Marta Alesso

HERACLES O LA TRAMA INVEROSÍMIL: CONSIDERACIONES SOBRE LA INTERPRETACIÓN ALEGÓRICA

The metaphysical theories of Stoicism and Neoplatonism made Homer a theologian and, beyond that, a sage, providing access to privileged information about the fate of souls. The interpretative tradition has been influenced by a number of earlier ideological - religious ideas which have constituted a very complex and intricate network. The figure of Heracles is an example. Prodicus (5th Century B.C.) presented the first allegorical reading related to Heracles as demanded, at the same time, by Virtue and by Vice. Heraclitus, the rhetor, claims in the first century that Heracles is the representation of Wisdom. Plotinus extracts doctrinal statements from Heracles in support of his own thought about the dualism of the soul. Each of us has two souls: a divine and higher one, which is capable of full union with the eternal matter, and another one, which is in contact with the experience of the material world. In life, both inhabit the same body, and have the same memories in common; at the moment of death they become detached from each other.

Estela Assis de Rojo

VIGENCIA DEL DISCURSO POLÍTICO ROMANO EN LA GENERACIÓN DE MAYO ARGENTINA

The introduction of this paper poses a relationship between cultures on the literary level by using a comparative approach to create a dialogue between Argentine and Roman texts and to prove that Argentine writers resignified Latin culture in a dynamic and pragmatic way, adapting what was classical to their own personal, historical and social circumstances.

This paper focuses on the analysis of the political discourse of M. Moreno and B. de Monteagudo - both of whom belonged to the so-called “Generación de Mayo” - in relation to C. Sallust and M. T. Cicero, Roman writers of I B.C. Thus, the text departs from a brief characterization of the contexts of production as they are found in both cultures and aims at highlighting the convergent elements which justify the relationship and point out the utopic tension which explains the existence of this type of discourses.

Once the Latin corpus is analyzed from the ideological point of view that sustains it, and from the perspective of the sender-receiver relationship, several journalistic discourses - written by the Argentinian writers mentioned - are studied with the same methodology, showing, at the same time, the function of the Latin
discourse through two channels: theme and the use of common strategies. The conclusion will make clear that Latin culture has become the universal stratum to which Argentine writers appeal in order to legitimise their writing and to bestow it with prestige and authority. The updating of Latin culture answers to a conscious affiliation and identification with values that are shared and re-elaborated with new meanings.

Dora Battistón

LA TRAVESÍA DE LOS MITOS. AVATARES DE LA CIRCE HOMÉRICA: SATYRICON CXXVI-CXL / “LE STREGHE” DE CESARE PAVESE

The interpretation and the poetic representation of myths, conditioned by circumstances of reception, manifest the functionalism which allows myths to mean and even to denounce diverse problems and expectations of the epoch. From a comparative perspective, the character of Circe can be analyzed in its variations and symbolical meanings from two instances. The allusion to the first century as the “place” of transformation of the mythical material of Antiquity points to the procedures of Satyricon CXXVI-CXL which, in its rhetoric of escapism and ambiguity, parodies the Greek erotic novel and portrays a courtly and narcissistic Circe as the counterfigure of the sentimental heroine. On the other hand, the consideration of the tension between “Antiquity / present” shows to be efficient from the point of view of intertextuality to approach the analysis of the character of Circe in Dialoghi con Leuco, where Pavese, departing from universals, the poetics of memory, and the theory of the mythical place, places on the scene the nucleus of his thought and his existential preoccupation with the problematics of destiny, dialectically united to the search for freedom. In the center of the story, Odysseus, the man “thrown”, forced to be and to defy destiny, becomes the archetypal masculine image. Circe and Leucothea, Penelope and Calypso define him from the periphery. In that representation, the idea of the world as a masculine creation and of man as woman’s construction is implicit.

Jorge Bedoya – Ofelia Manzi

UNA EVOCACIÓN CLÁSICA EN EL ARTE ARGENTINO CONTEMPORÁNEO

This paper analyzes the presence of elements of the Classical world in the work of Ernesto Pesce and Blas Castagna, two contemporary Argentinian artists. The analysis makes clear that different modes of evocation are manifested in the form and iconography developed by each artist.
Abstracts

Pablo A. Cavallero
EL ULTRAJE DE AQUILEO: EL DAÑO MORAL EN LA CULTURA DE LA AIDÓS

This paper, produced as part of the program UBACYT IF 12 “Literature and moral damage”, studies the testimony offered by the central episode of the Iliad. It studies the reason for Achilles’ position, the importance of lessened honour, the injustice of the deed and the need for indemnification. This is defined as a moral damage and we indicate its ethic grounds. The article concludes that for the present jurisprudence this literary testimony is important: if honour is an essential value, its unjustified offence merits a compensation; this one cannot be a homicidal vengeance, but a material indemnification, important and public, which gives back the lessened fame.

