

**Vassiliki Chryssanthopoulou, University of Athens**

*Personal Narratives of Traumatic Experiences: From Oral Narratives to Websites*

Traumatic events are important in structuring the identities of people involved in them.

While being generally transmitted orally, either in prose or in verse, by those who have experienced them, nowadays they are also transmitted through the internet, mainly in the context of websites whose aim is to preserve the memory of such traumatic events.

This paper examines the example of personal narratives of the wreck of the *Empire Patrol*. It involved the traumatic experiences and indeed the death of a number of Greek refugees returning from a refugee camp in Gaza, Palestine, to their homeland, the island of Castellorizo at the southeastern border of Greece, at the conclusion of World War II. The wreck of the *Empire Patrol*, with the ordeal and loss it involved for its passengers, became the subject of narration by members of the community of sufferers, and even of a *rima*, i.e. a lengthy narrative song telling the story of the event. It has also inspired Castellorizian survivors in Australia to create a memorializing website containing personal narratives and a version of the narrative song of the shipwreck.

I investigate the continuities and divergencies of the two categories of these traumatic narratives, namely those I recorded from living survivors and those to be found on the website in question. I also compare two versions of the song narrating the wreck, that is, the version I recorded during fieldwork and that found on the website. The ensuing analysis explores the following issues: storytelling on the internet as linked to the question of orality, narratives of traumatic events as a genre of oral narration, personal authorship in oral narrative and the role of researchers in the study, preservation and transmission of such narratives as part of the heritage of storytelling communities.

**Evy Johanne Håland, Independent researcher, Bergen/Alumna, Marie Curie Intra-European Fellow, University of Athens**

*Fieldwork and Ancient Sources: A Comparative Method*

The present abstract is based on a bigger project, *The Dangerous Life: Gender, Pain, Health and Healing in Modern and Ancient Greece, a Comparison*. This project presents a new method to the study of antiquity: fieldwork combined with archive and library studies of

ancient sources. The actual proposal therefore will address the interrelationship between oral and written literature.

The paper will present the pilgrimage centre and Pan-Hellenic Holy Foundation of the *Euangelistria* (the Panagia—Virgin Mary/All-Holy One—of the Annunciation or the annunciated), on the island of Tinos. To be exact, the pilgrims and the pilgrimage taking place during the celebration of the “Dormition of the Panagia” (*Ē Koimēsis tēs Theotokou*, the Falling Asleep of the Mother of God) on 15 August.

In 1823, after several mystical visions experienced by one of the islanders, a pious nun named Pelagia, people on Tinos found the miraculous holy icon of the Annunciation of the Panagia. According to tradition, Pelagia saw the Panagia repeatedly in her visions and was instructed by her to inform the elders to start excavations in order to find her icon, buried many years earlier in a field, and to build her “house” (i.e. her church) on that site. On 30 January 1823, the icon was unearthed in the field where it had been for about 850 years since the church built on the ruins of the pagan temple of Dionysos was destroyed and burnt down by the Saracenes. In 1821, two years before the icon was found, the great Greek War of Liberation broke out. The finding of the icon, the construction of the church of the Panagia, the enormous crowds of pilgrims and all the miracles worked by the icon, occasioned the passing of an act declaring, by governmental decree, the island to be sacred in 1971. Pelagia became sanctified on 11 September 1970.

The miracles worked by the holy icon have made Tinos a centre of Pan-Orthodox worship, and some miracles are more famous, than others. Many of the dedications in the sanctuary are memorials linked to some of the most famous miracle cures worked by the holy icon that “everybody” knows of, and the gifts given as tokens of gratitude are eagerly pointed out to new visitors. The most famous miracles are written down in a church pamphlet distributed to pilgrims, and this aspect of the miracles is further illustrated by examining the sanctuary’s archive containing many letters and newspaper articles telling of miracles. We find letters from several categories of believers, and many letters mention both white and black magic. In addition to these, we meet the activities that most often are performed by female pilgrims, such as vows, prayers, and offerings, accompanied by oral sharing of stories of miracles. These are generally not written down. They also reproduce or interpret written miracles in their own way, as is usual when believers give their own versions of miracles they

have read, or heard others talk about. Many of these have similarities to what we read about in ancient sources, generally authored by men, such as the miracles found in the Hippocratic corpus and the inscriptions telling about the healing miracles of Epidauros. The paper aims to do a comparison between these, in order to shed new light on the ancient world. This means that the male-produced texts must be deconstructed and considered from a gyno-inclusive perspective by examining them in conjunction with information from the female sphere, such as the few sources we have from ancient women and the oral stories shared by women on today's Tinos.

