

Abstracts of the presentations at the 9th International Congress of Belarusian Studies in Kaunas, Lithuania, October 03, 2021

Panel: *Classics of Antiquity in the Belarusian Version*

While in prison, Branislaŭ Taraškevič translated the Iliad by heart. In the first program of the BDT-2, one of the first theatres of Soviet Belarus, there were The Bacchae of Euripides. Antiquity in its Latin or Greek edition was a part of Belarusian culture from the Middle Ages to present, and in times of crisis it often (almost) became the key to understanding the present and a reference point for the future. Without limiting the historical period, we invite researchers of reception of antiquity and history of its study from medieval times to present. We hope that collective discussion will allow us to look at Belarusian culture in a new way and help answer questions about the uniqueness or typicality of the reception of antiquity in Belarus.

Антычнасць у беларускім выданні

Седзячы ў вязніцы, Браніслаў Тарашкевіч перакладаў па памяці Іліяду. У першай праграме БДТ-2, аднаго з першых тэатраў Савецкай Беларусі, былі Вакханкі Еўрыпіда. Антычнасць у яе лацінскім ці грэчаскім выданні была часткай беларускай культуры ад сярэднявечча да сёння, а ў крызісныя моманты яна часта (амаль) становілася ключом для разумення сучаснасці і арыенцірам на будучыню. Наўмысна не акрэсліваючы гістарычны перыяд, запрашаем да ўдзелу даследчыкаў рэцэпцыі антычнасці і гісторыі яе вывучэння ад найдаўнейшых часоў да сучаснасці. Спадзяемся, супольная дыскусія дазволіць па-новаму паглядзець і на саму беларускую культуру і дапаможа адказаць на пытанні аб унікальнасці ці тыповасці рэцэпцыі антычнасці ў Беларусі.

Elizabeth Hale and Hanna Paulouskaya, *Pleiades Seen from Up and Below*

Stars and constellations are connected with gods and heroes in various mythologies. Surprisingly, common features are prescribed to the same constellations in different cultures not connected between themselves. Even more, until today astrology gives meanings to the planets similar to those created in antiquity (cf. alleged influence of Venus, Mars, or Neptun).

The object of this paper is constellation of Pleiades and the myths connected with the stars, told from European and Australian perspectives. This constellation is clearly visible in the both hemispheres and is known from antiquity, used as a navigation tool for sailors. Both European and Australian cultures give it much attention.

We would like to analyse Slavic myths as examples of European myths, and Australian myths as representatives of Southern Hemisphere cultures, and to compare them with ancient Greek myths of Pleiades.

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The Slavic myth of “Volosyni”, the wives of Veles (another terms “Baby”, “Rozhanitsy”) will be analysed by Hanna, and the Australian myths and their cultural representation will be presented by Elizabeth Hale. We plan to make the presentation in dialogue and to compare our materials, the perspectives and the conclusions.

It is interested to know what motives are present in all the myths and which are unique. Obviously, European myths of both cultures represent female figures running away from the persecutor. Another Slavic interpretation depicts the stars as a cattle herd pasturing in the heavens, what is connected with another Greek myth, also connected with astronomy (the cattle of Helios).

It is also worth mentioning that astronomic understanding of Greek mythology was one of the most popular in the Soviet Union. There were plenty of books presenting myths from the point of view of astronomy. Also some of the animations on mythical topics include the theme of stars and astronomy (cf. *Рождение Геракла* [The Birth of Hercules] directed by Yulian Kalisher, 1984, or *Фаятон - сын Солнца* [Phaeton - a Son of Sun] directed by Vasily Livanov, 1975), which give scientific explanation to the ancient stories about gods and heroes.

Karolina Kulpa, “Toying Antiquity” - *The Images of Female Characters from Antiquity in Audiovisual and Material Works in Children and Young Adult Culture: Some Methodological Issues From the Perspective of Classical Reception Studies*

The main aim of my research is to undertake an academic approach towards usually underestimated forms of human activity and items associated such as toys, costumes and games for children and young adults, which, however, appear to be a carrier of content important for a better understanding of contemporary culture. I believe that the classical reception allows us to understand the certain processes running in contemporary culture, in which Antiquity becomes a significant component or even the basis of the media-cultural universe. I do notice more and more frequent interactions between literature, audio-visual and material items, alongside with authors of books, films and video games absorbing characters known from history and world mythologies in order to create new heroes or, sometimes, even pop culture icons. Furthermore, grant such as *Our Mythical Childhood...* (ERC Grant, 2016-2021), led by Professor Katarzyna Marciniak, has shown that it is necessary to study an ever-changing and transforming culture to understand the processes that trigger these changes, and in further perspective, to take an attempt to identify

My research, which I call *Toying Antiquity*, is devoted to the analysis of the functioning of the images of ancient female figures, both historical as Cleopatra VII, queen of Egypt, and mythological as Medusa or the goddess Athena, in material and audiovisual works of children and young adult culture (for example in the animations, TV series, toys and board games). I am still looking for a methodology to achieve my goal, especially in the context of analysing images of mythological figures, such as the aforementioned snake-haired female creature or the goddess of wisdom.