Beatriz Cotello
TESTIMONIOS DE COMPOSICIONES MUSICALES DE LOS ANTIGUOS GRIEGOS

The paper consists of a brief description of the most interesting pieces of musical texts written by the ancient Greeks, which are now preserved in different museums of the world. Some of these texts are written on papyrus, some have been copied and printed, a couple more were sculpted in stone.

The limited number of extant musical texts from Antiquity (about 40 pieces) is highlighted. The transmission of Greek music is supposed to have been mostly oral: there was no composition previous to the execution of music, and the notation was used as a guideline for further improvisation.

The most interesting and oldest piece (II Century B.C.) is the “Orestespapyrus”, discovered by Austrian philologists, and belonging to the Papyrus Collection in Vienna.

It contains the written text and the musical notation of a fragment of a chorus from the tragedy of Orestes by Euripides (verses 338-344). The music is supposed to have been composed by Euripides himself.

Elbia Difabio de Raimondo
EXISTENCIA MÍTICA DE PERSONAJES INFANTICIDAS: LOS CUCOS [CUCAS] GRIEGOS

This paper is dedicated to the search and analysis of monstrous beings, whose victims are children. These bogey-women are Gello, Lamia, the Stringes, Mormo and Mormolyce.
After locating each sprite according to their main characteristics, places and purposes of action, anecdotes and relationships with other mythological characters, a series of common attributes arise naturally among them. The first one turns out to be their female nature, which provokes the idiomatic license, shown by the title, when denominating them 'eucas'. Besides that, they possess a frightening essence and their residence is far away from the community, in caves or darkness. The relation ogress-child is bonded to the destructive tendency of the victimaries, on account of which they kidnap, bit, swallow up or maim their little victims. Their mere mention causes fear and the incidents in which they are involved, are located beyond reason.

The reflections in connection with such common features allow to conclude that the frightening quintet has perfectly fulfilled - since very ancient times - the basic task of creating fear. As the majority of the texts belong to men, these writers - Aristophanes, Xenophon, Theocritus, Strabo, among others - have shaped, in their literary works, their mothers' and nurses' fables, which have thus transmitted to them ancestral fears.

Claudia N. Fernández
EL PÚBLICO DE ARISTÓFANES: SPECTATOR IN FABULA

Aristophanes' comedy, perhaps as no other ancient literary expression, incorporates into the fiction the author's anxieties about the reception of his work, turning them into a characteristic discursive topic. It creates a special type of model spectator - ideal and explicit - a genuine spectator in fabula, a textual construction of the dramatic fiction at the expense of the empiric spectator, but who can in no way be confused with him. The system of images that describes him, presents him broken up into two irreconcilable components: a smart and sophisticated audience as opposed to the majority of the spectators, who are incapable of understanding the more subtle points of the drama. In this way, the author imposes an axiological paradigm in service of his own praise. Nevertheless, in order to gain success and approval, Aristophanes was compelled to also welcome the vulgar spectators, without leaving aside the more refined ones. We believe that this decision is shown in the construction of the later dramas. From this point of view, the ambivalences, contradictions and ambiguities can be read as correlative to the heterogeneous description of the spectators.
Margarita Garrido
EL DISCURSO DE UN POLÍTICO. (SÓF. ANT., 162-210)

This paper analyzes, through enunciation theory, the first one of those speeches Creon, as a State ruler, pronounces in front of a chorus of Theban elders. In this rhészis, which contains the essential detonator to trigger off later punishment after the disobedience of a prescription, the State ruler spreads out various complex rhetorical strategies in order to persuade the elders and achieve support from them, his explicit recipients. However, they show their controversy towards a policy which refuses burial to a dead man while burying a woman alive, instead.

Patricia Malone – Carla Rivara
UNA LECTURA DEL SATYRICON EN CLAVE NIETZSCHEANA

This article analyzes the deconstruction of the values of Roman culture as shown in Satyricon. Beginning at Cena Trimalchionis, and exploring different narrative levels, it is possible to think of a perspective that allows for a comparison between the social structures of Antiquity – seen from literature - and Nietzsche’s view on history.

Raquel Miranda
LA UTILIDAD DEL AMOR. LA CONSTRUCCIÓN DE(L) GÉNERO EN DE AMORE (SIGLO XII)

The aim of this article is the analysis of André le Chapelain’s De amore libri tres, or De arte honeste amandi, moral treatise on scholastic debate form. De Amore allows for gender representation as a social and cultural category which defines relations between the sexes in the context of medieval culture. Furthermore, from the textual point of view, the work reveals a detailed elaboration by André le Chapelain of gender material rich, for Western culture, in symbolical and emblematic connotations.