**Minna Skafte Jensen, Professor Emmerita University of Southern Denmark**

*Homer the storyteller*

The Homeric poems – in which I include the hymns – offer many examples of stories within the story, situations in which somebody tells a story to somebody. The phenomenon is common in all kinds of narrative, written as well as oral. A special aspect of its use in oral narrative is to be an instrument for performers when they want to expand their mental texts.

In Homer, independently of what genre they represent, stories end up as hexameter poetry. However, mostly it is relatively clear from the context what genre a given story belongs to, and the scale stretches from formal song performed by professionals in Ithaca or Phaeacia to private prose anecdotes as told in the swineherd's hut. A story may be part of the argumentation in a speech such as Phoenix's story of Meleager and the boar hunt, told as an *exemplum* to Achilles in order to convince him that he should go back to battle; more often stories used in speeches have the speaker as protagonist and serve the purpose of creating sympathy for him/her. Stories may be long such as when Nestor tells of the heroic deeds he did in his youth, or they may be extremely short, as when Penelope mentions the wailing nightingale without telling the story properly. Again, there is, of course, a broad scale of possibilities in between.

Homer describes a world in which storytelling is the main form of entertainment. In noble families the stories may be poems performed by professional rhapsodes, in humbler connections they are in prose and told by amateurs. However, amateur storytelling is

prominently present also in the high levels of society, as when Nestor tells of his youth to Patroklos, or of his adventurous homecoming to Telemachus.

The content of the stories may belong to the common fund of myths of gods and heroes or to the private sphere. Since the storytellers mostly themselves belong to the mythic world, these areas overlap.

Stories told by more or less professional performers have a material value. They may work as gifts that deserve a gift in return, such as when queen Arete in Phaeacia urges those present to give Odysseus a reward for his exciting storytelling. Similarly, the audience may ask for a special story, accompanying the request with a gift, as Odysseus does at the party in Phaeacia.

An important aim of oral epic worldwide is to tell of events from former times in such a way as to make them relevant for the lives of performers and audiences. The Homeric world with its omnipresent storytelling is easily recognisable in similar societies today and must have been eminently so for contemporary audiences.

In my talk I shall try to give an impression of the breadth and variety of stories in the Homeric poems as well as of their common characteristics. A main topic will be autobiographic tales, whether truthful or lying, and the glimpses they sometimes offer into everyday life or timeless experience.

### **Marianti Kaplanoglou, University of Athens**

#### *Storytelling and the organization of village life in certain Greek insular communities*

The growing attention in folklore studies on individual narrators and the praxis particular narratives of a given folk group depict oral literature and its different genres as forms of creation, as varied as the communicative events and the social circumstances to which they are attached. In regard with the genre of the folktale, in particular, the diversity of its oral versions and performance situations in Greek tradition, is mainly connected with the peasantry: but again conceived not as an unvaried or immune group of passive tradition bearers, but rather as a small collectivities constantly transformed under the economical and cultural mechanisms of its integration in the national and international society; thus transforming their narrative habits as well.

This paper concentrates, by reference to empirical micro-data from a long term fieldwork in the insular communities of the Aegean, on a tale belonging to the cycle of the magical helper,

transmitted, as a piece of family lore, in a village of Rhodes. It studies, at first, its generic framework in relation with the narrator's use of the folktale's artistic forms; then, the narrator's thematic and stylistic choices are examined in the light of historical and ethnographic evidence regarding the social existence of the Greek peasantry, especially in the Aegean islands; the paper consequently argues, through this particular example, how community concerns pass into individual performances and, inversely, how an individual's narration can foster community's negotiated mentalities.