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As a cultural researcher and historian, I operate on profound analysis of the transformation of ancient mythological and historical female characters, starting from their images in ancient literary and material sources through the process of reception of these representations up to the 20th century, also in the context of connections with ancient sources; then the transformation into popular culture coverages, especially such as literature and audiovisual works aimed at young audiences; conductively also as a transmedia storytelling between audiovisual works and products for children and young people, and finally as transmedia story (concept by H. Jenkins) transferred, through convergence, to toys, games and costumes.

In my presentation, I would like to share my proposal to adopt certain concepts from reception studies, cultural studies, visual culture studies and sociology as research tools. More importantly, to show the methodological problems I encounter when analysing such multilayered cultural texts, which are the reception images of female characters known from the history and mythology of ancient Greece, Rome and Ptolemaic Egypt in audiovisual and material Works in children and young adult culture. I hope that the results may encourage researchers representing other academic disciplines to take a further insight into versatile ways contemporary audiovisual works and objects of the so-called everyday life function.

Viktoryia Bartsevich, *A Symbolic Road to Women's Liberation. Reception of Hades in the comic book "Wonder Woman, Vol. 2: Guts"*

Wonder Woman - one of the most famous characters of the DC universe. She is a representative of the Amazons in the comic realities of the United States. She is the daughter of Hippolyta, the queen of a warrior female tribe from the fictional island of Themyscira. She goes by the name Diana Prince when she is among the regular characters. This comic book heroine first appeared to readers in December 1941 and was invented by William Moulton Marston and Harry G. Peter. She appeared because a female audience needed to have their own heroine to match and perhaps even surpass the men. In these difficult times for women - the struggle for equality, Wonder Woman became an unequivocal symbol, showing that gender has nothing to do with ability. However, I will not explore the history of this female superheroine. I want to focus on one of the many comics that tell the story of a female warrior - "The New 52: Wonder Woman, Vol. 2: Guts" (2013) (Collection "The New DC Comics! Wonder Woman 2: Guts (2015)). This installment once again features Hades, who was also plotting against the protagonist before this one. However, my attention was focused on where the picture-and-smoke storyline begins to take place - in the mythological Greek beyond. Hippolyta's daughter descends there to save her friend - a pregnant girl named Zola.

In my research I will try to prove that this mythological catabasis of Wonder Woman combines terror and fear of violence, hope and faith in rescue from the symbolic hell in which women, mistreated by the male part of the society, quite often live. Bringing Zola back from the afterlife is supposed to be an attempt to liberate women from the control of men, which unfortunately is present even in the 21st century.

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Symboliczna droga ku wyzwoleniu kobiet. Recepcja Hadesu w komiksie „Wonder Woman, Vol. 2: Guts”

Wonder Woman - jedna z najstynniejszych postaci wszechświata DC. Jest przedstawicielką Amazonek w komiksowych realiach Stanów Zjednoczonych. Uchodzi za córkę Hippolity, królowej wojowniczego kobiecego plemienia z fikcyjnej wyspy Themyscira. Przebywając wśród zwykłych postaci postępuje się imieniem Diana Prince. Owa komiksowa bohaterka po raz pierwszy ukazała się czytelnikom w grudniu 1941 roku, a została wymyślona przez Williama Moultona Marstona i Harry'ego G. Petera. Pojawiła się, ponieważ kobieca grupa odbiorców potrzebowała mieć swoją własną bohaterkę, która będzie dorównywała, a może nawet i przerastała mężczyzn. W tych trudnych czasach dla kobiet - walki o równouprawnienie, Wonder Woman stała się jednoznacznym symbolem, pokazującym, że płeć nie ma nic wspólnego z możliwościami. Nie będę badać jednak historii owej kobiecej superbohaterki. Chcę skupić się na jednym z wielu komiksów, które opowiadają historię kobiety-wojowniczki - na „The New 52: Wonder Woman, Vol. 2: Guts” (2013) (Kolekcja „Nowe DC Comics! Wonder Woman 2: Trzewia (2015)). W tej części po raz kolejny pojawia się Hades, który i przed tym spiskował przeciwko protagonistce. Jednak moją uwagę skupiło to, gdzie zaczyna się toczyć obrazkowa i dymkowa fabuła - w mitologicznych greckich zaświatach. Córnka Hippolity schodzi tam, aby uratować swoją koleżankę - ciężarną dziewczynę o imieniu Zola.

W swoich badaniach postaram się udowodnić, że owa mitologiczna katabaza Wonder Woman łączy w sobie trwogę i strach przed przemocą, nadzieję i wiarę w uratowanie z symbolicznego piekła, w którym dosyć często żyją kobiety źle traktowane przez męską część społeczeństwa. Sprowadzenie z zaświatów Zoli ma być próbą wyzwolenia kobiet spod kontroli mężczyzn, która niestety jest obecna nawet w XXI wieku.

