

CLASSICS 191

**Exploring the Greek Novel:
Longus, Achilles Tatius and Heliodorus at the Mirror
FQ 2013 W 2-4: 50 Dodd 162**

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Office hours: M 1-3; W 12-1.

The Greek novel represents one of the most thriving research areas in Classics. Its high degree of literary sophistication and engagement with cultural issues such as gender, sexuality, ethnicity and religion have attracted an ever-increasing amount of scholarly interest. In this course we will focus on the most mature and self-reflexive variations of the so-called “ideal” Greek romance (Longus’ *Daphnis and Chloe*, Achilles Tatius’ *Leucippe and Cleitophon* and Heliodorus’ *Ethiopian Stories*) by reading a broad selection of passages illustrative of the distinctive features of each of these works and discussing them in the light of the most recent and thought-provoking critical studies. We will especially concentrate on the following issues: narrative techniques, intertextuality and self-reflexivity, ekphrasis, gender and sexuality, cultural identity

Grade Breakdown

Participation	20%
Article reports	10%
Close reading	15%
Abstract	5%
Presentation	25%
Paper	25%

COURSE REQUIREMENTS

Participation. The success of this seminar depends on the level of class discussion. I therefore expect that every week all students will come fully prepared and eager to discuss both primary and secondary readings. Although each week we will focus on individual books (i.e., major divisions of larger works), it is **strongly recommended** that students read the three novels in their entirety in English and acquire a clear knowledge of the plot of each of them. Because of the thematic approach of this course, we will often be looking at parts of the novels out of sequence. Each primary reading assignment then is divided into two parts. The first part contains the thematic material we will discuss in class on that day. The second part, set off by “**also**,” fills the narrative gaps. Students should always prioritize the thematic material but reading the second part of the assignment, where indicated on the syllabus, will help you get through the three novels in a timely manner. Use the translations by C. Gill, J. J. Winkler and J. R. Morgan collected in **B. P. Reardon, ed., *Collected Ancient Greek Novels, University of California Press 2008***,² available at the UCLA textbook store. I will also post on the website summaries of the plots for your reference. These summaries are absolutely not a substitute for the reading, but you may find that even if you have done the reading they will be useful for refreshing your memory about the various twists and turns.

Article Reports. Students will be asked to give a total of **2** short reports summarizing secondary readings in each week’s assignment. Each report should be **10 minutes** long. All the readings will be posted on the course website. In the assigned articles, all the Greek quotations are translated. Single Greek words may not be translated. Should this cause you difficulty, please do not hesitate to e-mail me. I will be very happy to clarify.

Close Reading. Each student will be asked to give **one** short presentation (**15 minutes**) based on the close reading of a passage from the assigned primary readings. Focus on a passage that has caught your attention and discuss selected aspects relevant to the week’s theme. This close reading can provide material for your long presentation.

Presentation. A **40-minute** Powerpoint presentation laying out an original argument based on your in-class work and independent research. All presentations will take place in Weeks 8-10. Each presentation will be followed by a 10-15 minute discussion. **Not later than week 4**, all students should visit during office hours to give a preliminary account of their ideas regarding this project. We will discuss strategies on how to organize your thoughts. I will also provide you with bibliographical recommendations. I will offer tips on different aspects of research in Classics at the end of each class.

Abstract. In not more than **250** words summarize the contents of your presentation, laying out your thesis in a simple and clear way, indicating which texts you will discuss and charting a coherent trajectory of your argument. All abstracts are due on **November 8**. Please bring a hard copy to class.

Paper This paper should reproduce in a formal written form the argument of your presentation. This paper should have a **footnote apparatus**(with references to the scholarship you used to support your argument) and a **bibliography** (all items should be listed alphabetically according to the author/year system). The paper should be 12 to 15 pages (double spaced with 12 point type). It is due on Friday of finals week (**December 13**) and should be sent to me electronically as a PDF document.

Week 1 (October 2)

Openings

Longus, Prologue and Book one (Reardon, pp. 288-303)

Achilles Tatius, Book one (Reardon, pp. 175-89)

Heliodorus, Book one (Reardon, pp. 353-79)

R. Martin, "A Good Place to Talk: Discourse and Topos in Achilles Tatius and Philostratus," in M. Paschalidis-S. Frangoulidis, eds., *Space in the Ancient Novel*, Gröningen 2002 (*Ancient Narrative*, Supplement 1): 143-60. **Together with** K. de Temmerman, "A Flowery Meadow and a Hidden Metalepsis in Achilles Tatius", *Classical Quarterly* 59, 2009, 667-70.

M. M. Winkler, "The Cinematic Nature of the Opening Scene in Heliodorus' *Aithiopika*." *Ancient Narrative* 1, 2000-2001, 161-184.

F. I. Zeitlin, "Gardens of Desire in Longus's *Daphnis and Chloe*: Nature, Art, and Imitation," in J. Tatum, ed., *The Search for the Ancient Novel*, Baltimore-London 1994, 148-170.