**Giorgos Katsadoros and Ioanna Kafetzidaki, University of the Aegean**

*The Mantinades (Couplets) of Karpathos on the Internet and their Reception among Local Student Population*

Mantinades constitute a type of folk song, present on the island of Karpathos for ages. They are improvised couplets, usually in rhyme and in iambic fifteen-syllable verse.

They exhibit a strong presence in everyday life occasions for Karpathians living on the island, but also for others residing elsewhere. In joys and in sorrows, mantinades constitute a major means of communicating and of expressing emotions: a way of life.

Their initially oral transmission led to the creation of many variants, whereas written culture allowed their recording in books. Modern technological developments allowed them to enter the world of the Internet. The World Wide Web, as it happened with many other folkloric genres, helped mantinades travel further, faster and at no cost through space and time.

Even though many researches have recently taken place, the specific genre has not been thoroughly examined. In our article we aim to present data and conclusions of a research concerning the use of mantinades in the everyday life of people of Karpathos, their presence and diffusion on the internet and, finally how they are received and regarded today among students from the island of Karpathos.

On a first level, websites containing or even utilizing Karpathian mantinades are researched, in order to pinpoint their digital diffusion and impact, as well as the general effect of folkloric material's circulation on the internet.

Within this framework, we also aim to record relevant views of secondary education

students in Karpathos, in regard to their relation to the *mantinades*, their everyday use and their distribution on the Internet, through questionnaires and result analysis.

**Ioannis M. Konstantakos, University of Athens**

*Homeric epic and the Archaic Ionian novella*

The study of orality in Homer usually concentrates on the oral composition of the Homeric poems, the use of formulaic elements in the epic language, or the connections with the foregoing traditions of epic performance. Another important aspect is often overlooked: namely, the relations of the Homeric corpus with the traditions of oral storytelling, the rich substratum of popular legends, *Märchen*, and novellas that were widespread in the people's mouths, throughout the communities of Archaic Greece. An important narrative repertoire in this respect must have been the *novellistica* of the Ionian world, a thriving production of novellas characterized by piquant or morbid eroticism, suspenseful intrigues, and sensational adventures. This genre is indirectly known through the traces it has left in the works of Herodotus and other *logographoi* of the Classical period, as well as its influences on the ancient novel. Originally, however, the Ionian novella was a form developed and diffused by word of mouth, and must have flourished already from an early period, parallel to the evolution of heroic epic.

The Homeric compositions draw story patterns and plots from the repertoire of the Ionian novella and rework them, usually as incidental episodes or inserted tales; in the Homeric text, of course, the storylines of the *novellistica* are projected onto the epic world of gods and heroes. In another study I have argued that the story of the adulterous amours of Ares and Aphrodite (*Odyssey* 8.266–366) and the episode of Hera's erotic deception of Zeus (*Iliad* 14.153–351) are based on scabrous comic novellas, which the epic poet has transposed to the domain of the Olympian gods. In this paper I will focus on two other Iliadic specimens, which represent the genre of the "dramatic novella", otherwise best exemplified in tales of Herodotus and other *logographoi*, especially in stories about oriental courts and their intrigues. Novellas of this type are usually set in a palace milieu and involve the king, members of the royal family, and courtiers. All these characters are enmeshed in dark passions, illicit love affairs, and disturbing emotions of desire, envy, or hatred; they become

involved in complicated guiles and tortuous machinations, which often produce a sombre or tragic outcome.