Angelina Gerus, Classical Text in Paraphrastic Poetry of the Grand Duchy of Lithuania in the 16th-17th Centuries

Антычны тэкст у парафрастычнай паэзіі Вялікага Княства Літоўскага XVI-XVII стст.

Славеснасць Вялікага Княства Літоўскага на памежжы XVI і XVII стагоддзяў актыўна рэагавала на культурныя працэсы ў іншых еўрапейскіх краінах. На літаратурнай ніве спецыфіка тагачасных поглядаў, перадусім поглядаў на адукацыю і выхаванне, увасобілася ў дасканалым сінтэзе класічных (г. зн. антычных) крыніц з багаслоўскай традыцыяй. Таму з пункту гледжання праблем эстэтыкі і маралі вельмі цікавае пытанне становяць суадносіны гэтых полюсаў, якія пры бліжэйшым разглядзе зусім не аказваюцца перадвызначанымі ці прадказальнымі. У гэтым выступе асабліва ўвага будзе звернута на рэцэпцыю ў літаратуры ВКЛ актэсленага перыяду антычнага тэксту *sensu largo* - то бок метрычных схем, матываў, вобразаў, а нават спецыфічных рыс мовы.



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Парафрастычныя тэксты, якія актыўна з'яўляюцца ў эпоху Рэнэсансу, сталі адным з найважнейшых сродкаў тагачаснай педагогікі. Асноўнай мэтай такіх паэтычных твораў з'яўлялася менавіта рэлігійнае выхаванне, што кніжная культура ВКЛ наследвала ад нямецкіх аўтараў часоў Рэфармацыі (выдатным яе прыкладам можна лічыць у тым ліку творчасць Эабана Геса). Найбольш яскрава гэта адбілася ў паэзіі, больш за ўсё - у вершаваных перастварэннях тэкстаў, якія ўваходзілі ў склад Свяшчэннага Пісання, а таксама ў аўтарскіх дыдактычных вершах, форма якіх брала пачатак між іншым ад антычных зборнікаў сентэнцый. З улікам таго, што літаратура мусіла выходзіць дасканалы грамадзяніна, часта будучага дзяржаўнага дзеяча і ўзорнага хрысціянна, яе творцы звярталіся да лепшых крыніц - традыцый Антычнай і біблейнай. А галоўнай задачай твораў у гэты час было выкарыстанне як антычнай спадчыны, як хрысталагічных тэкстаў, так і здабыткаў гуманізму для рэлігійнай і грамадзянскай асветы.

Матэрыялам даследавання, у рамках якога рыхтуецца дадзены выступ, з'яўляюцца выбраныя паэтычныя тэксты, напісаныя на лацінскай і старажытнагрэчаскай мовах Іаганам Мюліусам і Янам Ліцыніям Намыслоўскім.

Hanna Paulouskaya, *Icarus Born in Belarus, or Belarusian Animations on Greek Myths*

Беларускія Ікарыяды, або Мультфільмы на тэму антычнай міфалогіі, створаныя ў Беларусі

У Савецкім Саюзе фільмы на антычную тэматыку існавалі перад усім у форме мультфільмаў. Большасць з іх была створана ў студыях у Маскве, але па аднаму ці некалькі фільмаў паўставалі і ў рэспубліках. Не была выключэннем і БССР, хоць тут быў створаны толькі адзін кароткі фільм у 1991 г. - *Лабірынт-1: Ікарыяда*. Аднак традыцыя была працягнута ў сучаснай Беларусі. У 2014 г. на падставе таго ж міфа быў зняты фільм Ронда Капрычыёза, рэж. Ігар Волчак.

Прадметам даследавання будзе параўнанне гэтых фільмаў з іншымі мультфільмамі на антычную тэматыку і аналіз спосабаў кантэкстуалізацыі і прысвойвання міфа. Асаблівую ўвагу выклікае вобраз Беларусі, створаны ў найноўшым фільме, насычаным стэрэатыпнымі замалёўкамі. Стэрэатыпізацыя "Беларусі" і "беларусаў" надае гэтым канцэптам міфічны, у разуменні Р. Барта, характар. З іншага боку *Ронда Капрычыёза* падкрэслівае важнасць традыцыі Рэнэсансу ў працытанні гісторыі Ікара (пар. канцэпцыю рэцэпцыі антычнасці Чарльза Марціндэйла), што ў кантэксце беларускага нацыянальнага міфа мае дадатковае значэнне. Акрамя таго, у даследаванні будзе прааналізавана павязь фільмаў з антычным прататыпам, а сам тэкст Авідзія будзе прачытаны праз прызму іх пазнейшых інтэрпрэтацый.



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