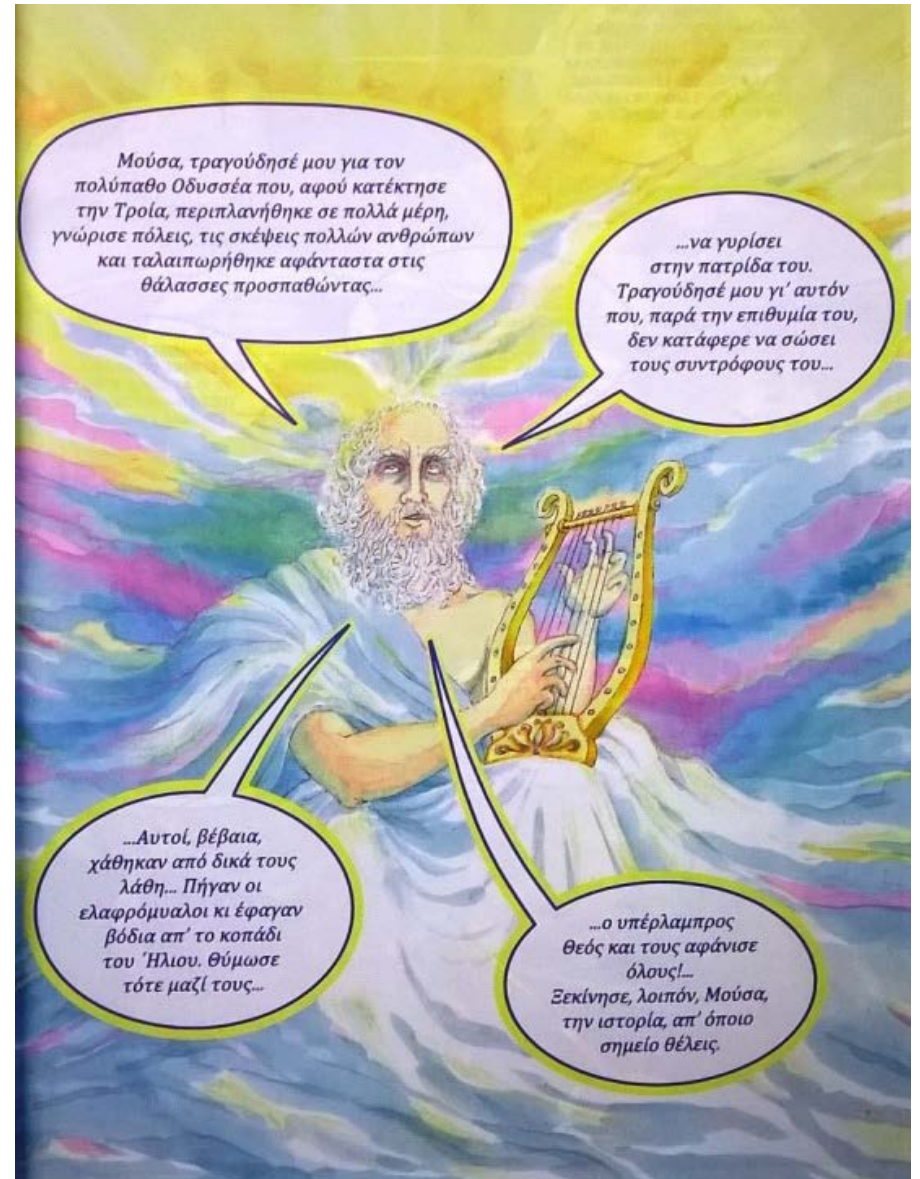
narrative time: *order*



Halitherses' prophecy (2.157-176)

Apostolidis-Akokalidis, 22.

Extradiegetic level: the narrator



borderless (without hyperframe) splash page

Diegetic Level: the characters

ὥς ἄρα φωνήσας ἀπέβη κρατὺς ἀργεῖφόντης.
ἢ δ' ἐπ' Ὀδυσσῆα μεγαλήτορα πότνια νύμφη
ἦι', ἐπεὶ δὴ Ζηνὸς ἐπέκλυεν ἀγγελιάων. (5.148-50)