The Homeric examples under discussion, Bellerophon's life-story (*Iliad* 6.155–205) and Phoenix's brief autobiography (*ibid.* 9.438–495), conform to this narrative form and present many parallels to novelistic tales from other sources — both the early literatures of the Near East and the later romances of the Greco-Roman world. They seem to stem from the same fictional universe as the gloomy and sensational court tales of Herodotus. Bellerophon's story gathers together a whole series of adventurous and romance-like motifs widespread in the narrative traditions of the ancient Orient: "Potiphar's wife", "Uriah's letter", and the ordeal of monster-slaying imposed as a result of a love intrigue (a common pattern in Iranian legends, e.g. in the cycle of Gushtāsp). Phoenix's account adapts in a more solemn mood essentially comic motifs of the scabrous erotic novella: it begins with a variation on the theme of "father and son loving the same woman" (a favourite of later domestic comedy) and culminates with the hero's sexual impotence and the concomitant personal and social pressures (another widespread motif of piquant storytelling, from the Hittite *Schwank* of Appu to the tribulations of Encolpius in Petronius' *Satyricon*). An interesting aspect of both these tales is that, although they are summarily given, they are full of pregnant formulations and briefly sketched scenes of concentrated force and dramatic potential, which could be developed at greater length in a different performance context. In the Homeric compositions these stories have been condensed, so as to be incorporated as digressions into the epic plot. However, their form hints at an ampler narrative expansion and a wealth of further details, which may have characterized their primary oral diffusion in the context of Ionian storytelling.

**Markéta Kulhánková, Masaryk University, Brno**

*Byzantine Edifying Stories between Orality and Literacy*

The research of orality in Byzantine literature has been largely focused on the late, so-called vernacular poetry, especially on its metre, poetic syntax and language. Much less research has been done on prose and little attention has been paid to the so-called Byzantine early vernacular. The present contribution will be dedicated to these neglected areas.

The hagiographic edifying story (ψυχωφέλης διήγησις) is a particularly interesting case for scholars working in the field of Byzantine literary orality, since this genre is based on orally

transmitted storytelling (primary orality), but the texts were also, at least in part, intended for oral performance (secondary orality). Moreover, most collections feature intensive efforts to suppress literacy and stress orality in order to claim the truth and authenticity of the accounts. The preserved collections of edifying stories were written by both eponymous and anonymous authors of various social and educational backgrounds. Thus, it is possible to explore a selection of (potentially) oral features in many texts of one single genre, sometimes even rendering the same or very similar story, and compare the outcomes of the analysis with other texts by the same authors which do not have an oral background. By exploring this genre, we can also gain the opportunity to study the fate and functions of oral features within a longer period of time (fourth to tenth cent.), during which the genre gradually distanced itself from its oral origins.

The first part of my talk will be dedicated to the special nature of the genre outlined above, while the second part will focus on one particular example of a (potentially) oral feature, namely the present-tense narration. Starting from a general categorisation of the present tense used in narratives (historical, narrative, visualising, grammaticalized present tense), I will proceed to analyse the use of this device in selected collections (The Lausiak History by Palladios, Daniel-Scetiotes-Dossier, the collections of Anastasios Sinaites) and attempt to answer the following questions: Which narrative functions does the present tense perform? Is there any type of present tense prevailing in any of the studied collections? If so, which are the effects? Can the use of (some types of) the present-tense narration be treated as a sign of (feigned) orality?

The general aim of the paper is to contribute to our understanding of the relation between orality and textuality in Byzantine literature, the so-called feigned orality and the function of the present-tense narration in Medieval Greek.

**Tina Lentari, University of Athens**

*Medieval and Early Modern Greek vernacular literature: questions of genre, transmission, textuality and orality*

**Carl Linddahl, Houston University**

*Trading Selves in Story*



To be about oneself, paradoxically, a story often needs to be about someone else. In traditional narration, the hero of my story will most likely be you only if it is seemingly about me, or vice versa. Narrators create commonality by exchanging identities with their auditors. In narratives as old as the *Iliad*, stories are told to spur action, and those that most successfully shape audience actions are those that create the closest correspondence in role, situation, and emotional state between the fictional character and the living listener. Focusing largely on traditional *märchen*, legends, and the personal narratives of disaster survivors, this presentation explores the power of artfully told tales to inspire social change and emotional healing.

