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N. 2
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Fascicolo 6. Marzo 2021
Storia Militare Antica



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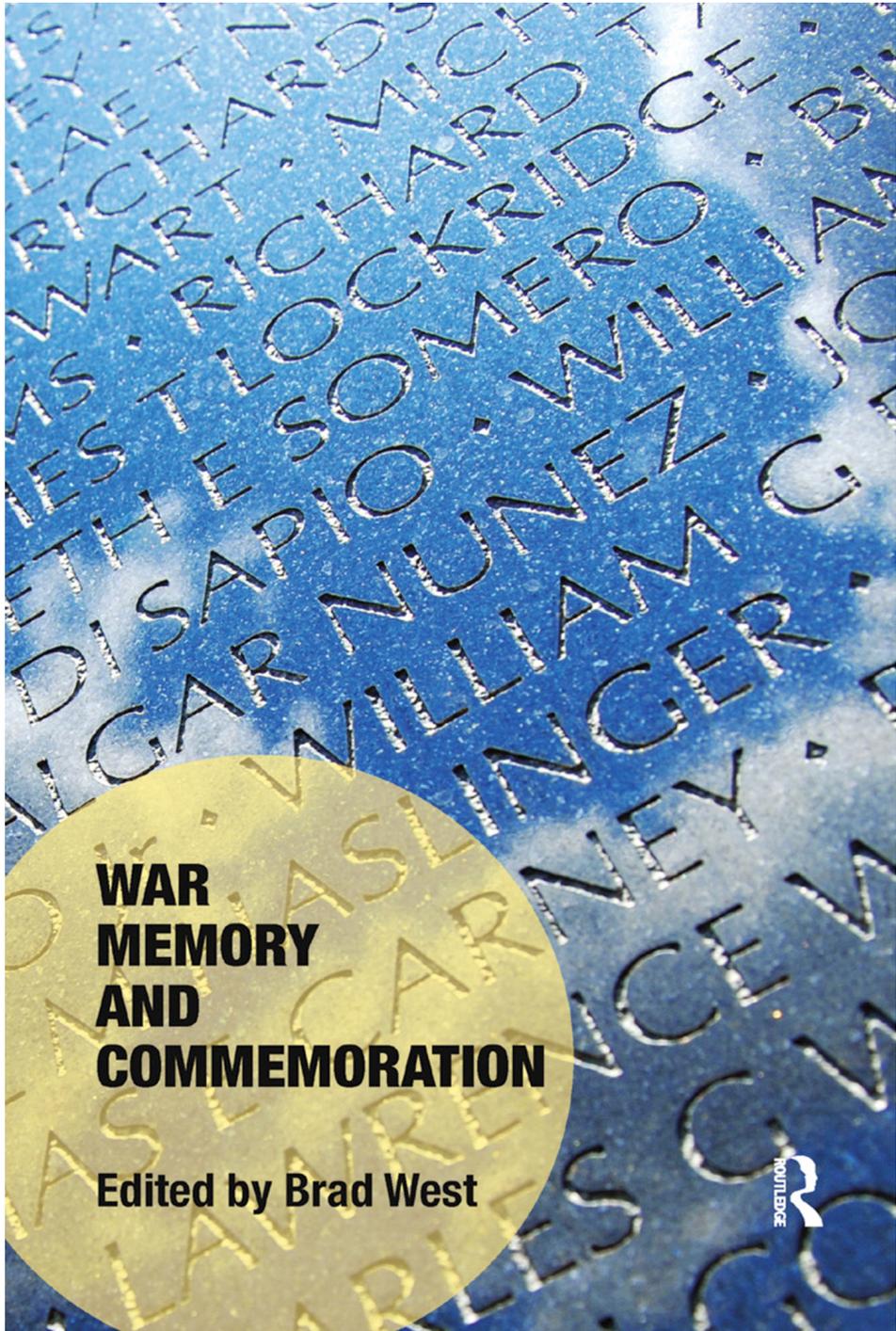
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Scutum di Dura Europos, unico esemplare pervenuto.
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*Memory Studies
and Anthropology of Conflicts*





Memory Studies and Anthropology of Conflicts
PhD theses and dissertations (abstracts)

ed. by ELENA FRANCHI

GEDGAUDAITĖ, Kristina, *Smyrna in Your Pocket: Memory of Asia Minor in Contemporary Greek Culture* (2019).¹

This thesis turns to a watershed in the history of modern Greece – its defeat in the Greco-Turkish War (1919-1922) and the population exchange that followed – as remembered in present-day Greece. On the one hand, it describes how family memories find their way into cultural representations and provide a language as well as a form for other reminiscences. On the other hand, it aims to show how those cultural representations participate in wider transformations that occur in the public sphere. Methodological tools developed in the field of cultural memory studies are coupled with insights drawn from history, psychology and anthropology. Within this interdisciplinary framework, the memory of Asia Minor emerges as reflective of present-day ideologies and responsive to contemporary concerns.