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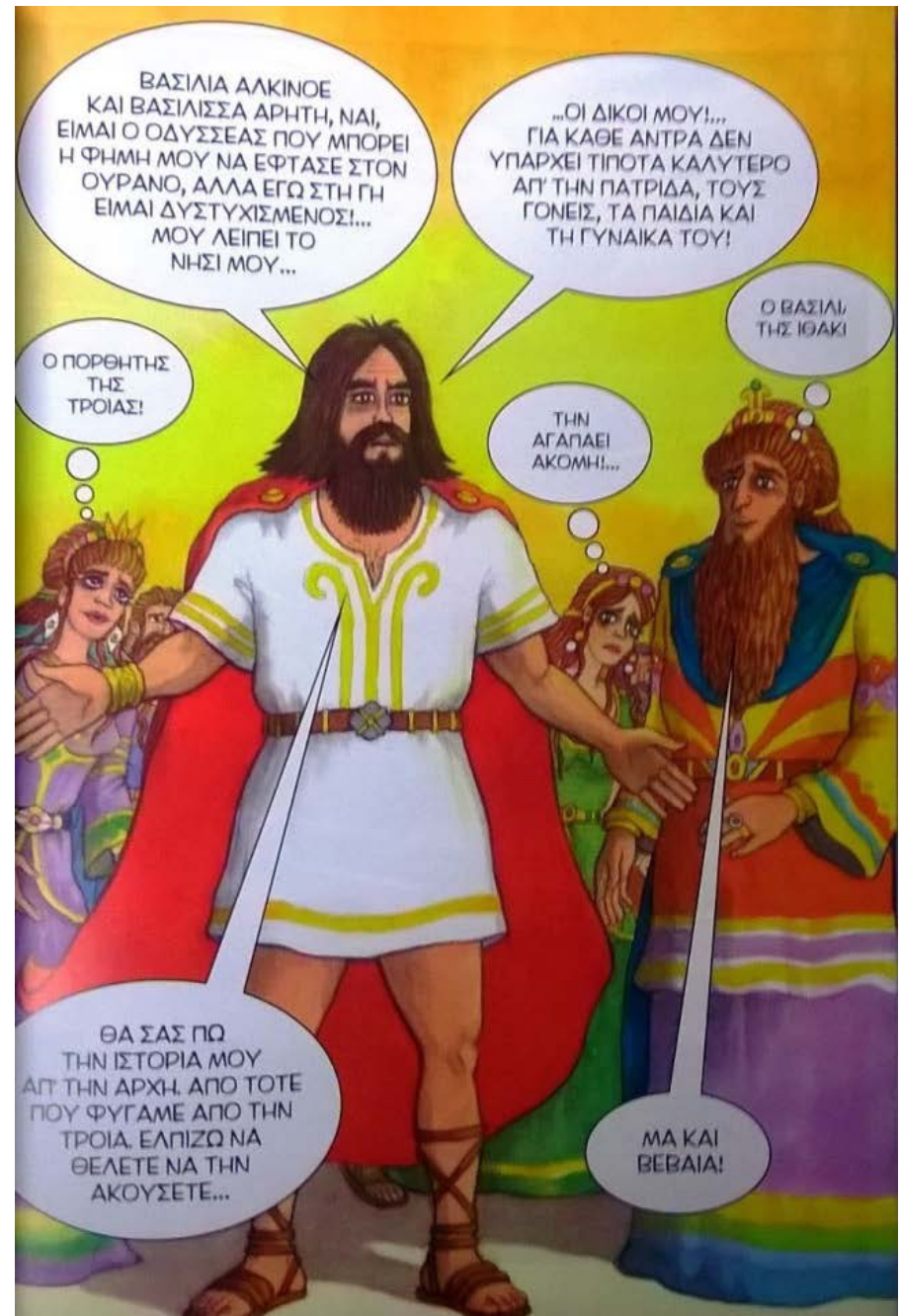
↑ Giokas, 50: Calypso's inner speech.

← Apostolidis-Akokalidis, 27: Calypso's monologue.

Metadiegetic level: embedded narratives

Metalepsis: who is the narrator?

Odysseus' narration to Alcinous
(Apostolidis-Akokalidis, 93).



Sixth Annual Meeting of Postgraduates in the Reception of the Ancient World

Ioannou Centre for Classical and Byzantine Studies, 66 St. Giles', Oxford, OX1 3LU

Day 1: Monday 12th December 2016

Guest Respondent: Constanze Güthenke

09:30-10:00 Registration and Coffee

10:00-11:30 Contemporary Reworkings of the Classics

Hippolytus' Neglect of Eros: A Dialogue between Euripides and Sarah Kane's Phaedra's Love

Anastasia-Stavroula Valtadorou, *University of Edinburgh*

The Modern Greek Sons of Odysseus: A Contemporary Displacement

Emmanuela Schoinoplokaki, *University of Heidelberg*

'Faithful Traitors' and 'Abusive Fidelity': The Contribution of Contemporary Poetics to Horace Odes I

Alice Ahearn, *Durham University*

How to Translate Plautus for a Twenty-First Century Audience (And Still Make Them Laugh)

Clara Daniel, *Aix-Marseille University*

11:30-11:40 Coffee Break

11:40-12:55 Classical Reception in the Long Nineteenth Century

Between Aeschylus and Milton: Shelley's Displacement of the Promethean Myth

Mary Alexandra Dodd, *University of Edinburgh*

'There Blazed the Glory, There Shot Black the Shame': Poetic Scholarship in Robert Browning's Aristophanes' Apology