**Michalis G. Meraklis Professor Emmeritus University of Athens and Ioannina**

*From Homer to Hatzi-Yavrouda and to Vontorini*

In the first part of this paper, the dialectic interconnection of orality and literacy in Greek tradition is dealt upon, with emphasis given on the Homeric epics. The Greek example is studied in relation with questions about the “language of the body” (an issue studied more thoroughly in Michalis Meraklis’ recent book “Tragedy and folk culture in ancient Athens”), the prosodic pronunciation of the language and the role of the *oidoi* (singers) and of the memory (Mnemosyne was called in mythology the mother of the nine Muses).

The second part of the paper refers to the art of the female narrator – poet Irini I. Markou (Vontorini). Markou (1917-2011) was born in the village of Apeiranthos (Naxos, Cyclades), an agrarian community where a special form of poetry was created among its inhabitants, thus we can speak about a community on the borders between non-Literate και Literate Society. The paper focuses on one of her poems entitled “Ψάχω να δω μέσ’ στ’ άθωρο” (I search to see in the Unseen), consisted of 4672 lines. It mainly refers to the inclusion of a particularly rich material deriving from images of nature where unexpected connections among unrelated concepts and things occur, to the interrelation between oral and written speech and the role of memory.

The concluding remarks refer to the examples mentioned above in connection with the studies of Milman Parry, A.B. Lord and the Finnish folklorist Lauri Honko about the formation of the great epics.

**Argyro E. Mountaki, PhD Candidate, University of Athens***Intermediators, collectors and the unknown sources in the 19th century*

The transition from oral to written culture in the 18<sup>th</sup> and 19<sup>th</sup> centuries followed an approach introduced by the first collectors of folk culture during that period. When collecting folktales and folksongs they used intermediators in order to collect their material. Initially the intermediators took down oral material, folksongs or folktales, and then provided it to the collectors. In some cases intermediators used other intermediators, which makes it hard for researchers to find the authentic sources of the oral material. Nevertheless in the majority of these cases nobody is aware of the transmitting or recording conditions. This approach changed through time and in the 20th century we meet collectors, who collect their material themselves having immediate contact to the narrators or folksingers, following a methodology analytically explained and presented in a scientific bibliography. This paper will focus on the intermediators and the transformation of their role through time.

**Birgit Olsen, The Danish Institute at Athens***Hatzi-Yavrouda and the craft of storytelling*

The female storyteller Hatzi-Yavrouda lived on Kos in the beginning of the 20<sup>th</sup> century, and she was one of Iakovos Zarraftis's informants. Her tales are long and complex. By analysing in detail one of her tales the aim of this paper is to show how Hatzi-Yavrouda fits the picture of a gifted narrator. On an overall level I shall look into the composition of the tale, i.e. their structure and the various elements of raw material the narrator used to make it longer and more interesting. On a detailed level I shall present her characteristic linguistic and stylistic features, and finally I shall point at her tales' relation to the surrounding reality.

**Sophia Papaioannou, University of Athens***Greek oral narrations and Roman imperial history*

The practice of employing in written discourse stories taken from oral tradition serves a variety of reasons. These include the desire to present an exemplum for pedagogical, instructive or interpretative purposes. Ancient authors frequently recount or allude to traditional (orally developed) stories, which subsequently may be framed by the narrator's comments that direct how the audience will receive them, or may not be followed by comments and then the audience is tempted to contextualize these narratives. Often these stories feature in more than one different literary contexts in the narrations of different authors, which are not necessarily contemporary and they write in different languages. In the present paper, I will discuss two cases of such oral narrations that feature in authors of different eras, who write in different languages, Latin and Greek. I will define their oral blueprint and subsequently I will trace their contextualization in prose, historiographical or quasi-historiographical narratives, specifically Livius', Tacitus' and Dio Cassius' historiographies, Plutarch's and Suetonius' biographies, and I am interesting in identifying the process of how a Greek author appropriates an Latin narrative of oral provenance. The stories I would like to explore include Romulus' miraculous death by rapture, Augustus' miraculous silencing of the frogs, and Vespasian' therapeutic miracle (his healing of a blind man during his visit to Egypt just prior to his becoming emperor of Rome in 79 AD).