Week 2 (October 9)

Narrators

Longus, Book 2 (Reardon, pp. 303-18)

Achilles Tatius, Book 6-7 (Reardon, pp. 249-69)

Heliodorus, Book 2-3 (Reardon, pp. 379-424)

Also: Achilles Tatius, Books 2-5

J. R. Morgan, "Nymphs, Neighbors and Narrators." In S. Panayotakis, M. Zimmermann, W. Keulen, eds., *The Ancient Novel and Beyond*. Leiden-Boston 2003, 171-89.

T. Whitmarsh, "Reading For Pleasure: Narrative, Irony and Erotics in Achilles Tatius." In S. Panayotakis, M. Zimmermann, W. Keulen, eds., *The Ancient Novel and Beyond*. Leiden-Boston 2003, 191-205.

J. J. Winkler, "The Mendacity of Kalasiris and the Narrative Strategy of Heliodorus' *Aithiopika*." *Yale Classical Studies* 27, 1982, 93-158 (= S. Swain, ed., *Oxford Readings in the Greek Novel*, Oxford 1999, 286-350).

Week 3 (October 16)

Intertextuality

Longus, Book 3 (Reardon, pp. 318-32)
Heliodorus, Books 7-8 (Reardon, pp. 488-535)

Also: Heliodorus, Books 4-6

D. F. Elmer, "Heliodorus's Sources: Intertextuality, Paternity, and the Nile River in the *Aithiopika*." *Transactions of the American Philological Association* 138, 2008, 411-50.

J. A. Pletcher, "Euripides in Heliodorus' *Aethiopica* 7-8," *Gröningen Colloquia on the Novel* 9, 1998, 17-27.

I. Repath, "Platonic Love and Erotic Education in Longus' *Daphnis and Chloe*." In K. Doulamis, ed., *Echoing Narratives: Studies of Intertextuality in Greek and Roman Prose Fiction*, Groeningen 2011 (Ancient Narrative, Supplement 13), 99-122.

Week 4 (October 23)

Ekphrasis and Visuality

Achilles Tatius: Book 3 (Reardon, pp. 208-221)
Heliodorus: Book 5 (Reardon, pp. 445-72)

P. Hardie, "A Reading of Heliodorus, *Aithiopica* 3. 4. 1-5.2." In R. Hunter, ed., *Studies in Heliodorus*. Cambridge 1998: 19-39.

H. Morales, "Looking at Leucippe." In *Vision and Narrative in Achilles Tatius' Leucippe and Clitophon*. Cambridge 2004: 156-220.

F. I. Zeitlin, "Figure: Ekphrasis", *Greece and Rome* 60, 2013, 17-31.

Week 5 (October 30)

Spatial Otherness and Cultural Identity

Achilles Tatius: Book 4 (Reardon, 221-233)
Heliodorus: Book 9 (Reardon, pp. 536-58)

J. Romm, "Travel." In T. Whitmarsh, ed., *The Cambridge Companion to the Greek and Roman Novel*. Cambridge 2008: 109-26.

D. L. Selden, "Aithiopika and Ethiopianism." In R. Hunter, ed., *Studies in Heliodorus*. Cambridge 1994: 182-217.

T. Whitmarsh, "The Writes of Passage: Cultural Initiation in Heliodorus' *Aethiopica*." In R. Miles, ed., *Constructing Identities in Late Antiquity*. London-New York: 16-40.

Week 6 (November, 8 – **Friday instead of Wednesday**. Helen Morales from UCSB will visit the class)

Abstract due

Gender and Sexuality

Achilles Tatius: Book 2 (Reardon, pp. 189-208)

Longus: Book 4 (Reardon, pp. 333-48)

S. Goldhill, *Foucault's Virginity: Ancient Erotic Fiction and the History of Sexuality*. Cambridge 1995: 46-111.

S. Olsen, "Maculate Conception: Sexual Ideology and Creative Authority in Heliodorus' *Aethiopica*," *American Journal of Philology* 133, 2012, 301-322.

K. Ormand, "Testing Virginity in Achilles Tatius and Heliodorus," *Ramus* 39, 2010, 160-97.

Week 7 (November 13)

Closures

Achilles Tatius: Book 8 (Reardon, pp. 269-84)

Heliodorus: Book 10 (Reardon, pp. 558-88)

I. D. Repath, "Achilles Tatius' *Leucippe and Cleitophon*: What Happened Next?" *Classical Quarterly* 55, 2005, 250-265.

T. Whitmarsh, "Telos", in *Narrative and Identity in the Ancient Greek Novel*. Cambridge 2011: 177-213.

Week 8 (November 20)

3 Presentations

Week 9 (November 27)

3 Presentations

Week 10 (December 4)

4 Presentations

Selection of Abstracts

Katie Takakjian:

For my research presentation and paper, I propose to examine the issue of overt female sexuality and its connection to negative characterization in Heliodorus. My focus will be constrained to looking at three figures in The Aethiopika, namely, Thisbe, Demainete, and Arsake. All three of these characters openly embrace their own sexuality and are the active pursuers in their relationships with men. However, I will argue as my thesis that it is precisely this trait that makes them into the villainesses of their respective portions of Heliodorus' story, and that this is a reaction by a patriarchal society against women who are perceived as dangerous and oversexualized. By contrasting these two women with Charikleia, the novel's heroine and professional virgin, I will show that the threat of overt female sexuality is the driving force behind the selection of Thisbe, Demainete, and Arsake as villainesses, and that the determination of sexuality as a trait is the defining characteristic for what makes a woman of the ancient novel either a heroine or a villainess.