Peter Swallow, *King's College London*

Kipling's Mithras: 'Oriental' God in Victorian Guise

Nirvana Silnović, *Central European University*

12:55-13:30 Lunch

13:30-14:15 Classical Reception Studies Network Panel with Joanna Paul, Amanda Wrigley and Debbie Challis

14:15-15:30 Adapting the Classics in Early Modern Europe

A Petite Pallace of Pettie his Pleasure: Translations from the Classics or Italianate Tales?
Flavia Palma, *University of Verona*

Displacement in the Neo-Latin Horatian Parodiae of Mildmay Fane, 1645-1660
Jill Woodberry, *King's College London*

The Linguistic Effects of Displacement in James Thomson's Agamemnon
Angelica Vedelago, *University of Padua*

15:30-15:40 Coffee Break**15:40-16:55 Medieval Readings of Classical Authors**

Classical Influences in the Medieval Spanish Romance El Libro de Alexandre
Cristina García, *Universidad Complutense de Madrid and Universidad Autónoma de Madrid*

The Textual Reception of Ovid's Metamorphoses During the Middle Ages: The Case of Germany
Cristiana Roffi, *Universität zu Köln*

Authority Displaced: Petrarch's Readaptation of Lucan's Ethics
Bianca Facchini, *University of California Berkeley*

16:55-17:05 Coffee Break**17:05-17:55 Displacing Plato from Late Antiquity to the Present**

Plato's Republic and its Reception by Feminist Studies
Vânia Silva, *University of Coimbra*

Classical, Therefore Universal: A.B. Yehoshua's A Woman in Jerusalem and Plato's Symposium
Giacomo Loi, *Catholic University of the Sacred Heart, Milan*

18:00-18:30 Guest Response from Constanze Güthenke**19:30 Conference Dinner at St Hilda's College, Cowley Place, Oxford, OX4 1DY****21:00-21:30 Performance and Drinks**

This performance piece tells the story of an alternative Antigone—that of Euripides—alongside fragments of Sappho's poetry in Greek, Latin, and contemporary English translation. As such, it explores the concept of fragments, both ancient and modern, both textual and physical.

Drinks will be accompanied by an exhibition of material from the St Hilda's archives relating to the study of classics over the course of the college's history, including photographs of student theatre productions. As a former women's college, St Hilda's offers a unique insight into the history of female scholarship.

Day 2: Tuesday 13th December 2016

Guest Respondent: Fiona Macintosh

09:30-10:45 Classics, Colonialism and Revolution

Arthur Mee's Appropriation of the Ancient World In Support of the British Empire

Phyllis Brighouse, *University of Liverpool*

The Decline and Fall of the British Empire? Displacing Late Antiquity in the early United States

Francesco Morosi, *Scuola Normale Superiore of Pisa*

A Twentieth Century Reworking of Sophocles' Antigone: Between Displacement and Continuity

Rossana Zetti, *University of Edinburgh*

10:45-10:55 Coffee Break

10:55-12:10 The Classics in Popular Culture

'No Good Deed Goes Unpunished': The Wire's Clay Davis and Aeschylus' Prometheus Bound

Stephan S. Renker, *University of Hamburg*

The Displacement of Spartacus: Crixus as Metaphor for Slavery in Starz's Spartacus

Claire Greenhalgh, *Open University*

Homer's Odyssey in Comics: Translating the Narrative

Dimitris Kanellakis, *University of Oxford*

12:10-12:20 Coffee Break

12:20-13:35 Iconography and Art in Classical Reception

Pieter Bruegel the Elder and Classical Antiquity

Victoria Zicos, *The Warburg Institute*

Displacement in Recent Sculptural Representations of the Trojan Horse

Ronald Forero Álvarez, *University of La Sabana and University of Salamanca*

The Displacement of Ancient Jewish Symbols on Modern Israeli Currency

Joshua Goldman, *University of Oxford*

13:35-14:15 Lunch

14:15-15:10 Gender Displacements

Ritual, Satire, or Suffrage Drama? The Bacchae of 1908

David Bullen, *Royal Holloway*

From Sekhmet to Suffrage: Displacement of Ancient Egypt and the Near East in Early Twentieth Century Women's Culture

Mara Gold, *University of Oxford*

15:10-16:25 Classics in Music and Dance

Ariadne in Catullus and Strauss

Stephanie Oade, *University of Oxford*

'Che Farò Senza Euridice?' The Myth of Orpheus and its Reception in Classical Music

Julia Winnacker, *University of Hamburg*

Myrrha: Displaced, Misplaced, Replaced?

Marie-Louise Crawley, *Coventry University*

16:25-16:45 Coffee Break

16:45-17:15 Guest Response from Fiona Macintosh

17:15-17:45 Plenary and Drinks