**Stratis Papaioannou, University of Crete**

*Orality and Textuality in the Byzantine Literary Tradition*

The present contribution has two aims: (a) to sketch out a map of Byzantine literature from the perspective of the juxtaposition of notions and related practices of orality and textuality in Byzantium; and (b) to propose a series of 'emic' methodological tools for the study of Byzantine texts. The presentation will begin with the premise that we cannot approach Byzantine literature—preserved in either medieval and early modern manuscript books or in the form of inscriptions—without an appreciation of either its textual modes of production and circulation, or its possible origins in oral creation, or its orientation toward oral performance and auditory reception.

**Dimitris V. Prousalis, Phd Candidate, University of Athens**

*Once upon a time there was a storyteller: Past and present of orality and transmission under the identity of the human element*

This paper would like to examine the influence of the basic element that interfere between the plot of the story and the context of the telling, the storyteller. It will attempt to indicate the characteristics that form the functional profile of the traditional greek storytellers as it is referred in bibliographical sources and oral narrative experience, being emerged beyond the influence of the specific social and historical conditions of the context. Which are the main diachronic guidelines as a social function and role, as a technical formation, as a living performance that consist the “archetype” of the ones that followed the tradition from Homer to Hatzi-Yavrouda as non-material cultural descendants, during this long particular transformation between the old form of the plot and the new existence of the version? Which are the similarities and the qualitative differences of the traditional folk storytellers of the past and the modern-now days storytellers along their journey through time, individual consciousness and skills in this multi-intervention relationship with the oral inheritance of the genre of folktales and which is their reflection on the main body of the story?

Key words: folk narrators, modern storytellers, oral inheritance, context of telling, story transformation, transmission, orality performance, functional profile, oral cultural diffusion.

**Nicolette S. Trahoulia, Deree College – The American College of Greece**

*Looking for Traces of Orality in Byzantine Illustrated Manuscripts*

This paper will explore the different ways in which oral performance may be manifested in a selection of Byzantine illustrated manuscripts. While orality has been examined in the context of Byzantine literary studies, very few studies have taken into account visual material. I have explored this facet of illustrated manuscripts in relation to the fourteenth-century *Alexander Romance* in Venice (Venice, Hellenic Institute Cod. Gr 5). I argued that the ultimate function of that book – the likening of its patron to Alexander – would have been enhanced by the oral performance of the text. And I demonstrated the ways in which the illustrations could have played a crucial role in such a performance. Building on that earlier work, I would like to focus on other manuscripts in which the mode of illustration suggests a complex interface of the oral, textual, and visual. These manuscripts can contain

performative illustrations that appear to encompass the spoken word as a way to bridge the interpretive space between the viewer and the text. In other instances, the complexity of the visual narrative challenges us to reconstruct a rich and nuanced experience of the book comprised of seeing, reading, and speaking/hearing. The nature of rubrics – or the absence of rubrics altogether – will also be assessed as an indicator of an oral dimension in the overall apprehension of the book.

**Manolis Varvounis, University of Thrace and Georgios Kouzas, University of Athens**  
*Orality and Contemporary Society: Analyzing the Form and the Structure of Social Commentations (Gossips) in a Modern Greek Community*

**Andrew Walker White, George Mason University**

*POST-CLASSICAL 'ORALITURE': THOUGHTS ON THE DRAMATIC SCHOLIA AS REGIEBUCH*

It is commonly assumed that the drama's primary mode of transmission—and reception—since ancient times has been as 'literature.' Historians of the drama in particular have operated on the assumption that once these performances were written down they metamorphosed into inert text, from a living tradition to a mere leaf off of what was once a fruit-bearing tree.

But as Dionysius Thrax makes clear, the goal of Greek primary education was instruction in the correct mode of dramatic stage *performance*—*kath' hypokrisin*—not the sedentary analysis of text common in the modern classroom. Dramatic manuscripts were designed not as *aides de mémoire*, in other words, but as *aides de répétition*. And the *scholia* which accompanied these texts – encircling the plays on the page in much the same manner as the narrative panels of a Byzantine icon—were designed primarily as performance prompts, not nodes of sedentary, literary analysis.