Matt Long:

Within Achilles Tatius' novel *Leucippe and Clitophon*, the intratextuality created by the multiple heirarchies of narration is accentuated by Kleitophon's narration of his trials in the eighth book of the novel (VIII.5). By demonstrating self-awareness as a character-narrator, Kleitophon casts doubts on the reliability of Kleitophon as a narrator crafting his own character. Each step of his journey can be reevaluated in light of this narratorial shift, from his first encounters with Leukippe through his interactions with Melite to Leukippe's virginity test. This reassessment also indicates that the narratorial "other" created by the intertextuality pokes fun at the character of Kleitophon in the novel at every step of his journey, until he becomes a narrator of his own story (a "meta-narrator") and through to the end of the novel. By looking at the interplay between Kleitophon the meta-narrator and the "other", the persona of the narrating Kleitophon can be glimpsed not as an unbiased narrator but as an intelligent narrator with an agenda that influences his creation of his meta-narratorial persona within the story.

Melissa Rose:

Heliodorus places great emphasis on the importance of chastity in his *Aethiopica*. He uses the many stories about the sexual affairs of women to both entertain and instruct. The concept of virginity in Heliodorus' *Aethiopica* plays a dual role in the novel. Heliodorus uses the theme of virginity in a practical way, as a narrative device to drive the novel's plot. The maintenance of Charikleia's chastity throughout the story is the most important aspect to her characterization as a heroine, as well as the main focus of the reader's attention and desire. However, while Charikleia's storyline is most prominent to the reader, there are other stories regarding a woman's fidelity that keep the plot moving. Almost every significant plot advance in the novel is due to a woman's chastity—or her lack of it. These stories of chastity

The theme of virginity comes to its climax during Book 10, when both Charikleia and Theagenes endure the virginity tests before their supposed sacrifice. Though this scene has been said to be a parody of the Greek

romance genre in general, it does not take away from the seriousness of the issue of virginity. Heliodorus upholds the weight and importance of a woman maintaining chaste, keeping up a didactic tone throughout his novel. Unlike other Greek novels where stories of promiscuous women are portrayed as comical, and where adulterous women escape punishment, promiscuity for Heliodorus results in dire consequences: such as banishment or death. Heliodorus keeps even his hero, Theagenes, a virgin—another difference from other Greek novels—that shows his stronger emphasis on the significance and gravity of virginity as an ideal.

Claire Reitz:

This essay examines the deceptive nature of the character Kalasiris and its effect on the *Aethiopica* and its readers. Kalasiris uses his position as a revered, mystical, foreign priest to repeatedly manipulate characters into pursuing the course of actions that he deems to follow the will of the gods. However, given Kalasiris' repeated transgressive behavior, his credence as a pious and devout figure quickly proves to be erroneous. As both the central influential religious figure and a major first-person narrator of the text, this underhanded demeanor results in discrepancy, affecting the reader's reception of Kalasiris as a trustworthy character and narrator. Despite Kalasiris' cognizant and blatant duplicity throughout the tale, Heliodorus nevertheless casts him as an overall positive figure. For although he operates through deception and manipulation, Kalasiris is the most prominent and useful guiding force for the protagonists. This fact leads the reader to presume that they are intended to trust him. The inconsistency of scruples and perception regarding Kalasiris demonstrates the ambiguity of both Kalasiris as a character and narrator and the *Aethiopica* as a text.

Robert Skeels:

Love, Gender, and Gentrification: thematic reversals at junctional narrative points in Longus' *Daphnis and Cloe*. While Longus addresses many of the same themes as other authors belonging to what is known as the Second Sophistic tradition, his narrative technique seemingly seeks to conceal rather than parade his command of the literary, philosophical, and cultural traditions embodied in his novel. Moreover, his narrative often reverses the traditional roles in which these themes are frequently presented. This is particularly noticeable in his treatment of the multiple aspects of

love, gender roles, and the tensions (or false dichotomies) between rural and urban mindsets. Typically conveyed in a deceptively naïve manner, the intersections of these concepts are rich both in meaning and intertextuality. It is my intention to explore select passages in Longus to examine these intersections more closely using secondary sources to demonstrate the complexity of themes the author touches on, and the deft manner in

which he weaves them into the narrative. I will be using several of the articles we read in class and other secondary sources as needed to support my points.