The introduction sets the discussion in a wider context, providing historical background of the Greco-Turkish War and outlining the ways in which its memory has been reworked in history and culture from 1922 until the present day. Different mnemonic communities that have assembled around the memory of Asia Minor are discussed in Chapter 2, by drawing on the controversy over a history textbook that ensued in 2006-2007. Chapter 3 uses an example of a graphic novel in order to foreground the aesthetic and memory practices that

1 GEDGAUDAITĖ, KRISTINA (kg13@princeton.edu). *Smyrna in Your Pocket: Memory of Asia Minor in Contemporary Greek Culture*. PhD thesis, University of Oxford, Merton College, Faculty of Medieval and Modern Languages, 2019; 245 leaves : illustrations ; 31 cm. Supervisor: Professor Dimitris Papanikolaou
<https://ora.ox.ac.uk/objects/uuid:864a8d4f-0e50-4241-8552-50bef1077f95>

Asia Minor sets in motion when the relay of remembrance reaches the third generation. Chapter 4 discusses the memory of the cosmopolitan Ottoman port of Smyrna on theatre stage and proposes memory as a portable toolkit for bearing witness in the future. Chapter 5 puts this premise to the test in the context of the refugee crisis as it unfolded in Greece in 2015.

LEVIN, Itamar, *The Missing Body: Cenotaphs in Archaic and Classical Greece*, 2019.²

Cenotaphs were empty graves erected for those whose body was not available for burial. They were an essential part of the topography and culture of ancient Greece due to the civilization's mobile nature. Since "corpseless" burials are purely symbolic, cenotaphs distill the cultural values of mortuary practices. This study clarifies the social functions of empty graves by focusing on three categories: the Homeric warriors, heroes, and soldiers.

Homeric belief determined that the deceased could not enter Hades without due rites. This belief also had legal ramifications: the funeral confirmed the dedicatee's death and, consequently, changed the kinspersons' legal status. Subsequently, a ceremony had to take place regardless of the remains' location. Likewise, tumuli, even empty ones, celebrated the dedicatee's greatness and could ensure the endurance of their name. Thus, holding two, or even more, grave-markers was a symbol of status.

Towards the dawn of the Archaic period, the practice of hero cult emerged. The cult took place at the deceased's grave. Although the sites' power is traditionally attributed to the inhumated bones, some plots were considered empty. Therefore, the power invested in the *hêrôieon* could stem simply from the association of the plot with a powerful dedicatee. The recurrent motif of acquiring heroes' remains *qua* relics served as an explanation for the introduction of a new cult. Etiologies for cenotaphic *hêrôiea* include: 1) the hero's affiliation with the city, 2) a point of translation, and 3) an oracle.

2 LEVIN, Itamar (itamar_levin@brown.edu). *The Missing Body: Cenotaphs in Archaic and Classical Greece*. MA thesis, Tel Aviv University, Department of Classics, 2019. 99 pages. Supervisor: Prof. Rachel Zelnick-Abramovitz.

Alongside exceptional mythological and historical warriors, ordinary soldiers could also be commemorated with a cenotaph. War dead were usually buried collectively, and the absentees shared a cenotaphic polyandrion, separately or with their fellows' remains. In addition to the communal grave, families erected private cenotaphs. These markers conveyed political messages, displaying death in war as a token of civic loyalty and individual valor.

CHENQING, AN, *Has War Ever Gone? 'War Memory' in Xenophon's Anabasis* (2021)³.

Throughout the history of humanity, the motivation for constructing new versions of memory has never withered away and remains as strong as the desire to remember the past. By undertaking a case study of 'war memory' in Xenophon's book, this essay launches a discussion concerning Greeks' understanding of 'Memory' within the context of Greek historiographical tradition and thus is divided into two parts: Firstly, by focusing on the two functions (as morale enhancer and deterrent) of 'war memory', I investigate in detail how Xenophon, as the *character* (and other figures), used the rhetorical past as a means to cope with different situations they faced during '*the Long March*'; In Part Two, I take a closer look at Xenophon's reflection, as the *narrator*, on the war memory in the form of 'prospective memory' via a specific dialogue between Clearchus and Phalinius (Xen. *Anab.* 2.1.15–23). Compared with Herodotus' criticism of the rhetorical usage of the past, based on Jonas Grethlein's (2010) arguments and the favorable attitude towards future memory (via the cases of Leonidas and Callimachus), I argue that the explicit criticism of prospective memory precepted from Xenophon's narrative actually reveals his deeper reflection on the meaning of memory, which is set within in a broader chronological context.

Overall, through the application of the new concepts of 'prospective memory', we can not only gain a general picture of the ways in which the

3 CHENQING, AN, AN (chenqing.an.20@ucl.ac.uk). *Has War Ever Gone? 'War Memory' in Xenophon's Anabasis*. MA Thesis, University College London, Department of History, 2021. Supervisor: Dr. Nicolette Pavlides.

war memory is used, but also facilitate a new appreciation of the distinctions between Xenophon's dualistic roles as both a character ('He-Xenophon') and a narrator ('I-Xenophon') in the *Anabasis*. Therefore, memory is not utterly divorced from the present time, instead it plays an extremely significant role in the conceptualization of our temporality, which continuously exerts its prospective power on each recipient of the Xenophon's *Anabasis*.



Particolare della c. d. "Tomba di Annibale", moderno cenotafio eretto da Kemal Ataturk a Gebze, l'antica Libyssa in Bitinia, dove avvenne il suicidio del condottiero cartaginese (182 a. C.).
Foto William Neuheusel (USA), 2012, licensed in public domain (Creative Commons).



Archimede prima di essere ucciso da un soldato romano.

Scanned by Szilas from the book J. M. Roberts:

Kelet-Ázsia és a klasszikus Görögország (East Asia and Classical Greece).

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