This presentation will challenge traditional distinctions between orality and literature and argue for a third path that analyzes Byzantine-era dramatic manuscripts as a means of enhancing and preserving the oral tradition, not objectifying or killing it. Borrowing key concepts from the field of media convergence theory, I will argue that manuscripts were media which, throughout the pre-Gutenberg era, assumed the presence of a live interpreter.

The apparatus of the manuscript, particularly by the Middle Byzantine period, came complete with musical notation (in the form of diacritical marks) and prompts on potential

meanings of the words which constitute the Hellenic equivalent of the modern theatrical *regiebuch*, or production book. Today's stage actors rehearse their performances in consultation with a small committee of artists and subject-matter experts – directors, movement and dialect specialists, dramaturgs, etc.—whose chief purpose is to plumb the depths of a character's language and unlock the language's complexity and nuance. I will present a detailed analysis of Euripidean *scholia*, and demonstrate how they can – and should – be re-integrated with their dramatic texts and presented to the modern reader as the rough, 'early days' equivalent of today's more bureaucratic rehearsal process.

**Liqiong Yang, Sorbonne Université (UMR 8167& UMR 7219)**

*The interrelationship between the written treatises and oral delivery in the Hippocratic Corpus*

Professor Jacques Jouanna has studied the relationship between rhetoric and medicine. In his book *Tragedy*, he found out that the author of *Ancient Medicine* clearly attests that there exist within the medical literature, alongside written treatises, some treatises that were read out loud before an audience; he begins his treatise with the following words: "All those who have undertaken to speak or write about medicine." The contrast between written and oral works proves without any doubt the existence of two distinct categories of medical works.

Specialists of the *Hippocratic Corpus* are convinced that it has preserved works meant for oral delivery. The distinction between the two categories of written and oral works can be made within the Hippocratic Corpus by means of the criterion of 'internal references', but there remains the ambiguity between the written treatises and oral delivery. Besides, only these works were likely to have been read orally, and these are the works that we will call oral works.

Despite the unity, there is unquestionably diversity, we can distinguish two categories within the oral works of the *Hippocratic Corpus*: a didactic oral speech, or 'course', an epidictic oral speech, or 'discourse'. An initial difference is the length of the oral speech, the 'discourses' contrast with the 'courses' on account of their brevity. A second, more fundamental, difference concerns the beginning and end of the oral speech.

All in all, I would like to study about the interrelationship between oral and written

literature in the *Hippocratic Corpus*, even the influence on the writing style and medical expression on the *Hippocratic Corpus*, which are still worth working.

**Christos Zafeiropoulos, University of Patras**

*ἐκ ταυτησὶ τῆς ἐξετάσεως πολλὰ ἀπέχθεται μοι γεγονόσιν: performing philosophy in fifth century Athens*

*The philosopher Socrates and the mythologos Aesop* The paper focuses on Plato's references and descriptions of emotional reactions to Socrates' *elenchus*, and relates them to the performative aspect of public discourse in fifth century Athens.

**Stamatis Zochios, École Pratique des Hautes Études (EPHE)**

*The legend as fact in Greek and East European traditions: structures and functions of the supernatural folk beliefs*

Our presentation will try to cast light on a specific and broad folklore genre, the legend (fr. *légende*, ger. *Sagen*, gr. παράδοση) and its narrative structure and function given that it is more or less considered as a fact. The verisimilitude of the legend will be commented through the narratological analysis of the use of the frequently defined temporal and spatial dimensions (date, season, place, landscape, climate), its austere, non-literary, informative form, as well the presence of witnesses that influence the sequence. The main goal is to answer whether the legend is an orally produced and diffused story similar to fables and tales, or if it is a documented result of the narrativization of the folk religion: the beliefs, superstitions and cultural practices transmitted from generation to generation through lived experience and practice. In this context we will analyse the nature of the legend-telling event comparing to the tale-telling event, and the role of the legend-teller comparing it to the famous category of tale-tellers.